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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

FEBRUARY 26, 2000

U.K. Troubled By Static '99 Market

BY TOM FERGUSON and PAUL SEXTON

LONDON—On the eve of its annual celebratory, and often rambunctious, Brit Awards, the U.K. record industry doesn't seem in the mood to party.

Newly published statistics from the British Phonographic Industry (BPI) have confirmed that there was no significant market growth last year (*BillboardBulletin*, Feb. 14). But there are also other unsettling issues for the business, and these are bound to be chewed over at London's Earl's Court venue when the Brit Awards 2000
(Continued on page 94)

Valley Amplifies Web Ventures

BY ED CHRISTMAN

NEW YORK—The merger of Valley Media's Internet fulfillment business with Amplified.com (*BillboardBulletin*, Feb. 16) allows the giant wholesaler to more fully realize Internet opportunities without incurring any of the costly start-up expenditures associated with such Web-based ventures on its income
(Continued on page 102)

HEATSEEKERS

Republic's Three Doors Down Find 'Better Life' At No. 1 Spot

See Page 24

New AOL Service To Tap Urban Entertainment Market

BY GAIL MITCHELL

LOS ANGELES—As online companies continue to jockey for ways to reach their targeted audiences, America Online (AOL) has joined with Englewood Cliffs, N.J.-based DME Interactive Holdings to form Places of Color; a new partnership aimed at the urban market.

The CompuServe 2000-powered online service will provide Internet access and customized content to minority communities.

Also as part of this agreement, AOL will take a minority stake in DME Interactive, while DME will market AOL 5.0 through its various marketing channels.

"This is the urban version of AOL, with AOL / CompuServe as a partner," explains DME Interactive CEO Darien Dash. "We're trying to create places of color for people of color. I founded this company 5½ years ago on the mission statement of expanding the
(Continued on page 94)



The 'Real' Trisha Yearwood

MCA's Country Diva Pays Homage To Female Troubadours

BY DEBORAH EVANS PRICE

NASHVILLE—Emotional honesty is always a compelling musical force, and it's a quality that can be found in abundance on Trisha Yearwood's upcoming MCA album, "Real Live Woman." Due March 28, the collection encompasses what are perhaps the most lyrically vulnerable and emotionally charged performances of the acclaimed chanteuse's career.

"There are some powerful, emotional songs on this album, and it has definitely been an emotional year," says Yearwood, whose recent roller-coaster life has included a divorce from the Mavericks' Robert Reyn-

olds and a change in management. "Music has always been, for me, where I put my heart on my sleeve. The greatest thing about it is I'm not the kind of person who will say, 'Here's what I'm going through.' Music is where I don't have to explain myself."



YEARWOOD

In selecting and recording this collection of songs, which found her once again working with longtime producer Garth Fundis, Yearwood was influenced by the gutsy female troubadours whose music was the soundtrack to her early years.

"My biggest musical influences were people like Linda Ronstadt,
(Continued on page 92)

Viacom Preps For Net Push

BY DON JEFFREY and BRIAN GARRITY

NEW YORK—With revenue and profit from longstanding businesses like MTV Networks, Paramount Pictures, and Blockbuster rising strongly, Viacom is now preparing a big move into new media with an initial public offering of its MTVi Group online operations in April.

The New York-based entertainment colossus also believes that its acquisition of major TV network and station owner CBS will be completed by March or April, despite a lawsuit recently filed by a Viacom venture
(Continued on page 93)



EMI, Supertracks Hatch Digital Plan

BY MARILYN A. GILLEN

NEW YORK—1999 may not have been the digital Christmas that some in the music industry had anticipated, but spring is slowly shaping up to be a somewhat merrier season for fans seeking major-label downloads.

Case in point: EMI Recorded Music has just tapped Portland, Ore.-based Supertracks as its "preferred
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Lord Kitchener: The Passing Of Calypso's Grand Master... P4

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Sweden Celebrates Sales High At Awards

BY ANDERS LUNDQUIST
 and KAI R. LOFTHUS

STOCKHOLM—The Swedish music industry gathered together Feb. 14 at the country's annual Grammisgalan awards show to celebrate individual artists' achievements, while basking in the glow of figures that show sales in the world's 13th biggest music market at an all-time high.

At trade prices, recorded music shipments in Sweden rose 4.2% to 1.6 billion krona (\$184.2 million) in 1999, an increase of 4.2% over 1998. That figure represented total sales of singles, CDs, LPs, cassettes, and MiniDiscs of 27.3 million units, up 3.4% on the previous year.

The statistics are compiled by local labels' body GLF from trade shipments by its 10 member companies: Arcade, BMG, edel, EMI, MNW, Sony, Stockholm Records, Universal, Virgin, and Warner. The figures for Sweden, which will appear later this year in the International Federation of the Phonographic Industry's "Recording Industry In Numbers" yearbook, will be based on

'It felt as if the market didn't experience an increase, but it obviously did'

- ERIC HASSELQVIST -

estimated retail sales, including product from non-GLF members.

Single sales accounted for the highest sales increase in 1999. They rose 18.2% in value to 97 million krona (\$11.2 million) and 22.5% in units (to 5.4 million), with CD-single sales seemingly unaffected by the threat from Internet downloads and CD burners.

Total album sales were 21.9 million units, representing a value of 1.5 billion krona (\$172 million). The highest increase within that total came from the revitalized MiniDisc format, with sales of 26,000 units—up 100% on 1998, with a value of 2.3 million krona (\$263,100). Meanwhile,

CD sales were also up 3.7% to 1.48 billion krona (\$171 million) and 21.2 million units sold (up 0.4%).

Industry executives have welcomed the figures. Eric Hasselqvist, GM of Stockholm Records (part-owned by Universal) suggests that with several major artists selling fewer units last year, it felt as if the market was contracting—yet the opposite was true, with increased sales being spread over more acts. "It felt as if the market didn't experience an increase, but it obviously did," he says.

"Stockholm Records has one double-platinum [sales of 200,000 units] act, A*Teens," he continues, "but we haven't got many that sell up to 30,000 copies [domestically] any longer, and it can be easier to obtain a chart position with a niche artist than a mainstream one. Young people are really ready for some extreme music to revolt against their parents with."

Sony Music managing director Per Sundin puts the increased sales down to a change of focus. "The entire music

(Continued on page 97)

Grayzel Named President Of VNU eMedia

NEW YORK—Jeremy Grayzel has been appointed president of VNU eMedia Inc., a newly formed organization that combines the electronic-media assets of several VNU USA properties, including Billboard's parent company, BPI Communications Inc.

Prior to joining VNU, Grayzel served the company as an Internet consultant. He was also president/CEO of his own company, GrayFire Information Services, from 1989 to 1998. Grayzel's background also includes a stint as president of Family Media Inc. and chairman of the Emerging Business Council of the Information Industry Assn.

Grayzel is based out of VNU USA's headquarters in New York. He reports to a board of directors whose chairman is BPI Communications president/CEO John Babcock Jr.

VNU eMedia Inc. is a division of VNU Business Media Inc., a group formed last fall that also includes VNU properties BPI Communications Inc., Bill Communications Inc., and VNU Expositions.

"I'm delighted that Jeremy Grayzel will

lead our efforts to rapidly expand our growth in electronic media for all our media properties. The combination of print, electronic media, and face-to-face events is a powerful combination to service the needs of our targeted audiences," says

'The combination of print, electronic media, and face-to-face events is a powerful combination'

- JOHN WICKERSHAM -

John Wickersham, president/CEO of VNU Business Media.

"VNU already has such tremendous media properties and market share," Grayzel says. "By providing the publications and exposition groups with access to truly

advanced technology and tools, whether developed internally or through strategic relationships, VNU Business Media will be in a position to compete and lead in a quickly changing business environment."

BPI's Babcock Jr. notes, "Many of our brands are winning on the Internet, while others have terrific untapped potential. Grayzel's experience in both print and electronic publishing will enable us to grow, compete, and prosper more rapidly."

The VNU eMedia Group replaces BPI's U.S. Electronic Media Group. That group's 40 employees will be incorporated into VNU eMedia. The VNU eMedia staff will expand to about 80 employees by the end of 2000.

VNU USA is a wholly owned subsidiary of the Netherlands-based VNU, which employs approximately 15,000 people worldwide. In addition to Billboard, BPI Communications also owns Adweek, Brandweek, Mediaweek, The Hollywood Reporter, and Editor & Publisher.

LETTERS

NEW INDEPENDENT CHART IS 'TOPS'

Bravo Billboard! We heartily applaud the new Top Independent Albums chart, which debuted in the Feb. 5 issue. Even though many of the titles appear on other Billboard charts, the Independent chart focuses the industry's attention specifically on the independent sector on a weekly basis. And as the "mother lode" from which so much great music emerges, the independent sector deserves such attention. As the primary trade association representing independent music, the Assn. for Independent Music (AFIM) appreciates Billboard's continued recognition of the importance and value of the music produced by independent labels.

Pat Bradley
 Executive Director, AFIM
 Whitesburg, Ky.

AIRWAVES: THAT'S THE WAY CELINE IS

Just when I thought I had read everything there is to read about Celine Dion, Chuck Taylor's AirWaves column (Billboard, Jan. 8) brought me more information about the Canadian superstar.

I'm glad all my favorite Billboard writers and columns will be keeping me informed about the music industry as we enter the new millennium. To Chuck and all his peers at Billboard, keep up the good work.

Brian Mickelson
 Milwaukee

EARS FOR ALL SOCIAL CLIMATES AND SEASONS

What prompted me to write was Timothy White's remarkable column ("The Enduring Dreams Of Secular Xmas

Songs," Music to My Ears, Billboard, Dec. 25, 1999/Jan. 1, 2000) about Christmas carols. I learned a lot and really enjoyed it.

Gordon T. Hughes II
 President
 American Business Press
 New York

"Cuba's anachronistic one-man rule will fade not by fostering intolerance in Miami but rather by furthering the cultural outreach of projects like Buena Vista Social Club." Terrific piece! ("String Of Pearls: Cuba's Music Revolution," Music to My Ears, Feb. 19, 2000).

Tom Freston
 Chairman/CEO
 MTV Networks
 New York

Letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management. Letters should be submitted to the Letters Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.

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HOT SINGLES

TOP VIDEOS

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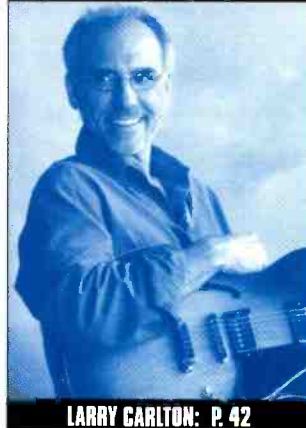
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Calypso Master Lord Kitchener Dies At 77

BY MICHAEL PAOLETTA

NEW YORK—Caribbean calypso legend Lord Kitchener died Feb. 11 in Port-of-Spain, Trinidad. He was 77.

According to Deborah Jean Baptiste, spokeswoman for the Eric Williams Medical Sciences Center, Kitchener died in the hospital, where he was admitted 11 days earlier for kidney failure and bone marrow cancer.

Dr. Leslie Ann Roberts, assistant general manager at the center, confirms that Kitchener succumbed to a severe infection brought on by a blood disorder and organ failure.

Dubbed the Grand Master of calypso in Trinidad and Tobago—and nicknamed Stringbean for his slender 6-foot-2 frame—the prolific singer/songwriter was highly revered for his fusion of calypso, soca, and pan, the music of steel drums. Throughout the years, Kitchener recorded for numerous labels, including Parlophone in the U.K. and J.W. Records in

Trinidad.

"He was truly one of the great melody writers of the 20th century," says Kitchener fan Seymour Stein, chairman of London-Sire Records, for which the artist never recorded.

"His melodies were just the best, best, best," Stein adds. "Which is why his tunes, more than any other calypsonian, were Road March [an official Carnival award] favorites, and why long ago he was named the Road March King of Trinidad and Tobago."

Kitchener's songs, such as "Mama Dis Is Mas," "Rainorama," "Green Fig Man," "Steel Band Music," "Tribute To Spree Simon," "Roll Your Abdomen," and "Pan In Harmony," dominated the calypso/soca world.

Born Aldwyn Roberts on April 18,

1922, to blacksmith Stephen Roberts and wife Albertha, Kitchener was raised, along with his two brothers and three sisters, in north-central Arima, a crossroads town in the parish of St. George.

At the age of 15, Kitchener sang in his first calypso tent. After World War II, he performed in England with calypso artists Lion, Attila the Hun, and Growling Tiger.

Clifford Danclare, a childhood friend, recalls how the rising star would often lead his schoolmates in chanting rhymes during sports matches with opposing teams.

Danclare says he never saw Kitchener actually learning to play the guitar or the string bass. Additionally, he notes that Kitchener's pan melodies were culled from the blacksmith shop.

In the late '70s, Kitchener notched the first international smash in the soca style with "Sugar Bum Bum."

Recalls Stein, "In December 1977, (Continued on page 17)



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Cal IV Fills Out Staff With Publishing Vets

BY CHET FLIPPO

NASHVILLE—Cal Turner III launched his full-service publishing company, Cal IV Entertainment (named after his son), in 1998 and since has been seeking the right management team.

Now, after hiring veteran publishing executive Daniel Hill as president of the company and two of Hill's longtime associates, Cal IV CEO Turner feels the right elements are in place.



HILL

In the present climate of mergers and consolidation, Turner says he feels a "right-sized," local, autonomous publisher may well have an advantage in attracting and holding songwriters and in working copyrights.

With a catalog of 10,000-plus songs and a roster of 14 staff writers, the company has become one of Nashville's prominent independent publishers. It is currently represented on the country chart with the Faith Hill song "Breathe."

The core of the Cal IV catalog is the Killen Music Group, which Turner acquired in 1998 for \$3 million. Cal IV also bought David 'N' Will Music (founded by Grammy-winning songwriter Will Jennings and David Briggs), Blonde Hair Music, Buddy Killen Music, Killen Songs Inc., and the Eddie Crook Christian catalogs. Further acquisitions are in the offing, Turner says, as they become available.

Daniel Hill comes to Cal IV with 10 years of experience at PolyGram Music Publishing Group. Prior to its merger with MCA Music Publishing, Hill was PolyGram VP/acting GM and subsequently was VP of Universal Music. In 1992 he designed the creative/administrative computer database system still in use at Universal Music.

Joining Hill at Cal IV as VP of creative services is Billy Lynn, who was formerly Universal Music's senior creative director. Lynn had been with PolyGram and then Universal for 14 years.

Mark Dorminy, who was Universal's manager of business and technology services, has been named senior director of administration and technology at Cal IV. Dorminy, a University of Georgia mathematical science graduate, had joined PolyGram in 1997.

Noting that Hill, Lynn, and Dorminy have all had experience with both independent and major publishers, Turner says the hirings were done "to stay competitive with the majors and to be a strong publisher, not just in Nashville but also all over. These guys fit the bill."

After leaving Universal, Hill

says, "I was looking for a situation where I could combine my experience with the larger company into a smaller situation where I can spend more time and energy on fewer people and get back to the creative side and spend more time

(Continued on page 103)



2000 Touchstones Awarded. Women in Music Inc. recently announced the recipients of its 2000 Touchstone Awards at a luncheon at New York's Marriott Marquis Hotel. The awards are given to women who have made a difference in the music industry. This year's honorees were Odetta, a Grammy-nominated folk/blues singer; Mary Jo Mennella, senior VP/GM of Fox Music Inc.; Monica Lynch, president emeritus of Tommy Boy Records; Carol Kaye, bassist; and Barbara Skydel, executive VP of Premier Talent Agency. Honored posthumously was Marie St. Louis, senior VP of Festival Productions. Headquartered in New York, Women in Music is a nonprofit organization that provides educational forums, networking opportunities, musical showcases, and other support for music industry professionals. Shown at the ceremony, from left, are Odetta, Mennella, Lynch, Kaye, and Skydel.

GetMusic Gears Up With New Staff, Content Pact

BY MARILYN A. GILLEN

NEW YORK—As the Sony Music and Time Warner-backed Columbia House readies for its pending integration with E-tailer CDnow (Billboard, Feb. 19) and Universal Music's Farmclub.com begins to take

root, BMG and Universal's jointly owned GetMusic is adding staff and content in preparation for a "refocused relaunch," according to GetMusic president/CEO Andrew Nibley.

Nibley says the Web site—which has been relatively unheralded since its debut as a joint label venture last April—intends to significantly raise its profile in the coming months as it repositions itself as more of a "content and community site," rather than primarily an E-tailer.

A just-inked alliance with unsigned-artist specialist Riffage.com—through which Riffage acts will be featured within the major-label-focused GetMusic site, and vice versa (Billboard Bulletin, Feb. 16)—is one part of that game plan.

Tour Organizers Are Keen On Kiss

Say Original Members' Final Tour Could Gross Over \$40 Mil.

BY RAY WADDELL

NASHVILLE—Tour organizers are hoping the upcoming Kiss Farewell Tour can parlay a unique venue environment and a "last chance" mentality into more than \$40 million in grosses.

The tour, which begins March 11 at the Blockbuster/Desert Sky Pavilion in Phoenix, is billed as the last for

the four original members: Paul Stanley, Gene Simmons, Ace Frehley, and Peter Criss.

The outing also marks the first extended run of amphitheater dates for Kiss. The Detroit-based band came of age in the pre-shed era of the 1970s and has played arenas almost exclusively since the original members reunited in 1996.

Band manager Doc McGhee says Kiss will play about 75 North American shows, at least half of which will be sheds, and will tour internationally if demand warrants. He estimates the tour could gross between \$40 million-\$50 million. Opening acts are Ted Nugent and Skid Row.

When Mike Piranian, who booked the tour for Creative Artists Agency, initially shopped the tour to promoters, he admits it was met with some "head scratching." But when Kiss drew 15,000 on New Year's Eve, a notoriously soft night, to General Motors Place in Vancouver, interest was piqued. "That gave the indication that this would be a hot tour," he says.

As the official media sponsor, VH1 began offering tickets at VH1.com

on Feb. 16, three days prior to the Feb. 19 national on-sale date. A VH1 spokesman says that more than 30,000 tickets were sold via the site by the end of the day on Feb. 16. Additionally, the cable outlet will feature a live broadcast of the opening show on VH1. Pepsi is also a sponsor.

The tour coincides with the release of "Alive IV," coming March 28 on Mercury/Island Def Jam.

The label moved up the project's release from summer to March to capitalize on the tour, putting pressure on the Island/Def Jam (IDJ) marketing staff to make everything happen quickly. "We have a lot of things in the works, but we've been living with this [tour announcement] for about a week," says Paul Resta, product manager for IDJ.

Still, he and the label have a lot of promotional tools at their disposal, including a planned video game co-promotion with video game designer Gathering of Designers and the power of the Kiss Web site and its database of thousands.

"We want to heighten visibility, but Kiss doesn't need help selling out dates," Resta says. "And with 'Alive IV' we have the last Kiss concert of the millennium. Kiss is one of those pan-generational bands that appeals to people from 15 to 50."

Still in the works are planned promotions at the retail level that will include point-of-purchase displays and highlight the expansive Kiss catalog. "Right now we're doing our damndest to get this album out in March, and the band is working overtime on this, as well," says Resta.

ON WITH THE SHOW

Outdoor shows won't be short on

the high-powered production bells and whistles Kiss has become known for. "It's going to be bigger and badder than ever," McGhee says. "If it's worth doing, it's worth overdoing. There is going to be more electricity than [in] most small cities and more explosions than [in] many Third World countries."

McGhee says that prior to this tour, the only outdoor concerts for Kiss' original lineup were Tiger Stadium in Detroit, Dodger Stadium in Los Angeles, and a one-off at Irvine Meadows Amphitheatre in Irvine, Calif.—all of which were done after they reunited.

Since reuniting, the band has grossed more than \$61.7 million on the road and played to more than 1.7 million people at 139 performances, according to Billboard's sister publication Amusement Business.

The bulk of revenue came from the blockbuster reunion tour in '96, which grossed more than \$43 million.

The upcoming tour will utilize local and regional promoters, as opposed to a national tour producer, with each deal cut individually.

McGhee says those promoting

dates in their respective markets include House of Blues Concerts (U.S. and Canada), SFX Entertainment (U.S.), Nederlander (Southern California), Jam Productions (Chicago), Evening Star Productions (Phoenix), and Belkin Productions (Cleveland). "It's dogs and cats living together," McGhee says of the promoters.

SFX and its various affiliates will produce about 40 dates, many

of them at SFX-owned sheds. Mitch Slater, executive VP for New York-based SFX Entertainment, is optimistic the tour will do very well. "Is it a home run as big as the first time they came back out and put the makeup on [in '96]? No," says Slater. "But it will be very solid. This is a big-time rock'n'roll show in every sense of the word."

Danny Zelisko, whose Evening Star Productions will promote the first four tour dates, has even higher expectations. "I think it's a slam-dunk," he says. "I would be surprised if this tour did anything but great. This is Kiss."

LEGITIMATELY THE LAST

McGhee says this is really the last tour for Kiss, despite what any naysayers might believe. "This is it, legitimately. In the past they've only done tours that have spanned a short amount of time, going back to when they were together in the 1970s. This tour is a huge tribute to their fans. This is the last time you will see Kiss."

Zelisko says the "farewell" aspect is a nice hook but not the major selling point for the tour. "This is one of the greatest live shows ever. I've done these guys for over 20 years, (Continued on page 101)

'You'll see GetMusic being a lot more aggressive on the public relations and marketing front'

- ANDREW NIBLEY -

BMG is already an equity investor in the privately held Riffage, having participated in a \$21 million second round of financing secured by the Palo Alto, Calif.-based company in December.

"We intentionally kept a low profile until we could bring in a senior management team and get more of the pieces in place for a relaunch," says Nibley, who joined from his position as president of Reuters NewMedia Inc. last October. "Now that those people are starting to come into place, and the site is starting to change its focus, you'll see GetMusic being a lot more aggressive on the public relations and marketing front."

On Feb. 15, GetMusic announced its latest raft of appointments: creative director Lynn Thomlison (formerly of MTVi/SonicNet), managing editor Joe Rosenthal (Rollingstone.com), executive producer Cheri Cheng (SonicNet), VP of E-commerce Margo Sippel (Continued on page 103)

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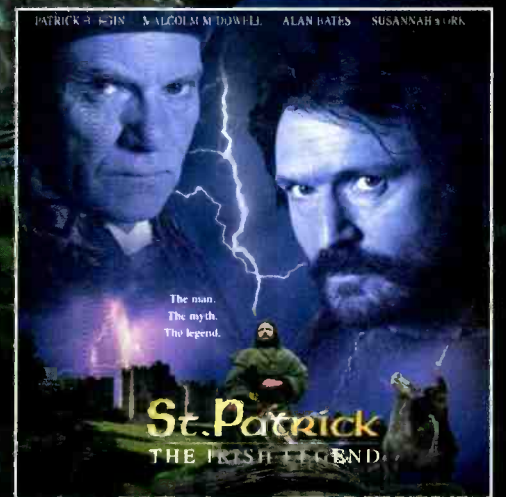
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Salem Acquires Reach In Nashville

Gains Place In Southern Gospel Market With Radio, Web Assets

BY DEBORAH EVANS PRICE

NASHVILLE—Salem Communications Corp. has entered the Southern gospel music market and strengthened its position in the online community with the acquisition of Reach Satellite Network for \$3.1 million.

Reach is a Nashville-based company whose assets include the Solid Gospel Radio Network, a satellite-delivered programming service with more than 115 affiliates across the country, as well as Nashville radio stations WVRY-FM and WBOZ-FM and solidgospel.com, a Web site touted as "Southern Gospel's 21st Century Hometown."

In the wake of the purchase, Jim Cumbee, principal owner of Reach, has been named president of Salem's Other Media division. Cumbee, formerly VP of the Disney Institute and VP of strategy and administration for Disney Vacation Development, purchased Reach in 1995.

"Jim is a great find," says Salem CEO Ed Atsinger. "We're very, very high on Jim. He's not only an attorney. He has a broad background in the legal field. He

'It's a nice fit for us. It's synergistic in every way'

— ED ATSINGER —

went to Harvard Business School and has an MBA, spent a number of years with Trammell Crow in commercial real estate, and then was with Disney six years. Jim is a dream executive for us."

Cumbee will remain based in Nashville and will oversee Salem's Internet company, OnePlace Ltd., and its publishing company, CCM Communications, which includes CCM Magazine, CCM Update, Christian Research Report, Youthworker, and Worship Leader. The division also produces the weekly "CCM Countdown With Gary Chapman" and "The CCM Radio Magazine." The Camarillo, Calif.-based Salem purchased both CCM and OnePlace.com in January 1999.

Under terms of the new agreement with Reach, the Solid Gospel

Radio Network becomes part of the Salem Music Networks, under the leadership of Greg Anderson, president of Salem Radio Network (SRN). Solid Gospel will continue its Southern gospel programming and will share headquarters with SRN's other syndicated formats—the pop/AC Today's Christian Music Network and the praise and worship-oriented Word in Praise Network.

"It's a pure consolidation story," says Atsinger. "We operate Morningstar, sometimes called Today's Christian Music, in Nashville. We have the production facility in Nashville. Our affiliate relations people are in Dallas at Salem Radio Network. We've got a large group of affiliate relations people who do nothing but talk to radio stations all day long about our whole range of products at Salem . . . Sales for Today's Christian Music are handled by Salem Radio Reps, which has seven nationwide offices. It's a rep firm that specializes in our type of programming.

"The attractiveness to us is that we will consolidate . . . It's great synergy from our point of view," he continues. "We consolidate the production facilities. We offload the affiliate relations on to our already existing very deep team in Dallas, and we offload the sales to our already existing team. The first year we expect it to be very profitable for us."

Atsinger says Salem will pick up additional news affiliates for SRN News. "The other attractive feature is they have a very active Web site that features Southern gospel music," he says. "There's good traffic on that Web site. We will integrate that into OnePlace.com, our Web company. We're streaming a lot of audio on the Internet now. Today's Christian Music is a 24-hour-a-day Internet format . . . We will take the assets we acquired with the Solid Gospel and adapt it to the Internet and have another Inter-

(Continued on page 101)

Legendary Screamin' Jay Hawkins Dies At 70

BY CHRIS MORRIS

LOS ANGELES—Screamin' Jay Hawkins considered himself in the tradition of such R&B artists as Roy Milton, Wynonie Harris, Roy Brown, and Louis Jordan and expressed a desire for a career in opera. But he will forever be identified with his over-the-top rock'n'roll hit "I Put A Spell On You" and his extravagantly wild stage persona, which in its day established the state of the art in performance hoodoo.

Hawkins, 70, died Feb. 12 at a clinic in Neuilly-sur-Seine, France, following emergency surgery to treat an aneurysm.

Born Jalacy J. Hawkins on July 18, 1929, in Cleveland, he was a Golden Gloves

boxer as a teen and dropped out of school to work as a performer in the armed forces' Special Services Division. In the early '50s he joined guitarist Tiny Grimes' combo and cut his first solo side for Atlantic. He went on to record for Timely, Mercury, Wing, and Grand Records.

In 1956 Hawkins' fortunes changed for good when he brought "I Put A Spell On You"—a tune he first recorded for Grand as a straight ballad—to a session for Okeh Records. The singer later claimed label executive Arnold Matson got him and the band drunk in the studio; the resultant single, which featured Hawkins shrieking, groaning, and gibbering over the group's lurching beat, became an underground hit despite a de facto radio ban.

The song itself would attain a life of its own over the years: Nina Simone, the Animals, the Alan Price Set, Creedence Clearwater Revival, and the Crazy World Of Arthur Brown were just some of the many acts that recorded notable covers.

Hawkins capitalized on the record's

notoriety with legendarily manic shows. He would be carried onstage in a coffin, from which he would leap to prowling the stage in a cowl cape, shaking a be-skulled juju stick, with a bone through his nose. He recreated these outré performances in films including "Mister Rock And Roll" (1957), "American Hot Wax" (1978), and "A Rage In Harlem" (1991).



HAWKINS

"I Put A Spell On You" began a career of distinctive musical dementia. Such oddball singles as "You Made Me Love You," "Frenzy," and "Alligator Wine" were followed in 1958 by what may have been Hawkins' supreme achievement: the Epic album "At Home With Screamin' Jay Hawkins," on

which such crazed originals as "Yellow Coat" and "Hong Kong" were complemented by idiosyncratic readings of standards like "Temptation," "I Love Paris," "Orange Colored Sky," and "Take Me Back To My Boots And Saddle."

Hawkins' zany horror-movie shtick proved a durable meal ticket. The vocalist recorded for Philips and RCA in the '60s and '70s, and he opened for the Rolling Stones during the band's 1980 U.S. tour.

In 1985, director Jim Jarmusch used "I Put A Spell On You" as the musical centerpiece of his offbeat comedy "Stranger Than Paradise." Jarmusch later hired Hawkins to play the phlegmatic night manager of a seedy Memphis hotel in his 1989 feature "Mystery Train."

Hawkins made a recording comeback in the early '90s with albums for Rhino and Bizarre/Straight. After relocating to Paris later in the decade, he signed with the French label Last Call, which released his last studio album, the typically demented "At Last," produced in 1997 in Memphis by Jim Dickinson.

Latin Stars, Execs Join To Create Entertainment Site

BY JOHN LANNERT

Don Francisco is well-known to Latino television viewers as the ebullient host of "Sábado Gigante" who implores his TV audience to enthusiastically applaud by barking out "¡un fuerte aplauso!"

Now the Chilean TV superstar is a co-founder of a Latin music and entertainment Web site called Aplauso.com, along with global icon Julio Iglesias, Internet innovator Larry Rosen, and veteran Latin record

label executive Sergio Rozenblat.

The launch date for the site is slated for July.

Don Francisco, whose real name is Mario Kreutzberger, and Iglesias are bringing their famous faces and valuable business connections to the venture. But the online firm's day-to-day operations will be overseen by Rosen, chairman of the board of directors, and Rozenblat, the company's COO.

(Continued on page 16)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Dave Sholin is named VP of pop promotion for Capitol Records in Los Angeles. He was VP of promotion at Island Records.

Rich Westover is named director of national promotion for the Island/Def Jam Music Group in New York. He was national promotion coordinator for Arista Records.

Beyond Music names Barbara Bolan VP of marketing and Jason Whittington VP of sales in Los Angeles. They were, respectively, VP of marketing at Virgin Records and VP of sales at Geffen Records.

Steven "Abbo" Abbott is named head of the A&R department at V2 Records in New York. He was head of international for V2 U.K. and owner/president of Big Cat



SHOLIN



WESTOVER



BOLAN



WHITTINGTON



ABBOTT



ROSEN



ROZENBLAT



IGLESIAS

Records.

Federico Teran is promoted to head of Madacy Latino in Miami. He was managing director of Madacy Mexico.

M2 Entertainment names Mick Stevanovich head of sales in Chicago. M2 Entertainment also names Robin Taccanelli director of advertising and merchandising in Los Angeles. They were director of sales for Red Ant Entertainment

and director of advertising and sales administration for MCA Records.

Nathaniel Brown is named senior director of corporate communications for BMG Entertainment in New York. He was director of communications for Hachette Filipacchi Magazines.

Tom Cunningham is named director of promotion for adult formats for Jive Records in New York. He

was director of top 40 promotion for Reprise Records.

Lisa Buckler is named director of Sony Music Direct in New York. She was television marketing manager, special marketing, for Sony Music U.K.

Raj Trivedi is named director of finance for Walt Disney Records in Burbank, Calif. He was director of financial planning for Warner Bros. Records.

PUBLISHERS. Lenny Soohoo is promoted to regional financial director for Peermusic in New York. He was controller of U.S. operations.

RELATED FIELDS. Suzan Jenkins is named VP of marketing for the Recording Industry Assn. of America in Washington, D.C. She was executive director of "America's Jazz Heritage" at the Smithsonian Museum.

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Slipknot Gains Foothold Via Its I Am/Roadrunner Set

BY CARLA HAY

NEW YORK—It's not every day that a hardcore metal band from Des Moines, Iowa—whose members perform in masks and matching outfits that resemble prison garb—starts getting mainstream attention.

But that's exactly what's happening to Slipknot, whose self-titled second album on I Am/Roadrunner Records has experienced increasing sales. Industry observers credit constant touring, word-of-mouth, a sleeper hit on home video, and growing airplay for album track "Wait And Bleed"



SLIPKNOT



as the key reasons for the band's recent upward swing on the charts.

Released June 29, 1999, "Slipknot" debuted at No. 1 on the Heatseekers chart in the July 17, 1999, issue. The album remained on that chart for the next several months and hit No. 1 again in the Feb. 12 issue. "Slipknot" attained Heatseekers Impact status when it vaulted from No. 107 to No. 94 on The Billboard 200 in the Feb. 19 issue. This issue, the album stands at No. 95 on that chart. According to SoundScan, "Slipknot" has sold 360,000 copies in the U.S. to date.

(Continued on page 20)

V2 Builds Strong Base For Moby

'Play' Strikes Chords With U.S. Dance, Rock, Alt Formats

BY LARRY FLICK

NEW YORK—Since issuing "Play" by Moby in the U.S. on June 1, 1999, V2 Records has been gradually building an audience for the project that reaches beyond the quirky artist's core cult following.

It's a strategy that has resulted into sales of 573,000, according to SoundScan—not to mention two Grammy nominations, a breakthrough at modern rock radio, and Moby's re-emergence as a dance music tastemaker.

The album is Moby's first for V2. He came to the label after recording several records for Elektra in the U.S. "It felt like a fresh start on a number of levels," says the New York-rooted artist. "Mostly, it has been a pleasure

to work with people who are so understanding and so committed to what I'm doing."

For V2 president Richard Sanders, working with Moby has provided the



MOBY

range," he says. "It was just a matter of exploring the various avenues necessary to expose the music properly."

The label's first step was re-establishing Moby as a club-friendly entity. He'd taken a left turn into punk-influenced guitar rock in 1996 with "Animal Rights," which was followed in 1997 with the meditative "I Like To Score." Although "Play" is notable for its stylistic diversity, ranging from funk-fortified hip-hop to modern pop, it also shows the artist revisiting the dance genre with which his career was initiated roughly 10 years ago.

"He has consistently gone in different directions, and we expect that will continue with future recordings," Sanders says. "The good news is that (Continued on page 18)

opportunity to "dig into a truly special" project.

"From the start, we knew we had something unique, but something that could appeal to a wide demographic

Dr. Demento Marks 30 Years Of Funny Music With Rhino Set

BY JIM BESSMAN

NEW YORK—Barry Hansen's 30-year celebration of novelty music, via his syndicated radio nom de microphone, Dr. Demento, is being consecrated, appropriately, on Feb. 29 with Rhino Records' two-disc, 42-track "Dementia 2000! Dr. Demento's 30th Anniversary Collection."

But please, don't call it novelty music. "'Funny music' is a more inclusive term," says Hansen, who discovered "Weird Al" Yankovic and perpetuated Tom Lehrer. "'Novelty music' has had connotations: a flash in the pan. But I've played 'Fish Heads' for 22 years and still get dozens of calls every week. So things on my show have a lifespan even if they're funny."

Barnes & Barnes' "Fish Heads" appeared on Demento's "20th Anniversary Collection: The Greatest Novelty Records Of All Time," also on Rhino, as are "25th Anniversary Col-



DR. DEMENTO

lection: More Of The Greatest Novelty Records Of All Time" and several other holiday and theme-related Demento titles.

Three tracks on the new set are by Yankovic, who in 1976 was Alfred Yankovic, a 16-year-old high school student in Lynwood, Calif., when he sent his first homemade song parodies to Hansen. He remains Demento's most-

requested artist.

"If there hadn't been a Dr. Demento, I'd probably have a real job now," says Yankovic. "He gave me my start by playing the home-recorded tapes I made in my bedroom—just me and my accordion singing into a little cheesy cassette tape recorder."

Also included is '50s and '60s funny music legend Lehrer, Demento's second-most-requested artist and the subject of a forthcoming Rhino boxed set that Hansen is working on.

Hansen says, "Newer things that the general public hasn't heard but are huge on the show represent 'the new comedy underground,' as I like to say: 'Bulbous Bouffant' by the Vestibules—a sketch group from Canada who are regulars on the CBC network but pretty unknown in the States—is my most-requested item of the '90s, bar none. It's about three guys waiting at a bus stop

'If people get any message from this album, it's that funny music never went away'

— BARRY HANSEN —

who get into word games, and the audience finds it hypnotic and fascinating."

"Dementia 2000!" also includes such rarities as Billy Crystal's "I Hate When That Happens" and Cheech & Chong's "(How I Spent My Summer Vacation) Or A Day At The Beach With Pedro & Man—Part 1," neither of which has previously appeared on CD. "'Dr. Demento' takes you back to when funny songs were always on the charts:

From the mid-'50s to the mid-'60s, not a week went by when there wasn't one funny song on the top 40 station," Hansen says.

But "Dementia 2000!" also includes songs from the '70s, like "Dead Skunk" by Loudon Wainwright III, from 1973. "If people get any message from this album, it's that funny music never went away," says Hansen.

"The Dr. Demento Show," a weekly two-hour program, is nationally syndicated to more than 100 stations by On the Radio Broadcasting. Rhino senior product manager Emily Cagan says that the label is developing a "large-scale promotion incentive" for those stations and is also pitching morning shows and comedy-special programming.

"The collection is awesome," says Charley Lake, operations manager at rock station WLWQ Columbus, Ohio, which runs the show Sunday mornings.

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'Psychotic' Fishbone Goes Hollywood

Label Targets New Audience While Luring Group's Early Fans

BY CARLA HAY

NEW YORK—Fishbone would like to clear something up right now: The band never broke up—and it isn't planning to go away any time soon.

In fact, Fishbone—which has been blending rock and funk for about 20 years—is embarking on a new chapter in its career after surviving numerous lineup changes, internal conflict, and leaving its longtime record company. After parting ways with Columbia Records, the Los Angeles-based band is starting over with Hollywood Records, which will release Fishbone's next album, "The Psychotic Friends Nuttwerx," March 21 in the U.S.

Because Hollywood has its core operations only in the U.S., other labels will release the album in different territories: Universal in Canada, Avex in Japan, edel in Europe, and Festival in Australia and New Zealand.

Industry observers believe that part of creating awareness for the record will be overcoming any public perception that Fishbone is a



FISHBONE

defunct band. The group's previous album was 1996's "Chim Chim's Badass Revenge."

"I'm glad that Fishbone is still together," says David Levesque, senior music buyer for the Troy, Mich.-based retail chain Harmony House Records & Tapes. "But I don't think a lot of people are aware of this new album. When I've told people about it, they either didn't know that Fishbone has a new album coming out or they didn't know that Fishbone was still together. Hopefully, Hollywood Records can correct the problems that the band has faced in the past."

StreetBeat/Pandisc's Hardway/Harrow Mixes Drum'n'bass/Jazz

BY LARRY FLICK

NEW YORK—With his StreetBeat/Pandisc collection, "A Positive Sweat," British multi-instrumentalist David Harrow is aiming to blur the lines between traditional jazz music and drum'n'bass rhythms.

Recorded under the alias James Hardway, the collection is due March 28, and it deftly blends skittling, computer-generated drums with horns and a wide array of acoustic instruments—some of which were played live and some of which have been sampled from other recordings.

"Samples are used in an extremely different manner here," Harrow says. "Instead of the typical quick bites, I wanted to let some of the elements utilized properly unfold and breathe. It gives the tracks a richer texture."

It also expands the genre reach for the recording. While the rhythmic base to "A Positive Sweat" calls for the attention of clubgoers, the musical and melodic complexity of each track has inspired StreetBeat/Pandisc to explore marketing options beyond dance music.

"Our thinking is that we've struck upon the future of jazz music with this album," says Rell LaFargue, director of business affairs at the label. "We're soliciting jazz retailers on this project, as well as the dance and pop accounts."

When it was released in the U.K.

late last year on the independent Hydrogen Dukebox Records (from which StreetBeat/Pandisc has licensed the set), it met with critical acclaim from both dance and jazz sectors. "This market is different from the States in that there's more cross-pollination between genres," says Linda Rollins, manager of Chrome Discs, an indie outlet in Manchester, England. "It will be interesting to see if Americans will be as open to something so imaginative and adventurous."

In the label's bid to reach the right U.S. audience, LaFargue says that emphasis will be placed on lifestyle marketing—with a specific focus on clothing boutiques, coffeehouses, and cocktail lounges.

He adds that college radio and club DJs will be offered a CD and 12-inch pressing of the single "Grow" later this month. The track, which features a guest vocal by Amanda Ghost, has been remixed by Justice and Magnetic.

Another key element of the marketing of "A Positive Sweat" will be a mini-tour of the States by Harrow with several musicians. "It's always great fun to take these tracks and see what form they'll take onstage," he says. "In that respect, we do function very much like a jazz band. There are bits on the laptop that are programmed. But mostly we let things flow naturally."



HARDWAY

As Fishbone lead singer Angelo Moore candidly admits, "Fishbone was blackballed after we left Columbia Records. Nobody wanted to sign us, and we had a bad reputation. A lot of band members quit, and people thought we broke up. We were in the middle of reconstructing the band when we were recording this album."

Adds bass player/vocalist Norwood Fisher, "Making this album was like being in the Daytona 500" (Continued on page 23)



Aussies On The Road. Aussie pop band Noogie is playing a series of U.S. showcases to introduce its acclaimed debut, "Learn To Swim." Due March 7 on Trauma, the set is previewed by the single "Meanwhile," which goes to U.S. mainstream and modern rock stations Tuesday (22). Pictured, from left, are band members Mike Jeffrey, Chuck Ridler, Alex van Wensveen, and Nick Hyde.

Blowfish Mark Bryan Swims Solo With New Set; Osbournes Launch Divine Label

A BLOWFISH GOES SOLO: When a member of a famous group releases a solo album, it's often held to the same sales expectations as a new album from the act. Hence, when **Mark Bryan**, guitarist for Atlantic Records group **Hootie & the Blowfish**, started recording his own songs, he wasn't even sure he wanted them to come out.

"It didn't even occur to me to release the album," he says. "I recorded it separate from Atlantic. I just did it on my own. I wasn't hiding the fact that I did it. I just did it to do it and thought I'll release it when the time is right."

After playing the album for Atlantic Group co-chairman/co-CEO **Val Azzoli**, Bryan says, the label decided to pick it up and will release "30 On The Rail" March 14.

The album clearly shows the input Bryan has had on Hootie material, while also saluting his musical influences, such as the **dB's**, **Hüsker Dü**, and **Don Dixon**, who produced the album.

Among the other guests on the set are former **dB** **Peter Holsapple**, who frequently tours with the band, and **Cowboy Mouth's Fred LeBlanc**.

The album, which was recorded in 1997, features 13 songs, 10 of which "were Hootie songs at one point or another. Whether it was me singing them or not, they were recorded for an album and didn't make it or we did them live," says Bryan. "I don't want people to think I'm doing this in spite of Hootie. I'm doing this to give these songs a life. I'm a legitimate songwriter, and I have these things to say. That's really more what this is about than an attempt at a big solo career."

Bryan has no plans to tour behind the project. "I'm in a band already, and we just got off tour last summer. I'm going to chill at home and be a daddy," says Bryan, who has two small children. However, he does plan to promote the album by making a number of in-store appearances and radio station visits. "I'd rather approach it like that than by calling [Atlantic senior VP] **Andrea Ganis** and say, 'Why is blah, blah, blah not playing blah, blah, blah.'"

Triple-A and roots-music stations will be serviced with a track called "Tricking You Pretty" at the end of February, while other formats will receive different tracks.

While he's quick to point out that he has no plans to leave Hootie & the Blowfish, the solo record is a good way to cleanse his musical palate. "It helps me go back to Hootie refreshed," he says. "Everyone in the band is doing little solo things. Once we've purged ourselves of our individual creative needs, we can go

back to the band. We know we've got that side of us out, and we can go back to the democratic songwriting thing."

STUFF: Sony Music Entertainment (SME) has opted not to hold the usual post-Grammy blowout this year and instead will have a small dinner for artists hosted by SME chairman/CEO **Thomas D. Mottola**. A Sony Music representative says, "Sony Music has decided to have a private dinner party this year because it felt that a smaller gathering would be more fun for its Grammy nominees, and, at the end of the day, it's all about the artists and the music anyway, especially for the nominees and award winners."

As the marriage between rap and metal continues, **Sharon** and **Ozzy Osbourne** have launched **Divine Recordings**, a joint venture with **Priority Records**. First releases for the label will be "Nativity In Black 2," a **Black Sabbath** tribute album featuring **Megadeth** and

Patera, as well as a solo album from **Black Sabbath** guitarist **Tony Iommi**. **Scott Givens**, former VP of artist development for **Roadrunner**, has been named GM of **Divine**. Last January, **SFX** purchased 50% of **Sharon Osbourne Management** and also agreed to co-fund a new label run by **Osbourne**. She did not return calls by press time.

Speaking of **SFX**, it has lined up a number of spring/summer tours featuring top teen acts. Already on the docket are the majority of the dates for **Britney Spears'** tour, which starts March 8 at the **Pensacola (Fla.) Civic Center**. **SFX** is also in discussions with both **'N Sync** and **Backstreet Boys** (**Billboard Bulletin**, Feb. 16) . . . Former **Twin/Tone Records** co-founder/co-owner **Peter Jesperson** has joined **Los Angeles-based indie New West** as VP.

OSCAR NEWS: Nominees for the best original song in the 72nd annual Academy Awards are "Save Me" by **Aimee Mann** from "Magnolia," "Music Of My Heart" by **Diane Warren** from "Music Of The Heart," "Blame Canada" by **Trey Parker** and **Marc Shaiman** from "South Park: Bigger, Longer And Uncut," "When She Loved Me" by **Randy Newman** from "Toy Story 2," and "You'll Be In My Heart" by **Phil Collins** from "Tarzan."

Receiving nods for best original score are **John Corigliano** for "The Red Violin," **Thomas Newman** for "American Beauty," **Rachel Portman** for "The Cider House Rules," **John Williams** for "Angela's Ashes," and **Gabriel Yared** for "The Talented Mr. Ripley" (see Soundtracks and Film Score News, page 22).



by Melinda Newman

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Vollenweider Takes Global, Collaborative Approach On Sony Set

BY JIM BESSMAN

NEW YORK—Andreas Vollenweider's new album, "Cosmopoly," due March 21 from Sony Classical, departs from previous work as a collaborative, global endeavor summed up by its title.

The Swiss harpist, whose novel mix of pop, jazz, and classical instrumental music virtually defined the new age format upon his emergence in the early '80s, says the term "cosmopoly" represents a "cosmo-political approach to life" evolving out of years of global touring and related musical and cultural exploring.

Fittingly, Vollenweider plays the Celtic harp, Chinese harp, Bavarian folk harp, baby koto, ocarina, 12-string guitar, and clay double flute on "Cosmopoly," in addition to the modern concert harp. He is also accompanied by diverse artists, including Bobby McFerrin, longtime supporter Carly Simon, trombonist Ray Anderson, fiddler Mindy Jostyn, Brazilian singer/songwriter Milton Nascimento, South African jazz pianist Abdulah Ibrahim, Spanish flutist Carlos Nunez, the Neopolitan Solis String Quartet, Chinese dulcimer player Pingxin

Xu, Basque accordionist Kepa Junkera, and Armenian instrumentalist Djivan Gasparyan, along with longtime associates Christoph Stiefel on keyboards and Walter Keiser on drums.

But Vollenweider, whose pre-



VOLLENWEIDER

ceding 1998 album, "Kryptos," was more composed and complex in structure and scale, didn't intend to make an album when he invited anyone who could make it to his home and studio last summer in Switzerland.

"We were drinking, eating, swimming, and playing, and turning out more and more material that was good," says Vollenweider, who refrained from his usual

inclination to take control creatively. "Everything was done in four weeks, mostly first takes and spontaneous collaborations, which is why I credited other musicians as co-writers. My studio has the newest technology, where we could actually record 24 hours without changing tapes, so there was never any pressure."

The recording process never stopped, Vollenweider continues, not when his kids came to watch, "not to drink tea, not when a dog passed by." The only time he felt technically challenged was when he juxtaposed his harp, "a simple, archaic, diatonic instrument," with Gasparyan's and Ibrahim's "chromatic harmonic changes"—but all parties quickly found common instrumental ground.

Sony Classical president Peter Gelb praises the resultant "Cosmopoly" for its "extraordinary departure" from Vollenweider's recent releases. "He's made a wonderful record of collaborations with some outstanding and high-profile artists from around the world, providing a striking vehicle for reaching a larger public."

Generating public awareness of Vollenweider's current vibe is key,

notes Gelb. To this end, the P.O.W.-booked artist, who is managed by Impact Music in Zurich and Depth of Field in the U.S. and published through AVAF Music (SUISA) in Switzerland, will play

'One of the interesting aspects of the album is that it appeals to more than one musical genre'

— PETER GELB —

a media showcase March 30 at Joe's Pub in New York. Vollenweider, who has already toured Europe with Gasparyan and performed in Brazil with Nascimento, expects to have "Cosmopoly" album guests on hand at his New York date as well.

Sony Classical is targeting public radio, world music, and jazz radio outlets with the disc, says

Gelb. "One of the interesting aspects of the album is that it appeals to more than one musical genre, so we're pushing all the formats we possibly can," he says.

Al Santos, air personality at smooth jazz station WJZW Washington, D.C., is excited about the potential of "Cosmopoly" for his "Sunday Jazz Brunch" program, which plays world beat and new age music along with smooth jazz.

"He's been doing world music before there was even a category for it, so it's good to see him back doing projects with other international artists of his caliber," says Santos, pointing to the album's optimal timing in light of increasing exposure for world music.

Sony Classical plans to further promote "Cosmopoly" on its Web site and is developing plans for working it aggressively at retail, Gelb adds.

The domestic release of "Cosmopoly" will not include the bonus CD, "Annex 1 & 2," which contains other material recorded during the album sessions. The disc is available in some countries as part of a double-CD package and in others as media giveaways.

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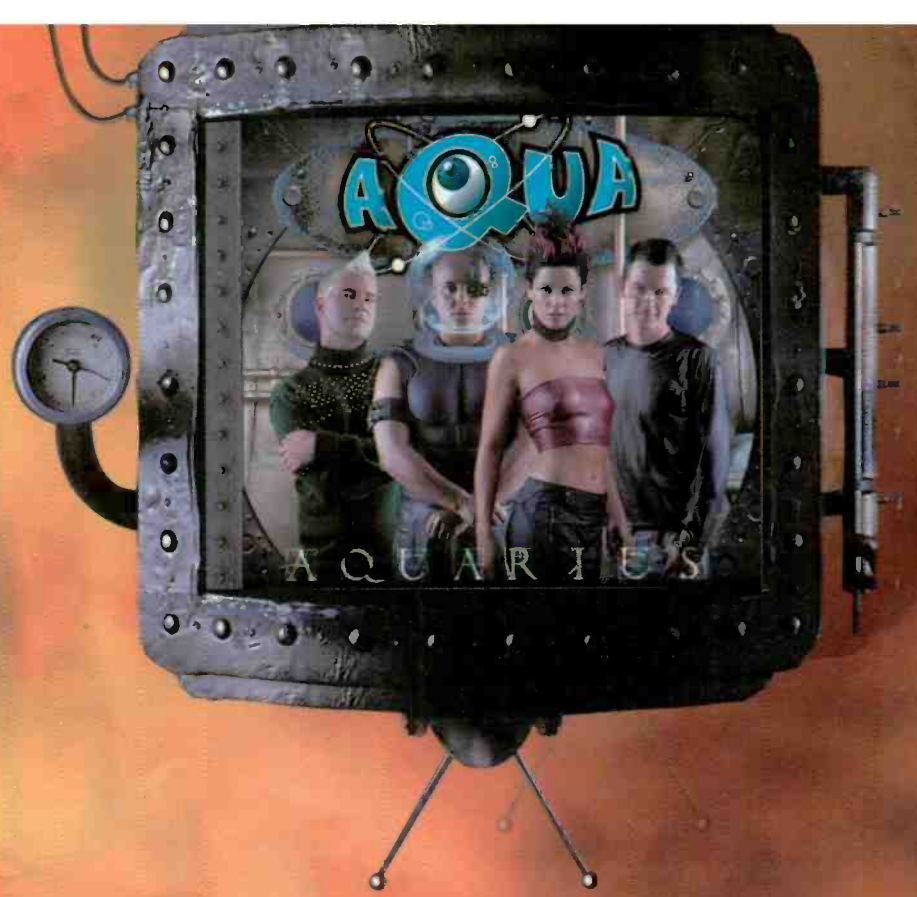
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LATIN STARS

(Continued from page 8)

Rosen, who founded online music site N2K before merging it with CDnow, declines to offer financial specifics of Aplauso.com. He says only that the site is "a multimillion-dollar investment."

Now negotiating with technology companies and record labels to create the site, Rosen says Aplauso.com will be modeled on N2K, "which, of course, contained the three C's: content, community, and commerce."

While dot.coms geared toward Latin entertainment have been popping up lately like pimples on a high school freshman, Rosen says he and Rozenblat provide unmatched expertise for establishing a new Latin Web site.

"What I bring to the table is the experience of having gone through this process already of actually having built a platform, in terms of infrastructure and customization," says Rosen. "Sergio is bringing his whole Latin American experi-

'We also would bring in technologies, such as Internet radio, that would be focused on Latin America and Latin music'

- LARRY ROSEN -

ence as a record executive to the project."

Rozenblat, most recently executive director of the Latin Academy of Recording Arts and Sciences, also was VP/GM of WEA Latina, manager of Arturo Sandoval, and an A&R executive with CBS Records International, now Sony Music International.

Rosen says the content of the trilingual site (Spanish, Portuguese, and English) will be tailored exclusively to visitors interested in Latin American music, movies, and television.

Adds Rosen, "There also will be community elements, which would [include] chats and fan clubs. We also would bring in technologies, such as Internet radio, that would be focused on Latin America and Latin music."

Rosen says E-commerce will eventually become part of the mix, which would involve offering CD E-tailing, custom CD compilations, and product downloads.

The engineer behind N2K's initial public offering in 1997, Rosen says Aplauso.com could go public in the future.

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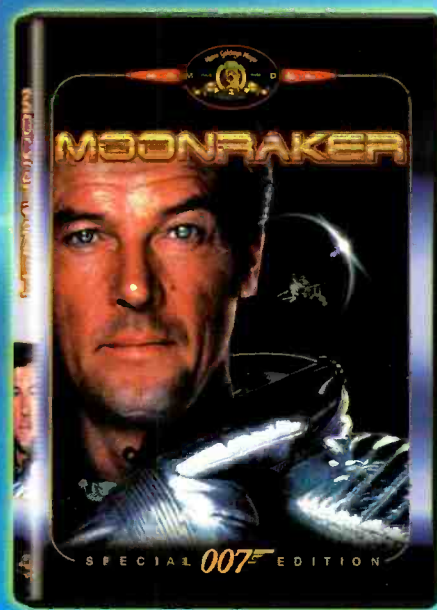


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LORD KITCHENER

(Continued from page 4)

while in Barbados, I met Eric Idle, who turned me on to a record. The record was 'Sugar Bum Bum.'

"Under the spell of 'Sugar Bum Bum,' " continues Stein, "I flew to Port-of-Spain in February of 1978, where for several nights running I visited Lord Kitchener's tent to see and hear him play some of the best calypsos—as well as to hear the newly emerging soca music from artists like Lord Shorty."

After that, Stein says, he made a pilgrimage back to Trinidad every year, and "always on my first night I'd head straight for Kitchy's tent. Year after year, I heard the best tunes, like 'Pan In A Minor,' 'Symphony In G,' 'Nora,' 'Bee's Melody,' 'The Road,' 'Jaws,' and 'Gimme The Thing.'"

Stein says he also got to hear the

'He was truly one of the great melody writers of the 20th century'

— SEYMOUR STEIN —

artist perform some of his earlier recordings, including "Flag Woman" and "Miss Tourist."

After "Sugar Bum Bum," Kitchy, as he was often called, enjoyed steady hits with songs like "Iron Man" (1989) and "Parkway" (1990).

In 1989, he was inducted into calypso's Sunshine Awards Hall of Fame in New York.

After a career that encompassed 60 years, 14 of which were spent living in England, Kitchener retired from stage performance in 1999; he continued composing songs, though.

"Kitchener seemed ageless, full of vitality," remembers Stein. "When I last saw him, I swear he hardly looked any older than when I had first seen him perform 22 years before."

"To me, all I cared about was that Lord Kitchener was one of the greatest live performers I've ever seen," he continues. "His lyrics were always humorous and up to the minute, reflecting the highest standards in calypso."

"In my time, I've sung for Harry Truman at Waller Field in 1945, and for Princess Margaret at London's Chesterfield Club in the '50s," Kitchener told Billboard Editor in Chief Timothy White in 1993 (Music to My Ears, Billboard, Jan. 30, 1993). "But in the early days at home, performers like me were outcasts. It's only in recent years that our own country has given official recognition to calypso, but I'm thankful."

"For 55 years," he continued, "I've tried to make calypso more intelligent, and make soca more danceable. Long ago, today, and tomorrow, that is my job."

Offers Stein, who is scheduled to fly to Port-of-Spain Thursday (24), "I was very shaken and saddened by the news. I'll still be going down for Carnival, but with Kitchy gone, this year the real Carnival will be in heaven."

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Artists & Music

V2 ALBUM REVEALS MOBY AT 'PLAY'

(Continued from page 11)

there was plenty here for us to bring to his core club base."

The first cut issued from the set was "Bodyrock," which was remixed by Olav.

"It was the perfect way to reintroduce Moby to the street," says Marlon Creaton, manager of Record Kitchen, an indie retail outlet in San Francisco. "It had a kickin' beat and the kind of hook that was truly irresistible. This was one of those records that benefited from being released overseas first. It got the DJs jazzed."

Moby is signed to Mute Records for the U.K. and continental Europe. "Play" was first released internationally on May 17, 1999. The album has reached the top 10 in a number of international territories, including the U.K., Italy, Germany, and Sweden.

In addition to drawing praise from club DJs, "Bodyrock" earned respectable modern rock and triple-A radio airplay, peaking in the top 10 of Billboard's Modern Rock Tracks chart.

"It had just enough of a rock feel to work for us," says Zakk Tyler, music director at the rock-driven WTPT Greenville, S.C. "Once we put it on the air, the phones went crazy. We eventually wound up going several cuts deep into the album."

"Bodyrock" also gleaned ample TV exposure. It was utilized in the fall commercial campaign for ABC-TV's "Dharma & Greg," and it's been placed as the opening theme to the NBC-TV sitcom "Veronica's Closet." Along the way, Moby has also appeared on a handful of talk shows.

Additionally, the track was accompanied by two videoclips. The first, directed by Frederick Bond, was created for Europe. According to V2 product manager Rachel Mintz, a more "American, street-savvy" video was created by Steve Carr, "to suit the tastes of programmers here."

While V2 worked "Bodyrock," Moby toured extensively. He started with a six-week string of club dates in the U.S., which was followed by an equal number of weeks in the U.K. and continental Europe. "He doesn't like to have a minute of downtime," says Mintz. "That's a dream for us, because no one can really sell a record better than the artist himself."

For Moby, who is managed by Marci Weber at MCT Management, the hustle of touring and promotion is "part of the fun" of making music. "Being in recording mode can be an isolating experience. Emerging from that mind-space with a piece of music that I'm proud of is quite energizing. Why wouldn't I want to do everything I can to share the results of my work?"

As "Bodyrock" started to run its course, programmers begin gravitating toward several other cuts on "Play": the soul-inflected "Natural Blues," the solemn, warmly ambient "Porcelain," and the percussive, ebullient "Honey." "Ultimately, the feedback on 'Natural Blues' was so strong that it became the most logical single choice," Mintz says.

The label started feeding the track to modern rock and triple-A programmers in late November, with an eye toward a top 40 launch at the end

'This was one of those records that benefited from being released overseas first. It got the DJs jazzed'

- MARLON CREATON -

of March. "We got a little taste of top 40 interest with 'Bodyrock,' but we didn't want to dilute our focus at that time," Mintz says. "At this point, the project evolved comfortably, and we are ready to go to the next level with this new single."

Moby has shot a video for "Natural Blues" with director David LaChapelle that has already begun getting

active play on MTV and VH1.

Adding to the single's visibility is yet another string of concerts by the artist. He's been in Europe since the start of 2000. He returns to the States in mid-March, and he'll likely be on the road through the summer. As with all of his tours, that stint will be booked by Marsha Vlasik of MVO Booking.

"The truth is that we plan to be working this record through next Christmas," Mintz says.

Industry recognition includes two Grammy nominations. The artist has been cited in the best alternative music performance and best rock instrumental performance categories, for "Play" and "Bodyrock," respectively.

"It's such a gift to have people support your creative endeavors," Moby says. "I never take it for granted. I've always said that I make music that pleases me, and that's true. It's such a nice perk when others can appreciate it too."

amusement business

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TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
CHEK, LOU BEGA, C NOTE	Freedom Hall Coliseum Louisville, Ky	Feb. 9	\$754,848 \$75/\$350/\$35	12,561 15,510	SFX Music Group
ELTON JOHN	Crown Coliseum Fayetteville, N.C.	Feb. 5	\$408,858 \$49.50/\$39.50	10,216 sellout	SFX Music Group
ZZ TOP, LYNYRD SKYNYRD	Freedom Hall Coliseum Louisville, Ky	Feb. 8	\$341,567 \$38.50/\$29.50	11,116 13,000	Beaver Productions
ELTON JOHN	Carolina Coliseum Columbia, S.C.	Feb. 4	\$399,651 \$49.50/\$19.50	9,117 sellout	SFX Music Group
ZZ TOP, LYNYRD SKYNYRD, LAIDLAW	Pepsi Arena Albany, N.Y.	Jan. 25	\$297,211 \$39.50/\$29.50/ \$22.50	8,889 10,000	Metropolitan Entertainment Group
ALAN JACKSON, LONESTAR	Conseco Fieldhouse, Indianapolis	Feb. 11	\$286,470 \$27	11,004 13,000	Varnell Enterprises
ZZ TOP, LYNYRD SKYNYRD	Freedom Hall Civic Center Johnson City, Tenn.	Feb. 11	\$278,530 \$35	7,950 sellout	Beaver Productions
ZZ TOP, LYNYRD SKYNYRD	Von Braun Civic Center Arena Huntsville, Ala.	Feb. 9	\$268,867 \$38.50/\$29.50	7,862 sellout	Beaver Productions
ALAN JACKSON, LONESTAR	Charleston Civic Center Charleston, W.Va.	Feb. 12	\$268,339 \$76.50	10,850 sellout	Varnell Enterprises
DEMIS DEMYOUNG	Rosemont Theatre Rosemont, Ill.	Feb. 12	\$257,255 \$75/\$35	4,270 sellout	SFX Music Group

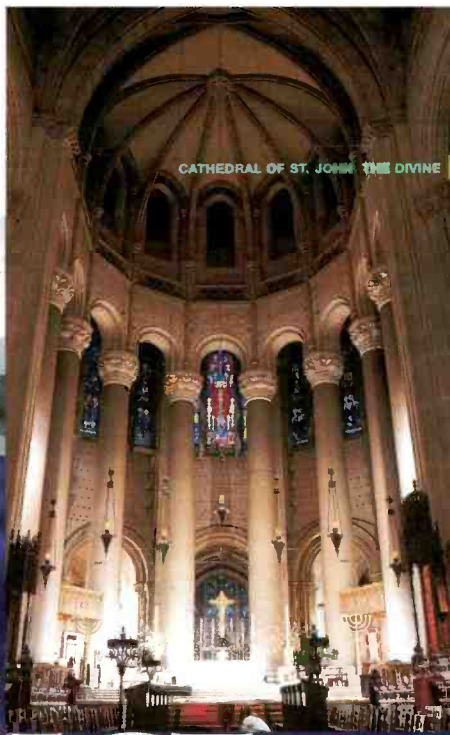
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SLIPKNOT FINDS MAINSTREAM AUDIENCE WITH I AM SET

(Continued from page 11)

Slipknot lead singer Corey (also known as 8) explains the band's growing popularity. "We just stuck with it, and we were able to stay out on the road," he says. "The first six months after our album was released, we sold records especially through word-of-mouth. Our band was an underground thing. Our record sales have started to pick up even more lately, because so many kids have gotten to see us play and we're getting more exposure."

Slipknot formed in 1995 and a year later self-released its debut album, "Mate. Feed. Kill. Repeat." The band was signed to Roadrunner in 1997, and its self-titled album was co-produced by the band and Ross Robinson, whose credits also include Korn, Limp Bizkit, and Sepultura. The "Slipknot" album bears the I Am imprint, which is Robinson's A&R/production company.

The band members are all known only by a first name and a number: turntable operator Sid (aka 0), drummer Joey (1), bass player Paul (2), percussionist Chris (3), guitarist James (4), samples/media operator Craig (5), percussionist Shawn (6), and guitarist Mick (7).

The band is managed by Steve Richards of Los Angeles-based No Name Management and booked by Dave Kirby of the Agency Group. Slipknot's songs are published by EMI April Music/Music That Music

(ASCAP).

In addition to album sales, Slipknot has experienced an underdog hit on home video: Its first longform home video, "Welcome To Our Neighborhood," debuted at No. 1 on Billboard's Top Music Videos chart in the Nov. 27, 1999, issue. The 20-minute video, which has a retail list price of \$5.98, includes live concert and interview footage, along with the uncensored clip for "Spit It Out."

Months after its release, "Welcome To Our Neighborhood" has maintained top 10 sales on the Top Music Videos Chart and has been certified gold (50,000 units sold) by the Recording Industry Assn. of America.

Meanwhile, the band's latest single, "Wait And Bleed" (which is also on the "Scream 3" soundtrack), has been gaining airplay. It stands this issue at No. 37 on the Mainstream Rock Tracks chart.

The "Wait And Bleed" video has been getting exposure on national networks the Box and MTV. Slipknot is scheduled to perform Friday (25) on "Late Night With Conan O'Brien."

One of the radio stations where "Wait And Bleed" is in heavy rotation is mainstream rock WCCC Hartford, Conn., which has been playing Slipknot for months. "It's a monster song," says WCCC PD Michael Picozzi of the track. "It's got a great hook, and people are really responding to this song. We get

so many calls for it."

Picozzi adds, "There was a time when people were saying that Korn was too loud and aggressive for radio. But Korn is light compared to Slipknot. People are just embracing harder music now. I also think that Slipknot's success shows people that it can happen on an independent label like Road-

'It's easier to express yourself if you're not so conscious of how your face and hair really look'

- COREY -

runner: I'm not sure that a major label would know what's best for a band like Slipknot."

Roadrunner senior director of marketing Cory Brennan recounts the artist development for Slipknot. "We started in May 1999 through an intensive street and Internet marketing campaign," Brennan says. "The band played on the 1999 Ozzfest tour, and we distributed a two-song cassette sampler on that tour. After their set, the

members of Slipknot would go out in the crowd, in full costume, and distribute the cassettes themselves.

"College and metal radio were a big factor in setting us up," he continues. "But the best way we found to market this band was through anything visual. We had an alternative means of getting the word out about Slipknot with the home video.

"Touring has been the most important factor in this band's success," he says. "The band got as close to the fans as they could, and everything had a snowball effect."

Brennan notes that Roadrunner has also utilized Slipknot's two official Web sites (slipknot1.com and slipknot2.com) for E-mail newsletters to fans and for Webcasts.

Slipknot's next single, "Spit It Out," is tentatively scheduled for release in April, according to Roadrunner.

Skeptics might dismiss Slipknot's mask-and-costume image as a gimmick, but lead singer Corey disputes any notion that Slipknot is a gimmick band. "Our image is a byproduct of what we do," he says. "We figured it's easier to express yourself if you're not so conscious of how your face and hair really look. It seems like a lot of bands bow down to the rock star god and become pretentious. We're not afraid to say exactly what we want."

Donald Lawrence, independent mu-

sic buyer for Aron's, a retail store in Los Angeles that specializes in alternative and heavy music, says the band's notoriety is helping sales. "The Slipknot album has been a steady seller for us," says Lawrence. "People are hearing about Slipknot's shows, and they're curious. The kids who are buying Slipknot's album are looking for something different, and they found it."

Corey describes the band's audience as "maladjusted kids who found something they can identify with through us. I take it seriously that fans have taken their time and money to buy our records or see us play live, and we want to thank everyone who's done that. That's why our live shows and music are so intense. I want to accomplish as much as I can with the time I have because this can be taken away at any time."

After a one-off date Thursday (24) in New York, Slipknot will be on a European tour beginning Saturday (26) in Nottingham, England, with the tour ending in early April. Slipknot will then play select dates in Canada.

According to Roadrunner's Brennan, another U.S. tour is being planned for April.

Brennan says that Roadrunner has set its sights high for Slipknot. "Our ultimate goal for this band is world domination," he says.



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Peter Case Sings The 'Flying Saucer Blues'

Touring Is Key In Marketing Singer/Songwriter's Fourth Vanguard Set

NEW YORK—Vanguard recording artist and Los Angeles-based singer/songwriter Peter Case will release his seventh solo effort and fourth Vanguard release, "Flying Saucer Blues," on April 16.

The project follows his critically acclaimed 1997 release, "Full Service No Waiting," and it's produced by Andrew Williams (Old 97's, the Williams Brothers). Case enlisted a renowned lineup of studio musicians, including Greg Liez, Sandy Chila, and Andrew Williams, for his latest effort.

Featuring 11 tracks, "Flying Saucer Blues" spins Case's image-rich, acoustic tales with roots-rock arrangements—which justifies his self-proclaimed stance as a "rock'n'roll folk singer." Of his songwriting, he says, "You must look inside yourself for something that lights up. The idea is to find something you feel is worth singing about. You have to capture your imagination. Then you hone that stuff until it is undeniably strong. Hopefully, that means the song has things that will keep bringing people back to listen to it."

It's that philosophy that Case

will carry when he hits the road this spring to promote the project. Touring will be a key element to the marketing of the project.



CASE

"It's the thing I enjoy doing the most," the artist says. "Recording is great, but it's all about bringing music directly to the people—in a wide variety of ways."

Last June, Case sang at the Hollywood Bowl with George Martin and the Hollywood Orchestra in "A Celebration Of The Beatles," with solo performances of "Lucy In The Sky With Diamonds," "Walrus," and "All You Need Is Love." He recently

performed a kids' show at McCabe's Guitar Shop in Santa Monica, Calif., and recorded two performances, "Crazy 'Bout A Dog," written with his daughters, and "Why Oh Why," a Woody Guthrie song. Both are available in MP3 or QuickTime downloads on the Vanguard Records Internet site (vanguardrecords.com).

Case began his musical career in 1976 when he joined guitarist/songwriter Jack Lee and drummer Paul Collins to form the Nerves, a short-lived but influential band. In 1980, along with Eddie Munoz, Lou Ramirez, and Dave Pahoia, he founded the Plimsouls and signed with Elektra Records in 1981 and then with Geffen Records in 1983.

After the Plimsouls disbanded in 1984, Case began traveling widely as a solo acoustic performer and re-signed with Geffen Records in 1986, subsequently releasing "Peter Case" (1986), "The Man With The Blue Post-modern Fragmented Neo-Traditionalist Guitar" (1989), and "Six-Pack Of Love" (1992).

LARRY FLICK

SOUNDTRACKS AND FILM SCORE NEWS

BY CATHERINE APPLEFELD OLSON

AS THE CROW FLIES: With a strong fan base and a growing franchise, it looks like three times is indeed a charm for Koch Entertainment, which on March 28 will release the soundtrack to "The Crow: Salvation," the third installment of the action series "The Crow" (see story, page 71).

The previous two "Crow" soundtracks, both released by Hollywood Records, collectively have sold 5 million, according to Koch. And although the label previously had not been involved with the franchise, "Salvation" seemed a perfect fit for Koch, which has been stepping up its soundtracks profile of late with several projects, including the upcoming "American Psycho."

"We knew the history of the project and that the second soundtrack sold markedly less than first one, by about 50%," says Koch president **Bob Frank**. "But for us as an independent, that does not scare us off. Sales of 500,000 to 1 million units is not a risk for us, whereas with a major it is a multimillion investment."

Also helpful were early meetings with movie producer/soundtrack executive producer **Jeff Most**, who already had much of the creative direction in the bag. Most, who has produced all three "Crow" films and had a strong hand in each soundtrack, says his goal this time around was to keep the music fresh while remaining true to the franchise's roots.

"We wanted to retain the general edgy feel of rock combined with a little more electronics underpinnings," Most says. "And we also wanted to not have the record play song-for-song sounding like every act and song are alike. We wanted to cross-pollinate different types of music."

The result is 16 tracks, all previously unreleased or remixed versions, which command listeners to sit up and take notice. Among the acts represented are **Kid Rock**, **Rob Zombie** (whose "Living Dead Girl" was remixed by **Nine Inch Nails' Charlie Clausner**), **Days Of The New**, and **Filter**, whose radio version of "The Best Things" is the first single.

The idea of packing the film with unreleased music resonates strongly with Most, who already is knee-deep in the creation of the fourth "Crow" installment.

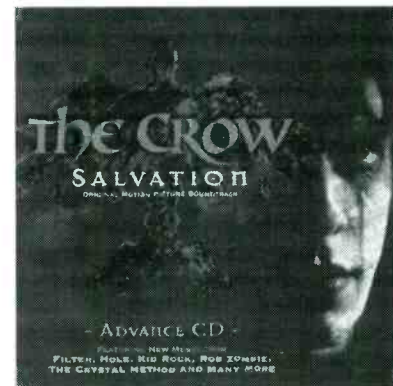
"This dates back to my view of soundtracks as a buyer before I got into the business," he says. "I want to provide fans with something new and special apart from a cut from an album they may already own." Most says he also wants to create a separate universe for moviegoers, and having existing songs might serve to take the audience out of a given scene. "I don't want them sitting there thinking, 'Who sings this song, again?' or 'I remember making out with my girlfriend to this song,'" he says.

THE ENVELOPE PLEASE: The nominations are in for the 72nd Academy Awards, and the category of best original score stands as a shining example of film music achievement. With the exception of **Michael Kamen's** enchanting score to "The Iron Giant," a personal favorite, this editor wholeheartedly concurs with the committee's selections.

All five of the composers on this year's list previously have been nominated, but none more than the venerable **John Williams**, who marks his 38th nomination with "Angela's Ashes." Williams is now the most-nominated living person. **Gabriel Yared**, nominated for "The Talented Mr. Ripley," won his only other Oscar bid in '96 for "The English Patient." The other contenders are **Thomas Newman** for "American Beauty," **Rachel Portman** for "The Cider House Rules," and **John Corigliano** for "The Red Violin." My money's on Newman.

Happily, the buying public is able to get its hands on all five score albums. Remember, it was only last year that Virgin came to the rescue with its better-late-than-never release of **Nicola Piovani's** nominated (and subsequent Oscar-winning) score to "Life Is Beautiful."

PRODUCTION NOTES: Sony Classical on Feb. 29 will release "The Best Music Of Miramax Films," a collection of excerpts from Miramax's 20-year history. The roster includes "My Left Foot," "Cinema Paradiso," "Shakespeare In Love," "Life Is Beautiful, and new best picture Oscar contender "The Cider House Rules."



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'PSYCHOTIC' FISHBONE GOES HOLLYWOOD

(Continued from page 12)

without rear wheels. We weren't even a full band, and it was weird having to hire a drummer while we were doing the tracks."

Fishbone's current lineup, in addition to Moore and Fisher, consists of Walter "Dirty Walt" Kibby II (trumpet, vocals), Spacey T (guitar), John McKnight (trumpet, organ), and John Steward (drums). The band's full moniker on the latest album is Fishbone & the Familyhood Experience. The band is managed by Will Sharpe of Sharpe Entertainment Services.

"The Psychotic Friends Nuttwerx," produced by Steve Lindsey, is another departure for Fishbone, since it has a more retro sound for the band. The music on the album is undoubtedly inspired by Sly & the Family Stone, circa the early '70s. The album boasts a diverse array of guest artists, including George Clinton, members of Red Hot Chili Peppers, No Doubt's Gwen Stefani, Ivan Neville, Rick James, Donny Osmond, Lili Haydn, H.R. of Bad Brains, and former Jane's Addiction front man Perry Farrell.

"It was an experiment," says Moore of the album's retro sound. He also confesses that part of the change in the band's musical direction had to do with "a compromise we reached with [Hollywood Records owner] Disney in order to be signed to the label. There's no cursing on the record, and we used to curse on our records in the past. There are no references to smoking [marijuana]. One of the album's songs was called 'Weed Plant' and we changed the title to 'Where'd You Get Those Pants.'"

Moore further admits that the band was willing to compromise because "Hollywood Records was the only label that would sign us."

Hollywood senior VP of sales and marketing Daniel Savage says of the new Fishbone album, "The overall marketing concept is to make sure that we reach previous fans of the group and reassure them that the album is a return to Fishbone's roots. At the same time we want to reach out to a new target audience—alternative music fans—and make them aware of Fishbone's influence on some of today's biggest alternative acts."

The album's first single, "Shakey Ground" (featuring members of Red Hot Chili Peppers), will be shipped to modern rock radio in late February, and the entire album will be serviced to college radio. At press time, plans for a "Shakey Ground" video were still undecided.

Savage says that choosing "Shakey Ground" as the album's first single is a move designed in large part to win over programmers who are already playing Red Hot Chili Peppers. "It's a great song, and great songs often have the ability to transcend whatever the particular climate is at radio," he says. "Having the Chili Peppers on the song lends a current angle, and it's a great entry into radio."

John Michael, music director of

modern rock station KFMA Tucson, Ariz., says, "Fishbone lost me on the last couple of albums. The success of the new album really depends on the material. If they have outstanding songs on the new album, maybe they'll have a hit. Otherwise, it'll end up in the bin with all the other [veteran] rock bands trying to make a comeback."

"It's definitely not a comeback record to us," insists the band's Fisher. "It feels more like a 'come up' record. Some of what we've done

"We want to reach out to a new target audience—alternative music fans—and make them aware of Fishbone's influence on some of today's biggest alternative acts"

- DANIEL SAVAGE -

on this record is considered more accessible than [what] we've done before."

Savage adds, "We're going to have an extensive street team campaign getting samples of music out to fans. We're tying cross-promotions with nontraditional outlets, such as skate shops, and we'll be doing a lot of work on college campuses. Some of the music will be available on the band's official Web site [www.unuttednations.com], and we're doing E-mail blasts to selected lists."

Peter Holden, senior VP of Hollywood Records and Buena Vista International, says, "Europe is historically the biggest [non-U.S.] market for Fishbone. We have a pretty good shot of doing well in Japan. The new album will be released a week earlier in Japan to offset the rush of imports."

In early February, Fishbone completed a two-week promotional tour of Europe. Throughout this month, the band has been playing select West Coast club dates on the Nuttstalk Harvest Festival 2000 tour, which also features Trulio Disgracias, Laundry, Vicky Calhoun, and Blowfly. Fishbone is tentatively set to begin a full U.S. tour in April or May.

Fishbone is booked in the U.S. by Gavin Hitt of Variety Artists International and outside the U.S. by Martin Horne of International Talent Booking. The band—whose music is published by Nuttsactor 5 Music (BMI)—is scheduled to make an appearance on an episode of "Donny & Marie" that will be taped March 3 and televised March 21.

Harmony House's Levesque says, "Fishbone was way ahead of its time, and the band has influenced a lot of other bands that have sold more records, such as the Red Hot Chili Peppers and Rage Against The Machine. I hope that Fishbone will finally get their due and reach the people who like those bands."

As for why Fishbone has continued to exist despite an often turbulent history, Moore explains, "We've thought about breaking up, but you realize that the music is bigger than you. Fishbone has a mind of its own."

Moore adds that he isn't bitter because some bands influenced by Fishbone have gone on to greater commercial success than Fishbone has, but he does blame "racism in the music business and the media for wanting people to believe that only white people should play rock. We broke the stereotypes, and that's a no-no right there."

As Fisher says, "People have this misconception that we're a difficult band to deal with. We're just a band that wants to make music. A lot of bands that have gone through a lot less have given up. This new album isn't simply a Fishbone record. It's a brand-new beginning, and it's a source of pride that a lot of artists we've influenced and who've influenced us wanted to be on this album too."



Brown Comes Alive. RCA pop ingénue Jennifer Brown is starting to draw attention to her single, "Alive," which has already gone top five in her native Sweden. The track, co-written by Brown with Billy Mann, is featured on the singer's debut disc, "Vera," which is due March 21. "Alive" is already getting ample air-play on several TV programs, including NBC's "Providence," the WB's "Felicity," and Fox's "Get Real." Brown has just completed an eight-week tour of Scandinavia and will begin a promotional trek through the States in early March.

Top Pop Catalog Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE MASS MERCHANT AND INTERNET SALES REPORTS COLLECTED, COMPILED AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	ARTIST (IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE))	TITLE	TOTAL C.W. ART. WEEKS
		NO. 1		
1	2	ANDREA BOCELLI ▲ ³ PHILIPS 430277 (12.98/17.98)	ROMANZA	115
2	1	CREED ▲ ⁴ WIND-UP 13049 (11.98/17.98)	MY OWN PRISON	124
3	5	BARRY WHITE ● MERCURY 522459/DJMG (10.98/17.98)	ALL TIME GREATEST HITS	44
4	3	METALLICA ◆ ¹² ELEKTRA 61113*/EEG (11.98/17.98)	METALLICA	444
5	4	BOB MARLEY AND THE WAILERS ◆ ¹⁰ TUFF GONG/ISLAND 846210/DJMG (9.98)	LEGEND	556
6	7	BUENA VISTA SOCIAL CLUB ▲ WORLD CIRCUIT/NONESUCH 79478/AG (10.98/17.98)	BUENA VISTA SOCIAL CLUB	39
7	8	BOB SEGER & THE SILVER BULLET BAND ▲ ⁴ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	277
8	6	PINK FLOYD ◆ ¹⁵ CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1195
9	9	TOM PETTY AND THE HEARTBREAKERS ▲ ⁸ MCA 110813 (12.98/18.98)	GREATEST HITS	305
10	10	DEF LEPPARD ▲ ² MERCURY 528718/DJMG (10.98/17.98)	VAULT — GREATEST HITS 1980-1995	171
11	13	TIM MCGRAW ▲ ³ CURB 77886 (10.98/16.98)	EVERYWHERE	140
12	28	MARTINA MCBRIDE ▲ ² RCA (NASHVILLE) 67516/RLG (10.98/16.98)	EVOLUTION	108
13	11	SAVAGE GARDEN ▲ ⁶ COLUMBIA 67954/CRG (11.98 EQ/17.98)	SAVAGE GARDEN	138
14	12	AL GREEN ▲ HI/THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	82
15	14	MATCHBOX 20 ◆ ¹⁰ LAVA/ATLANTIC 92721*/AG (10.98/17.98)	YOURSELF OR SOMEONE LIKE YOU	154
16	15	PINK FLOYD ◆ ²³ COLUMBIA 36183*/CRG (15.98 EQ/31.98)	THE WALL	564
17	16	LIMP BIZKIT ▲ FLIP 490124/INTERSCOPE (11.98/17.98)	THREE DOLLAR BILL, Y'ALL	100
18	34	BARRY WHITE ▲ CASABLANCA/MERCURY 822782/DJMG (6.98/11.98)	BARRY WHITE'S GREATEST HITS VOLUME 1	43
19	20	JAMES TAYLOR ◆ ¹¹ WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	483
20	19	SARAH MCLACHLAN ▲ ⁷ ARISTA 18970 (10.98/17.98)	SURFACING	135
21	17	MILES DAVIS ▲ ² LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)	KIND OF BLUE	60
22	18	QUEEN ▲ HOLLYWOOD 161265 (11.98/17.98)	GREATEST HITS	345
23	22	METALLICA ▲ ⁷ ELEKTRA 60812/EEG (11.98/17.98)	...AND JUSTICE FOR ALL	510
24	23	AC/DC ◆ ¹⁵ EASTWEST 92418/EEG (11.98/17.98)	BACK IN BLACK	292
25	25	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	102
26	43	PINK FLOYD ▲ COLUMBIA 37680/CRG (10.98 EQ/16.98)	A COLLECTION OF GREAT DANCE SONGS	43
27	37	KENNY G ▲ ² ARISTA 18991 (11.98/17.98)	KENNY G GREATEST HITS	44
28	40	HANK WILLIAMS JR. ▲ ⁴ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	31
29	27	FLEETWOOD MAC ▲ ⁴ WARNER BROS. 25801 (10.98/17.98)	GREATEST HITS	383
30	39	AC/DC ▲ ² EASTWEST 92215/EEG (11.98/17.98)	LIVE	100
31	21	SHANIA TWAIN ◆ ¹¹ MERCURY (NASHVILLE) 522886 (10.98/17.98)	THE WOMAN IN ME	259
32	31	GUNS N' ROSES ◆ ¹⁵ Geffen 424148/INTERSCOPE (11.98/17.98)	APPETITE FOR DESTRUCTION	449
33	24	98 DEGREES ● MOTOWN 530879/UNIVERSAL (10.98/16.98)	98 DEGREES	11
34	30	BRUCE SPRINGSTEEN ▲ COLUMBIA 67060*/CRG (10.98 EQ/17.98)	GREATEST HITS	83
35	33	SADE ▲ EPIC 66686* (10.98 EQ/17.98)	BEST OF SADE	134
36	38	ABBA ▲ ³ POLYDOR 517007/UNIVERSAL (12.98/18.98)	GOLD	154
37	32	METALLICA ▲ ⁵ ELEKTRA 60439/EEG (11.98/17.98)	MASTER OF PUPPETS	455
38	35	EAGLES ▲ ⁷ Geffen 424275/INTERSCOPE (12.98/18.98)	HELL FREEZES OVER	231
39	49	EAGLES ◆ ²⁶ ELEKTRA 105*/EEG (11.98/17.98)	THEIR GREATEST HITS 1971-1975	287
40	—	FLEETWOOD MAC ▲ REPRISE 46702/WARNER BROS. (10.98/17.98)	THE DANCE	83
41	44	DAVE MATTHEWS BAND ▲ ⁴ RCA 66904 (11.98/17.98)	CRASH	195
42	—	ELTON JOHN ▲ ² MCA 111481 (11.98/17.98)	LOVE SONGS	95
43	45	CREEDENCE CLEARWATER REVIVAL ▲ ⁴ FANTASY 2* (12.98/17.98)	CHRONICLE THE 20 GREATEST HITS	332
44	42	MADONNA ▲ ⁶ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	294
45	47	PATSY CLINE MCA SPECIAL PRODUCTS 420265/MCA (2.98/5.98)	HEARTACHES	3
46	—	VAN MORRISON ▲ ³ POLYDOR 841970/UNIVERSAL (10.98/17.98)	THE BEST OF VAN MORRISON	458
47	26	AEROSMITH ▲ ⁹ COLUMBIA 57367/CRG (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS	323
48	—	DR. DRE ▲ ³ DEATH ROW 50611*/INTERSCOPE (10.98/16.98)	THE CHRONIC	87
49	—	METALLICA ▲ ⁴ MEGAFORCE/ELEKTRA 60396/EEG (11.98/17.98)	RIDE THE LIGHTNING	427
50	—	ENYA ▲ REPRISE 46835/WARNER BROS. (11.98/17.98)	PAINT THE SKY WITH STARS — THE BEST OF ENYA	41

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). ▲ Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. † Certification of 200,000 units (Platinum). ‡ Certification of 400,000 units (Multi-Platinum). † indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. † indicates past or present Heatseeker title. © 2000, Billboard/BPI Communications, and SoundScan, Inc.

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
FEBRUARY 26, 2000				
No. 1				
1	NEW		3 DOORS DOWN REPUBLIC 153920/UNIVERSAL (8.98/12.98)	THE BETTER LIFE
2	1	5	KITTIE NG 751002/ARTEMIS (13.98 CD)	SPIT
3	3	17	P.O.D. ATLANTIC 83216/AG (7.98/11.98)	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN
4	6	10	KELIS VIRGIN 47911* (11.98/16.98)	KALEIDOSCOPE
5	2	45	STATIC-X ● WARNER BROS. 47271 (10.98/16.98)	WISCONSIN DEATH TRIP
6	4	34	SYSTEM OF A DOWN ● AMERICAN/COLUMBIA 68924/CRG (10.98 EQ/16.98)	SYSTEM OF A DOWN
7	5	3	CONJUNTO PRIMAVERA G.M.P. 9926/FONOVIISA (7.98/11.98)	MORIR DE AMOR
8	8	7	TRIN-I-TEE 5:7 B-RITE 490359/INTERSCOPE (11.98/17.98)	SPIRITUAL LOVE
9	7	3	ALECIA ELLIOTT MCA NASHVILLE 170087 (8.98/12.98)	I'M DIGGIN' IT
10	NEW		SCREWBALL HYDRA 1344*/TOMMY BOY (11.98/16.98)	Y2K
11	10	28	BRAD PAISLEY ARISTA NASHVILLE 18871 (10.98/16.98)	WHO NEEDS PICTURES
12	9	16	BETH HART 143/LAVA 83192/AG (10.98/16.98)	SCREAMIN' FOR MY SUPPER
13	14	45	MONTGOMERY GENTRY COLUMBIA (NASHVILLE) 69156/SONY (NASHVILLE) (10.98 EQ/16.98)	TATTOOS & SCARS
14	40	2	CHARLIE ZAA SONOLUX 83546/SONY DISCOS (10.98 EQ/16.98)	CIEGO DE AMOR
15	26	20	YOUNGSTOWN HOLLYWOOD 162192 (10.98/16.98)	LET'S ROLL
16	15	20	AMBER TOMMY BOY 1253 (11.98/16.98)	AMBER
17	12	20	DAVE KOZ CAPITOL 99458 (10.98/16.98)	THE DANCE
18	18	3	SHELBY LYNNE ISLAND 546177/DJMG (8.98/12.98)	I AM SHELBY LYNNE
19	19	39	CHELY WRIGHT MCA NASHVILLE 170052 (10.98/16.98)	SINGLE WHITE FEMALE
20	NEW		STEPS JIVE 41688 (10.98/16.98)	STEP ONE
21	13	2	YUNGSTAR STRAIGHT PROFIT 63544/EPIC (11.98 EQ/16.98)	THROWED YOUNG PLAYA
22	39	3	LINDA EDER ATLANTIC 83236/AG (10.98/16.98)	IT'S NO SECRET ANYMORE
23	11	20	SOLE DREAMWORKS 450118/INTERSCOPE (10.98/16.98)	SKIN DEEP
24	20	11	BRENT JONES AND T.P. MOBB HOLY ROLLER 7012/MCG (11.98/16.98)	BRENT JONES AND T.P. MOBB
25	16	14	CARLOS VIVES △ EMI LATIN 22854 (8.98/14.98)	EL AMOR DE MI TIERRA

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 this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Asterisk indicates vinyl LP is available. ○ Albums with the greatest sales gains. © 2000, Billboard/BPI Communications.

26	RE-ENTRY	EDDIE SANTIAGO SONY DISCOS 83631 (8.98 EQ/13.98)	CELEBRACION EPIC DUETS	
27	21	21	YOLANDA ADAMS ELEKTRA 62439/EEG (10.98/16.98)	MOUNTAIN HIGH...VALLEY LOW
28	RE-ENTRY	KEITH JARRETT ECM 547949 (17.98 CD)	THE MELODY AT NIGHT, WITH YOU	
29	24	12	SPM DOPEHOUSE 5039 (11.98/16.98)	THE 3RD WISH
30	17	14	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43132 (10.98/16.98)	FAMILY AFFAIR
31	RE-ENTRY	DOPE FLIP 63632/EPIC (7.98 EQ/11.98)	FELONS & REVOLUTIONARIES	
32	23	73	SHAKIRA ▲ SONY DISCOS 82746 (10.98 EQ/16.98)	DONDE ESTAN LOS LADRONES?
33	35	19	ANDY GRIGGS RCA (NASHVILLE) 67596/RLG (10.98/16.98)	YOU WON'T EVER BE LONELY
34	31	28	JESSICA ANDREWS DREAMWORKS (NASHVILLE) 50104/INTERSCOPE (8.98/12.98)	HEART SHAPED WORLD
35	25	36	A.B. QUINTANILLA Y LOS KUMBIA KINGS △ EMI LATIN 99189 (8.98/14.98)	AMOR, FAMILIA Y RESPETO
36	27	7	GUANO APES SUPER SONIC 67858/RCA (9.98/13.98)	PROUD LIKE A GOD
37	29	4	OUTSIDAZ RUFFLIFE 60000*/RUFF LIFE (5.98/7.98)	NIGHT LIFE (EP)
38	30	49	SONICFLOOD GOTEE 2802 (15.98 CD)	SONICFLOOD
39	34	17	ROY D. MERCER VIRGIN (NASHVILLE) 48214 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 6
40	32	2	GRUPO BRYNDIS DISA 24663/EMI LATIN (7.98/12.98)	POR EL PASADO
41	NEW		THE COUNTDOWN SINGERS MADACY 0353 (3.98/7.98)	MAMBO #5
42	38	14	RICARDO ARJONA SONY DISCOS 83592 (9.98 EQ/15.98)	RICARDO ARJONA VIVO
43	36	36	IBRAHIM FERRER WORLD CIRCUIT/ONESUCH 79532/AG (10.98/17.98)	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER
44	45	4	THE MCCLURKIN PROJECT GOSPO CENTRIC 490200/INTERSCOPE (10.98/15.98)	THE MCCLURKIN PROJECT
45	RE-ENTRY	BOB & TOM FRIGGEMALL 65002 (28.98 CD)	GREATEST HITS — VOLUME ONE	
46	37	43	OLEANDER REPUBLIC 153242/UNIVERSAL (10.98/16.98)	FEBRUARY SON
47	NEW		MANDY BARNETT SIRE 31046 (10.98/16.98)	I'VE GOT A RIGHT TO CRY
48	NEW		SHANNON CURFMAN ARISTA 14614 (10.98/16.98)	LOUD GUITARS, BIG SUSPICIONS
49	RE-ENTRY	JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN MASTERTONE 8552/POINT (13.98/16.98)	THE IRISH TENORS	
50	44	26	DIDO ARISTA 19025 (10.98/16.98)	NO ANGEL

POPULAR • UPRIISINGS™

BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART • BY CARLA HAY

GETTING THEIR SEA LEGS: Celtic pop/rock band **Great Big Sea** is already a hit in its native Canada, and the group is aiming to make a bid for a larger U.S. audience with its latest album,



Brand-New Day. Country newcomer Jennifer Day co-wrote four of the 11 songs on her debut album, "The Fun Of Your Love," set for release March 7 on BNA Records. The singer—a native of McAlpin, Fla.—was signed after her demo tape made its way to Joe Galante, chairman of the RCA Label Group in Nashville. She was signed to RCA subsidiary BNA two years ago at the age of 18. Day's style has been compared to the late Patsy Cline's.

"Turn," set for U.S. release March 7 on Sire Records. "Turn," produced by Steve Berlin of Los Lobos, was a No. 9 hit last year on

the Canadian album chart, and the set was named album of the year at Canada's 2000 East Coast Music Awards. The awards show also honored Great Big Sea as entertainer of the year (for the fifth year in a row) and group of the year. Not bad for a band formed in the fishing village of Petty Harbour, Newfoundland.

Great Big Sea is touring Europe for the remainder of February, and the band launches a U.S. tour March 15 in Syracuse, N.Y. Other tour dates include March 17 in Boston; March 18 in New York; March 22 in Philadelphia; March 24 in Cleveland; March 28 in Louisville, Ky.; and March 29 in Ann Arbor, Mich.

THE SOUND OF SONIQUE: British dance artist/DJ Sonique is the first artist on Jimmy and Doug's Farmclub.com, a record company that aims to discover artists through its Web site. The company also has its own TV series, "Farmclub.com," a weekly show on the USA Network, and Sonique appeared on the show's pre-



Making 'Hed'way. Hednoize is a Los Angeles electronica duo consisting of Psykosonik founder Daniel Lenz and vocalist Free. Hednoize's first album, "Searching For The End" (Wax Trax!/TVT Records), has received critical praise, including a rave review in Tower Records' Pulse! magazine.

miere episode Jan. 31.

Sonique's album, "Hear My Cry," was released Feb. 15 in a partnership with several labels—Serious Records, Caffeine Records, Jimmy and Doug's Farmclub.com, and Republic/Universal Records—but it is considered the first official release from Jimmy and Doug's Farmclub.com.

The album's first single, "It Feels So Good," is a multi-format hit, having made an impact on several charts: The Billboard Hot 100 (where it stands this issue at No. 17), Hot Dance Music/Club Play, Hot Dance Music/Maxi-Singles Sales, Top 40 Tracks, Hot 100 Airplay, and Hot 100 Singles Sales. The video for "It Feels So Good" has also gotten played on MTV, VH1, and the Box.

BACA IS BACK: Susana Baca's 1997 self-titled album was a No. 10 hit on the Top World Music Albums chart. The Afro-Peruvian singer returns with the album "Eco De Sombras," due Feb. 29 on Luaka Bop Records.

Baca has previously

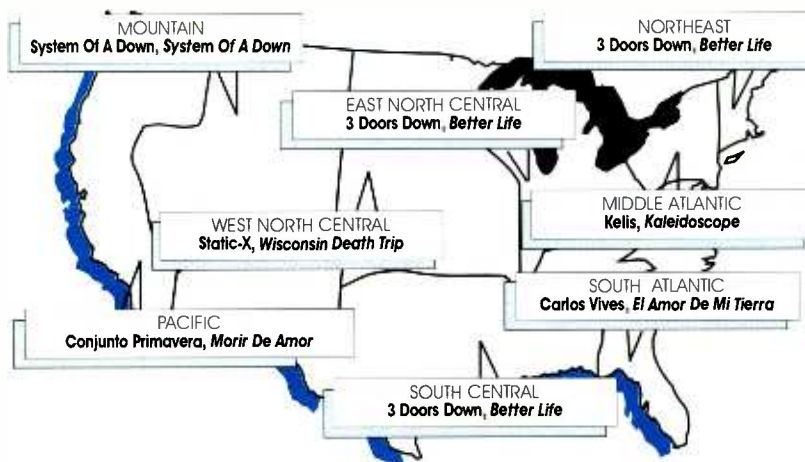
toured the U.S., and she is expected to launch another U.S. tour after the release of the album. Meanwhile, the album has been shipped to college radio and National



On The Money. Fans of Creed and Collective Soul might respond to Nickelback, a Vancouver rock band that makes its U.S. debut with the album "The State," due March 7 on Roadrunner Records. Nickelback self-released the album in Canada last year, and the band has already toured with Creed, Silverchair, and Everclear. The album's first single, "Leader Of Men," is getting early airplay on mainstream rock stations WXTM St. Louis, KXXR Minneapolis, and WEBN Cincinnati.

Public Radio stations. Baca is also getting national press for the album, including articles in GQ and Spin.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

Rotating top 10 lists of best-selling titles by new and developing artists.

MOUNTAIN	NORTHEAST
1. System Of A Down System Of A Down	1. 3 Doors Down The Better Life
2. Kittie Spit	2. Kelis Kaleidoscope
3. Static-X Wisconsin Death Trip	3. Kittie Spit
4. Conjunto Primavera Morir De Amor	4. P.O.D. The Fundamental Elements Of Southtown
5. 3 Doors Down The Better Life	5. Lee Williams & The Spiritual QCs Love Will Go All The Way
6. P.O.D. The Fundamental Elements Of Southtown	6. Amber Amber
7. The String Cheese Incident Carnival '99	7. Screwbail Y2K
8. Youngstown Let's Roll	8. Brent Jones And T.P. Mobb Brent Jones And T.P. Mobb
9. Beth Hart Screamin' For My Supper	9. System Of A Down System Of A Down
10. Brad Paisley Who Needs Pictures	10. Static-X Wisconsin Death Trip

Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY MICHAEL PAOLETTA

POP

WILLIAM ORBIT

Pieces In A Modern Style

PRODUCER: William Orbit
Maverick 47596

Synthesized takes on classical pieces date back to Wendy Carlos' late-'60s hit "Switched-On Bach," and while William Orbit's contribution to the genre may benefit from a greater perceived hipness quotient than did Carlos' musical Lava lamp, "Pieces In A Modern Style" is essentially the same sort of perishable techno-kitsch. The Grammy-garnering producer certainly shows good taste in his selection (favoring 20th-century pieces) and obviously knows his way around a mixing board, but his make-overs are ultimately bloodless, even banal. Of course, the original compositions survive very well in their organic guises, and a fair portion of Madonna or ambient/electronic fans will surely be moved to seek out the genuine article by hearing the melodies here first. In some cases, though, the opposite effect could be just as likely. Orbit's synthetic version of Henryk Górecki's deeply moving "Pieces In Old Style" so pales next to the orchestral incarnation as to be faintly criminal; likewise with Samuel Barber's famous "Adagio For Strings"—what is emotional to bursting in the original has been rendered cold and infirm. He has caused other items to seem music-box saccharine when the actual compositions are anything but. Only with John Cage's proto-ambient "In A Landscape" does Orbit's method prove less mad. Plainly put, "Pieces In A Modern Style" is hardly modern; the music sounds dated, like what a '50s science-fiction novelist might have envisioned his 21st-century dentist's office would pipe in. No doubt he meant well, but Orbit has simply reduced vital, red-blooded works of art to ghosts in his machines.

BOWERY ELECTRIC

Lushlife
PRODUCER: Bowery Electric

Beggars Banquet 213

Fans of Bowery Electric's last album, 1997's "Beat," will find much to admire on the duo's latest offering. Continuing where "Beat" left off, "Lushlife" finds bandmates vocalist Martha Schwendener and musician Lawrence Chandler still searching for that postcard-perfect landscape where feisty slo-mo beats, electronic waveforms, and filtered guitars exist in peace and harmony. Of course, whether such a disparate rhythm nation can be achieved is purely subjective. Fortunately, Bowery Electric is up for the challenge. In fact, the duo seems to thrive on the thought that opposites attract—albeit opposites that remain forever blurred. That said, Schwendener and Chandler thrive on bleeding Eric B. & Rakim-flavored beats into Niek Drake samples into Massive Attack-etched symphonic swirls into Cocteau Twins-hued melancholia. Highlights include "Psalms Of Survival," "Soul City," "Deep Blue," and the title track.

SPOTLIGHT



GROOVE ARMADA

Vertigo
PRODUCER: Groove Armada

Jive Electro 41683

Issued last May in the U.K., and after being applauded by the likes of Sir Elton John, "Vertigo" is at long last seeing the light of day in the U.S. Masterminded by two British DJs—Andy Cato and Tom Findlay—Groove Armada deftly creates peak- and post-club soundscapes, effortlessly intertwining big dancefloor beats, funk grooves à la early Prince, cinematic excursions, and sublime jazz-etched rhythms. Already the set has spawned a dancefloor hit with the house-etched "I See You Baby," which features the sassy diva prowess of Gramma Funk—and which has been wickedly remixed by beatmeister du jour Fatboy Slim, whose mix is included here as a bonus track. Potential follow-up singles include "If Everybody Looked The Same," which samples the Chi-Lites nugget "We Are Neighbors"; the infectious club anthem "In My Bones," which owes a beat or two to Alexander Robotnick's '80s club classic "Problemes D'Amour"; and the deliriously sublime "At The River," which draws divine inspiration from the '50s-era Patti Page chestnut "Old Cape Cod." Equally sublime is the set's closing track, "Inside My Mind (Blue Skies)," an ode of sorts to Dick Haymes' "Blue Skies," which the boys of Groove Armada cleverly sample. Soothing yet invigorating. It's not called "Vertigo" for nothing.

R & B / HIP-HOP

PHIL PERRY

My Book Of Love

PRODUCERS: various

Private Music 01005-82181

This album should be labeled "for adults only." Not because of the language or content, but because its theme—the different stages of love—is something only adults can truly appreciate. Showcasing a unique, soulful voice that has yet to receive its full due, this follow-up to 1998's "One Heart One Love" sorts through the ins and outs of love, blending R&B, jazz, and Latin nuances along the way. In keeping with his past albums, Perry reaches back into R&B's vast vault—this time coming up with a cover of the Stylistics' "You're As Right As Rain." Other memorable tracks include the title cut, "Closer To Heaven," "(A Postcard In) Winter," and "She's Over Me." So grab a glass of merlot and your significant other, and enjoy the ride. Happiness is just around the bend.

CECIL PARKER

Essensual

PRODUCER: Cecil Parker

ETRE Entertainment 59057-0689

Los Angeles-based singer/songwriter/producer Cecil Parker dishes up a 14-track brew whose ingredients include generous helpings of old-school R&B,

SPOTLIGHT

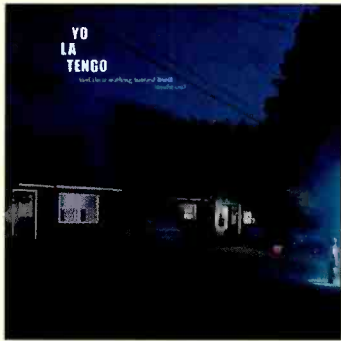
YO LA TENGO

And Then Nothing Turned Itself Inside-Out

PRODUCER: Roger Moutenot

Matador Records 371

In its follow-up to the brilliant, sprawling "I Can Hear The Heart Beating As One"—which masterfully spanned and synthesized the band's influences in everything from guitar skronk to art rock to folk to '60s pop—Yo La Tengo counters with a gorgeous collection of intensely quiet songs filled with lush harmonies and haunting sonic atmospherics. Largely missing this time around is the signature guitar fuzz; instead, the band favors sparse acoustic numbers filled with moody keyboard flourishes and minimalist percussion arrangements. The Hoboken, N.J.-based trio, anchored by husband and wife Ira Kaplan and Georgia



Hubley, specializes in sweet vocal interplay, and there's plenty of it at work here on high points like the dreamy "Saturday" and "You Can Have It All," a cover of the George McRae disco tune. While this album may showcase a decidedly more mellow incarnation of Yo La Tengo, rarely has the group sounded better. "And Then Nothing Turned Itself Inside-Out" is like a string of pearls: Individually, each song is a tiny gem; collectively, they are a thing of beauty.

funk, and rap/hip-hop. Getting in touch with both his musical essence and his sensual side, Parker gets his groove on with such tracks as "Come Over Here" and "Swang That Thang." However, his strong suit is the ballads, namely "I'll Be Here," "Never Say Never," and "Who's Gonna Love Me?"—the latter of which carries the always-effective male crooner refrain: "It's been a while since I've cried/But I still have my pride." Despite a few uneven moments, musically and vocally, Parker's debut set demonstrates he's off to a good start. ETRE Entertainment: 215-923-7772.

COUNTRY

PHIL VASSAR

PRODUCERS: Byron Gallimore, Phil Vassar

Arista/Nashville 07822-18891

Nashville songwriter Phil Vassar has penned many hits for others in his dozen years on Music Row; among them, "Right On The Money" for Alan Jackson, "For A Little While" for Tim McGraw, and "I'm Alright" and "Bye Bye" for Jo Dee Messina. Now, the 1999 ASCAP songwriter of the year launches his recording career. Both this album and his Nashville showcases invite the inevitable comparisons to Billy Joel. Like Joel, the piano-playing Vassar writes and sings big, burly, or at least exuberant, pop songs—in this case, country-flavored pop. The current single, "Carlene," is an unlikely male fantasy about being pursued by a school valedictorian-turned-supermodel (actually

SPOTLIGHT



DAVE DOUGLAS

Soul On Soul

PRODUCER: Dave Douglas

RCA Victor 09026-63603

With his second album of 2000 (and his major-label debut), 36-year-old trumpeter/composer/bandleader extraordinaire Dave Douglas further proves himself as not only one of the most prolific artists in jazz but one of the most in tune with the march of time. His game is illumination rather than imitation, paying homage to the giants of the tradition while making his own, resolutely forward-minded way. Dedicated to the late pianist/composer Mary Lou Williams, "Soul On Soul" is the latest of the trumpeter's personal tribute discs (after sets devoted to Wayne Shorter, Booker Little, and others). Yet he covers only four of Williams' tunes, adding nine originals created with her values of modernist swing firmly and affectionately in mind. The result is sweet, smart soul music, informed by the blues and bebop, as well as Ellingtonia and the avant-garde. It's unfair to single out any one tune, since the whole album is of such a piece, with Douglas' dynamic, beautifully textured arrangements making for a rich, cohesive listening experience. The band is all aces—including pianist Uri Caine, saxophonist Chris Speed, bassist James Genus, and drummer Joey Baron. And, of course, Douglas supplies more of the emotionally acute playing that has made him an increasingly singular player. "Soul On Soul" is one of the most rewarding jazz albums of the new century—and knowing Douglas, he'll probably have an even better one out before year's end.

VITAL REISSUES

VARIOUS ARTISTS

The Mambo Kings

PRODUCERS: various

Elektra 62505

The original soundtrack to "The Mambo Kings" was released in 1992—a good



seven years before the much-heralded Latin music explosion. Nevertheless, the

inspired by Cindy Crawford's life). The subject matter of other songs pursues country's standard fare: tightly written tales of everyday life and love, such as "Six-Pack Summer," "Joe & Rosalita," and "Just Another Day In Paradise." His sound is bright and polished, with the mandolin, fiddle, and steel guitar brushing hard against the B-3 to remind you that it's country.

THE HOLLISTERS

Sweet Inspiration

PRODUCER: Caspar Rawls

HighTone HCD 8114

Houston-based group the Hollisters have a loose, rangy country sound, very much at home in any roadhouse or honky-tonk. While the sensibility is straight-ahead Johnny Cash/Waylon Jennings, the Hollisters do carve out their own niche. On the title cut, lead singer Mike Barfield's phrasing pays homage to Cash's loping pace, just ahead of a charging, twanging guitar. As on their 1997 debut album, "The Land Of Rhythm And Pleasure," the simple pleasures of fishing, love, honest work, drinking, trains, and honky-tonks still occupy much of the Hollisters' frontal lobes. Other songs, such as "Sugarland," about the sugar-cane growing area around Sugarland, Texas (outside of Houston), and "Last Picture Show," celebrate the vanishing rural face of Texas. The latter song tells a tale of small-town murder and revenge.

JAZZ

DAVE HOLLAND QUINTET

Prime Directive

PRODUCER: Dave Holland

ECM 1698

His sideman credentials are the stuff of legend, but Dave Holland truly hit his stride as a leader with 1998's "Point Of View," wherein his inimitable basslines were wedded to a program of equally memorable compositions. Here, along with trombonist Robin Eubanks, vibraphonist Steve Nelson, drummer Billy Kilson, and saxophonist Chris Potter, Holland expounds upon that album's elegant intensity. Five original Holland compositions sit alongside material written by the quintet's members, showing the leader's generosity in giving the other musicians their deserved share of the limelight. As he has throughout his storied career, Holland plays the supportive role to the hilt, mining deep, world music-inspired grooves and adding complex rhythmic counter-

(Continued on next page)

ALBUMS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (JM): New releases deemed Picks that were featured in the Music to My Ears column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paolella, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to **Chet Flippo**, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Send Latin albums to **John Lannert**, 1814 Fern Valley Road, Louisville, Ky. 40219. Other contributors: **Irv Lichtman** (Broadway/cabaret/N.Y.); **Bradley Bamberger** (classical/world/N.Y.); **Steve Graybow** (jazz/N.Y.); **Deborah Evans Price** (contemporary Christian/Nashville); **Gordon Ely** (gospel); **John Dilberto** (new age).

Reviews & Previews

(Continued from preceding page)

points to his cohorts' harmonies. This is a work of rare beauty, born of Holland's desire to fully explore the limits of his own inexhaustible creativity.

L A T I N

► TAMARA

Gracias
PRODUCER: Bebu Silvestri
Universal Latino 84360086300

This 15-year-old belter possesses an operatic delivery and stentorian mezzo that dramatically belie her youth. She also has reached No. 1 on the retail charts in her native Spain with this ear-catching label premiere of old-school pop covers that recalls the heyday of revered Spanish divas like Isabel Pantoja, Rocío Jurado, and Paloma San Basilio. With the label going all out to repeat Tamara's Spanish triumph in the U.S., the melodramatic leadoff ballad single, "Ayúdame Dios Mío," should find airspace on pop and, perhaps, regional Mexican radio stations. The uptempo "Celos" and hooky title track also could roll at pop radio, while the urgent ballad "Un Mundo Raro" and mariachi-flavored "Una Limosna" might curry favor at regional Mexican outlets.

★ SANDINO

Enamora'o
PRODUCER: Pablo Manavello
Hecho A Mano/BMG Latin 73957

This smashing label debut by the younger brother of pop/salsa duo Servando y Florentino contains a hit-soaked array of immediately embraceable love songs, which are framed by warm acoustic pop backdrops and the singer's earnest, emotional delivery. Sandino's feathery, but rangy, baritone provides an endearing tenderness to the 10-song set's amorous fare. Especially noteworthy are yearning narratives like "Prefiero Seguir Soñando," "Si Me Quisieras," and "Sé Que Pensarás En Mí." The likable, titular leadoff single—a duet with Florentino—should spark rotations at pop and tropical stations. Still, other tracks beckon, including the rapturous ballad "Son Más De La Doce," a duet with Servando, and two finger-snapping tales of forlorn affairs, "Si La Amas" and "Si O No."

C L A S S I C A L

► CARUSO 2000

Enrico Caruso, tenor; Vienna Radio Symphony Orchestra, Gottfried Rabl
PRODUCERS: Robert Werba, Hans Moralt
RCA Victor 74321-69766

Italian tenor Enrico Caruso is still practically a household name, although few people are willing to brave the grating crackles and pops of his 1906-21 recordings even for his legendary clarion voice. Using the miracles of cutting-edge digital technology, Robert Werba and the Austrian Broadcasting Corp. came up with a radical method for remedying this situation. Engineers filtered out the surface noise and the thin orchestral backing on the original 78s, channeling Caruso's voice into new recordings—with today's Vienna Radio Symphony accompanying the singer. Against all odds—the myriad technical hurdles are detailed in the copious booklet notes—the team came up with something more listenable for modern ears without ruining the essential character of Caruso's voice. His ringing tone remains remarkably intact, and the orchestral backing now sounds comparably full. A transfer of the vintage 78 of the big man's take on "Vesti La Giubba" from Leoncavallo's "Pagliacci" is included for comparison. Some purists will balk, and some onlookers will yawn; many others should be thrilled. For such a sensational project,

though, the album has been oddly unheralded by BMG, and like too many classical recordings these days, it is given run-of-the-mill packaging. Regardless, "Caruso 2000" is likely the first of many such digital marriages of past and present.

C O N T E M P O R A R Y C H R I S T I A N

THE GREAT DIVIDE & FRIENDS

Dirt & Spirit
PRODUCER: Mike McClure
Broken Records 0005

Known primarily as a country act with alternative leanings, the Great Divide is one of those bands that refuses to be musically pigeonholed. No longer aligned with Atlantic Records, the group now records for its own independent label. A collection of gospel songs—and aided by a wonderfully gritty quality—"Dirt & Spirit" finds the Great Divide's distinctive musical personality shining brightly. Among the album's highlights are the cappella "I'm So Glad," the lively "Tie My Boat," the poignantly moving "Armor," and "Hung Down Head," which features a wonderful performance by Susan Gibson (who penned the Dixie Chicks hit "Wide Open Spaces"). For people who like their Christian music stripped of its polish and teeming with heartfelt, edgy charm, the Great Divide & Friends has delivered one of the most honest, affecting records of the year.

N E W A G E

LIBERA

Libera
PRODUCERS: Robert Prizeman, Ian Tilley
Erato 3984 290 532

Libera taps into the current choral music crossover trend, joining artists like Adiemus and Anne Dudley. In this case, producer/composer Robert Prizeman has assembled a boys' choir to intone hymns that, while not specifically religious, draw upon Gothic church traditions. There's no denying the purity of the boys'-choir voices, but Prizeman is compelled to surround them with Gothic organs, synthesizer string beds, and electronica beats. The results can be clichéd, as he infuses rhythms that were old when Enigma released its first Gregorian-infused album eight years ago. But the choir reaches heavenly heights on its own, with some extraordinary solo voices that stand out, like Liam O'Kane soaring in a heroic chorus above the electronica beats of "Salva Me." Tracks like "Salva Me" and "Libera" should captivate listeners the same way "Adiemus" did two years ago.

RYUICHI SAKAMOTO

BTTB
PRODUCER: Ryuichi Sakamoto
Sony Classical SK 89079
On "BTTB," electro-pioneer Ryuichi Sakamoto goes the solo piano route. But like most of the Japanese composer's music, it's a little bit of this and a little bit of that, all in search of a center. Sakamoto's austere vignettes draw from the classical canon, echoing Chopin on "Opus," Ravel on "Sonatine," Brahms on "Intermezzo," and, of course, Erik Satie, the patron saint of miniaturists, on "Lorenz And Watson." He ranges from a tribute to John Cage's prepared piano works on "Prelude" to "Energy Flow," a track that comes from the top of Japan's pop charts. Belying its origins as a jingle for Regain pick-me-up pills in Japan, "Energy Flow" is a neo-romantic cocktail lounge rumination. Sakamoto is a musician who skates across the surface, giving an observational distance to his music, even in this most intimate of formats. As the title, "BTTB," implies, he's gone back to the basic, but he hasn't gone to the core.

S I N G L E S

EDITED BY CHUCK TAYLOR

P O P

► ENRIQUE IGLESIAS Be With You (3:39)

PRODUCERS: Mark Taylor, Brian Rawlings
WRITERS: E. Iglesias, P. Barry, M. Taylor
PUBLISHERS: not listed
REMIXERS: Juan Martinez, Fernando Garibay
Interscope 10049 (CD promo)

In what seems like a hot minute, heart-throb Enrique Iglesias is out of the gate with his third English-language single, following the tempestuous "Bailamos" and "Rhythm Divine." Again, this is a Paul Barry/Mark Taylor composition (with Brian Rawlings assisting on production), the guys who produced his previous singles (after making Cher's "Believe" the most popular song of 1999). This track has potential to further establish Iglesias as a mainstay on the charts—the chorus is maddeningly catchy, his performance is as dynamic and playful as ever, and the instrumentation is splashed with a fab beat and appealing Spanish guitars. But one has to question if Iglesias is going to wear out this signature sound and leave himself too narrowly focused in the pop pantheon. Perhaps his third release should have been one of the sumptuous ballads on his current album, just to add a little variety to the repertoire. That's not to say that this particular sound is stale, but with Cher still riding the dance charts with the same vibe and Tina Turner making waves with her "When The Heartache Is Over," also written/produced by the team, radio may hesitate to add another similar-sounding record (though it's beginning to feel like top 40 missed its chance with the Turner track). Perhaps the best option here is the Video Version, also included on the promo single, which features a breakdown with segments from the Thunderpuss 2000 remix, à la video versions of Jennifer Lopez's recent hits. It would indeed be a shame for this one to go by the wayside; it truly is a kicking song and, in fact, is a better single than "Rhythm Divine." Radio, it's in your hands.

★ TRACY CHAPMAN Telling Stories (There Is A Fiction In The Space Between) (3:57)

PRODUCER: David Kershenbaum
WRITER: T. Chapman
PUBLISHERS: EMI April Music/Purple Rabbit, ASCAP Elektra Entertainment (album track)
So many years ago, Tracy Chapman won a Grammy as best new artist, and while her career has not been one that has persistently connected with the masses, her messages have continued to click with a niche audience that does not abide by top 40 trends. Her latest, from the upcoming album "Telling Stories," is an acoustic pop/rock that reminds us all why Chapman is one of the great storytellers of our time. As always, there are no gimmicks here, just a straightforward tale of a person who does what's necessary to make life at least appear to be full and justified. This is one of those records that's hard to sell in a bottom-line-driven radio environment where, if it doesn't click in a spin or two, it's off the playlist. "Telling Stories" may take some dedication from both label and programmers to truly make listeners find the magic here, but once they do, a wide audience can't help but realize that Chapman has yet to disappoint in a world

commandeered by many who have so much less to offer.

MYTOWN Now That I Found You (3:56)

PRODUCER: Simon Franglen
WRITERS: JD Martin, P. Begaud, V. Corish
PUBLISHERS: WB Music Corp./Lillywilly Music/Universal Music Publishing/Vanessa Corish Pub. Designee, ASCAP Cherry Entertainment/Universal 20006 (CD promo)
Joining the boy-band brigade is this talented quartet from Dublin, which has already stirred up buzz at Nickelodeon and in the pages of Seventeen. Yes, their sound is similar to any number of other pop/R&B outfits out there, but top 40 radio continues to endorse the polished vibe that has practically created a revolution for the format, and this act shouldn't be written off just because it looks spick-and-span on the CD promo cover. Creatively produced with overlapping harmonies, dramatic instrumentation, and vocals that sound mighty and passionate, this could easily strike the fancy of youth-centered programmers. What's likely to get it in motion, of course, is some aggressive marketing from Universal to really set this ensemble apart, particularly given the upcoming presence of fellow Dubliners Westlife on Arista, who could be next in the genre to break. Even if this isn't the single to launch Mytown, it certainly proves the group has promise.

R ANGELS I Need To Know (3:52)

PRODUCERS: John Mortera and Vaughn Stewart
WRITERS: V. Stewart, J. Mortera
PUBLISHER: O Ye Prophet, BMI
Motown/Universal 1656 (CD promo)
The teen pop parade continues with the British-bred R Angels, who have already conquered their homeland via a weekly adventure series, which is also now showing in Canada. Part of a new crop of teen girl groups, Motown's R Angels look to capitalize on their combination of pop, R&B, and hip-hop. Sounding an awful lot like Spice Girls, the group's Gina, Lian, Vonnie, and Dorothy blend their sweet harmonies against a bubbly musical bed with a nursery-rhyme chorus. The single, straight from the "Stuart Little" soundtrack, is also the lead single from the act's debut album,

N E W & N O T E W O R T H Y

CATATONIA Road Rage (3:59)

WRITERS: C. Matthews, Catatonia
PRODUCERS: Tommy D, Catatonia
PUBLISHER: Sony/ATV Music Publishing Atlantic 300007 (CD promo)
A star attraction in the U.K., Welsh quintet Catatonia would seem eminently exportable from the evidence of "Road Rage," the marvelous bow from the U.S. release of the group's "Equally Cursed And Blessed" album. Irrepressible, irresistible front woman



Cerys Matthews gives a performance that's equal parts rock swagger and pop insouciance. And despite the oddly dim production, the song itself bursts with the sort of melodic invention and sweet, sly wit often lacking on U.S. airwaves. Hooks fly out every which way—from verse and chorus, bridge and fade. "Road Rage" is far and away one of the young year's best modern rock singles, and with a little tending from stateside programmers, this band seems bound to grow like a weed.

"Where's The Party." With the appropriate dose of upfront promotion, radio could quite possibly eat up this syrupy-sweet R&B/pop single, not to mention its B-side with a dance remix provided by Hex Hector. Move over Britney, Christina, and Jessica—there may be a cast of angels joining you in the pop-princess palace.

R & B

★ OLU Sista Why (3:55)

PRODUCERS: Olu, Stuart Mathewman
WRITER: K.O. Artis
PUBLISHERS: Buddha Man Publishing/Gee Street Music, Inc./Famous Music, ASCAP
Gee Street/W2 33587 (CD promo)
When Olu debuted last summer with his first single, "Baby Can't Leave It Alone," the streets were abuzz. Not since Maxwell had such a soulful R&B singer emerged. But like Mr. Max, it's taking a little time for Olu to catch on completely and be embraced by radio. With this second single, his unique mixture of soul, funk, jazz, and dance comes through even stronger, but not so much that radio will feel it's "too different." As a matter of fact, "Sista Why" is perfect for the adult R&B format. Olu's vocal style resembles that of a '70s Bill Withers, with rich tones that complement his warm guitar licks. And with a choice of mixes, from the uptempo Roots remix to the smoky-jazz-club sounds of the album version, everyone's tastes can be satisfied. The Roots remix even features a version with a rap that could work on mainstream radio, though it isn't necessarily intended for airplay there. Olu is one of those artists who already has a loyal following and a serious industry vibe. Let's hope it grows with "Sista Why."

KIM WATERS FEATURING MELI'SA MORGAN Am I The Same Girl (Soulful Strut) (3:26)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Shanachie Records 1094 (CD promo)
You may remember this record from Barbara Acklin's 1969 vocal version or from the instrumental "Soulful Strut" by Young Hot Unlimited. Here, saxophonist Kim Waters gives this remake a pretty basic redo. While featured vocalist Meli'sa Morgan's voice is as true and strong as ever, there is, unfortunately, little soulful warmth to it. And if Waters had simply made his version an instrumental, he still should have put a little more soul in his strut to re-create the original's energy. The only unique take on this rejuvenation attempt comes from the addition of the skillful and always effortless sound of Waters' saxophone playing. The problem is, a record needs a lot more than just musicianship and a beautiful voice. It needs heart and soul to be truly loved by listeners. It needs to spark emotion, which this remake fails to do. It's adequate but nothing special. Some smooth jazz and adult R&B radio stations may take to this, but don't count on much fanfare or response from listeners.

C O U N T R Y

► LILA McCANN Kiss Me Now (3:40)

PRODUCER: Mark Spiro
WRITERS: M. Spiro, G. Burr
PUBLISHERS: Hidden Words Music/Mark Spiro Music, BMI; MCA Music Publishing/Gary Burr Music, ASCAP Asylum 1436 (CD promo)
With this lovely ballad, McCann continues to prove she's a standout among country's current crop of teen chanteuses. A high school senior who will graduate this June and spend the next day at Fan Fair, McCann has been balancing life as a regular teen on the cheerleading squad with the demands of her country music career. She's been excelling at both. Part of her appeal is that she's always chosen age-appropriate material, and this song shows a little more of her mature side. It's a tender love song about giving in to the desire for a kiss. In lines like "Kiss me now/Why wait until the end of the night when it's

(Continued on next page)

SINGLES: PICKS (►): New releases with the greatest chart potential. CRITICS' CHOICES (★): New releases, regardless of potential chart action, that the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl, or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Chuck Taylor, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Deborah Evans Price, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributors: Michael Paoletta (N.Y.)

SPOTLIGHT



Jessica Simpson
Where You Are
Featuring Nick Lachey

JESSICA SIMPSON *Where You Are* (3:52)
PRODUCERS: Louis Biancaniello, Sam Walters
WRITERS: S. Walters, L. Biancaniello, A. Stamapoulou, N. Lachey
PUBLISHERS: EMI-April Music/Breakthrough Creations/98 Degrees & Rising/S.M.Y. Publishing/Manto Music, ASCAP
Columbia/Sony Music Soundtrax 45603 (CD promo)

The follow-up to Jessica Simpson's top three breakthrough hit, "I Wanna Love You Forever," is an equally dramatic powerhouse bathed in the sheer beauty of this young singer's wondrous vocal talents. She's teamed with real-life boyfriend Nick Lachey, lead singer of 98°, on "Where You Are," a love song of a different breed. Simpson tackles the subject of death here and the comfort of knowing that she's being watched over by that missed love one. Lachey, who earns a co-writing credit for creating the bridge, plays the role of angel, assuring her that he is indeed above, still tasting her kisses, wiping her tears, and showering her with love. Whether or not the masses absorb that context, it's a beautiful sentiment that will further sell Simpson's image as a hopeless, old-school romantic. This is a ballad in the classic sense, the kind that will be rerecorded by a new generation years from now. But for the present, it's a gorgeous moment to be nurtured by top 40 programmers and gobbled up by all who are in love or have loved and lost. The song is also featured prominently in the upcoming film "Here On Earth," which will only add to its potential exposure and meaning. Columbia must have had a tough time selecting this second radio release, given the bounty of potential hits on Simpson's stunning debut, "Sweet Kisses," but it's made the right decision in going with this one. A fairly steamy video featuring the pair promises all the more impact. This could well take this gifted performer all the way to the top on The Billboard Hot 100, but, at the very least, it locks Simpson in as one of the certain chart mainstays of 2000. An absolute dynamo.

(Continued from preceding page)

awkward and shy/And there's so much at stake that we're too scared to try?," McCann captures the longing, vulnerability, and burgeoning sense of confidence conveyed in the lyric. Penned by Gary Burr and Mark Spiro, it's a solid tune, and McCann's evocative vocals bring it to life. The combination of her sweet, pretty voice and the lush production make for a great radio romance. Look for country programmers to pucker up to this one.

► **BLACKHAWK** *I Need You All The Time* (2:45)
PRODUCERS: Bobby Huff, BlackHawk
WRITERS: P. Bunch, J. Price, S. Teeters
PUBLISHERS: Pat Price Music/EMI Blackwood Music/Great Meridian Music, BMI
Arista 3194 (CD promo)
This is the first single from the Arista trio's forthcoming greatest-hits package. And a recent announcement revealed that the group—consisting of Henry Paul, Dave Robbins, and Van Stephenson—is

SPOTLIGHT

BOYZ II MEN *So Amazing* (3:57)
PRODUCERS: Boyz II Men, Jamar Jones, Durrell Bottoms
WRITERS: C. Anderson, S. Anderson
PUBLISHERS: not listed
MCA 25401 (CD promo)
While any number of imitators have found great and deserved success with their Boyz II Men brand of deft harmonies, there still ain't nothing like the real thing. These four guys literally redefined the sound of R&B through much of the past decade, and they are poised here to continue their fine tradition. This track from the upcoming film "The Hurricane" brings to light all the variables that have made this ensemble the ultimate in its genre: harmonies so drenched in emotion that you'd swear each voice was inspired by the Lord above, a passion



for drama that no other group has yet equaled, and a sheer beauty that makes instrumentation seem like a mere supplement. This song is truly gospel-soaked, reaching high into the heavens and allowing each individual vocal to shine through like its own musical instrument. Man, this is some good stuff. Boy bands step aside—big brother is here for its own moment of 21st-century glory. R&B and top 40 stations should pop this baby in the player after a single listen and let glory prevail. Incidentally, for fans who have missed the Boyz, be sure to search out Elton John's sorely underappreciated 1999 "Aida" soundtrack on Rocket Records, which contains the stellar "Not Me," one of the most elegant songs the group has recorded.

losing a member, as Stephenson has decided to retire from touring. In the past year, he waged a successful battle against cancer, and he has decided to stay at home with his family. He will still co-write with his BlackHawk buddies but will no longer be an active member of the group. This single, a solid uptempo number with a sing-along chorus, is perfect for country radio. Lyrically, the song is pretty lightweight, but it makes up for that in strong harmonies and buoyant production. It's a lively-sounding record that should catch programmers' interest.

★ **ERIC HEATHERLY** *Flowers On The Wall* (3:19)
PRODUCER: Keith Stegall
WRITER: L. Dewitt
PUBLISHER: Wallflower Music, BMI
Mercury 02022 (CD promo)
Mercury newcomer Eric Heatherly makes his entrance with a terrific cover of the Statler Brothers classic "Flowers On The Wall." The song was penned by the late Lew Dewitt, an original member of the legendary foursome, and it became the group's breakthrough single way back in '65. Here, the song gets worthy treatment from Heatherly, a 29-year-old Chattanooga, Tenn., native who scored his record deal making noise at Nashville's famed Tootsie's Orchid Lounge. One listen and it's easy to see why he attracted crowds of late-night Nashville music lovers. His voice possesses a certain air of drama, and he infuses this classic lyric with a haunting sense of loneliness, mixed

SPOTLIGHT



RYUICHI SAKAMOTO *Energy Flow* (4:34)
PRODUCER: R. Sakamoto
WRITER: R. Sakamoto
PUBLISHERS: KAB America/Virgin-EMI Music
Sony Classical 89079 (album track)

RYUICHI SAKAMOTO/DAVID SYLVIAN *Forbidden Colours* (4:42)
PRODUCER: R. Sakamoto
WRITERS: R. Sakamoto, D. Sylvian
PUBLISHERS: Yano Music Publishing, JASRAC; Opium Arts
Sony Classical 60780 (album track)
Polymath composer/performer Ryuichi Sakamoto is one of the few artists who crosses boundaries of geography (East and West) and genre (art pop, dance tracks, film scores, and contemporary classical) with integrity intact. Tied to a TV ad last year, his solo piano piece "Energy Flow" became the biggest hit instrumental single ever in Japan. For the U.S., the wistful song without words introduces Sakamoto's "BTTB" (back to the basics) album of sparsely lyrical keyboard works. "BTTB" is joined in the racks by a second new Sony Classical Sakamoto album, "Cinimage," a collection of his most famous film themes recorded live with orchestra. The focus track from "Cinimage" is the emotive "Forbidden Colours" (the theme song to the 1983 film "Merry Christmas, Mr. Lawrence"), with lyrics and vocals by avant-pop artisan David Sylvian. Both "Forbidden Colours" and "Energy Flow" are indicative of Sakamoto's uncommon ability to meld interrelated influences—French modernism and Asian folk music, American minimalism and international pop—into an engaging, individual sound. And it's a sound that rings of the future.

with defiant pride. The production has a retro, rockabilly sensibility that both pays homage to the song's roots and gives it a hip, edgy quality that brings it into the new millennium. This is an outstanding debut that should whet appetites for the April 4 release of Heatherly's Mercury debut album, "Swimming In Champagne."

AC

PRETENDERS *From The Heart Down* (3:31)
PRODUCER: not listed
WRITERS: C. Hynde, B. Steinberg, T. Kelly
PUBLISHERS: Hynde House of Blues, Performing Right Society (U.K.); EMI Music Publishing Ltd./Clive Banks Songs/Jerk Aware/Tom Kelly Songs, ASCAP
Warner Bros. 100077 (CD promo)

In recent times, the Pretenders have expanded their repertoire to include ballads that don't compromise their credibility. Take, for example, the indelible "Stand By Me." The third single from their sadly overlooked album "Viva El Amor!" is indeed a sensitive moment, written by Chrissie Hynde with longtime pop maestros Billy Steinberg and Tom Kelly. It reflects upon the love that one gives with a wish that it be returned, even in troubled times. Instrumentation is strictly acoustic here, low-key and mellifluous as a dawning day. This lovely track, straightforward and simple, could strike a chord at triple-A or modern adult stations looking for a little sugar to sweeten the mix. There is never a

IN PRINT

THE BLUES: In Images And Interviews
By Anthony Connor and Robert Neff
Cooper Square Press
142 pages; \$17.95

Published 25 years ago to critical acclaim, "The Blues" stands up today as a historical document, albeit a slender one.

Writer Anthony Connor and the late photographer Robert Neff talked with and photographed a number of blues artists, ranging from the legends to the unknowns, and presented their findings in straightforward, unvarnished form—just pictures, quotes, and a few song lyrics. No attempt was made to make this a comprehensive oral history of the blues or even of blues artists themselves; the quotes are loosely organized by subject matter.

Thus, the book opens with Brownie M c G h e e describing his definition of the blues; this is followed by John Lee Hooker's theory of the blues, then the words to B.B. King's "Why I Sing The Blues." King himself was not interviewed for the book, although he was photographed. Likewise, Lightnin' Hopkins is represented only by a song and a picture.

Obviously, this is not a scholarly work. It does function within its own parameters as a record of some of the musicians. Subjects discussed range from songwriting, treatment by the police, and leaving the South to married life, the nature of audiences, and self-defense. Here's Bo Diddley: "I was married to a mean broad once. I woke up one

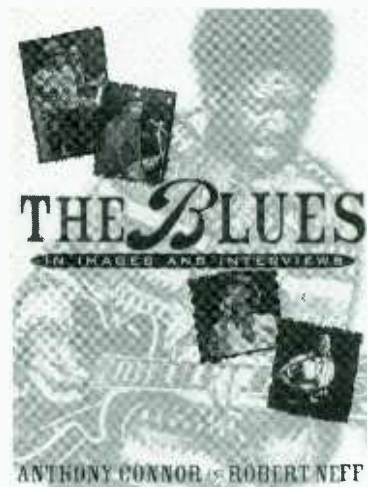
night and that chick was sitting up in the bed looking at me, picking her fingernails with a brand new switchblade. Four thirty in the morning . . . I knowed why she was watching me: She was trying to figure out where to start cutting."

The photographs are largely unremarkable, especially those of performances. Where the photography shines is in the completely candid nature of some of the images of the artists.

In the section where the artists discuss drugs and alcohol, Big Mama Thornton lolls playfully on a New York hotel room bed, with her two bottles of Old Grand Dad within easy reach on the night stand. "I don't use dope," says Thornton in the accompanying text. "I just stick with my Old Granddaddy, 100 proof, and my moonshine corn liquor. Weeds, pills, needles—I don't need nothing like that jive to get out on the stage and sing."

The book, then, exists as a time capsule of personal blues memories by artists whose lives and careers spanned the first three quarters of the 20th century. Johnny Shines, for example, traveled with the legendary Robert Johnson. His lasting memories of those days are of playing hard, drinking hard, and fighting hard. Finally, of Johnson, he offers this statement, obvious but no less eloquent for it: "Robert was just born to sing and play the blues."

CHET FLIPPO



reason not to entertain listeners with the timeless vocals of the incomparable Chrissie Hynde. Worth a reaction spin, at the least.

ROCK TRACKS

► **CHEVELLE** *Point #1* (3:58)
PRODUCER: not listed
WRITERS: Chevelle
PUBLISHERS: Loefler Publishing/Squint Songs, ASCAP
Squint Entertainment (CD promo)
Chops-busting Chevelle follows its formidable "Mia" with an equally rock-solid track that will have grinding-guitar fans rocking their heads back and forth with glee. The title track to the band's debut album opens with a blast of grimacing guitars, then dissolves into a downright poetic sentiment: "It seems I've gained the world, but I have nothing/To keep tabs upon this loss isn't wasted time/Face opportunities to recognize, now we have

the time/Rebuke, don't choke on this twisted dream." From there, an increasingly frenzied vocal follows, again with the ubiquitous guitars, and eventually spills into a frustration so intense that listeners will be left drained and wounded by the song's final riff. This band is quickly proving its mettle—and metal—with meaningful lyrics backed by the kind of fiery intensity that ignites the emotions of young males looking for an outlet that isn't found in today's pop music. The highbrow intellectual sensibilities of groups like Live, or the gimmickry that defines bands like Limp Bizkit or Kid Rock. Credible, forceful, and pleading, "Point #1" signals the uprising of a new breed of rock, with lyrics that mean something and some meat behind the hook. This biting track should have no problem accelerating this brotherly trio—Pete, Sam, and Joe Loefler—further into the spotlight. Contact: Squint Entertainment, 310-545-4032.

Tony Toni Toné's Wiggins 'Eyes' His Solo Debut On Motown

BY JEFF LOREZ

NEW YORK—Dwayne Wiggins, one-third of seminal R&B trio Tony Toni Toné, is the first to admit that he never used to consider himself a particularly political person.

"I was always that cat who went from the house to the studio and never paid too much attention to anything else," he says.

However, "Strange Fruit"—the first single from his March 28 debut Motown album "Eyes Never Lie"—is unquestionably political. Borrowing from the harrowing Billie Holiday song of the same name, the Wiggins track deals head-on with racism.

The song was inspired by an unfortunate turn of events in Wiggins' life in March 1999 that currently has him suing the Oakland County (Calif.) Police Department for civil rights violation. The suit, Wiggins vs. the city of Oakland, was filed in Federal District Court in San Francisco.

Ironically, the same incident led to the singer/songwriter/musician landing his first solo deal.

"I was happily sitting in my car drinking a bottle of Evian water," recalls Wiggins. "I guess I must have fit some type of profile, because the next thing I knew, my door was opened and a cop was choking me. It lasted about a minute.

"I thought I was being car-jacked because I didn't believe he was a cop," Wiggins continues. "Then I guess he recognized me and saw a young lady was sitting there [who happened to be a journalist]. He started apologizing, saying he thought I was swallowing some drugs. If you think about it, it could have turned into a different situation."

A complaint was brought by Wiggins to a citizen's review board, which held a hearing on the matter in summer 1999 and ruled in Wiggins' favor. Wiggins followed up with his civil suit.

Deeply shaken and determined to bring his experience to light, Wiggins wrote his jazzy hip-hop/R&B lead single, which he planned to promote independently. It was during a trip to Tavis Smiley's "BET Tonight" show that Wiggins met Motown president/CEO Kedar Massenburg who expressed his interest in signing Wiggins as a solo artist.

Just as Tony Toni Toné (whose members include Wiggins' younger brother Raphael Saadiq and cousin Tim Christian, the latter of whom is featured on this album) was noted for its distinct, often tongue-in-cheek musical approach, Wiggins makes it clear he hasn't lost his sense of humor. That's particularly evident on his remake of Frank Sinatra's "Fly

Me To The Moon" and the telling "R&B Singer."

"Fly Me To The Moon" is just me trippin'," says Wiggins. "It's a good way to start the album, because it says, 'Expect the unexpected.' There are a lot of different sides to me. I'm not just your average R&B singer."

Indeed, the mix of music on "Eyes Never Lie" shifts between funk, hip-hop, folk, jazz, and vintage R&B. Hootie & the Blowfish's Darius Rucker is featured on the Graham Central Station remake of "Hair," retitled "Music Is Power," while sax man Najee blows on the jazz reading of "Strange Fruit." And Carlos Santana contributes his talents as co-writer on "Move With Me."

While with Tony Toni Toné, Wiggins was often featured on such classic soul ballads as "Whatever You Want." He maintains that crooner persona on the new album's traditionally crafted tracks "Let's Make A Baby" and "Don't Sleep," which profit from string arrangements by Claire Fisher (best known for his work with The Artist Formerly Known As Prince).

"Those songs get to the essence of what I'm about," says Wiggins. "I wrote 'Let's Make A Baby' with [comedian] Jamie Foxx, who can really blow and play the keys. It was more funky originally, then I took it to that Curtis Mayfield vibe."

Outside of his Tonies work, Wiggins has been establishing himself as a freelance songwriter and producer, working most famously with Columbia's Destiny's Child. With the release of his solo album and his brother's status as a fellow solo Motown artist and member of new alternative R&B trio Lucy Pearl (with Dawn Robinson and Ali Shaheed Muhammad), the ongoing question is, Does this signal the end of Tony Toni Toné?

"Man, don't believe all the hype," Wiggins responds. "We're cool. It's all about the music. We'll do another album. We've talked about it."

"People get confused with the Tonies' makeup," says Motown's Massenburg. "It's not just Raphael. It's Raphael, Tim, and Dwayne. Dwayne's not a powerful singer in the conventional sense, he's a stylist who has personality in his music. He's a true artist in every sense of the word and has a vision. That was crucial to me signing him. What I did with D'Angelo or Erykah Badu, the Tonies were pioneering that with 'Sons Of Soul.'"

"We want to break him through colleges and people seeing him live," adds Massenburg. "Even before anything's released, we already have him out on Motown's [11-market] black college tour."

Massenburg says he's not expecting "Eyes Never Lie" to shift heavy units early but rather to sell over a long-term basis as word spreads. A four-song CD sampler sent out in September 1999 kicked off the promotional campaign, followed by a postcard mailing featuring a guitar covered in Levi's jeans and an incense stick, a Wiggins trademark.

"Now we're shipping vinyl to mix shows, colleges, and clubs. Then we'll go for print ads in major publications once we've saturated the underground, which will coincide with his tour and branch visits," Massenburg

says.

Additionally, Wiggins—who is published, managed, and booked by Grass Roots Entertainment (Warner/Chappell/ASCAP)—has shot an edgy video for "Strange Fruit" that harks back to the civil rights movement. The noncommercial single was sent to radio Jan. 17.

"There's always been a lot of interest in Tony Toni Toné," concurs Violet Brown, the Wherehouse chain's director of urban music and marketing. "Raphael Saadiq's various projects have kept people interested, and now I'm sure Dwayne's album

will please those fans."

"Dwayne Wiggins is coming from an R&B supergroup," adds Gerald Harrison, music director at WGZB Louisville, Ky. "Now that he's surrounded himself with people like Najee and Massenburg, I'm sure his career will continue to flourish."

"The whole concept of this record is [that] Dwayne's not your average R&B singer," adds Massenburg. "Why? Because most of those guys aren't guitarists and aren't prolific in their writing and production. Dwayne is a career artist, and that's what Motown is about."



WIGGINS

NAACP Hands Out Musical Image Awards To Eve, McKnight, Houston, Jones, Others

IMAGE-BUILDING: Congrats to all who received NAACP Image Awards during the Feb. 12 taping of the 31st annual festivities. The telecast airs at 8 p.m. EST April 8 on Fox. As we honor our own, though, I have but one simple wish: How about the powers that be taking the show live next year?

That aside, the musical winners' circle included **Eve** (outstanding new artist), **Brian McKnight** (outstanding male artist), **Whitney Houston** (outstanding female artist), **Destiny's Child** (outstanding duo or group), **Will Smith** (outstanding rap artist), **Quincy Jones** (outstanding jazz artist), **Vickie Winans** (outstanding gospel artist/traditional), and **Yolanda Adams** (outstanding gospel artist/contemporary).

Additional awards went to "Wild Wild West" (outstanding music video), **Eric Benét's** "Spend My Life With You" (outstanding song), and the soundtrack to "The Best Man" (outstanding album). Props also to legend **Smokey Robinson**, who was inducted into the Image Awards Hall of Fame.

Speaking of honor rolls: On Tuesday (22)—Grammy eve—six new inductees will be sworn into the Blues Hall of Fame in Washington, D.C. The 2000 roster includes "Mississippi" **Fred McDowell's** "Mississippi Delta Blues" (album), the **Z.Z. Hill**-recorded/**George Jackson**-penned "Down Home Blues" (single), author **Samuel Charters'** "Country Blues" (literature), **Stevie Ray Vaughan** and **Johnny Otis** (performers), and agent/manager/producer/promoter **Dick Waterman** (nonperformers).

NEW CHARTS MANAGER: On Feb. 28, Billboard and Airplay Monitor welcome new R&B/hip-hop charts manager **Stephanie Lopez**. Her background includes stints as national director of promotions and marketing for R&B and adult R&B at EMI and A&M; over the last year she consulted for various labels, among them Hollywood Records.

INDUSTRY BRIEFS: Motown says a new **Stevie Wonder** album is coming in September; this will be his first set of all-original material since 1995's "Conversation Peace" . . . Pioneering hip-hop trio **De La Soul** ("Me Myself And I") is currently in production on its first studio album since 1996's "Stakes Is High." The upcoming "Art Official Intelligence" will feature guests **the Beastie Boys**, **Redman**, **Busta Rhymes**, and **Chaka Khan**. Also, best wishes to De La Soul front man and new father **Posdnous** on the birth of son **Kasai** . . . Rhino

weighs in April 25 with three new volumes in its "Smooth Grooves" series. Volumes 1-3 of "Smooth Grooves: Smooth Jazz" showcases such contemporary jazz practitioners as **Dexter Wansel**, **Lee Ritenour**, and **Stanley Jordan** . . . **Mary J. Blige**, **Faith Evans**, and **Carl Thomas** are set to perform at the Christopher Wallace (aka **the Notorious B.I.G.**) Foundation's second annual benefit dinner. The March 28 affair, staged at Pier 60 at Manhattan's Chelsea Piers, will honor the principals of the FUBU clothing line.

BY THE BOOK: Producer/songwriter **Kashif's** Brooklyn Boy Books and Entertainment bows two new February products. Software program "Home Studio Organizer" covers just what its title implies, while the tongue-in-cheek "I'll Do It My Damn Self"—written by **Kevin Harewood**—outlines everything aspirants should know about starting an independent label . . . Coming April 8 is author **Ronin Ro's** "Street Sweeper," the first book in [S] Affiliated's series

of hip-hop-inspired fiction—and part of its campaign to foster literacy. Founded by actor **Wesley Snipes** and publisher/president **Marc Gerald**, [S] Affiliated has teamed with Def Jam Records to develop a soundtrack CD to each new book (released every other month) and coordinate with clothing line PNB Nation for sales support and various cross-promotions . . . The "Top R&B Singles 1942-1999" are chronicled in the fourth edition of **Joel Whitburn's** ongoing series detailing Billboard's R&B singles chart history.

TUBE TIME: Rhino and Don Cornelius Productions are the forces behind VH1's "Soul Train: The Dance Years," based on Rhino's four-CD series of the same name, zeroing in on the years 1976-79. The half-hour special airs Feb. 19-March 5 with vintage performance footage of **Marvin Gaye**, **Barry White**, **the Trammps**, and others . . . **Sweet Honey In The Rock** and composer **James Horner** have partnered on the soundtrack to "Freedom Song," an original TNT movie starring **Danny Glover**. Exploring the impact of the civil rights movement on a small Mississippi town, the film premieres Feb. 27. Sony Classical released the soundtrack Feb. 15.

CELEBRATING CURTIS: A memorial tribute for R&B pioneer **Curtis Mayfield** is being held Tuesday (22) at First A.M.E. Church of Los Angeles, located at 2270 S. Harvard Blvd. The service starts at noon.



by Gail Mitchell



Hot Rap Singles

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
▶ No. 1 ◀					
1	1	1	15	HOT BOYZ ▲ MISSY "MISDEMEANOR" ELLIOTT FEAT. NAS, EVE & Q-TIP (C) (D) (T) (X) THE GOLD MIND/EASTWEST 64029/EEG †	14 weeks at No. 1
2	3	5	18	LEFT/RIGHT (C) (T) (X) TIGHT 2 DEF 4501*	DRAMA
3	2	2	10	G'D UP SNOOP DOGG PRESENTS THA EASTSIDAZ (C) (D) (T) DOGG HOUSE 2041/TVT †	
4	5	4	4	BEST FRIEND PUFF DADDY FEAT. MARIO WINANS & HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR (C) (D) BAD BOY 79318/ARISTA †	
5	9	8	4	BOUNCE (M) (T) (X) MAJOR TURNOUT 0001*/SOUND OF ATLANTA †	MIRACLE
6	6	6	18	4, 5, 6 ● SOLE FEATURING JT MONEY & KANDI (C) (D) DREAMWORKS 459029/INTERSCOPE †	
7	4	3	13	YOU CAN DO IT ICE CUBE FEATURING MACK 10 & MS. TOI (C) (D) (T) LENCH MOB/BEST SIDE 53562/PRIORITY †	
8	8	—	2	GOT YOUR MONEY OL' DIRTY BASTARD FEATURING KELIS (X) ELEKTRA 67022*/EEG †	
9	7	7	14	DOWN BOTTOM/SPIT THESE BARS DRAG-ON & JUVENILE (M) (T) (X) RUFF RYDERS 497186*/INTERSCOPE †	
10	NEW ▶	—	1	WHISTLE WHILE YOU TWURK YING YANG TWINS (C) (T) (X) COLLIPARK 1005*	
▶ GREATEST GAINER ◀					
11	30	—	2	PARTY UP (UP IN HERE) DMX (T) RUFF RYDERS/DEF JAM 562605*/IDJMG	DMX
12	NEW ▶	—	1	MR. LOVER LT. STITCHIE FEAT. CHEVELLE FRANKLYN (M) (T) (X) PRG 0414*/DEH TYME	
13	NEW ▶	—	1	WHOA! BLACK ROB (T) BAD BOY 79297*/ARISTA †	BLACK ROB
14	10	10	24	I WANT IT ALL ● WARREN G FEATURING MACK 10 (C) (D) (T) G-FUNK 73721/RESTLESS †	
15	19	19	13	I'M JUST A BILL IKE JACKSON PRESENTS TOM PAPER (D) (T) 447 0721/HMC †	
16	12	11	18	STEP TO THIS MASTER P FEATURING D.I.G. (C) (D) (T) NO LIMIT 38680/PRIORITY †	
17	23	21	3	THE EXPRESS TALIB KWELI & HI-TEK (T) RAWKUS 222*	
18	14	9	24	SIMON SAYS PHAROAEH MONCH (C) (D) (T) RAWKUS 53567/PRIORITY †	
19	11	25	3	THAT'S WHAT I'M LOOKING FOR DA BRAT (T) SO SO DEF/COLUMBIA 79330*/CRG †	
20	15	13	26	JIGGA MY N**** JAY-Z (C) (D) (T) ROC A-FELLA/DEF JAM 562201/IDJMG	
21	13	12	10	DO IT AGAIN (PUT YA HANDS UP) JAY-Z FEAT. BEANIE SIGEL & AMIL (T) ROC-A-FELLA/DEF JAM 562575*/IDJMG †	
22	16	14	17	NASTRADAMUS NAS (T) (X) COLUMBIA 79299*/CRG †	NAS
23	18	24	11	BUMPIN' UGLIES CHUCK SMOOTH (C) (D) (T) WINGSPAN 0006	CHUCK SMOOTH
24	NEW ▶	—	1	THE 6TH SENSE COMMON (T) MADAM XENOBIA 155704*/MCA	COMMON
25	22	20	3	FREAKIN' IT WILL SMITH (T) (X) COLUMBIA 79341*/CRG †	WILL SMITH
26	24	49	11	BANG BANG BOOGIE CHAMPTOWN INTRODUCING D'PHUZION (D) (T) 447 7017/STRAIGHT JACKET	
27	21	17	11	STROKIN' 2000 GRANDMASTER SLICE (C) (D) (T) WINGSPAN 0005	GRANDMASTER SLICE
28	17	15	10	WHAT'S MY NAME DMX (T) RUFF RYDERS/DEF JAM 562540*/IDJMG †	DMX
29	28	18	4	Y.O.U. METHOD MAN/REDMAN (T) DEF JAM 562586*/IDJMG †	METHOD MAN/REDMAN
30	NEW ▶	—	1	SILENCE OF THE LAMBS ALL REAL (D) MOUSSA 0407/DEH TYME	ALL REAL
31	20	16	16	DA ROCKWILDER METHOD MAN/REDMAN (T) DEF JAM 562440*/IDJMG †	METHOD MAN/REDMAN
32	25	23	24	PIMPIN' AIN'T NO ILLUSION UGK FEAT. KOOL ACE & TOO SHORT (C) (D) (T) JIVE 42633	UGK FEAT. KOOL ACE & TOO SHORT
33	27	28	30	U-WAY (HOW WE DO IT) YOUNGBLOODZ (C) (D) (T) (X) GHET-O-VISION/LAFACE 24413/ARISTA †	YOUNGBLOODZ
34	RE-ENTRY	19	19	EGO TRIPPING LT. STITCHIE FEATURING MAD LION (M) (T) (X) PRG 0412*/DEH TYME	LT. STITCHIE FEATURING MAD LION
35	32	22	16	STILL D.R.E. DR. DRE FEATURING SNOOP DOGG (T) AFTERMATH 497192*/INTERSCOPE †	DR. DRE FEATURING SNOOP DOGG
36	26	26	12	FLOSS, DON, ONE HOT ONES (C) (D) (T) VACANT LOT 38679/PRIORITY	HOT ONES
37	RE-ENTRY	69	69	THROW YO HOOD UP MR. MONEY LOC FEAT. ABOVE THE LAW (C) (D) LOC-N-UP 70714	MR. MONEY LOC FEAT. ABOVE THE LAW
38	38	37	9	WHEN I B ON THA MIC RAKIM (T) UNIVERSAL 156619* †	RAKIM
39	42	—	10	PUSHER MAN RAISE UP CLICK FEAT. COOP T.J., MONEY MIKE, LADY D, DEVIOUS ONE (C) (D) RAISE UP 6757	RAISE UP CLICK FEAT. COOP T.J., MONEY MIKE, LADY D, DEVIOUS ONE
40	29	30	18	BACK THAT THANG UP JUVENILE FEAT. MANNIE FRESH & LIL' WAYNE (T) CASH MONEY 156482*/UNIVERSAL †	JUVENILE FEAT. MANNIE FRESH & LIL' WAYNE
41	RE-ENTRY	37	37	WATCH OUT NOW THE BEATNUTS FEAT. YELLAKLAW (C) (D) (T) VIOLATOR 1795/LOUD †	THE BEATNUTS FEAT. YELLAKLAW
42	33	46	8	H-O-S-T-Y-L-E SCREWBALL (T) (X) HYDRA 2020*/TOMMY BOY †	SCREWBALL
43	41	32	3	CROOKIE MONSTER AGALLAH (M) (T) (X) GAME/LANDSPEED 2006*/K-TEL	AGALLAH
44	RE-ENTRY	2	2	BUMPY KNUCKLES, BABY BUMPY KNUCKLES (T) KJAC 100*	BUMPY KNUCKLES
45	35	27	19	MS. FAT BOOTY MOS DEF (T) RAWKUS 203* †	MOS DEF
46	NEW ▶	—	1	WANNA BE AN MC? MYKILL MIERS FEAT. FREDDIE FOXXX (T) BLACKBERRY 72022*/JILL BOOGIE	MYKILL MIERS FEAT. FREDDIE FOXXX
47	36	34	24	LUV AT FIRST SIGHT CHILLDRIN OF DA GHETTO FEAT. SOULTRE (C) (D) (T) HOQ-BANGIN' 53564/PRIORITY †	CHILLDRIN OF DA GHETTO FEAT. SOULTRE
48	48	35	24	TAKE A LICK AKINYELE (C) (D) (T) VOLCANO 34281/JIVE †	AKINYELE
49	45	43	6	G.I. STREETS BIG POPE FEATURING MC BREED (D) F.O. 234	BIG POPE FEATURING MC BREED
50	RE-ENTRY	28	28	IT'S YOUR THING MERCEDES FEATURING MASTER P (C) (D) (T) NO LIMIT 53565/PRIORITY †	MERCEDES FEATURING MASTER P

Records with the greatest sales gains this week. † Videoclip availability. ● Recording Industry Association of America (RIAA) certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). (C) Cassette single available. (D) CD single available. (M) Cassette maxi-single available. (T) Vinyl maxi-single available. (V) Vinyl single available. (X) CD maxi-single available. Catalog number is for (D). * Indicates (D) unavailable, in which case, catalog number is for (C), (X), (T) or (M) respectively, based on availability. © 2000, Billboard/BPI Communications, and SoundScan, Inc.

Norman Connors Is Back For 'Eternity'

1st Set In 4 Yrs., Released By Right Stuff & Artist's Starship

BY GAIL MITCHELL

LOS ANGELES—For Norman Connors fans, the four-year wait between albums must have seemed like an eternity. Now "Eternity" arrives March 28—in the form of a new Connors album that also launches the producer/drummer/songwriter's Starship Records, a joint venture with the Right Stuff/EMI.

The progenitor of such jazz-infused R&B hits as "Once I've Been There" and "You Are My Starship," Connors began recording in 1972 and notched his first top 10 single, "Valentine Love," on the 1975 Bud-dah album "Saturday Night Special." After stints on Arista and Capitol, the Philadelphia-bred musician signed with MoJazz, releasing "Easy Living" in 1996.

Noted for bringing to the fore-front such artists as the late Phyllis Hyman ("my favorite vocalist for life"), Michael Henderson, Jean Carn, Dee Dee Bridgewater, and Norman Brown, Connors continues that tradition on "Eternity," which he produced. Newer artists in the Connors spotlight this time around include vocalists Denise Stewart and Donald Tavie—the latter of whom is also Connors' engineer.

Meanwhile, the "Eternity" guest list reads like an R&B/jazz Who's Who. In addition to Carn, Henderson, and Brown, artists on board include Peabo Bryson, Gerald Albright, Angela Bofill, Gary Bartz, Bobby Lyle, Lisa Fischer, Ray Parker Jr., Paul Jackson, Onaje Allan Gumbs, and Marion Meadows.

"I call the musicians and artists I work with the Starship family," says Connors. "So this album was a matter of getting together with great people and putting them together with new people and new sounds. My favorite songs are classics now, so the title 'Eternity' came to mind. I wanted to do another record that's going to be out here forever. I used the old and the new, and it came out beautifully."

Featuring the Starship Orchestra, the 14-track "Eternity" offers a cohesive mix of originals and R&B classics.

Among the noteworthy tracks are the Albright-written "So Hard To Say Goodbye," a cover of the Del-fonics' top five 1970 R&B hit "Didn't I (Blow Your Mind This Time)" with Fischer (a 1991 Grammy winner for "How Can I Ease The Pain"), "Cobra" featuring Norman Brown, a remake of Connors' own "You Are



CONNORS

My Starship" featuring Peabo Bryson in the Michael Henderson role, covers of Toni Braxton's "You're Makin' Me High" and Donny Hathaway's "We're Still Friends," and "K.C.," co-written by Connors' 25-year-old son, Kwasi.

"I call the musicians and artists I work with the Starship family"

- NORMAN CONNORS -

Recalling the recording sessions for the album, Connors says, "I'm so elated over Lisa Fisher, she did 'Didn't I' in one take. That first tape was it. And I always wanted to do 'Starship' again, and Peabo did a great job. As for my son, he's a hip-hop producer who thought he'd never get a chance to record with me. But he came up with something, and I put a melody on it."



Stone Soul. Arista songstress Angie Stone recently performed a selection from her acclaimed "Black Diamond" album on "The Jenny Jones Show." Shown, from left, are Jones and Stone.

FOR THE RECORD

MCA recording artist Common, the subject of a story in the Feb. 19 issue, is managed by Derek Dudley of New York and booked by Cara Lewis of the William Morris Agency.

Hot R&B/Hip-Hop Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 105 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'UNTITLED (HOW DOES IT FEEL)', 'THONG SONG', 'I WANNA KNOW', etc.

Records with the greatest airplay gains. © 2000 Billboard/BPI Communications.

HOT R&B/HIP-HOP RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'BEAUTY DRUG HILL', 'VIVRANT THING', 'QUIET STORM', etc.

Recurrences are titles which have appeared on the Hot R&B/Hip-Hop Singles chart for more than 20 weeks and have dropped below the top 50.

TITLE (Publisher - Licensing Org.) Sheet Music Dist.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like '24/7 (C-Town)', '85 (Drugstore)', '24/7 (C-Town)', etc.

Hot R&B/Hip-Hop Singles Sales

Compiled from a national sub-sample of POS (point of sale) equipped key R&B retail stores which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'THANK GOD I FOUND YOU', 'GET IT ON TONITE', 'HOT BOYZ', etc.

Records with the greatest sales gains. © 2000 Billboard/BPI Communications and SoundScan, Inc.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'SAY MY NAME', 'I KNOW WHAT'S UP', 'UNTITLED (HOW DOES IT FEEL)', etc.

Best Of The Best Ofs: Pick-Hitting Clubland's Hit Packs

FEEL WHAT YOU WANT: It's the odd day when we don't receive a hefty handful of dance-compilation CDs. Now, before ya start thinking, "Oh, how lucky you are, receiving all those complimentary discs," remember that each disc has to be experienced in order to determine its (intended) greatness.

Unfortunately, too many disappoint these discerning ears. Some, however, manage to take us to another place and time with a variety of ingredients, including feisty beats, multi-culti rhythms, and soulful vocals. What follows is the best of the bunch.

"Soulful Garage Hits—Volume One" (Universal Sounds/Jet Star U.K.). This two-disc set puts the spotlight firmly on classic R&B-hued rhythms and vocals. Highlights include the **Masters At Work** remix of **Kim English's** "Nite Life," **Black**



by Michael Paoletta

Masses' "Wonderful Person" (which we've always thought sounded very much like **Linda Clifford's** disco chestnut "You Are, You Are"), **Black Science Orchestra's** "Sunshine," the **Kings Of Tomorrow** remix of **Voices'** "Can You See The Light," **Lenny Fontana Presents Black Sun's** "Spread Love," and **M.A.S. Collective's** "Joy."

"Disco Kandi" (Hed Kandi U.K.). Subtitled "A Glittering Array of Sexy Disco House And Uplifting U.S. Garage," this double-disc collection features the likes of **Lovestation** ("Teardrops"), **Bini & Martini** (the brand-spanking-new "Happiness"), **Paul Johnson** ("Get, Get Down"), the **Sunkids Featuring Chance** ("Rescue Me"), **Michael Moog** ("That Sound"), **Duke** ("So In Love With You"), and **Eclipse** ("Makes Me Love You"). Available Monday (21).

"Sam Records Extended Play: Disco Classics" (Nervous Records). A seminal disco label, Sam Records helped form the soundtrack to late-'70s New York—and to an emerging culture. Key flashbacks include **John Davis & the Monster Orchestra's** "Ain't That Enough For You," **Mike & Brenda Sutton's** "Don't Let Go Of Me," **Rhyze's** "Just How Sweet Is Your Love," **Conversion's** "Let's Do It," **Gary's Gang's** "Let's Lovedance Tonight," and, of course, **Vicky D.'s** "This Beat Is Mine."

"Plastic Volume 3" (Nettwerk). Fans of this series' previous two volumes won't be disappointed here. In addition to spotlighting new electronica-hued tracks—the **Matt Darey** remix of **Delerium's** "Heaven's Earth," **BT's**

"Dreaming," and **BT's** remix of **Sarah McLachlan's** "I Love You"—the set includes such underground anthems as **Beth Orton's** "Central Reservation" (the **Ibadan Spiritual Life** radio edit), **Moloko's** "Sing It Back" (**Tee's** radio mix), **Moby's** "Bodyrock" (**Hybrid's** **Bodyshock** remix), and **Sasha's** "Xpander."

"In My House, There's A Disco, Volume 1.0" (UBL Recordings). Beat-mixed by **Billboard-reporting club DJ Dave Matthias**, this 12-track set finds joy and happiness in such disco-drenched jams as **Soulsearcher's** "Can't Get Enough," **Cassius'** "1999," **Powerhouse's** "What You Need," **Pete Heller's** "Big Love," and

Phunky Data's "Fashion."

"Blackmarket Presents 2 Step" (Azuli U.K.). This 19-track set isn't subtitled "The Best Of Underground Garage" for nothing. Mixed by **Frankie Foncett**, highlights include **Artful Dodger Featuring Romina Johnson's** "Movin' Too Fast," **Neneh Cherry Vs. Dreem Team's** "Buddy X," **Indo's** "R U Sleeping," and **Gabrielle's** "Sunshine."

"Global Groove Millennium" (Centaur). Lovingly beat-mixed by **Billboard-reporting DJ Julian Marsh**, this set focuses on Euro-flavored dance and trance. Most memorable moments include **One Phat Deeva's** "In And Out Of My Life," **Victoria**

Newton's "Martha's Harbour," **Serious Danger's** "Do You Dream," **Lost Witness'** "Red Sun Rising," **Katcha's** "Touched By God," and **Tina Cousins'** "Pray."

"Y3K" (Distinctive Breaks U.K.). Electronic big beats, progressive beats, and breakbeats are in abundance on this sublime collection. There's nary a sagging moment—or a previously released track, for that matter. We find ourselves repeatedly playing the **Digweed & Muir** mix of "Weekend Warrior" by **Terminal Head**, "Running Down The Way Up" by **BT/Hybrid**, "Groovology" by **Hybrid**, and **Wave Form's** take on (Continued on next page)

The Dance Trax HOT PLATE

• **Underworld/Orbital and Angelo Badalamenti**, "8 Ball"/"Beached" (London Recordings U.K. promo single). This double-sided single features two tracks culled from the soundtrack to "The Beach." Underworld's "8 Ball" is deliriously anthemic, with psychedelic synths, epic keyboards, and a sinewy bassline. The flip is awash in warped guitars, harmonicas, and the voice of **Leonardo DiCaprio**—that is, before the track transforms itself into a chugging slab of hippie-shake house.

• **All Saints**, "Pure Shores" (London/Sire promo single). Produced by **William Orbit**, remixed by **Cosmos**, and taken from the soundtrack to "The Beach"—need we say more?

• **Abigail**, "If It Don't Fit" (Groovilicious/Strictly Rhythm single). Quite the radio-ready jam, "If It Don't Fit" finds **Abigail**, once again, collaborating with the powerful remix/production outfit **Thunderpuss** (2000). And the result? Let's just call it a peak-hour anthem and leave it at that! In stores March 10.

• **Sasha**, "If You Believe" (Reprise single). A German pop star, **Sasha** scored a European hit last year with "If You Believe." For the U.S. version, the lush track has been re-tweaked by both the **Wamdue Project** and **Bobby D'Ambrosio**. Talk about a double whammy. A double-pack promotional vinyl set will be mailed to club DJs the week of Feb. 28. The commercial street date is March 28.

• **The Wiseguys**, "Start The Commotion" (Ideal single). If **Deee-Lite** was still making records, the New York-based trio would probably sound a lot like this quirky funk-rooted confection. Those desiring a straight-up house mix should go directly to **Eric Kupper's** club mix. How do you say *deee-lovely*?

• **Donell Jones**, "U Know What's Up" (LaFace/Untouchables U.K. single). In need of some classic-sounding R&B-rooted house music? If so, snag a copy of these remixes by **Jeremy Braithwaite** and **Arther Smith**.

Stingily Tells 'Club Stories' On 2nd Solo Set

NEW YORK—Since introducing itself to the club community in the mid-'80s, house music has experienced its fair share of make-overs, transformations, and metamorphoses. While many integral artists, producers, and DJs from the genre's salad days are no longer making music, others have deftly persevered, ably changing with the times. One such artist is singer/songwriter **Byron Stingily**.

On his sophomore solo album, "Club Stories," **Stingily**—the former lead singer of seminal club music trio **Ten City**—continues to capture the vibe of clubland; that is, the contingent of the club sector that has an affinity for soulful, spirited, and vocal-driven songs.

Stingily's label, New York-based **Nervous Records**, will issue the album March 21. Several licensees, including **Manifesto/Mercury U.K.**, **Avex Japan**, **Happy Music France**, and **Blanco y Negro Spain**, are scheduled to release the album March 20.

"Club Stories" finds the artist working with several of clubland's most revered producers, including **D'Influence** ("Searching"), **Danny Tenaglia** ("Stick Together"), "Why Can't You Be Real"), **Peter Rauhofer** ("Give Into Love," "I Could Be That," "Stardance"), and the **Basement Boys** ("Happy," "Stand Right Up").

Additionally, the collection was sequenced by Grammy Award winner **Frankie Knuckles**.

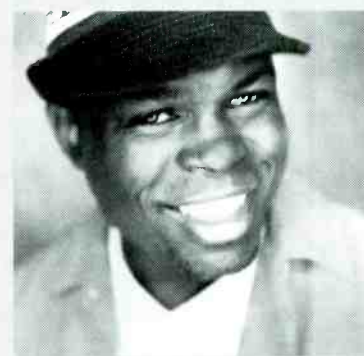
The self-managed **Stingily**, whose songs are handled by **EMI Music Publishing**, says he wanted this album to be more diverse than his solo debut, 1998's "The Purist," which spawned such dancefloor hits as "Get Up," "Flying High," "Sing A Song," and "You Make Me Feel (Mighty Real)."

"I like to experiment with new and innovative sounds and ideas," **Stingily** explains. "I like to always feel like I'm moving forward. Especially with dance music, you can't

stay in one spot. This is a style of music that's always changing, always evolving."

Michael Weiss, president of **Nervous Records**, couldn't agree more. "With 'The Purist' and now 'Club Stories,'" he says, "it was important for us as a label and for **Byron** as an artist to represent where club music is at any given time."

"Look at his first album," **Weiss** continues. "Byron was using disco loops [on tracks like "Get Up"] before the whole disco loop phenomenon started to take off. But that's just **Byron** being himself. Everything he does is personal."



STINGILY

Club punters and DJs were initially introduced to "Club Stories" last year when **Nervous** released the album track "That's The Way Love Is" as a single.

A remake of a **Ten City** song, "That's The Way Love Is," complete with **Johnny Vicious** remixes, reached the summit of **Billboard's** Hot Dance Music/Club Play chart last November—just like the original version did 11 years earlier.

"It was like it was all happening all over again," says **Stingily**, chuckling. "To be honest, I wasn't too sure about covering a song that I originally did with **Ten City**. But after much consideration, I realized that there might be a new generation of clubgoers unaware of the original. And since it really is a great song, I decided to redo it, adding some

changes along the way."

On Tuesday (22), **Nervous** will issue the set's next single, "Why Can't You Be Real," which features several remixes by **Tenaglia**. Promotional copies of the single were delivered to club and radio DJs the week of Jan. 31.

Except for stations like **WKUT** New York and **WPOW** Miami, **Weiss** admits that it's been a constant challenge to get airplay for **Stingily's** music.

"It's certainly been a challenge to get **Byron's** music on the radio," **Weiss** concedes. "But the situation is much better today than it was five years ago. Music and program directors are definitely opening their ears to dance music."

Nervous will follow "Why Can't You Be Real" with "Stand Right Up" and "U Turn Me," which have been remixed by **Victor Calderone** and **Michael T. Diamond**, respectively.

"We're taking an aggressive stance with this project," **Weiss** explains. "We have plans to release a new single every other month. We want to keep **Byron** in the forefront of everybody's mind."

Stingily, who is booked by **Michael Schweiger** of New York-based **Tracks Central**, says he has toured continuously since the release of "The Purist"—and it doesn't appear his touring will end any time soon.

New Yorkers will have the opportunity to preview "Club Stories" on March 9, when **Nervous** will host a listening party and live performance by **Stingily** at the **Starlight Lounge** in Manhattan.

On March 10 and 11, **Stingily** will perform, respectively, at **Bump in Lodi**, N.J., and the **Roxy** in New York.

"Looking back, I never thought I'd have such longevity," says **Stingily**. "I'm just glad I'm able to do what I love—and in the style of music I love. Without question, dance music is my life."

MICHAEL PAOLETTA

Virgin Nashville's Clay Davidson Achieves 'Unconditional' Radio Hit

BY CHET FLIPPO

NASHVILLE—In this era of increasingly manufactured country artists aimed at a specific demographic, Clay Davidson stands out as a classic story of modest country success: Country boy dreams of Nashville, works his way here, works hard, is discovered by a label head at a campfire guitar-pull song session, records a different type of song, radio pounces on it, and he's on his way.

It's not quite been that simple for Virginia native Davidson, but that's where he's headed with his Virgin Nashville debut album, due for release April 11. His first single, the album title track "Unconditional," an emotional message song of the sort that country music got away from for a while, is becoming a runaway radio phenomenon.

"He's creating quite a stir here in Knoxville," says WIVK Knoxville operating manager Mike Hammond, who broke "Unconditional" on mainstream country radio.

In December, Virgin held weekend gatherings for radio PDs and consultants and gave them CD samplers of current Virgin artists. WIVK's Hammond was so impressed by "Unconditional," he put it on the air when he got home. The listener response amazed him, and he called Virgin.

"I heard some of the responses Mike taped," says Virgin Nashville president/CEO Scott Hendricks. "Mike said the responses were unbelievable. He was right. So we decided to ship the thing out. We shipped on Dec. 17, and it charted on Jan. 3. We've been getting calls from all over the place. It's a very powerful song."

Jeff Garrison, PD at KMLE Phoenix, echoes that assessment of "Uncon-

ditional." "This song is our No. 1 request," says Garrison. "The response has been great. It could well go beyond the country format, too. It reminds me of 'Butterfly Kisses,' for women. It's like [Clay Walker's] 'The Chain Of Love.' We've played that song a thousand times, and it's been the biggest story song of my career in country radio, nine years now. 'Unconditional' is similar; in that it's a terrific story song. I hope there's more to come from this guy."

"This guy" Davidson, a native of Saltville, Va., slowly worked his way to Nashville, finally moving to nearby Mount Juliet after winning TNN's "Charlie Daniels' Talent Round-Up" competition. For the past several years, he has been a sought-after demo singer but had no serious feelers from record labels.

The recent Davidson saga goes back to a party for Jude Cole that Virgin Nashville president/CEO Scott Hendricks had at his ranch. "I'm a big fan of Jude's," says Hendricks, "and a friend of mine, Tammy Brown of Sony, told me he was coming into town to play the Bluebird Cafe. I told her I'd be honored to throw a party for him at my ranch and he could invite whoever he wants to invite. So he did. We had a great day at my studio and the ranch."

Clay Davidson takes up the story there. "One of the guys Jude wanted to invite was Michael McDonald," says Davidson. "Michael couldn't come, and Tammy asked me if I wanted to go. I was thrilled. They all passed the guitar around the campfire, and I was honored to be asked to sing."

Davidson is being too modest, says Hendricks. "There were a lot of peo-

ple there singing, like Kim Richey and Marcus Hummon, Trey Bruce, Keith Urban, and Jude. They all sang. Clay got up and sang—nobody knew who he was—and when he finished, both Jude and Keith Urban said, 'That's it. I'm not following this guy.'"

At the time, Hendricks was between labels, having left Capitol Nashville and negotiating for the Virgin start-up label. "After Clay hit the first chorus," says Hendricks, "I knew that if I ever got a label again, I would sign him immediately. Then a few days later, Jude called me from California and said, 'I think that is the best singer I have ever heard in my life. If you ever do get something going with this guy, I would love to be a part

of it."

Subsequently, when Hendricks got Virgin Nashville, he signed Davidson to a recording contract, and Jude Cole came in to co-produce the album with Hendricks. "The funny thing about 'Unconditional,'" says Hendricks, "is that it's one of only three songs on the album he didn't write. The great thing about Clay's own songs is that if I were back in high school, that's the music I would be playing in my truck. It appeals to men as well as women, and men have been leaving this format. So I'm excited about Clay. We need some new male blood in this format."

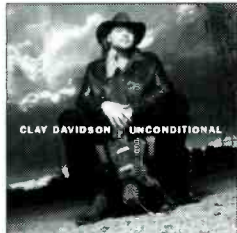
Virgin Nashville executive VP/GM Van Fletcher says a primary function of the label's promotion and marketing efforts will be to get Davidson's name out, "since he's largely unknown to the buying public and even to the media.

Initially we were going to treat him like a totally unknown artist, with a slow rollout. The focus has changed since the response to the single.

"Now, we'll position the album in as many places as we possibly can and price it right," Fletcher continues. "We'll be working closely with all the major accounts and cover all our bases. We were tempted to bring the album out early, but I still believe in singles sales."

Fletcher says Davidson will be visiting radio and retail, as well as major accounts. "He can sit down with just an acoustic guitar and capture everyone's attention."

Davidson is co-managed by Big Fish Entertainment and the Bobby Roberts Company, booked by Buddy Lee Attractions, and published by Big Tractor/BMI.



Swan Records 'Like Elvis Used To Do'; Garing Moves From NY Country To Nashville R&B

ON THE ROW: Shania Twain is working on a Christmas album for a fourth-quarter release this year and an album of new material for release in the spring of 2001 . . . Garth Brooks is said to be mulling over recording a George Strait tribute album. Brooks sat in at the Bluebird Cafe Feb. 11 with songwriters Pat Alger, Kent Blazy, Kim Williams, and Tony Arata, all of whom have written for Brooks.

Capitol Nashville is skipping Fan Fair this year. Citing "scheduling conflicts," the label says it will not have a presence at the annual label showcase.

Great American Country opens a Nashville office, with Jenny Duke in charge.

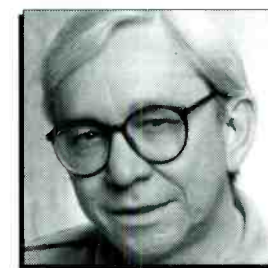
ALBUM OF THE WEEK: Billy Swan has been a Graceland gate guard, a member of Elvis Presley's entourage, a Columbia Records janitor (he gave his job to Kris Kristofferson), a country songwriter, an R&B songwriter ("Lover Please" for Clyde McPhatter), a pop star (with "I Can Help"), and a member of Kristofferson's Band Of Thieves and the Borderlords as well as Kinky Friedman's Texas Jewboys.

Now he's recorded the first album for Nashville's new Audium Entertainment label, a venture by veteran executives Nick Hunter and Simon Renshaw. "Like Elvis Used To Do," due April 11, is a rocking collection of Elvis songs, along with the Swan original "Memphis Rocks."

RETURN OF THE NATIVE: The peripatetic Greg Garing is back in Nashville. The alt-country pioneer tells Nashville Scene he's putting together a '40s/'50s-style R&B band, with new original songs, and playing every Tuesday night at the End. The Hank Williams sound was not so different from classic R&B, he notes. Garing says that the country scene he was involved with in New York was interesting but that he couldn't find enough good pickers. He's now looking for a sax player in the Bobby Keyes tradition.

ALSO ON THE ROW: Coming to the Ryman Auditorium on March 17: Marty Stuart, Steve Earle, Emmylou Harris, Sam Bush, Tim O'Brien, Sonya Isaacs, Kathy Chiavola, Wild & Blue, John Hartford, Jamie Hartford, Gail Davies, Larry Cordle & Lonesome Standard Time, Mel Beshar, Mike Henderson & the Bluebloods, Cluster Pluckers, and an all-star house band with Dave Pomeroy, Aubrey Haynie, Bryan Sutton, David Harvey, and more. The show, produced by Psi Iota Xi's Nashville chapter Iota Pi, will benefit the Roy Huskey Jr./Randy Howard/Charles Sawtelle Memorial Music Scholarship Fund.

In Country Radio Seminar (CRS) news, Sony Music Nashville will present "Sony Night Live" on March 2 in the Renaissance Hotel's ballroom, with such Sony artists as Travis Tritt, Billy Ray Cyrus, Yankee Grey, Joe Diffie, Ty Herndon, Ricochet, and Danni Leigh. This year, for the first time, Acade-



by Chet Flippo

my of Country Music (ACM) award nominees will be announced at CRS, on March 1 prior to the ACM-sponsored Super Faces Show.

SunTrust Bank's new 12,000-square foot Music Row Financial Center is now open on 17th Avenue South. With 30 employees, it's the largest SunTrust branch office in Tennessee. In keeping with its low-profile Music Row image, the bank has no external signage: If you don't know it's there, you obviously don't need it.

GRAMMY PONTIFICATING: In a perfect world, the following would win Grammys on Wednesday night: Dixie Chicks for album of the year with "Fly," Shania Twain and Mutt Lange for song of the year with "You've Got A Way," Willie Nelson for pop instrumental with "Night And Day," at least four Grammys for Asleep At The Wheel, Merle Haggard for spoken-word album for his audiobook, June Carter Cash for traditional folk album with "Press On," and John Prine for contemporary folk album with "In Spite Of Ourselves."

In the country categories themselves, the nominations this year are all actually pretty first-rate—absent the occasional anomaly, such as 'N Sync—and we can live pretty happily with almost any outcome.



Strait And St. Jude. MCA Nashville and George Strait have donated \$100,000 to St. Jude Children's Research Hospital in Memphis. Shown in the back row, from left, are MCA Nashville VP of promotion David Haley, St. Jude assistant national executive director Dave McKee, St. Jude radio and entertainment marketing director Teri Watson, MCA VP of marketing and sales Dave Weigand, and MCA marketing and product development director Guy Floyd. Shown in the front row, from left, are St. Jude patients and patients' relatives: Jessica Turri, Madison Shaefer, Conner Luck, Logan Luck, Chandler Reams, Suzanne Pavlat, Tre Reams, Parker Reams, and Alexandra Bell.

COUNTRY CORNER



by Wade Jessen

POP GOES THE COUNTRY: A pair of country crossover singles invades a laundry list of Billboard charts, including Top Country Singles Sales, as **Lonestar's** "Amazed" (BNA) and **Faith Hill's** "Breathe" (Warner Bros.) shoot to No. 1 and No. 2, respectively, on that list, after bowing last issue because of street-date violations.

Scanning approximately 54,000 units and making chart history along the way, "Amazed" finishes at No. 3 on The Billboard Hot 100. "Breathe" moves more than 50,000 to finish at No. 5 (see Hot 100 Spotlight, page 97).

Obviously released at retail to fuel performance on the Hot 100, the two singles gather plenty of radio points. After six weeks atop Hot Country Singles & Tracks, "Breathe" holds at No. 5 with 4,380 detections, and "Amazed" benefits from 1,928 country plays. The latter spent eight weeks at No. 1 on the country radio list amid a record-setting 41-week run there.

Meanwhile, on our Adult Contemporary chart, "Amazed" closes at No. 3, while "Breathe" takes Greatest Gainer and Airpower honors at No. 11. On the Adult Top 40 chart, the Lonestar and Hill tracks bullet at No. 20 and No. 22, respectively. The bullets also fly on Top Country Albums, as Hill's "Breathe" gains 15% to hold at No. 2, while Lonestar's "Lonely Grill" jumps 16% and finishes at No. 4.

SPIRIT OF '66: With detections at 54 monitored stations, Mercury newcomer **Eric Heatherly** swipes Hot Shot Debut roses at No. 58 on Hot Country Singles & Tracks with an updated version of the **Statler Brothers'** 1966 breakthrough hit, "Flowers On The Wall." Heatherly's loyal cover is already spinning in medium rotation (25-34 plays per week) at KSOP Salt Lake City, one of only a handful of heritage country stations on our panel that played the original version as a current. New spins are heard at WUSY Chattanooga, Tenn., and KXKC Lafayette, La.

Written by the late **Lew DeWitt**, a founding member of the quartet, "Flowers On The Wall" peaked at No. 2 on the country chart and at No. 4 on The Billboard Hot 100. It resurfaced in '94 on the "Pulp Fiction" soundtrack, which spent 107 weeks on The Billboard 200.

HEARTS ON FIRE: **Kenny Rogers** earns our percentage-based Pacesetter trophy, as "She Rides Wild Horses" (Dreamcatcher) gains 98% to rise 19-15 on Top Country Albums and 162-109 on The Billboard 200. Sales are driven in part by "Buy Me A Rose," which enjoyed vigorous spins leading up to Cupid's big day. Up 390 plays, the 18-week-old single jumps 29-25 on Hot Country Singles & Tracks. Rogers also performed the song in a Feb. 6 episode of "Touched By An Angel," which was the highest-rated CBS show of the week and garnered the show's second-highest numbers of the season. "Touched By An Angel" re-enters Top Country Albums at No. 75.

Earlier on Feb. 6, a 20-minute "CBS Sunday Morning With Charles Osgood" feature on **Mandy Barnett** sends her "I've Got A Right To Cry" (Sire) back on Top Country Albums, at No. 45. Barnett's set could see sustained sales next issue on the heels of a stirring performance of "Faded Love" on TNN's "Grand Ole Opry Live" on Feb. 12.

Arista's BR5-49 Documents Live Show

BY DEBORAH EVANS PRICE

NASHVILLE—There's nothing quite so effective as playing to your strengths, and that's just what road dogs BR5-49 are doing with the April 4 release of "Coast To Coast," a live album of their musical exploits last summer on tour with the Brian Setzer Orchestra.

"Everybody raves about the live show, and we wanted to put a piece out there that reflects that," says Scott Robinson, Arista senior director of artist development. "This is what fans have been asking for, and this is what we decided to put out."

Robinson feels the project is an accurate reflection of the band's onstage personality. "It's true to BR5-49," he says. "It's not the most polished record, and that's not what we're shooting for. We're shooting for something raw and edgy to reflect the live element of what the band is, and that was the end result, which is great. This is not the Nashville-polished, high production record. It's BR5-49, which is dirty, edgy, and raw, which is what we love."

This is the band's fourth Arista release and is, in fact, its second live album. After honing its crowd-pleasing show in front of enthusiastic audiences at Robert's Western Wear on Nashville's Lower Broadway, BR5-49 debuted on Arista in April 1996 with an EP appropriately titled "Live From Robert's." Since then it has released a self-titled sophomore album and "Big Backyard Beat Show."

"We recorded this album all over," says BR5-49's Chuck Mead of the new project. "We call it 'Coast To Coast' because we did it everywhere—all over America."

Mead and BR5-49 cohorts "Hawk" Shaw Wilson, Gary Bennett, Smilin' Jay McDowell, and Donny Herron combine new tunes such as "Pourin' Pain," "Waiting For The Axe To Fall," and "Tell Me Mama" with well-worn favorites such as Charlie Daniels' "Uneasy Rider" and the previously released BR5-49 tune "Even If It's Wrong."

"We've gotten to be better players, and last summer it was a culmination of really, really taking it seriously and becoming a lot better players and songwriters," says Mead. "When you take a little time and step back and see what you have done, it makes you more inspired to continue doing that and do that in a way that doesn't drive you completely insane, which the road can do."

Mead says he's glad fans will be able to take a taste of BR5-49's live show home. "I'm not saying we're the Dead or anything," he says, "but there are lots of people that have videotapes and tapes of our shows. I think that's kind of cool, but we decided to go ahead and put out our own. This is our very own bootleg."



BR5-49

BR5-49, which is managed by Mike Pontes, recorded with two Adat machines to make the album faithful to the band's live show. There are no overdubs.

"We had [Nashville producer] Mike Clute mix it up in the studio," says Mead. "Clute did a great job and saved our ass in a couple spots without doing overdubs."

Though BR5-49 hasn't gained widespread support from country radio, the band has long been a darling with media and retail. "They are one of my favorite bands," says Tower Nashville GM Jon Kerlikowski. "Here it's going to do great. What it will do nationally, who knows? It will be a record that's anticipated to begin with, and it will do well out of the box here in the Nashville marketplace."

He admits the band's lack of radio support presents challenges. "It's the same problem all bands like BR5-49 have had," says Kerlikowski. "How do people know about it, 'cause they don't get any radio? They have to depend on listening station programs and alternative radio from college stations to triple-A stations to play them."

Robinson says the album will be serviced to country stations, but no single will go to country radio. Arista will work the track "Uneasy Rider" to modern rock specialty shows. "The band already has some true fans at radio that is not country, i.e., modern rock, triple-A, and Americana," he says. "Modern rock and triple-A have been requesting a record they can play that's not a Nashville-sounding record. This is a great record for them."

The band is booked by Creative Artists Agency and is being sponsored by Jack Daniel, which has tapped the band as spokesmen. "We'll be doing lots of cross-promotions with them from a radio standpoint and from a touring standpoint," Robinson says. "We'll tap into commercial buys, and we'll be doing all kinds of special [point-of-purchase materials] tied in with Jack Daniel's."

Robinson says the label plans "a whole bunch of new-media stuff, including audio streaming." He says the marketing approach will be grass roots and that the campaign will include in-store appearances, guitar giveaways, and special events. The band will do syndicated radio shows, including "World Cafe," "Mountain Stage," "Acoustic Cafe," and "E-Town."

"This band lives on the road," he says. "Labels love to have those artists, because they are constantly working, which provides opportunities from a retail, a promotional, and a media standpoint, which is great. We see this band as a career band. They'll be touring forever and making records forever. They keep going forward. This is not the kind of band that waits for radio to tour around."

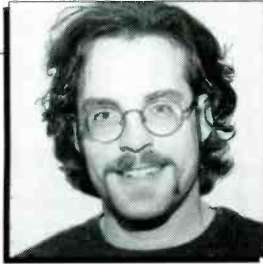
COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
55 800 POUND JESUS (Illegal, BMI/Yo Man, BMI)	
69 AGAINST THE WIND (Gear, ASCAP) WBM	
33 ANOTHER NINE MINUTES (Sony/ATV Tree, BMI/Chrysalis, ASCAP/Tiny Buckets O' Music, ASCAP) HL/WBM	
3 BACK AT ONE (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP) HL/WBM	
12 BECAUSE YOU LOVE ME (Sony/ATV Tree, BMI/Nothing But The Wolf, BMI/Universal-Songs Of PolyGram International, BMI/Seven Angels, BMI) WBM	
14 BEEN THERE (Blackened, BMI/Steve Wariner, BMI) WBM	
45 BEER THIRTY (Sony/ATV Tree, BMI/Showbilly, BMI/Warner-Tamerlane, BMI/Constant Pressure, BMI) HL/WBM	
5 BREATHE (Cal IV, ASCAP/Universal-Songs Of PolyGram International, BMI/HopeChest, BMI) WBM	
25 BUY ME A ROSE (Rex Benson, BMI/Stone Forest, BMI/Tripp, BMI/Blue Plate, BMI)	
31 CAN'T NOBODY LOVE YOU (LIKE I DO) (Universal-MCA, ASCAP/Chrysalis, ASCAP/Songs For Debin, ASCAP) WBM	
17 CARLENE (EMI April, ASCAP/Phil Vassar, ASCAP/EMI Blackwood, BMI/Fibridge, BMI/Rory Bourke, BMI) HL	
37 COULDN'T LAST A MOMENT (Irving, BMI/Songs Of Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI) WBM	
2 COWBOY TAKE ME AWAY (Woolly Puddin', BMI/Bug, BMI/Careers-BMG, BMI/Floyd's Dream, BMI) HL	
64 CRACKER JACK DIAMOND (Universal-Songs Of PolyGram International, BMI/Virgin Timber, BMI/Rio Bravo, BMI) WBM	
18 DADDY WON'T SELL THE FARM (Kreditkard, ASCAP/Penny	
35 ANNIE (BMI/Copperfield, BMI)	
58 DON'T MAKE ME BEG (EMI April, ASCAP/Sea Gayle, ASCAP) HL	
15 DO WHAT YOU GOTTA DO (Almo, ASCAP/Craftworks, ASCAP) WBM	
58 FLOWERS ON THE WALL (Wallflower, BMI/Copyright Management International, BMI)	
67 GOD GAVE ME YOU (Warner-Tamerlane, BMI/New Nonpareil, BMI/Scoggin, BMI/On The Mantel, BMI) WBM	
73 GOIN' UNDER GETTIN' OVER YOU (Sony/ATV Tree, BMI/Showbilly, BMI) HL	
59 GOODBYE EARL (EMI Blackwood, BMI/Rising Gorge, BMI) HL	
16 HE DIDN'T HAVE TO BE (EMI April, ASCAP/Sea Gayle, ASCAP/Love Ranch, ASCAP) HL	
66 HERE COMES MY BABY (Mainstay, BMI) WBM	
6 HOW DO YOU LIKE ME NOW?! (Tokeco Tunes, BMI/Wacissa River, BMI/CMJ, BMI)	
21 I LOVE YOU (Sony/ATV Cross Keys, ASCAP/Encore Entertainment, BMI/Scott And Soda, ASCAP/Follazoo, ASCAP/Music Of Windswept, ASCAP) CLM/HL	
51 I THINK YOU'RE BEAUTIFUL (Diamond Three, BMI/Seven Peaks, ASCAP/Criterion, ASCAP)	
63 IT'S ALWAYS SOMETHIN' (Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI) HL/WBM	
19 IT WAS (Universal-MCA, ASCAP/Gary Burr, ASCAP/Songs Of Universal, BMI/Marketwright, ASCAP) WBM	
50 I'VE FORGOTTEN HOW YOU FEEL (Miss Surrent, BMI/Coburn, BMI/Keith Sewell, BMI/Ten Ten, BMI) WBM	

75 I WILL BE (Titania, BMI/Songs Of Note, BMI/Ensign, BMI/Bob Farrell, ASCAP/MRB), ASCAP/Summerdawn, ASCAP/McSpadden-Smith, ASCAP) HL	
70 I WILL... BUT (Without Anna, ASCAP/Magnolia Hill, ASCAP/McSpadden-Smith, ASCAP) CLM	
41 JIMMY'S GOT A GIRLFRIEND (WB, ASCAP/Maverick, ASCAP/Notes To Music, ASCAP/Sony/ATV Cross Keys, ASCAP/Ron Harbin, ASCAP/Sony/ATV Tree, BMI) HL/WBM	
43 JUST BECAUSE SHE LIVES THERE (Sony/ATV Cross Keys, ASCAP) HL	
8 LESSONS LEARNED (SLL, ASCAP/Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Asifits, BMI) HL	
68 LET'S MAKE LOVE (Songs Of Nashville DreamWorks, BMI/Cherry River, BMI/Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI/Silverkiss, BMI) CLM/HL/WBM	
29 LET'S MAKE SURE WE KISS GOODBYE (Viny Mae, BMI) WBM	
9 LOVE'S THE ONLY HOUSE (Sony/ATV Tree, BMI/Buzz Cason, ASCAP/Southern Writers Group, ASCAP) HL	
12 ME AND MAXINE (Warner-Tamerlane, BMI/New Works, BMI/WB, ASCAP/Lunmusic, ASCAP) WBM	
47 ME NEITHER (EMI April, ASCAP/Sea Gayle, ASCAP) HL	
39 MORE (Warner-Tamerlane, BMI/Golden Wheat, BMI/McHuge, BMI/Volunteer Jam, ASCAP/Go-Lo-Del, ASCAP) WBM	
1 MY BEST FRIEND (Careers-BMG, BMI/Silverkiss, BMI) HL	
65 MY HOMETOWN (Warner-Tamerlane, BMI) WBM	
38 NO MERCY (Mighty Moe, ASCAP/Ernest Whitney, ASCAP/Lit-The Shop Of Morgansongs, BMI/Morgan, BMI/Hamstein Cumberland, BMI/Chrysalis, BMI) WBM	
54 NOTHING CATCHES JESUS BY SURPRISE (Waylon Jennings, BMI/Irving, BMI/Sony/ATV Tree, BMI/Wilderness, BMI) HL/WBM	
60 OUT HERE IN THE WATER (Rebecca Lynn Howard,	
13 PUT YOUR HAND IN MINE (Acuff-Rose, BMI/Milene, ASCAP) HL	
27 REAL LIVE WOMAN (Cryner Way To The Bank, SESAC/Child Bride, SESAC)	
30 ROCK THIS COUNTRY! (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, BMI) WBM	
24 SHE'S MORE (Starstruck Writers Group, ASCAP/Glen Nikki, ASCAP/Warner-Tamerlane, BMI/Cutcliffe, BMI) HL/WBM	
26 SMALL STUFF (Daniel Island, BMI/How Ya Doin', BMI/Leipers Fork, BMI/Tender Vittles, BMI/ESP BMI/Music & Media, BMI) HL	
4 SMILE (DreamWorks, BMI/Follazoo, ASCAP/Music Of Windswept, ASCAP) CLM	
23 SMOKE RINGS IN THE DARK (Universal-MCA, ASCAP/Bar R, SESAC) HL/WBM	
20 SOMETHING LIKE THAT (Mr. Noise, BMI/We Make Music, BMI/Encore Entertainment, BMI/Follazoo, ASCAP/Music Of Windswept, ASCAP) CLM	
72 SOMETHING TO WRITE HOME ABOUT (Stewart Warner, BMI/Triple Shoes, BMI/Acuff-Rose, BMI)	
71 THAT HURTS (Universal-MCA, ASCAP/Gary Burr, ASCAP/Warner-Tamerlane, BMI/Housenotes, BMI) WBM	
7 THE BEST DAY (Universal-Songs Of PolyGram International, BMI/Everything I Love, BMI/Acuff-Rose, BMI) HL/WBM	
48 THE CHAINES MAN (Copephus, BMI) HL	
46 THE BLUES OF LOVE (Pugwash, BMI/Balmur, BMI/Waterdance, BMI/Melanie Howard, ASCAP) WBM	
56 THE COLD HARD TRUTH (Sony/ATV Cross Keys, ASCAP/Trick Knee, ASCAP) HL	
36 THE FUN OF YOUR LOVE (Almo, ASCAP/BNC, ASCAP/Lillaly, ASCAP/Anwa, ASCAP) WBM	

53 THE LOOK (EMI Blackwood, BMI/Ty Land, BMI/Warner-Tamerlane, BMI) HL/WBM	
34 THE WAY YOU LOVE ME (Encore, ASCAP/Scott And Soda, ASCAP/Fallazoo Crew, ASCAP/Airstream Dreams, ASCAP/Coyote House, ASCAP/Famous, ASCAP) CLM/HL	
62 THE WRECKIN' CREW (Curb Magnason, BMI/Red Quill, BMI/Moraine, BMI)	
10 THIS WOMAN NEEDS (Without Anna, ASCAP/Songs Of Hamstein, ASCAP/The Key Club, ASCAP/Lela's Voice, ASCAP) CLM/WBM	
74 TO GET TO YOU (WB, ASCAP/Platinum Plow, ASCAP/Sony/ATV Tree, BMI) HL/WBM	
28 UNBREAKABLE HEART (Blue Gator, ASCAP/Maverick, ASCAP/WB, ASCAP) WBM	
44 UNCONDITIONAL (Starstruck Writers Group, ASCAP/Glen Nikki, ASCAP/Songs Of Universal, BMI) HL/WBM	
57 UP NORTH (DOWN SOUTH, BACK EAST, OUT WEST) (Irving, BMI/Almo, ASCAP) WBM	
11 WHAT DO YOU SAY (Michael Dulaney, BMI/Dulaneyhouse, BMI/Ensign, BMI/Major Bob, ASCAP) HL/WBM	
40 WHAT I NEED (Warner-Tamerlane, BMI/Golden Wheat, BMI) WBM	
32 WHAT I NEED TO DO (Careers-BMG, BMI/Bradley, BMI/Cut Out, ASCAP/Two Guys Who Are Publishers, ASCAP) HL	
22 WHEN I SAID I DO (Blackened, BMI) WBM	
49 WHERE CAN I SURRENDER (Universal, BMI/Final Approach, BMI) WBM	
52 YES! (McSpadden-Smith, ASCAP/CG, ASCAP/EMI Blackwood, BMI/Singles Only, BMI/Starstruck Angel, BMI/Makeshift, BMI/Cuts R Us, BMI) HL	
61 YOUR EVERYTHING (Songs Of Nashville DreamWorks, BMI/Cherry River, BMI/BMG Songs, ASCAP/Yessiree Bob, ASCAP)	

Classical KEEPING SCORE



by Bradley Bambarger

STYLE NOUVEAU: Repeat after me: Classical music is not dowdy . . . Classical music is not square. Of course, it's not. Real classical music can actually be some of the hippest art around, particularly compared with pop product. Yet why do so many record companies—large and small—still package their classical wares in the frumpiest way imaginable?

We won't embarrass the main offenders here; instead let's praise those labels who allow the public to judge a good book by its cover: ECM and Nonesuch, Glossa and Harmonia Mundi, Winter & Winter and Alia Vox, select Deutsche Grammophon titles and the Philips "Great Pianists" edition. And now, with perhaps the boldest aesthetic program, is Naïve/Auvidis; the French distributor and label stable is not only developing a fresh look for its new releases but is investing in a thorough renovation for its top catalog titles.

Led by president **Patrick Zelnik**—who spent 17 years with Virgin, including time shepherding the opening of the firm's Mega-stores—the Paris-based Naïve purchased Auvidis less than two years ago and has been reinvigorating the already-successful company. The 3,000-title Auvidis backlist features such classical imprints as Astree (early music, including the bulk of **Jordi Savall's** catalog), Valois (Classical and Romantic repertoire, with such artists as Spanish soprano **Maria Bayou**), and Montaigne (modern sounds, with the **Arditti Quartet**), as well as an expanding line in world music.

Naïve also has a share in a quality book publishing house in France and is pushing into multimedia and the Internet, according to Zelnik, who stresses that sound should always be complemented by vision.

"The new economy demands that we link music with visual art, whether it's with DVD or the Internet—and that is particularly important with classical and world music, which aren't supported by the usual mass media outlets," Zelnik says.

"Not coming from a classical background, I was surprised when I met some of these Auvidis artists, because they were so charismatic, even glamorous," he says. "Well, I wasn't surprised that they were that way, since they are artists, after all. I was surprised at the separation between reality and the way they are represented on album covers and in promotional materials. Our new packaging and presentation aims to emphasize the personalities of our artists, and I think the public will respond very well to the new, more imaginative look, particularly younger people."

Zelnik's sense of style has produced beautiful new Digipaks for such titles as the new set of rarely heard **Reynaldo Hahn** chamber music by the young **Quatuor Parisii** and the album of **Stefano Fabri's** 17th-century vespers by the excellent **A Sei Voci**—not to mention the smart reissue of Savall's back catalog (including remastered versions of several classic solo viol albums). Bayou's catalog has been overhauled to subtly showcase her fetching visage, and she has a promising new album due in

March of **Handel** arias with **Skip Sempe's Capriccio Stravagante**. Sharply designed (but in a jewel case) is a great album of **Albert Roussel** concertos for orchestra from **David Stern** and the **Ensemble Orchestral De Paris**, as is an imaginative mass compilation from **A Sei Voci**. Pianist **Jean-Francois Heisser's** two-disc set of imitatively Gallic **Beethoven** gets a deluxe, ECM-like presentation (including fanciful essays by noted French authors), and the cover of the **Arditti's** new album of **Karlheinz Stockhausen's** wacky "Helikopter Quartett" puts an enticing face on the music.

Early this spring, Naïve will reissue repackaged sets in **Quatuor Mosaïques'** wonderful **Haydn** cycle on Astree. Noteworthy new releases include a brightly festooned album of New World Baroque from guitarist (and Savall associate) **Rolf Lislevand** and a set of early Neapolitan vocal music from the ensemble **Douce Memoire**. And a highlight in

this **Bach** anniversary year will be ace lutenist **Hopkinson Smith's** two-disc set of his own transcriptions of the composer's sonatas and partitas for solo violin. The striking cover

photo of the latter album helps present Smith—for perhaps the first time—as the compelling poet that he is.

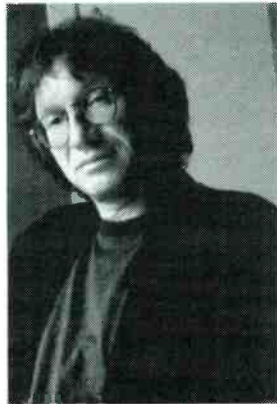
Several of these new albums will come with increased promotion and international touring, according to Zelnik. "We plan to put out fewer records during any given year, but we will present and promote them much more completely than ever before," he says. "Touring in the U.S. for an artist like **Maria Bayou** is vital. And more and more, the Internet will be a key avenue for promotion, especially for new artists. You can build demand on the Internet that allows you to then present a case for the artist at traditional retail."

Naïve/Auvidis currently has 10% of the classical music market in France, according to Zelnik, and 1% of the overall market, at 75 million francs (\$11.2 million) worth of turnover last year. With double-digit increases in the fall, Zelnik predicts that Naïve's turnover for the next fiscal year will be 100 million francs (\$15 million), for 1.5% of the market. The company has its own sales force in France and Spain, and it goes through kindred-spirit **Harmonia Mundi** in the U.S., the U.K., and Germany.

Beyond issues of visual style, Zelnik brings what looks to be an inclusive but integrity-conscious A&R perspective to Naïve, stressing that the evolving operation is a "generalist culture company" with an international outlook. He says, "We release music from the world for the world. And our goal is to develop a signature catalog without compromising this music. Although Naïve cannot be in the serious classical ghetto, we will not concentrate on crossover. The major classical labels are spending their time on this artificial crossover, which rarely produces lasting music. I do believe, however, that there is natural crossover happening all over the world, which is very exciting."

"Really, I think the crisis in the industry is not with the artists or the public; it is with the record companies," he says. "Most of the artists whom I speak with are open-minded about breaking down barriers, especially the new generation. The consumer, too, is looking for something beyond the standard. Look at the success of something like the **Buena Vista Social Club**. People travel much more these days and are therefore open to the world. And with so many people sitting at computers all the time now, I believe they hunger for the sound of something organic, something real, whether it's Cuban or classical."

naïve



ZELNIK

Top Contemporary Christian

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
				NO. 1
1	4	20	P.O.D. ATLANTIC 83245/CHORDANT HS	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN
2	1	16	VARIOUS ARTISTS ▲ SPARROW 1703/CHORDANT	WOW-2000: THE YEAR'S TOP 30 CHRISTIAN ARTISTS AND SONGS
3	3	35	VARIOUS ARTISTS ▲ MARANATHA/INTEGRITY 1583/WORD	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
4	6	35	STEVEN CURTIS CHAPMAN ● SPARROW 1695/CHORDANT	(SPEECHLESS)
5	5	12	MICHAEL W. SMITH REUNION 10041/PROVIDENT	THIS IS YOUR TIME
6	7	7	TRIN-I-TEE 5:7 B-RITE 6952/WORD HS	SPIRITUAL LOVE
7	23	21	JACI VELASQUEZ ○ MYRRH/SONY DISCOS 6682/WORD	LLEGAR A TI
8	8	14	JARS OF CLAY ESSENTIAL/SILVERTONE 10499/PROVIDENT	IF I LEFT THE ZOO
9	9	17	CECE WINANS WELLSPRING GOSPEL/SPARROW 1711/CHORDANT	ALABASTER BOX
10	11	72	KIRK FRANKLIN ● GOSPO CENTRIC/INTERSCOPE 490241/WORD	THE NU NATION PROJECT
11	2	13	THE CATHEDRALS SPRING HOUSE 2223/CHORDANT HS	A FAREWELL CELEBRATION
12	10	17	ANNE MURRAY STRAIGHTWAY 0231/CHORDANT	WHAT A WONDERFUL WORLD
13	14	61	SIXPENCE NONE THE RICHER ▲ SQUINT 7032*/WORD HS	SIXPENCE NONE THE RICHER
14	12	21	YOLANDA ADAMS ELEKTRA 62439/CHORDANT HS	MOUNTAIN HIGH...VALLEY LOW
15	16	13	NEWSBOYS SPARROW 1720/CHORDANT	LOVE LIBERTY DISCO
16	15	2	ELVIS PRESLEY COMING HOME/CA 2265/CHORDANT	HE TOUCHED ME: THE GOSPEL MUSIC OF ELVIS PRESLEY
17	RE-ENTRY		BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 2216/CHORDANT	SWEET, SWEET SPIRIT
18	18	51	SONICFLOOD GOTEE 2802/CHORDANT HS	SONICFLOOD
19	17	30	VARIOUS ARTISTS ● WORD 9776	WOW-THE 90S: 30 TOP CHRISTIAN SONGS OF THE DECADE
20	21	15	VARIOUS ARTISTS SPARROW 1729/CHORDANT	HEAVEN & EARTH: A TAPESTRY OF WORSHIP
21	19	22	AUDIO ADRENALINE FOREFRONT 5225/CHORDANT	UNDERDOG
22	25	6	THE MCCLURKIN PROJECT GOSPO CENTRIC 6612/WORD HS	THE MCCLURKIN PROJECT
23	22	47	AVALON SPARROW 1687/CHORDANT	IN A DIFFERENT LIGHT
24	24	25	THIRD DAY ESSENTIAL/SILVERTONE 10528/PROVIDENT	TIME
25	27	23	WINANS PHASE2 MYRRH 6082/WORD HS	WE GOT NEXT
26	13	2	SKILLET ARDENT/FOREFRONT 5243/CHORDANT	INVINCIBLE
27	30	58	VARIOUS ARTISTS HOSANNA/INTEGRITY 1424/WORD	SHOUT TO THE LORD 2000
28	28	73	DC TALK ● VIRGIN/FOREFRONT 5195/CHORDANT	SUPERNATURAL
29	32	4	YOLANDA ADAMS VERITY 43144/PROVIDENT	THE BEST OF YOLANDA ADAMS
30	29	80	POINT OF GRACE ● WORD 5444	STEADY ON
31	20	16	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 2220/CHORDANT	MOUNTAIN HOMECOMING
32	31	16	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 2221/CHORDANT	I'LL MEET YOU ON THE MOUNTAIN
33	34	18	TWILA PARIS SPARROW 1690/CHORDANT	TRUE NORTH
34	38	23	RAZE FOREFRONT 5210/CHORDANT HS	POWER
35	33	7	THE MARTINS SPRING HILL 5481/CHORDANT HS	WINDOWS
36	RE-ENTRY		VARIOUS ARTISTS STAR SONG/SPARROW 0230/CHORDANT	PASSION BETTER IS ONE DAY
37	37	34	OUT OF EDEN GOTEE 2806/CHORDANT HS	NO TURNING BACK
38	35	4	JONATHAN PIERCE CURB 77957/CHORDANT	SANCTUARY
39	36	64	VARIOUS ARTISTS ● TIME LIFE 80401/MADACY	SONGS 4 LIFE — FEEL THE POWER!
40	RE-ENTRY		VARIOUS ARTISTS HILLSONG AUSTRALIA/INTEGRITY 1622/WORD	BY YOUR SIDE

○ Records with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold) ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. **HS** indicates past or present Heat-seeker title. © 2000, Billboard/BPI Communications.

HIGHER GROUND



by Deborah Evans Price

NRB NEWS: Congratulations to the National Religious Broadcasters (NRB) on another successful convention. The group drew more than 5,000 attendees to its 57th annual event, held Feb. 5-8 in Anaheim, Calif. The mood was rather celebratory, as the Christian broadcasting community had just won a victory when the Federal Communications Commission (FCC) reversed its decision restricting religious expression on noncommercial educational TV stations.

The ruling was a result of a controversial decision that came when the FCC granted a license for Cornerstone's WPCB in Pittsburgh to move to Channel 16, a channel reserved for noncommercial educational programming. In issuing the license, the FCC also placed additional guidelines stating that "religious exhortation, proselytizing, and statements of personally held religious views or beliefs" would not qualify as educational. With freedom of religious speech threatened, the NRB rallied the troops, and the FCC reversed its decision by a 4-1 vote. During a panel featuring Roy Stewart and Linda Blair from the FCC, Stewart joked that some of his comrades feared he wouldn't return from the convention, but audience members repeatedly voiced their appreciation and support.

The convention was a mix of educational seminars, music, and lively discussion. Michael W. Smith, Greater Vision, Big Tent Revival, Chris Rice, Kathy Troccoli, Babbie Mason, Bob Carlisle, and the Martins were among the Christian acts featured. Popular speakers such as Cal Thomas, Jack Hayford, and Tony Evans were among those at the event. This year's convention also boasted the biggest exhibit hall ever, with more than 270

exhibits covering more than 150,000 square feet. Gaylord's GETdigital Media, FamilyNet, and crosswalk.com were among the companies with booths. It was a spacious, well-designed exhibit floor.

If I had to give a prize to the best booth, I'd have to bestow the honor on the **Phil Driscoll Music Group**. Driscoll's marvelous new album is titled "Plugged In," and the booth was designed along that theme. There were large cable-like tubes with multicolored lines coming out the ends that were lit up. The seats in the booths were designed to look like plugs for electrical outlets, complete with prongs for the legs. The stools were large batteries. On the other side of the booth, Driscoll's wife, **Lynn**, had created an interview area decorated with a heavenly theme to complement the new single, "Forever Ever Land."

But the best part of the booth was Driscoll's performances. Since artists aren't permitted to perform on the convention floor because of the sound level, Driscoll came up with the idea of broadcasting over a FM frequency. His workers passed out Walkmans and headphones tuned to that frequency so those in the crowd around Phil's booth could listen to him sing and play his trumpet, without disrupting any business being done in nearby booths. It was a great idea, and it was a special treat to hear some of the great music from "Plugged In" live at the convention.

Speaking of Driscoll, members of the armed forces will get the opportunity to see him perform at the White House on Presidents Day, Monday (21). "Secretary of Defense [William] Cohen called my office. They gave him my cell phone number. I'd never gotten a call from the secretary of defense before. I wanted to immediately go check my draft card status," Driscoll says with a laugh. "He was so nice. He said the president liked 'Plugged In,' which blew me away. Then he said, 'Would you come and help us in the celebration of Presidents Day?' ... It's a great honor. I was told by Mr. Cohen that it would be seen by every military man around the world." In addition to the interaction taking place in the NRB exhibit hall, radio and TV broadcasters mixed with artists, managers, and label executives at a variety of edu-

(Continued on page 103)

In the SPIRIT



by Lisa Collins

IN DUE TIME: "In the music business, there are times that people come and go. But you'll always find people with longevity—those who continue to do what they do but also incorporate what changing audiences want to hear."

That, according to co-founder **Karl Reid**, is what accounts for the longevity of **Commissioned**, the 18-year-old Grammy-nominated group that helped to redefine (and expand) the boundaries of gospel nearly two decades ago with the incorporation of now-trademark driving basslines and funky, R&B-tinged harmonies.

"There is a time and a season for all things," Reid continues. "When we first came out, we were breaking the mold. Now, we believe there's a new move of God coming to the black church, and we believe our new album, 'Time & Seasons,' is going to be instrumental in that move."

The Tuesday (22) release of the act's 10th album, "Time & Seasons," brings an end to the group's 4-year-old hiatus from recording. A promo tour kicked off Feb. 18, as well as a radio blitz in key markets. The long-awaited new album—the first since the departure of **Montrell Darrrett**—marks the debut of two new vocalists, **Marcus Cole** and **Chris Poole**.

Reid says the delay is mostly due to the restructuring of the group.

"It took us a while to find somebody that would fit with us," Reid explains. "We've changed faces, but there was

always a sound that Commissioned had that was always distinct—the four-part harmony, male voices, melodic harmonies, and the word. The sound is still there."

What's more, according to Reid, the group has formatted the 17-track release much like a vocal adventure, circumnavigating the full range of its vocal stylings.

"We wanted to do something different, so we have some vocal skits that connect the songs, and then we're very pleased with the songs themselves," Reid reports. "We did a **Sam Cooke**-flavored ballad that is strictly quartet-style. We also did some praise and worship, one called 'Psalm 84' and another called 'Just Worship.' Then there are the two singles—"Testify," which is trademark Commissioned style, and 'Glorious Praise,' which is straight church."

The notion that four years off could render their sound and/or style a bit stale does not faze Reid.

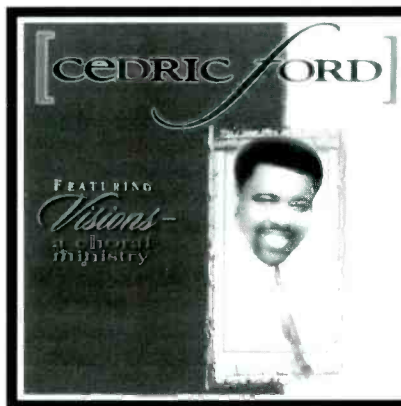
"We rejoice in the breakthrough gospel has been enjoying, but we don't feel time has passed us by," Reid says. "We know that there's still room for us to go higher; but we've done what we could do and feel with this album; people are going to recognize what Commissioned is all about. We've been on sabbatical, but we're back, and people can expect to see Commissioned in a theater near them soon."

IN THE MEANTIME: Effective this month, **Cheryl Moore** takes over as director of marketing for Myrrh Records' black music division. One of many priorities she takes on with the post is the April 25 debut of **Mary, Mary**, the much-talked-about female duo signed to Columbia Records last year. ... And Integrity Music has pushed back the release of **Bishop Clarence McClendon's** "Shout Hallelujah" from Feb. 15 to April 18 to better accommodate its simultaneous general market/Christian Booksellers Assn. promotional pullout through Sony/World Distribution.

Top Gospel Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL		TITLE
NO. 1					
1	NEW		VARIOUS ARTISTS FINWORD 43149/VERITY WOW GOSPEL 2000 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS		
2	1	8	TRIN-I-TEE 5:7	B-RITE 490359/INTERSCOPE	SPIRITUAL LOVE
3	2	18	CECE WINANS	WELLSPRING GOSPEL 51711/SPARROW	ALABASTER BOX
4	3	72	KIRK FRANKLIN	GOSPO CENTRIC 490178/INTERSCOPE	THE NU NATION PROJECT
5	5	29	BRENT JONES AND T.P. MOBB	HOLY ROLLER 7012/MCG	BRENT JONES AND T.P. MOBB
6	6	21	YOLANDA ADAMS	ELEKTRA 62439/EEG	MOUNTAIN HIGH...VALLEY LOW
7	4	14	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	VERITY 43132	FAMILY AFFAIR
8	8	7	THE MCCLURKIN PROJECT	GOSPO CENTRIC 490200/INTERSCOPE	THE MCCLURKIN PROJECT
9	18	2	VARIOUS ARTISTS	MALACO 1003	CELEBRATE THE HERITAGE OF GOSPEL 2
10	7	95	FRED HAMMOND & RADICAL FOR CHRIST	VERITY 43110	(PAGES OF LIFE) CHAPTERS I & II
11	10	45	T.D. JAKES	ISLAND INSPIRATIONAL 524630/DJMG	SACRED LOVE SONGS
12	9	24	WINANS PHASE2	MYRRH/WORD 69881/EPIC	WE GOT NEXT
13	16	16	YOLANDA ADAMS	VERITY 43144	THE BEST OF YOLANDA ADAMS
14	19	46	DOTTIE PEOPLES	ATLANTA INT'L 10250	GOD CAN & GOD WILL
15	13	56	VARIOUS ARTISTS	MALACO 1002	CELEBRATE THE HERITAGE OF GOSPEL
16	15	38	RICHARD SMALLWOOD WITH VISION	VERITY 43119	HEALING—LIVE IN DETROIT
17	14	23	IYANLA VANZANT	HARMONY 1799	IN THE MEANTIME — THE MUSIC THAT TELLS THE STORY
18	11	51	VARIOUS ARTISTS	VERITY 43125	WOW GOSPEL 1999 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
19	33	2	LEXI...	REAL DEAL 0797	AND THAT'S THE WAY IT IS
20	37	49	LEE WILLIAMS & THE SPIRITUAL QC'S	MAJESTIC 7004	LOVE WILL GO ALL THE WAY
21	17	22	THE CANTON SPIRITUALS	VERITY 43135	THE LIVE EXPERIENCE 1999
22	20	24	THE MISSISSIPPI MASS CHOIR	MALACO 6031	EMMANUEL (GOD WITH US)
23	12	43	VICKIE WINANS	CGI 5325/PLATINUM	LIVE IN DETROIT II
24	28	10	NORMAN HUTCHINS	JDI 1258	BATTLEFIELD
25	RE-ENTRY		GOD SQUAD	AMEN 1501	GOOD MORNING NEIGHBOR
26	23	21	CARLTON PEARSON	ATLANTIC 46006/AG	LIVE AT AZUSA 3
27	25	66	T.D. JAKES WITH THE POTTER'S HOUSE MASS CHOIR	INTEGRITY/WORD 69542/EPIC	LIVE FROM THE POTTER'S HOUSE
28	22	51	VARIOUS ARTISTS	EMI GOSPEL 20209	GREAT WOMEN OF GOSPEL VOLUME II
29	26	83	TRIN-I-TEE 5:7	B-RITE 490094/INTERSCOPE	TRIN-I-TEE 5:7
30	21	13	MARVIN SAPP	WORD 69615/EPIC	NOTHING ELSE MATTERS
31	27	35	GOSPEL GANGSTAZ	B-RITE 490096/INTERSCOPE	I CAN SEE CLEARLY NOW
32	NEW		THE GOSPEL MIRACLES	BORN AGAIN 1030/PLATINUM	HE LIVES
33	30	3	VARIOUS ARTISTS	EMI GOSPEL 20245	GREAT MEN OF GOSPEL
34	RE-ENTRY		BOBBY WOMACK	THE RIGHT STUFF 98584/CAPITOL	BACK TO MY ROOTS
35	NEW		THE WILLIAMS BROTHERS	MALACO 1626	THE CONCERT
36	RE-ENTRY		THE FLINT CAVALIERS	FIRST LITE 4018	THE FLINT CAVALIERS LIVE IN CONCERT
37	29	51	VARIOUS ARTISTS	INTERSOUND 5315/PLATINUM	RAISIN' THE ROOF
38	RE-ENTRY		DOC MCKENZIE	FIRST LITE 4016	LIVE
39	31	26	VARIOUS ARTISTS	CGI 5333/PLATINUM	DIVAS OF GOSPEL
40	24	17	MIGHTY CLOUDS OF JOY	CGI 5362/PLATINUM	IT WAS YOU

Records with the greatest sales gains this week. Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. HS indicates past or present Heatseeker titles. © 2000, Billboard/RPI Communications.



You've heard him on Dorothy Norwood's "The Lord Is A Wonder" Album from Malaco and now Cedric Ford's self-titled debut release from Muscle Shoals Sound Gospel promises a musical experience to set you in a mood of pure worship and praise



Carlton Brings Solo Work Back To Warner For 'Fingerprints'; Knit Classics Drops Reissues

A SORT OF HOMECOMING: It's been nearly two decades since Larry Carlton released a solo album for Warner Bros., the home of past efforts such as "Friends" (1983) and "Mr. 335: Live In Japan" (1978). The guitarist's renewed association with the label began when he joined the supergroup Fourplay in 1998, and it continues on Tuesday (22) with "Fingerprints," his first solo project since 1996's "The Gift" (GRP).

"Warner Bros. gave me positive and honest feedback," says Carlton. "I didn't start writing for the album until five or six weeks before going into the studio, so the label's energy and enthusiasm influenced the album greatly."



CARLTON

Both Carlton's upbeat persona and his love for engaging melodies are evident on "Fingerprints." "I was cognizant of keeping the melodies a little shorter than I did in the past," he says. "I used to write what I thought were complete songs, but now I think that they went on too long. I think that in the contemporary jazz format, I can write the emotional melodies that I like, but now I prefer to get to the hook and to the solo a little quicker."

"Maybe I'm becoming a better composer and editor," he adds, "and I hope that is the case."

While the melodies may be more immediate, creating the album was

no less challenging to the guitarist than was any of his previous works. "I've become friends with [Fourplay members] Bob James



by Steve Graybow

and Harvey Mason, and they are avid golfers," says Carlton. "From what I understand, golf is a personal challenge that you never fully conquer, and it's the same with playing music. There is always something new to discover on the guitar."

Country artist Vince Gill, a talented guitarist in his own right, guests alongside Carlton on the guitar duet "Gracias," which finds the two six-stringers playing tandem melodies over a series of pulsating grooves.

"I wrote the song with Vince in mind," says Carlton of the guitarist he met eight years ago while hosting a show on TNN. "He was admittedly nervous when he came in, but when he settled in, it was obvious that he can play the guitar. I named the song 'Gracias' so I could always say thanks to Vince for being involved."

"I think that with the time that's gone by since my last solo release, and with my own growth as a player, there's a real freshness in the music," says Carlton. "I think the production and songs are a good backdrop for my guitar to be a sensitive instrument out front, and I think people will listen and feel that I am still coming on strong."

UNEARTHED: Knitting Factory Records launches the Knit Classics imprint with reissues from the catalogs of Rashied Ali's Survival

label, drummer/composer Ronald Shannon Jackson's Decoding Society, and from the archives of producer Alan Douglas.

Knit Classics titles are available online at both knitclassics.com and jazze.com; brick-and-mortar outlets will be serviced with select titles after March. The imprint, which is devoted to unearthing obscure recordings, plans future releases including rare dates from James "Blood" Ulmer, the Modern Jazz Quartet, and Dizzy Gillespie.

AND: "Wandering Moon," due Feb. 15 from Sony Classical, is Terence Blanchard's first project of jazz works for small groups since 1994's "Romantic Defiance" (Columbia). The trumpeter will sit in with the "Tonight Show With Jay Leno" band on Tuesday (22)... Most recently a guest performer with the Rippingtons, saxophonist Paul Taylor releases his third solo disc, "Undercover," Tuesday (22) on Peak/N-Coded.

'I think that with the time that's gone by since my last solo release, and with my own growth as a player, there's a real freshness in the music'

- LARRY CARLTON -

Conceived by producer/keyboard player Jason Miles, "Celebrating The Music Of Weather Report," coming from Telarc on Tuesday (22), explores the connection between Joe Zawinul's pioneering fusion group and the contemporary jazz sound it spawned. Material from all phases of the band's discography is represented on the all-star affair, including "Birdland," "Mysterious Traveller," and "Man In The Green Shirt."

Jazz at Lincoln Center's upcoming 2000-2001 season will feature various tributes to Louis Armstrong to commemorate the 100th anniversary of the trumpeter's birth. The celebration begins with a concert July 4—the day Armstrong claimed as his birthday—by artistic director Wynton Marsalis and the Lincoln Center Jazz Orchestra at New Jersey's Liberty State Park... The San Francisco Jazz Organization, under the eye of artistic director and artist-in-residence Joshua Redman, dedicates its spring season to a multi-generational look at particular instruments and styles under the theme of "Traditions In Transition."

TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	46	NO. 1 SOGNO▲ ² POLYDOR 547222 43 weeks at No. 1	ANDREA BOCELLI
2	2	36	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER WORLD CIRCUIT/NONESUCH 79532/AG BS	IBRAHIM FERRER
3	3	49	THE IRISH TENORS MASTERTONE 8552/POINT BS	JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN
4	5	27	CAFE ATLANTICO RCA VICTOR 65401 BS	CESARIA EVORA
5	7	12	DISTINTO DIFERENTE NONESUCH 79501 BS	AFRO-CUBAN ALL STARS
6	6	8	MELELANA PUNA HELE 13956 BS	KEALI'I REICHEL
7	10	44	SUENOS (WITH SPANISH TRACKS) UNIVERSAL LATINO 547224	ANDREA BOCELLI
8	9	20	LIVE IN PARIS AND TORONTO VALLEY ENTERTAINMENT 15045	LOREENA MCKENITT
9	13	2	ZYDECO PUTUMAYO 80160	VARIOUS ARTISTS
10	8	7	DRALION RCA VICTOR 63559	CIRQUE DU SOLEIL
11	4	2	SPIRIT INTO SOUND ARISTA 14071	MICKY HART
12	12	38	VOLUME 2 RELEASE REAL WORLD 47324	AFRO CELT SOUND SYSTEM
13	11	16	A MA ZONE LUAKA BOP/NARADA 48412/VIRGIN	ZAP MAMA
14	14	22	SUBLIME ILUSION HIGHER OCTAVE WORLD 47494/VIRGIN	ELIADES OCHOA
15	15	3	HONEY BABY POI POUNDER RECORDS 81160	THREE PLUS

TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	18	NO. 1 LIVE ON GIANT/REPRISE 24729/WARNER BROS. 18 weeks at No. 1	KENNY WAYNE SHEPHERD BAND
2	6	69	WANDER THIS WORLD ● A&M 540984/INTERSCOPE	JONNY LANG
3	2	14	GOTTA GET THE GROOVE BACK MALACO 7499	JOHNNIE TAYLOR
4	8	18	LOUD GUITARS, BIG SUSPICIONS ARISTA 14614 BS	SHANNON CURFMAN
5	4	47	THE REAL DEAL: GREATEST HITS VOLUME 2 LEGACY 65873/EPIC	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
6	7	23	MATERIAL THINGS WALDOXY 2825/MALACO	MEL WAITERS
7	5	26	IN SESSION STAX 7501/FANTASY	ALBERT KING WITH STEVIE RAY VAUGHAN
8	9	31	BLUES ● POLYDOR 547178/UNIVERSAL	ERIC CLAPTON
9	11	39	BEST OF B.B. KING THE MILLENNIUM COLLECTION MCA 111939	B.B. KING
10	12	28	HEART OF A WOMAN PRIVATE MUSIC 82180/WINDHAM HILL	ETTA JAMES
11	NEW	▶	LOUISIANA GUMBO PUTUMAYO 161	VARIOUS ARTISTS
12	10	13	HEAVY PICKS — THE ROBERT CRAY COLLECTION MERCURY 546557/IDJMG	ROBERT CRAY
13	14	19	LET THE GOOD TIMES ROLL MCA 112042	B.B. KING
14	13	2	SUSPICION ALLIGATOR 4871	COCO MONTOYA
15	RE-ENTRY	▶	NEVER MET A WOMAN I DIDN'T LIKE MISS BUTCH 4011/MARDI GRAS	JIMMY LEWIS

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	13	NO. 1 CHANT DOWN BABYLON TUFF GONG/ISLAND 546404/IDJMG 13 weeks at No. 1	BOB MARLEY
2	2	39	REGGAE GOLD 1999 VP 1559*	VARIOUS ARTISTS
3	3	30	REGGAE PARTY POLYGRAM TV/ISLAND 565654/IDJMG	VARIOUS ARTISTS
4	4	32	SCROLLS OF THE PROPHET — THE BEST OF PETER TOSH COLUMBIA 65921/CRG	PETER TOSH
5	5	14	STRICTLY THE BEST 24 VP 1570*	VARIOUS ARTISTS
6	6	15	STRICTLY THE BEST 23 VP 1569*	VARIOUS ARTISTS
7	7	31	SPIRIT OF MUSIC ELEKTRA 62396/EEG	ZIGGY MARLEY & THE MELODY MAKERS
8	10	17	5TH ELEMENT TVT 6420*	BOUNTY KILLER
9	9	11	1999 BIGGEST RAGGA DANCEHALL ANTHEMS GREENSLEEVES 4001	VARIOUS ARTISTS
10	14	66	PURE REGGAE POLYGRAM TV 565122/IDJMG	VARIOUS ARTISTS
11	8	30	DJ REGGAE MIX 2000 BEAST 5470/SIMITAR	VARIOUS ARTISTS
12	12	25	EVERYONE FALLS IN LOVE VP/550 MUSIC 63758/EPIC BS	TANTO METRO & DEVONTE
13	13	73	D.J. REGGAE MIX BEAST 5423/SIMITAR	VARIOUS ARTISTS
14	11	30	HEADS HIGH GREENSLEEVES 251	MR. VEGAS
15	RE-ENTRY	▶	LIVING LEGACY TUFF GONG 54341/LIGHTYEAR	STEEL PULSE

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. RIAA Latin awards: □ Certification for net shipment of 100,000 units (Gold). ▲ Certification of 200,000 units (Platinum). ▲ Certification of 400,000 units (Multi-Platinum). *Asterisk indicates vinyl available. **BS** indicates past and present Heatseekers titles. © 2000, Billboard/BPI Communications and SoundScan, Inc.

IMPORT & EXPORT

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Songwriters & Publishers

ARTISTS & MUSIC

Top Love Songs, Decade By Decade

ASCAP Lists Last Century's Leaders On Basis Of Performances

BY IRV LICHTMAN

NEW YORK—ASCAP, eyeing Valentine's Day somewhat belatedly (at least for a weekly publication like this one), has come up with its most-performed "love songs" for each decade since the 1910s.

There are five songs, in order of performance strength, that are representative of each decade of the century just past, at least from the catalog of the 86-year-old performance right society, whose main competitor, BMI, was established in 1940.

In letting the performance numbers speak for themselves, ASCAP has likely disappointed many folks who figure that a favorite song, at least in their nostalgic reveries, qualifies as a contender.

Indeed, the list of songs for each decade could easily accommodate another 20 or 30 songs with performance prowess, but a total of 45 songs does get the idea across on a manageable basis. The price of limiting the lists, however, is that many of the greatest writers of love songs are nowhere to be found.

They include ASCAP stalwarts Irving Berlin; Jerome Kern; DeSylva, Brown, and Henderson; Arthur Schwartz; Frank Loesser; Sammy Cahn; Jule Styne; and the team of

Rodgers and Hammerstein, although Rodgers is listed in the '30s list for "Blue Moon," with a lyric by Lorenz Hart.

Berlin, who was the granddaddy



Irving Berlin: He didn't make the cut.

master of the accessible love song from the teens until the early '60s, probably would have topped the '40s decade with "White Christmas," which, of course, romanticizes Christmases past but isn't quite in the category of a romantic ballad.

Berlin's catalog of romantic hits does include the likes of "Always" (the '20s), "Cheek To Cheek" (the '30s), and "They Say It's Wonderful" (the '40s). And the list of lovelies continues on for other unrepresented writers.

But it should be pointed out that while these writers, in spite of their obvious talents, aren't present thanks to the cold rules of mathematics, they are duly represented in a just-published revised compendium of "ASCAP Hit Songs." Here there are many more songs from each decade, including the 1890s.

Some songs in the love-song compilation apparently benefit from performances accumulated years after their initial success, when they were revived in new hit versions.

The '40s "Blueberry Hill" (No. 2), by Al Lewis, Vincent Rose, and Larry Stock, had a hit revival years later by Fats Domino, while the same decade's "Since I Fell For You" (No. 5) by Buddy Johnson was revived in the '60s by Lenny Welch. Also, "As Time Goes By," the No. 1 song of the '30s, benefited from extensive exposure after its appearance in the film "Casablanca" (1941).

Only with the advent of the '60s does the ASCAP listing by decade begin showing the presence of two or more songs by the same authors.

In the '60s, Hal David and Burt Bacharach have two songs: "The Look Of Love," that decade's top ASCAP song, and "(They Long To

(Continued on page 56)

NO. 1 SONG CREDITS

TITLE · WRITER · PUBLISHER

THE HOT 100

I KNEW I LOVED YOU · Darren Hayes, Daniel Jones · Rough Cut/ASCAP, WB/ASCAP

HOT COUNTRY SINGLES & TRACKS

MY BEST FRIEND · Aimee Mayo, Bill Luther · Careers-BMG/BMI, Silverkiss/BMI

HOT R&B SINGLES

THANK GOD I FOUND YOU · Mariah Carey, James Harris III, Terry Lewis · Sony/ATV Sonys/BMI Rye Songs/BMI, EMI April/ASCAP, Flyte Tyme/ASCAP

HOT RAP SINGLES

HOT BOYZ · Missy Elliott, Timothy Mosley · Mass Confusion/ASCAP, WB/ASCAP, Virginia Beach/ASCAP

HOT LATIN TRACKS

FRUTA FRESCA · Martin Madera · Gaira Producciones

Dumont Acquires Fischer Jobbing Unit; Sets Salute Brown, Cahn

FISCHER JOBBER SOLD: On the jobbing of printed music front, Charles Dumont & Son Inc. has acquired the interests of Carl Fischer Music Distributors from Carl Fischer LLC, now solely a music publishing operation after many years of running both a wholesale and retail business.

For an undisclosed sum paid by Dumont, it will assume the sales and distribution responsibilities of the Fischer jobbing division and will have use of the Fischer name for several years, under the agreement. The Fischer jobbing unit once had offices in New York, Chicago, and Los Angeles. The unit traces its origins to a Chicago

operation in the mid-'30s. Carl Fischer LLC is based in New York under president Sandy Feldstein, the former chief of

Warner Music Publications in Miami. VP Thomas Mormile remains in charge of the Carl Fischer Music Distributors unit of Dumont.

Feldstein reported the deal along with Charles Dumont Jr., executive VP of Charles Dumont & Son Inc., based in Voorhees, N.J., its only location.

'EAR, YE! ASCAP has released "The ASCAP Ear," the second volume of its special promo CD focusing on talent that has been largely featured in ASCAP showcases or workshops over the last year.

The collection of 20 tracks is available for hearing on the ASCAP Web site, ascap.com, which also features bio and contact information for all acts featured. Also, the performance right society hosted a release party Feb. 7 in New York and will host one Tuesday (22) in Los Angeles.

Acts featured in volume two of "The ASCAP Ear" are Em-

manuel Fratianni, Muse, Soul Jahz, Five Degrees Of Soul, Justice Leeg, Jeff Klein, Jason Frederick, Sixpence None The Richer, Tom Anderson, Sydney Forest, Willie Mack, Troy Johnson, My Favorite Relative, Maica, Paul Thomson, Derryl Perry, Jeni Fujita, Tiorah, Ivan, and Angela Cotta.

AND THEN THEY WROTE . . . Frank Military, Warner/Chappell senior VP and also guardian of the publisher's representation of key golden-era writers, has come up with two more promo salutes, to Lew Brown and Sammy Cahn.

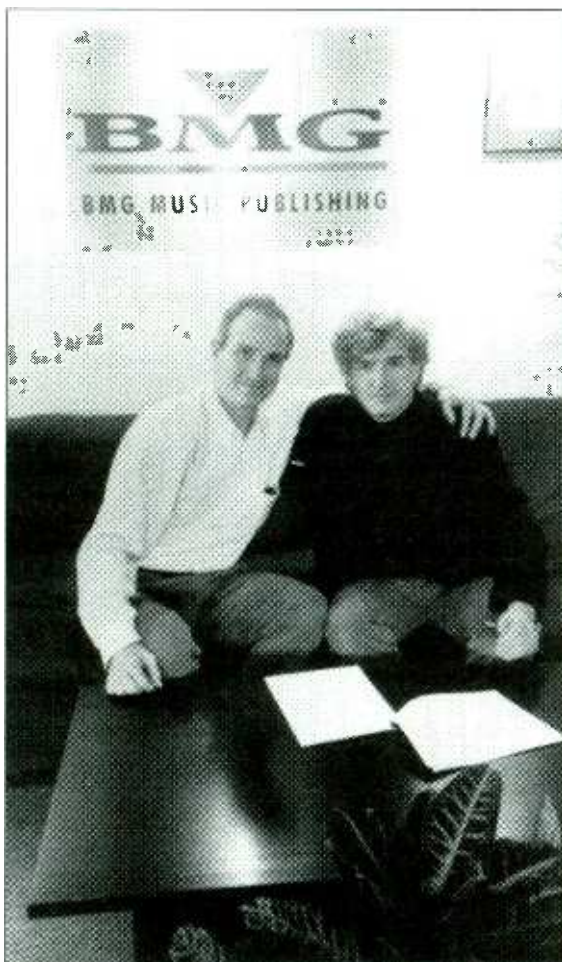
The Cahn set is a three-disc, 76-song program, and the other, a single-disc, 27-song "The Songs Of Lew Brown," is of an author who is lesser known than Cahn but still has a catalog of wonderful songs.

He was part of the hitmaking team of DeSylva, Brown, and Henderson (the score for "Good News") and of a collaboration with Sammy Fain that produced "That Old Feeling." In both sets, the vocals feature the cream of the crop.

MUSICALS EARN AWARDS: Three musicals have earned Richard Rodgers Awards in the year 2000: "Bat Boy" by Keythe Farley, Brian Flemming, and Laurence O'Keefe; "The Bubbly Black Girl Sheds Her Chameleon Skin" by Kirsten Childs; and "Suburb" by Robert S. Cohen and David Javerbaum.

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

1. Red Hot Chili Peppers, "Californication."
2. The Beatles, "Yellow Submarine."
3. Creed, "My Own Prison."
4. "Best Of Elvis Costello."
5. "Big Bad Voodoo Daddy."



BMG Music/Gallagher Deal. BMG Music Publishing has signed Rory Gallagher's Strange Music catalog on a global subpublishing basis. Shown, from left, are Paul Curran, managing director of BMG Music Publishing Ltd. in the U.K., and Donal Gallagher, brother of the late Rory, who oversees his catalog.



Epicentre Of Attention. Warner/Chappell Music has made a worldwide administration arrangement, excluding Scandinavia, with Jimmy Fun Music, which represents the songwriting efforts of Fredrik Thomander and Anders Wilkstrom, known as Epicentre. The writers have cuts on upcoming albums by Tim James (Columbia), Bosson (Capitol), Dreamstreet (Lava/Atlantic), and 'N Sync (Jive). Shown, from left, are Thomander, Bern Marlene of Jimmy Fun Music, Wilkstrom, and Patrick Conseil, VP of international creative services at Warner/Chappell in New York.



Good (Works) Show. BMI-cleared acts Garrison Starr, Joe 90, and the Gigolo Aunts performed at a recent Rock for Hope concert at Los Angeles' Opium Den. Proceeds benefited the City of Hope Cancer Center in Duarte, Calif. Shown after the show, from left, are Garrison Starr, David Immergluck of Counting Crows, Gary De Rosa of Joe 90, Craig Ruda of Joe 90, Scott Wolf of the TV show "Party Of Five," Chris Seefried of Joe 90, and John Skibic of the Gigolo Aunts.

The Venerable Bruce Swedien Joins Axiom-MT Camp

ADD THE NAME of renowned producer/engineer/mixer **Bruce Swedien** to the list of converts to the Solid State Logic Axiom-MT digital multitrack console.

Swedien, who is an outspoken fan of vintage microphones, analog recording, and old-school techniques, has been working on the Axiom-MT at New York's Kampo Studios, owned by **Shokei Harada** and his wife, **Yuri Harada**, and managed by **Alex Abrash**.

Swedien first checked out the Axiom at nearby Quad Studios, which was the first music facility in the world to install an Axiom-MT. Impressed, he decided to try a project on it.

"I've been fascinated with this board," says the veteran studio pro. "When it came out I saw it at Quad. But you can't tell until you start mixing how good it is. It's very satisfying, and it's hard, when you've made as much music as I've had, to sit down at a new console and not have it mess with your schedule; that's a big deal."

Swedien's track record is as impressive as they come. Born in Minneapolis in 1936, he got his start in the Chicago recording scene working with none other than **Duke Ellington**. He went on to work with **Count Basie**, **Quincy Jones** (who remains one of his closest friends), **Herbie Hancock**, **Michael Jackson**, **Barbra Streisand**, and **Edgar Winter**, to name just a few.

At Kampo, Swedien has been working on a **Daniela Mercury** project for BMG Brazil. Produced by **Will Mowat** (of **Soul II Soul** fame) and **Andres Levin** (whose production résumé includes **Tina Turner**, **Caetano Veloso**, and **Arto Lindsay**), the album is being mixed by Swedien on the Axiom in Studio C and **Tim Latham** on the SSL G-series board in Kampo's Studio A. The sessions



Producer/engineer Bruce Swedien at Kampo Studios working on the newly installed Solid State Logic Axiom-MT digital console. Swedien mixed several tracks on Brazilian artist Daniela Mercury's upcoming project for BMG Brazil.

are being assisted by **Greg Thompson** and **Caleb Lambert**, respectively.

Besides great music, Swedien can always be counted on for a great quote. Reflecting on his age (he is approaching the "retirement" age of 65), he says, "I have a lot of family in Sweden, and all my little nephews and nieces say, 'Oh, Uncle Bruce, when are you going to retire, you're too old to do this stuff.' And I say, 'Retire? What would I do? No!'"

"It's a big thing in Sweden to retire," he says. "Quincy and I talk about it, and we've come to the realization of what it's really about. It can be summed by say-

ing, 'When you retire, you get to travel around and do what you like,' and we've been doing that all our lives, so why would I change?"

Good point. Carry on, Bruce!

WHEN YAMAHA'S PR representatives call promising a scoop, my ears perk up. After all, such calls have preceded the introduction of some of the most significant products of the '90s, including

the ProMix 01 and 02R digital mixers.

The latest call from Yamaha concerned the AW4416, a recording, mixing, automation, sampling, and mastering workstation that was unveiled Feb. 3 at the National Assn. of Music Merchants Convention.

Aimed at project recordists and cost-conscious professionals, the AW4416 is a 24-bit, 16-track system that combines the functions of a hard-disc recording system with the mixing and automation capabilities that Yamaha pioneered with the 02R.

In fact, the AW4416 features a similar screen interface to that of the 02R, and on-board effects and optional expansion cards like those found in the Yamaha 01V, the company's most recent compact digital mixer.

The converters on the AW4416 are 24-bit units, as opposed to the 20-bit ones found on all of Yamaha's other digital products to date.

Equipped with 16 digital returns off the built-in hard drive, 16 digital inputs accessed via expansion cards, eight analog inputs, and a pair of two-track inputs, the AW4416 features a

total of 44 inputs, according to **John Schauer**, product manager for professional audio products for Yamaha's Professional Audio and Combo division.

At a suggested list price of approximately \$3,000 for the AW4416, Yamaha expects to cater to a wide range of users, from musicians with stripped-down studios to studio owners who might need a small, portable system with high resolution.

In order to hit all its targets, the company decided that simplicity was key, according to Schauer.

"One of the goals was to keep it simple," says Schauer. "One of the biggest complaints about this type of unit is, 'Gee, they're deep.' But this one will allow someone who's a musician to start recording and, at the same time, allow a power user to get even more out of it."

While there is no competitive product in the marketplace that offers the same features as the AW4416, its closest counterparts are the popular Roland VS-1680 workstation and the newly intro-

duced Mackie HDR24/96 and Tascam MX-2424.

However, the AW4416 differs from the VS1680 in that it offers on-board automation, and it differs from the \$5,000 Mackie and \$4,000 Tascam units in both features and price points.

Schauer emphasizes the compatibility of the AW4416 with other digital platforms as one of its strengths.

"It'll have total compatibility in digital form with anybody with digital data—the idea being, if your bandmates use Adats or DA-88s, you're all set. You're going to be able to get in and out of this thing."

When it begins shipping in June, the AW4416 will include a built-in, 2.5-inch drive with a storage capacity in the neighborhood of 10 or 12 gigabytes, according to Schauer. Among the optional accessories will be a CD burner that can be installed within the unit. In addition, the AW4416 will contain a SCSI 2 port for an external hard-drive connection.

AUDIO TRACK

NASHVILLE

COUNTRY STAR Wynonna worked at East Iris' Studio A on her latest Curb/Mercury Nashville release, produced by **James Stroud**, engineered by **Ed Chorney**, and assisted by **Kevin Szymanski**. Arista act **Rustic Overtones** mixed tracks in Studio A on the Solid State Logic 9000J for its upcoming debut album; **David Leonard** produced and mixed the session, with **Szymanski** assisting. Sparrow Records artist **Michelle Tumes** worked in East Iris' Studio B, a Pro Tools suite, on edits for her forthcoming release; Leonard produced, with **Chuck Turner** engineering. **John Hiatt** worked in Studio A on a film soundtrack project with Leonard engineering and Szymanski assisting. **Abra Moore** worked on edits and mixes for her upcoming Arista release in Studio B with **Jay Joyce** producing and **Giles Reaves** engineering. Producer/songwriter **Darrel Brown** tracked and mixed in Studio B with engineer Turner.

AT SOUND STAGE STUDIOS, **Tim Rushlow** overdubbed and mixed an Atlantic project with producer **David Mallow**, engineer **Derek Bason**, and assistant **Doug Delong**. **Clint Black** worked on mixes for an RCA album with producer **James Stroud**, engineer **Julian King**, and assistant **Ricky Cobble**. **Lee Greenwood** tracked, overdubbed,

and mixed an upcoming album with producer **Jerry Crutchfield**, engineer **Steve Tillisch**, and assistant **Delong**. **Christy Southernland** mixed for Giant Records with **Garth Fundis** producing, **Chuck Ainlay** engineering, and **Tony Green** assisting. **Shooting Star** overdubbed and mixed a V&R Records album with producer/engineer **Kevin Beamish**. **John Anderson** worked on a Sony Music project with producer **Blake Chancey**, engineer **Ainlay**, and assistant **Green**.

ROCK ACT King Crimson mixed an upcoming album at Seventeen Grand; band members **Robert Fripp** and **Adrian Belew** produced, with **Ken Latchney** engineering. **Beth Nielsen Chapman** edited and mixed a self-produced album with engineers **Gary Paczosa** and **Chuck Turner** and assistant **T. Neales**. **Pam Tillis** overdubbed an Arista project with producer **Paul Worley**, engineer **Mike Poole**, and assistant **Sandy Jenkins**. The same studio team also worked on projects by **John Anderson** for Sony Music and **Carolyn Dawn Johnson** for Arista. **Sara Evans** overdubbed an RCA album with **Worley** producing, **Jenkins** engineering, and **Neales** assisting.

LOS ANGELES

TVT ACT Ignite worked on its debut album with producer/engineer **Thom Wilson** at Track
(Continued on next page)



LFO Calls In The Force. Teen pop act LFO worked on its Arista Records debut album at Po'House Studios in Brooklyn, N.Y., with the renowned production team Full Force. Shown at the sessions, from left, are Paul Anthony of Full Force and Brad Fischetti, Rich Cronin, and Devin Lima of LFO; shown seated, from left, are Full Force producers Baby Gerry, Bowlegged Lou, and Junior "Shy Shy" Clark.

AUDIO TRACK

(Continued from preceding page)

Record in North Hollywood; Eric Williams assisted. Also at Track Record, Columbia Records act Mary Mary worked with producer Warren Campbell, engineer

Anthony Jefferies, and assistant Ai Fujisaki. Pop singer Jessica Simpson worked on her Columbia single "Anyway" with producers Sam Waters and Louis

Biancanello, who were assisted by Williams. Restless Records artist Warren G. worked with engineer Charles Nasser and assistant Fujisaki.

gle of "Void (I Need You)" by Tommy Boy act Catapila.

OTHER LOCATIONS

LAUGHING TIGER STUDIOS in San Rafael, Calif., hosted musician/producer Jerry Harrison, who produced an album by the Pat McGee Band for Warner Bros.; Karl Derfler and Doug McKean engineered. Soul/R&B singer E.C. Scott tracked an upcoming Blind Pig Records album with producer Larry Batiste and engineer Steve Savage. Local producer/songwriter Andre Pessis was in producing an album by JJ Walker, a local alternative folk duo. Laughing Tiger owner Ari Rios worked on a recording project with mixer/engineer Chris Brooks.

FOR A SMALL MASTERING company outside the New York/L.A./Nashville axis, Airshow Mastering's five Grammy nominations are impressive. Airshow operates two studios in Boulder, Colo., and one in Springfield, Va. At the Boulder studio, David Glasser mastered Beausoleil's "Cajunization" (Rhino) and Doyle Lawson & Quicksilver's "Winding Through Time" (Sugar Hill).

In Springfield, Charlie Pilzer mastered John McCutcheon's "Four Seasons: Springsongs" (Rounder Kids), Dinorock's "Dreamosaurus" (Rounder Kids), and Ella Jenkins & A Union Of Friends' "Pulling Through" (Smithsonian Folkways).

INDRE STUDIOS in Philadelphia broadcast and recorded a "World Cafe Special Producer's Session" with host David Dye. The featured guest was Warren Zevon, who played selections from his Artemis Records album "Life'll Kill Ya," plus some of his classics. The session was engineered by Michael Comstock.

Please send material for Audio Track to Paul Verna, Pro Audio/Technology Editor, Billboard, 1515 Broadway, New York, N.Y. 10036; fax: 212-536-5358; E-mail: pverna@billboard.com.

FOR THE RECORD

Arista Records president/CEO Clive Davis' title was listed incorrectly in the Feb. 5 Studio Monitor.



Blind Eyes, Good Ears. Elektra Records act Third Eye Blind mastered its latest release, "Blue," at Bernie Grundman Mastering in Los Angeles. Shown at the sessions, from left, are Third Eye Blind drummer Brad Hargreaves, manager Eric Godtland, co-producer Jason Carmer, vocalist/lyricist Stephan Jenkins, mastering engineer Brian "Big Bass" Gardner, and bassist Arion Salazar. (Photo: David Goggin)

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (FEBRUARY 19, 2000)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	MODERN ROCK
TITLE Artist/ Producer (Label)	THANK GOD I FOUND YOU Mariah Carey Feat. Joe & 98 Degrees/ J. Jam, T. Lewis (Columbia)	GET IT ON TONITE Montell Jordan/ S. Moore, B. Palmer (Def Soul)	COWBOY TAKE ME AWAY Dixie Chicks/ B. Chancey, P. Worley (Monument)	HOT BOYZ Missy "Misdemeanor" Elliot/Timbaland (The Gold Mind/ EastWest)	OTHERSIDE Red Hot Chili Peppers/ Rick Rubin (Warner Bros.)
RECORDING STUDIO(S) Engineer(s)	CAPRI DIGITAL/AVATAR (Capri, ITALY/New York) Dana Jon Chappelle/Steve Hodge	PARAMOUNT (Los Angeles) Jamie Seyberth	WESTWOOD (Nashville) Billy Sherrill Tony Castle	MASTER SOUND (Virginia Beach, VA) Senator Jimmy D	OCEANWAY (Los Angeles) Jim Scott
CONSOLE(S)/ DAW(S)	SSL 4000 G Plus/ SSL 9000	Focusrite w/ GML	Neve V3	Amek G 2250	custom Neve 8038
RECORDER(S)	Sony 3348	Studer A827	Sony 3348	Studer A827	Ampex ATR 124
MIX MEDIUM	Quantegy 499/467	Ampex 499	Sony 1460	Ampex 499	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	RIGHT TRACK (New York) Supa Engineer Duro	LARRABEE (Los Angeles) Kevin Davis	THE WORK STATION (Nashville) John Guess Patrick Murphy	MANHATTAN CENTER STUDIOS (New York) Timbaland Jimmy Douglass	THE VILLAGE (Los Angeles) Jim Scott C.H. Berman
CONSOLE(S)/ DAW(S)	SSL 9000J	SSL 9000J	Harrison series 12	Neve V3	Neve 8048
RECORDER(S)	Sony 3348/Studer A800/ Pro Tools	Panasonic 3800	Radar II	Panasonic 3800	Studer A800
MASTER MEDIUM	Quantegy 467/499	Quantegy 499	BASF 900	Ampex 467 DAT	BASF 900
MASTERING Engineer	POWERS HOUSE OF SOUND Herb Powers	HIT FACTORY James Cruz	THE MASTERING LAB Doug Sax	POWERS HOUSE OF SOUND Herb Powers	SONY MUSIC Vlado Meller
CD/CASSETTE MANUFACTURER	Sony	WEA	WEA	UNI	WEA

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GEARING UP: With Billboard's International Latin Music Conference just two months away...



by John Lannert

STATESIDE BRIEFS: Marc Anthony, Ibrahim Ferrer, Pancho Sánchez, and Chucho Valdés are booked to perform...

EMI Latin recording artist Oscar De La Hoya is scheduled to fight Derral Coley on Saturday...

Latin radio company Mega Communications and urban music online firm Aka.com have teamed to launch Akamusica...

NATALIA READIES TOUR: Ariola/BMG Latin act Natalia Oreiro, a sultry, 22-year-old Uruguayan singer/actress...

Now Oreiro will spend much of the next five months in 12- to 14-hour rehearsals for a 40-date concert set to begin in July...

MEXICO NOTAS: Not only is José Alfredo Jiménez going to have a statue (Billboard, Feb. 19), but Ariola/BMG Latin icon Juan Gabriel will have his own sculpture erected...

As with the Jiménez figure, the sculptor of the Juan Gabriel statue was Oscar Ponzanelli. Ponzanelli took about a year to finish the project...

As he could not see Juan Gabriel in person. The Mexican superstar thought it would bring him bad luck if he saw the statue before the ceremony...

Sasha Sokol is currently in rehearsals to be the narrator of Mozart's opera "La Flauta Mágica," which will be performed by Mexican tenor Francisco Araña...

Carlos Cuevas, one of Mexico's best-known bolero singers, has left Mexico City indie IM Discos after nine years for Warner Music Mexico.

On the heels of its big-selling soundtrack "Sexo, Pudor Y Lágrimas," EMI Mexico is trying to repeat its film success with the soundtrack to "Todo El Poder..."

JAMMIN' JANUARY: It was chilly over much of the U.S. in January, but sales of titles appearing on The Billboard Latin 50 remained warm...

No blockbusters or strong newcomers to the chart could be found in January, but the overall depth of sales was impressive...

Indeed, eight of the top 20 sellers in January were at least six months old; five of the top 20 sellers were at least nine months old.

Following is the January recap, which was measured from Dec. 28, 1999, to Jan. 25.

The Billboard Latin 50: January: 545,500 units; weekly average: 136,500 units. December: 868,500 units; weekly average: 217,000 units. January 1999: 428,000 units; weekly average:

(Continued on page 48)

LATIN TRACKS A-Z

Table listing Latin tracks with columns for Title, Publisher, and various chart data points.

Hot Latin Tracks



Main chart table showing top Latin tracks with columns for This Week, Last Week, Weeks on Chart, and Artist/Title. Includes 'No. 1' and 'Greatest Gainer' highlights.

Summary table categorized by POP, TROPICAL/SALSA, and REGIONAL MEXICAN, listing stations and track counts.

Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in audience.

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THE NEW CONTENDERS

SKEPTICS SCOFF AT THEM FOR FLUSHING MONEY DOWN THE DRAIN BY INVESTING DURING SUCH A LEAN PERIOD, BUT A HANDFUL OF NEW ENTERTAINMENT COMPANIES ARGUE THERE'S NO BETTER TIME TO GAIN A Foothold IN AN INDUSTRY THAT, IN THE PAST, HAS HAD VERY LITTLE ROOM FOR NEW PLAYERS.

BY WINNIE CHUNG



Sasa & Kaka

Nielolas Tse

Ede

Ruby Lin Hsin-ru

HONG KONG—The past two years have not been kind to business ventures in Hong Kong. And although all business sectors may have considered themselves hard-hit, the luxury goods and entertainment industries have been dealt a double-whammy with reduced consumption and rampant piracy.

While Hong Kong housewives have been catching the daily train across the mainland border to Shenzhen to stock up on their fake Pradas, Guccis and Fendis, film and music fans have only to trot down to the street corner to buy a pirated video or music compact disc for less than \$3 (U.S.).

The music industry alone has suffered from a drop of more than 60% in revenue from its peak of \$260 million (U.S.) in 1995, forcing a third of the industry professionals into a career change, by some estimates. The International Federation Of The Phonographic Industry (IFPI) estimates that between 50% and 60% of possible sales have disappeared into the pockets of pirates.

As a result, fewer recording labels have found it prudent to invest their dwindling cash reserves into new artists; even majors have been scaling back by dropping less profitable singers from their rosters.

Yet a ray of hope seems to be breaking through the picture of doom and gloom, with at least three new labels making a big play of late to establish themselves in Hong Kong. While skeptics scoff at them for flushing money down the drain by investing during such a lean period, these new companies argue there could be no better time to gain a foothold in an industry that, in the past, has had very little room for new players.

"The Chinese phrase for 'crisis' actually comprises two words: 'danger' and 'opportunity.' In these risky times, we really see an opportunity for us to make an impact," says Frankie Lee, director and CEO of Emperor Entertainment Group Ltd, which owns EEG Records.

"From experience, we know that even if you lose money on nine albums, all you need is for the 10th to be a hit to make it all back," says Lee, formerly a Warner Music executive. "Of course, you would need good songs as well. The slow market conditions have made it easier for EEG to acquire certain necessary elements like talent. When the industry is at its peak, it is more difficult to recruit or sign up talent because everyone is grabbing for them and pushing the price up," he notes.

BAD TIMES BODE WELL

Li Kuo-hsing, CEO of the Mei Ah Entertainment Group, which recently started its own music label, Mei

Continued on page APQ-2

When east Met west

As Asia enters the new century, *Billboard* asked a few veterans in the region to also look back, at how East met West to form the music business as it exists today. We asked for memorable moments or observations on the cultural collision—the differences and similarities—which continue to shape the Asian music business.

There is one thing that doesn't differ between East and West, and that is that the boss always wants the glamour that comes with success. When I was with WEA in the '80s, I released half a dozen albums with Dick Lee, and they were all flops. I was under pressure to drop him, and I told Dick the situation. In turn, Dick announced to the press that he would "retire" in anticipation of his predicament. Then came his final album under contract, 'The Mad Chinaman' [1989]. It was a smash. Dick's fusion of Asian pop took off all over the region; suddenly, the boss wanted to take photos with him. Everyone loves the smell of success. But, since then, the business has changed drastically. In the near future, we will have less to sell. The reason is that this generation of record execs lacks repertoire knowledge. So, while there are many products to sell, a lot of it doesn't get released because the artists are not known to the label managers. The phenomenon that we are seeing is a market dominated by compilations. And it's nobody's fault but a music business that doesn't nurture music culture."

—Jimmy Wee, managing director, Springroll Creative Agency, Singapore

I don't want to name names here, in order to protect the guilty! A few years ago, I was in China for a meeting. Afterwards, at an industry banquet, we presented the guest of honor—a Chinese vice minister for culture—with a bottle of French red burgundy worth \$300. It was at the time when Asians were first learning about and enjoying European wines, and we hoped it would be a goodwill gesture to the vice minister. We had been told beforehand that he really enjoyed red wine and that we had to be careful to get him something good, because he knew what he liked to drink. It was a really expensive bottle, and the vice minister seemed to be really pleased to receive it. It was opened in front of him, and he poured himself out half a glass in front of all of us—and then he topped it up with half a glass of Sprite! He loved it, though! He finished the glass off and expressed his gratitude to us for the present. I just stood there—my jaw had dropped!"

—Michael Smellie, senior VP, Asia Pacific, BMG Entertainment International

I can't really give you an anecdote that marks a difference between Asia and the West. My gut feeling is that the main difference is quite often

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INSIDE APQ

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ARTISTS & MUSIC

PAGE APQ-6
MERCHANTS & MARKETING



Faith In Brit-Pop, Temporary Tattoos And A Poetic Enhanced-CD

News In Review

THE TAIWAN POP SCENE, which more often than not revolves around hoopla, gimmicks and manufactured pop stars, got a kick in the teeth in the past year when **Faith Yang** released her second album, "Silence." The album saw the artist discard the corny beats that often typify Mandopop and tackle a style more often found on albums by such Brit-poppers as Blur and Pulp—whining guitar and solid vocals. Add to this a heap of reverberating electronica on several of the tracks, and you have one of the most innovative and individual albums of the past year in Taiwan.



Faith Yang

The album took many involved in the Taiwan music scene by surprise. "A DJ on his live show played one of the songs off the album, and then, halfway through, he stopped it and said, 'What was that?' and then put something else on," recalled Yang in a recent interview. "I didn't really care, though, as I don't like him anyway." Should Yang's sound be labeled underground? Hardly. Her label, Magic Stone, is one of the most popular labels in Taiwan. Mainstream? The Taiwan Top 10 would find it hard to cope with Yang. "To be in my position, you've got to deal with the left and the right," says Yang, "the underground blah-blah-people on one hand, and the pop mainstream on the other." The labels don't trouble Yang. "I don't give a... I don't want to do music just because we're going to give away more stuff with the CD and put prettier pictures on it," she explains. "I want to sing and do good music."

THE ALTERNATIVE PHILIPPINE rock act **Cheese** is a long-range priority for Warner Music Philippines after the group's 1999 eponymously titled debut album sold more than 10,000 units. A new album from the band is planned for this summer. Cheese's aggressive sound is a mélange of rock and rap



Cheese

KOREAN POP IDOL **Steve Yoo**—aka **Yoo Seung-Jun**—promises to be one of the busiest stars in the year 2000 in Korea. The 23-year-old male singer, who was raised in Los Angeles, displayed his energetic and artistic style in 1999 by releasing two studio albums and one live album. His fourth release, "Over And Over," produced by Baeksan Media and distributed by Warner Music Korea, was released in December and marked another milestone in his career. "It's the first time that I had total artistic control over the album," says Yoo, "I got to write more songs, invite talented musicians of my choice and even co-produce for the first time." Although he has been better-known as a dance artist, the new disc displays his vocal skills, as well; five of his 13 new songs are ballads. Yoo also has begun work as an anti-smoking envoy in Korea, appearing in public-service messages distributed by the Ministry Of Health And Welfare. "Yoo has a charisma that appeals to both male and female," says Choi Soung-Han, managing director at Baeksan Media. "Unlike bands or actors, not many solo artists do have a charisma like Yoo. Male fans like his cool looks. Female fans like how he dances." Yoo, who already has toured Taiwan three times and last year released an English-language record in Asia, plans a national and regional tour in the year ahead.

and takes its cue from American bands such as Korn and Limp Bizkit. Warner is targeting older teenagers as the band's core audience, says Mony Romana, WMP international marketing A&R manager. An album launch last October highlighted the lifestyle of the band's audience; it featured a skateboarding exhibition, tattoo art (offered with non-permanent ink) and artwork by the band members. "This style of music isn't a fad and will be around awhile," says Romana. "Cheese will mature and develop its own sound within the genre, and its audience will mature along with it."

THE SINGAPORE FILM titled "Eating Air" features a first on its soundtrack, a collaboration of rock and techno acts with Hokkien (Chinese dialect) pop groups. Released in December, the film has drawn strong reviews and was selected in competition at the Rotterdam International Film Festival in January.



The soundtrack features seven acts whose styles range from electronica to hard-rock. Says Joe Ng, the soundtrack's producer, "The cross-market potential has been dormant—even though Singapore is a multi-racial country—because no one has explored it. So, for **Juliet Pang's**

'Yearning,' which is a Chinese pop ballad, we are approaching the Chinese radio stations, while for tracks such as the **Boredphucks' '1-2-1,'** which is sung in Hokkien, we are going to Chinese-language clubs and pubs. The techno numbers, like **Nigel Woodford's 'Rider,'** are meant for the English-language channels."

JULIET THE ORANGE has offered the flavor of the new millennium in Malaysia on its eponymously titled enhanced CD. The Positive Tone label, which has been largely responsible for developing and exploiting the English-speaking urban market of Malaysia, was the first to offer interactive CD releases to the rapidly growing fanbase of Net surfers. Managing director



Ahmad Izham Omar says that all 12 planned album releases from his stable in 2000 will be "enhanced" with interactive elements. "In an industry which has thrived on 'safe' products, we feel that the market is ripe for change. The younger generation—exposed to MTV, Channel V, the Internet and interactive media—have different musical tastes and expect value added technology with their purchases," he says. The interactive content of "Juliet The Orange—The Album" contains poetry by the duo—**Mei May**, who is studying economics, and **Pin Lean**, currently a law student. The two have been writing and singing together since they met at girls' school in 1992. Their CD also contains photos, bios, lyrics and audio samples that can be remixed. Also released by the label, following a triple-platinum debut, is **O.A.G.'s "Melody Mocker"** enhanced CD, which contains home videos, merchandising and fanclub hotlinks, games, album-production history, audio samples from previous releases and audio loops that can be downloaded. ■

THE HOTTEST NAME in Hong Kong lately is **Nicholas Tse**, 19, a rising star of the Cantopop and film industry. In the past year, he has distinguished himself from other newcomers in the business and has plenty of music awards to show for it this year. Predictions are that his star will shine even brighter in the months ahead. Tse, son of '60s silver-screen heartthrob **Patrick Tse Yin** and actress **Deborah Li**, was snapped up for an eight-year contract by then-Fitto Records (now EEG Records) when he returned from Canada, where he had resided until 1996. Says EEG director/CEO Frankie Lee of his artist's success, "We have concentrated on bringing out his good points, and I think now the audience is starting to appreciate his talent. We also make sure he gets exposure through different genres of music, and we're encouraging him to also write his own songs." Tse's latest album, "Most Wanted," hit No. 1 on the IFPI album chart the week of its release, moving almost 70,000 units in sales.

NEW CONTENDERS

Continued from page APQ-1

Ah Music, sees the situation in the same light as Lee. "In the good times, it is difficult to get a foot in the door, but when times are bad, I can advance while others retreat," Li says.

Another new label vying for a cut of the pie is BMA Records, part of the HKSkyE group. Managing director Kenneth Kam Kwong-sing says the company's musical developments represent its hopes of playing a part in reviving the local music scene. He admits that having less competition in the market is encouraging.

"There is an element of that. With the market being bad and people getting bored with the same old faces all the time, there is more opportunity for new faces to make it," says Kam. "But dedication on the part of our main backer, [businessman] Stephen Lo Kit-shing, to promote good music is also a strong factor."

Although there may be differences in motivation, all three new labels share something in common: They have the resources of a large entertainment conglomerate propelling them.

The Emperor Entertainment Group is part of the Emperor Group, presided over by chairman Albert Yeung Sau-shing. The Group—which now has four public-listed companies—started its business as a watch-and-clock retail shop in 1942. Business has expanded to include everything from investment and real estate to restaurant franchises.

The group branched out into entertainment when it bought Fitto Entertainment, a karaoke and music company. EEG was formed in January 1999, with involvement in four main areas of show business: music, films, concert production/promotion and artist management. Although EEG is part of the group, it is not one of the listed companies and is funded by Yeung and private investors. At the moment, EEG's local roster comprises Nicholas Tse, Lillian Ho, Joey Yung, Grace Yip, David Tao and Wang Chieh.

MOVING CAUTIOUSLY FORWARD

Similarly, Mei Ah Music belongs to the Mei Ah Entertainment Group, formerly known as Mei Ah International Limited. Formed in 1984, Mei Ah had previously been involved principally in video distribution but has expanded to other areas, including film and television production, as well as multimedia. Unlike EEG, however, Mei Ah Music is a subsidiary of its listed parent company and is concentrating mainly on the Chinese-speaking markets. So far, it has only signed up one recording artist, Taiwanese actress Ruby Lin Hsin-ru, and has no plans for immediate expansion.

"We're an entertainment group, so getting into the music arena was a natural choice," says Mei Ah's Li. "We need to develop in all directions in order to build a better base. But we are proceeding very cautiously because we have not had much experience in this field. That has always been our way of working: We go step by step. We hope to be bigger and better in the long term and maybe source for new talent in mainland China, but we would be looking for people who can sing as well as act."

The newest kid on the block is the HKSkyE Group, which comprises a film-production company, an advertising firm, an entertainment Web site (www.HKSkyE.com) and an artist-management firm, alongside the music label. The main source of financing comes from Lo, a businessman who has long been involved in the entertainment business.



Terence Hon

MORE THAN A LABEL

All three executives agree that conditions at present have not been conducive to the survival of a lone record label. But, with more varied business interests, each company can help offset losses with other means of revenue.

"We're very compact, and we work as a group, not as a lone label. I feel that only concentrating on a record label is not suitable for a place like Hong Kong and the market conditions here, because it is so small. It can only be feasible when mainland China opens its markets and can be compared to the American or European markets," explains Lee at EEG. "In Hong Kong, an artist's success is judged by popularity, and that only comes with more exposure. But a singer cannot release an album every month, so we have to find other things for them to do: films, commercials, TV work. That's why we need the management arm to support it. Their development will be more rounded, and our capital and resources are better distributed. If the record sales are not good, we can shift more resources to management or film."

For BMA, which has signed 11 new artists, the recording arm complements both the film and the Internet company for the same reasons.

"We need the new faces to draw the younger crowd to our Web site, and our new singers need more avenues for exposure, so they work well to complement each other," says Kam.

Of the three new companies, EEG has been the most aggressive in the past year and already has the results to show for it. Its main star, Nicholas Tse, has gained a firm foothold in the industry and was featured prominently in last year's annual music award shows. He also has a highly successful film career, having appeared in such blockbusters as "Gen-X Cops" and "A Man Called Hero." His recent album, "Most Wanted," sold more than 70,000 units in its first week and was No. 1 on the IFPI-

Continued on page APQ-4



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EAST MET WEST

Continued from page APQ-1

between form and content—love songs versus more challenging social-commentary music. But, if you are talking about the bottom line, the music business is all about finding the right song and the right music that the market is aspiring to, or which it can become part of. In this case, I really do not see the difference. As far as I can see, it is a matter of degree. It is about having the right people who are close to the market—people who are going out and finding the music and the songwriters and delivering them to you. I am a little hesitant about talking in macro terms about a topic that I don't feel really exists. As far as I can see it, we are all talking about the same thing: about making hit records—whether that is in Asia or anywhere else in the world."

—Lachlan Rutherford, president, Asia Pacific, Warner Music

"The music industry in Malaysia is not so different from that of the West. We have our fair share of talent, tantrums and 'Hitmen'—with the unfortunate addition of music piracy. Actually, the more I think about it, the more similarities crop up. However, here are some incidences which probably could not happen in the West. Some 10 years ago, a major Western artist performed in Malaysia. The concert was sponsored by a company that was owned by the royal family of one of the Malaysian states who wanted to meet the artist. A reception was arranged with the Sultan and his family. The promoters were then told that the artist will only be there for a short while and that the Sultan and his family will have to line up for her 'meet-and-greet.' Who is more royal?"

"I was having lunch with the head of a local recording company and talking about old times, when he confessed to something which nearly made me choke. He was an ex-music pirate who turned legitimate more than 10 years ago. Some 20 years ago, together with the police, I raided his cassette-manufacturing facility, and the police confiscated his high-speed duplicator and thousands of pirated cassettes. He said that he had just bought the machinery with all the money he had. He told me that I was in great danger at that time, as his friends had surrounded his premises and were prepared to eliminate me and my colleague upon his say-so. Fortunately for us, he did not give the go-ahead. Although the situation was very tense at that time, we never knew that they would go that far. Talk about blissful ignorance."

—Pheng Beh, senior VP, EMI Music Asia, formerly MD of EMI Music Malaysia, which she joined around 30 years ago

"Concert promotion has always been very much a hit-and-miss business here. There is no regular scene, and trends change very quickly in music. Asia is usually an afterthought for bands that are hot in the U.S. and Europe. And, even when they are super-hot there, that does not automatically translate itself to the same in Hong Kong. Even with the rave parties that we do, I've had difficulty explaining to the agents why I can sell out parties for British DJs like Paul Oakenfold while someone like Frankie Knuckles wouldn't be profitable. I don't see much of that changing in the next 10 years."

"We were one of the first outfits to take acts into China, and things are done a lot differently there. The classic war story I have is when we brought Björk to Beijing for some concerts. She brought a drum-and-bass opening act with her, and the Chinese insisted on having an MC. When the MC made the announcement, she had actually called the opening-act supporting singers, and then these two guys came out for 20 minutes of drum-and-bass. The audience was stunned but slowly warmed up to it. But the official from the Ministry of Culture had sent 18 *gong-an* [Chinese police] backstage to drag Björk out of her dressing room to go onstage immediately. It was lucky they were intercepted by Björk's agent and my wife (who speaks Putonghua). They managed to divert their attention for the 20 minutes, and Björk never found out what had almost transpired."

—Andrew Bull, veteran concert promoter, who has brought acts such as Celine Dion, Suede, Oasis and Björk to Hong Kong and China

"The biggest difference I've seen between doing business in the U.S. vs. Asia is the critical importance of developing relationships in order to make deals happen. I arrived in Hong Kong shortly after the

handover, and for two years I've been learning how to get things done in tough markets like India and mainland China. The most unusual experience I had was at our Chinese Music Awards, produced in cooperation with Shanghai Oriental TV this year. Ten minutes before the show was to go on, the president of Shanghai Oriental told Annie Ng [the general manager of Channel V Greater China] that Taiwanese pop star A-Mei could not perform because her hair was "too strange." Without missing a beat, Annie responded that it was fine for her not to go on but could he please announce to the audience—including numerous senior-party officials—that the show would be delayed 45 minutes while we changed the running order. He backed down, and A-Mei performed. Every day is a challenge working in Asia. It's much harder to get staff to take initiative and make decisions. It's a very top-down culture, when it comes to running a business, and encouraging local decision-making has been a challenge!"

—Steve Smith, managing director, Channel V

"Asian regional artists don't sell well in the Philippines. In late 1995 [at Warner Music Philippines], we were asked to promote an album of ethnic Chinese music by Chinese artist Dadawa. Many of us thought it wouldn't sell here because this market goes for Western music, but we tried very hard and spent a lot of time and effort promoting the album. It only sold around 1,000 copies. If Philippine ethnic-styled music doesn't sell very well here, why would ethnic Chinese music? This market really goes for Western music [including acts such as Bread, the Eagles, the Cars, England Dan and John Ford Coley, who don't do as well in other Asian markets]."

—Rene Salta, head of A&R at the Viva Music Group, who worked for five years at Warner Music Philippines

"My first visit to Japan was in 1975, when it was my intention to persuade Toshiba EMI to help finance a live tour of Europe, supporting Roxy Music, for their act, the Sadistic Mika Band. The label I represented at the time had licensed them for release in the U.K. I had read a couple of books about the multi-tiered management system that slowed decision-making in Japan and was told by EMI's international department that I was wasting my time. This, of course, made me more determined to succeed. But I wasn't aware of the grueling experience that I was about to go through. Kaz Nitta, now at BMG/Funhouse, was the group's in-house producer, and Kei Ishisaka, who is now president of PolyGram Japan, was their promotion manager. They both guided me through a week of meetings during which I had to present my case to all levels of management before a consensus was reached that this was an investment worth making. On the fifth working day, I ended up in the president's office, where a checkbook lay open at his desk. I thought I was there but then had to start explaining the concept all over again from the very beginning. Thankfully, he agreed, and I walked away with the check. I believe this was the best possible training program for doing business in Asia. It was a truly memorable and unusual experience, interspersed with dinners and social gatherings that helped us all get to know each other better."

—Stuart Watson, managing director, SWAT Marketing, and managing director, Zomba International Record Group

"In the past decade, we've seen a swing from foreign music to mainly Cantopop. Although there was a time when you could hear a lot of international songs, in the past few years it has become almost predominantly Cantopop. But it looks like things are improving, thanks to stores like HMV. By introducing listening stations in their stores, it has helped promote foreign music. There have been many instances where I saw clashes between Eastern and Western culture, but the one that takes the cake is Rod Stewart. I think I must have been the only journalist ever to have walked out on an interview with him. I forget which year it was, but he had been in town to be a guest at one of the Miss Hong Kong pageants. He was in a hurry to go to a soccer game and walked into the room and said, 'I'm giving you two minutes.' I walked out. And then at the pageant, when he got on his knees to present the trophy to the new Miss Hong Kong. Things like that are not done here. I think he thought he was being funny, but it embarrassed everyone else greatly. He made a complete idiot of himself."

—"Uncle" Ray Cordeiro, Hong Kong radio and TV personality and the host of "All The Way With Ray"

EAST MET WEST

NEW CONTENDERS

Continued from page APQ-2

recognized album chart in Hong Kong for three consecutive weeks.

In the last week of 1999, four of EEG's releases made it to the top 10, with 'Ise in the top position, female singer Joey Yung at No. 3, David Tao at No. 6 and Lillian Ho at No. 10. Its two other singers, Grace Yip and Wang Chieh, will be releasing their albums this year.

TV SUPPORTS A PRINCESS

Terence Hon, who had previously released one album in Taiwan, was the first out of the BMA gate at the end of January, to be followed by Elle and Sasa & Kaka over the next couple of months. Kam hopes the company will be able to release an album every month for the rest of the year ("We want the public to recognize that we are a music-oriented company that is dedicated to producing good music.")

Backed by popularity spawned a highly-successful television series "My Fair Princess," Mei Ah's Ruby Lin also did very well in the market with her debut album, "Hearing," when it was released in late October 1999.

BOYS FROM BRITAIN

Unlike its two competitors, EEG is not only concentrating efforts on the local front. It is moving toward a more international repertoire and has just opened a Taiwan office under former Rock Records stalwart Sam Ho. It has so far signed distribution rights for Telstar products and is planning to launch British boy band BB Mak in Hong Kong in March.

"Right now, we are concentrating our major efforts on building up our local repertoire, of course, but in the long run, we are aiming for a mix of East and West," says Lee, who is credited for launching the careers of Cantopop superstars Leon Lai and Sammi Cheng when he was their manager.

"We are a Hong Kong company that is developing right now and are concentrating on Greater China—Hong Kong, Taiwan and mainland China," Lee continues. "Once we get things going well, we will spread around the world. However, we are already helping overseas artists with some of their production work."

Lee sees EEG as being able to offer unique skills and experience for bands or artists trying to get into Asia. "With bands like Backstreet Boys, we've seen that you can launch a worldwide career by making it in Asia first. We know what's suitable for the market here and what's not. And, one more important factor is that we respect our artists," he adds.

"A lot of record companies these days are only doing trading; they're not really record companies. They don't know how to plan strategies to develop a project from a good song to making the singer a superstar. They all rely on their overseas repertoire owners."

Despite that, EEG is not in a hurry to foist its local stars on the international market. "I did that with Dadawa when I was with Warner Music, but she has a very unique sound, not a mass market one," Lee adds. "We are trying to source for talent in China. It has to be very representative of this place, yet be hip and trendy. We won't launch a copycat in the Western market."

HAND-HELD GOODS

Despite piracy levels and the advent of broadband Internet connections, which will make pirated MP3 files much faster to download, Lee and Kam are both confident that, ultimately, good music will triumph.

"Hong Kong people have the urge to possess: They would prefer to hold a CD in hand," Lee explains. "I don't think illegal MP3s will be that much of a threat. It isn't much different from the days when people used to pay a record shop a few bucks to record songs on cassette tapes. What is most important is that the songs must be good."

Kam agrees. "We are certainly more hopeful about the future," he says. "The trends have been encouraging, and now the market is not just open to idol singers. In the past few years, you could see that sales were dropping because the quality of songs was too. I feel that if we put in more effort, our audience will come back." ■



Joey Yung



EEG's Lee

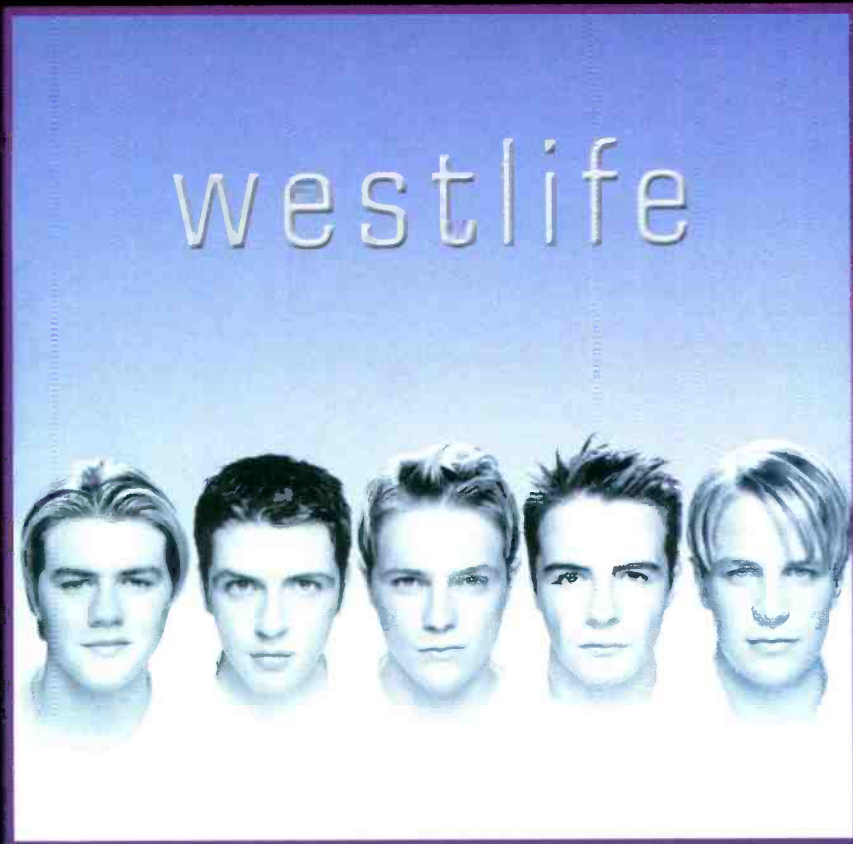
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BMG ENTERTAINMENT
A S I A P A C I F I C

Mall Music, Networking And A-Midline-A-Month

News In Review

MALAYSIAN DISTRIBUTION of legitimate recorded product has previously relied on a fleet of intrepid contractors fighting their way through the inner-city traffic jams and haphazard ordering systems. The new year sees the launch of a warehouse joint-venture between **Warners, EMI** and **BMG (WEB)**, offering retailers one delivery package, with one statement on a single account for these three labels. Lau Kin Choy, establishment director for WEB, says that, although the economic downturn has almost halved volume, the service levels have gone up and more independent supply will be possible. Lau is interested in developing business-to-business trading on the Internet and is monitoring trends in e-commerce and secure-transaction facilities. **Sony** and **Universal** will operate from their own joint warehouse in Malaysia early this year, as well.

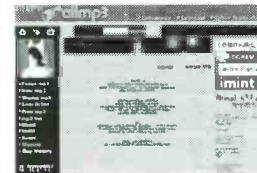
THE FILIPINO retail-mall conglomerate **Shoemart** collaborated late last year with **OctoArts/EMI** for a series of mall appearances featuring domestic female artist **Vina Morales** to promote the singer's latest album, "No Limits." Morales visited a total of four large Shoemart malls (as well as two small Manuela malls). Jun Tolentino, sales director of OctoArts/EMI, notes that Shoemart retailers with music sections decorated those areas for the events with large banners, posters and other displays. Notified of the shows, other record stores in the malls also highlighted Morales' album. In addition, OctoArts/EMI personnel sold the album near the performance stage. Says Tolentino, "We're getting a good response from the mall shows, selling around 200 to 300 units per show [near the stage]. People who buy the album get a poster of Vina and can stand in line and have it or the album autographed by her."



Vina Morales

TOWER RECORDS SINGAPORE, throughout 2000, is organizing monthly mid-price campaigns to draw in customers. "There will be different midlines [highlighted] each month," says marketing manager Le-veena Sadanandan. "It's a way to try and entice customers to keep looking forward to our good buys. So, for instance, this month, we are promoting mid-price regional acts because of the Chinese New Year festivities." The titles will be sold at S\$15.99 to 17.99, with a range of between 20 and 40 acts, sourced from different record companies. "It's a Singaporean reality that customers are conditioned to sales," says Sadanandan. "Sales just draw people into the store. Last year, our two most successful campaigns were for Blue Note releases, where samplers were given away, and the Top 100 campaign, where each album was discounted by S\$4."

MAJOR KOREAN RECORD LABELS are starting to distribute newly released albums through the Internet. In October, **Doremi Records** became the first major domestic record company to establish an Internet music shop—Internet Music Delivery (www.allmp3.co.kr)—and offer a newly released CD prior to its store-release date. Through this site, customers were able to order male singer Kim Gun Mo's latest effort, "Growing," two days prior to its Nov. 19 street date. Although the offer was limited to only 200 records, the CD sold out a few hours after it was first offered on the Net. "Competitors panicked to hear our intention to sell a new album by a major artist through the Net, thinking that it would hurt their sales," says Yi Seonsang, president of Internet music delivery for Doremi. "Doremi started this company as an MP3 shopping mall, but we will have a complete music mall, selling CDs and tapes, by early next year." ■



C R E D I T S

Billboard's Asia Pacific Quarterly was reported by Asian bureau chief **Steve McClure** in Tokyo; international deputy editor **Thom Duffy** in New York; **Owen Hughes** in Sydney; **Winnie Chung** in Hong Kong; **Cho Hyun-Jin** in South Korea; **David Gonzales** in the Philippines; **Philip Cheah** in Singapore; **Graeme Nesbit** in Malaysia and **Gavin Phipps** in Taiwan.

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Japan Facing End Of Royalty Collection Monopoly

Proposed Japanese Legislation Aims To Liberalize, Spur Competition In Copyright Management

BY STEVE McCLURE

TOKYO—The Japanese government is introducing legislation to end authors' society JASRAC's (Japanese Society for Rights of Authors, Composers, and Publishers) longstanding monopoly on music copyright royalty collection and distribution.

A recent report by a subcommittee of the Cultural Affairs Agency's Copyright Council urged Japan to liberalize the copyright management business. A bill will soon be presented before the Japanese Diet (parliament) to amend the Law on Intermediary Business Concerning Copyright so

ber, says he welcomes the change. "It's a good thing for music publishers," Murakami says. "They will have the right to choose whether to collect royalties directly or ask an agency like JASRAC to do it for them, just like in the U.S."

Murakami says the end of JASRAC's monopoly and the ensu-

ing competition among rival agencies may cause JASRAC to lower the 7% commission on mechanicals that it now charges.

Page Porrazzo, international affairs general manager at Fujipacific Music, admits it is still unclear exactly how this change will affect JASRAC. "But hopefully it will give

writers and publishers choices as to when and how to license their works, particularly in areas other than mechanical and performance uses," he says. "The importance of the copyright society should not diminish, however, and I would expect JASRAC to rise to the challenges presented by these changing times."

The change in the law is expected to lead to the establishment of new copyright management companies specializing in new media such as the Internet. In the year ending March 31, 1999, JASRAC's copyright fee collections rose 4.5% over the previous year to 98.5 billion yen (\$826.8 million).

German Rolling Stone Aids Acts

BY PAUL SEXTON

LONDON—One of the most renowned titles in music journalism is helping new acts to break down the doors to Europe's biggest music market, Germany. March 29 at the Docks venue in Hamburg will mark the start of the second Rolling Stone Roadshow, headlined by one of the U.K.'s most prominent newly established acts, Hut/Virgin's Gomez.

The band is supported by another British act, Epic's Lightning Seeds, and Warner Music's hot Swedish property Andreas Johnson. The triple bill will play nine dates across Germany, working without an outside promoter, in an event sponsored by home entertainment E-tailer Boxman.

Further support (although not sponsorship) will come from leading independent German retailer WOM and national TV network Viva 2; each date will also have between one and three local media partners, including radio stations and newspapers.

The Roadshow is the second such event to be staged by the German edition of Rolling Stone. It follows close on the success of the first, another nine-date outing last November and December that starred two other U.K. bands, Independiente's multi-platinum Travis and London signing Gay Dad, plus U.S. representative 550 Music/Epic's Ben Folds Five.



TRAVIS



GOMEZ

Rolling Stone Germany developed the idea of a touring triple-header of emerging acts to complement its "New Voices" CD, cover-mounted on the magazine to coincide with the Roadshow. "We wanted to go from the disc to the tour, because we think these are good bands, and we want to push them

in Germany," says Yanne Balzer, project manager at Rolling Stone in Hamburg. The magazine has a certified sale of 85,000 copies and a readership of 285,000 per issue, she says.

Emma Quigley, head of international at Independiente, feels positive. (Continued on page 84)

France To Push Lower VAT Rate Government To Take Advantage Of EU Presidency

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

PARIS—The French government will advocate lowering the value-added tax (VAT) rates on records at a European level when it assumes the presidency of the European Union for six months on July 1. However, local labels are concerned that any such move will fail without widespread support from

other European markets.

Responding to recent requests from the music industry, French Minister of Culture Catherine Trautmann has announced that she will "make the most of the French presidency of the European Union to plead in favor of a lower VAT rate on records."

In an interview in a French regional newspaper, Trautmann says a lower VAT (Continued on page 84)



TRAUTMANN

German Music Channel Viva Targets Spain

BY HOWELL LLEWELLYN

MADRID—German music channel Viva has made Spain its top priority in international expansion plans that also take in Poland, Switzerland, and Hun-



gary, according to director of European TV operations Michael Westhoven.

Viva has linked with Spanish authors' and publishers' society SGAE, first to launch a one-hour Spanish and Latino music show in March in Germany, then to set up by late 2000/early 2001 a 24-hour Spanish-language music channel in Spain with a mix of Spanish/Latino and international repertoire, says Westhoven.

"Spain is our No. 1 international priority," he stresses. "Two factors are chiefly responsible for this: the undoubted quality of Latino music available worldwide and the fact that millions of Ger- (Continued on page 87)

that private companies and individuals can offer services similar to JASRAC's. The Cultural Affairs Agency says the aim of the bill is to spur competition in the copyright management field.

"This will have a very, very great effect on JASRAC," notes music copyright consultant Kazuhiro Ando. "It will have a negative impact on the society."

A JASRAC spokesman says the society—which is unusual among major music copyright societies in that it collects both mechanical and performance royalties—is confident that copyright owners and publishers will still want to do business with the society, since it will be convenient for them to have JASRAC handle all their royalties collections. "We will try to do our best in the new era," the spokesman says.

Mamoru Murakami, president of leading Japanese publisher Nichion and a former JASRAC board mem-

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When I Look in Your Eyes

**BEST POP PERFORMANCE BY A
DUO OR GROUP WITH VOCAL**

**Sixpence None
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Kiss Me

**BEST POP COLLABORATION
WITH VOCALS**

**Whitney Houston
& Mariah Carey**

When You Believe

**BEST POP INSTRUMENTAL
PERFORMANCE**

Willie Nelson

Night and Day

BEST DANCE RECORDING

Donna Summer

*I Will Go With You
(Con Te Partiro)*

**BEST TRADITIONAL
POP VOCAL**

Tony Bennett

Bennett Sings Ellington

Barry Manilow

Manilow Sings Sinatra

**BEST FEMALE ROCK VOCAL
PERFORMANCE**

Sheryl Crow

Sweet Child O' Mine

**BEST MALE ROCK VOCAL
PERFORMANCE**

Everlast

What It's Like

**BEST ROCK PERFORMANCE BY A
DUO OR GROUP WITH VOCAL**

Goo Goo Dolls

Black Balloon

Everlast

Put Your Lights On

BEST HARD ROCK PERFORMANCE

Korn

Freak on a Leash

**BEST FEMALE R&B VOCAL
PERFORMANCE**

Whitney Houston

It's Not Right But It's Okay

**BEST MALE R&B VOCAL
PERFORMANCE**

Maxwell

Fortunate

Tyrese

Sweet Lady

Barry White

Staying Power

**BEST R&B PERFORMANCE BY A
DUO OR GROUP WITH VOCAL**

Eric Benet

Spend My Life With You

Aretha Franklin

Don't Waste Your Time

Whitney Houston

Heartbreak Hotel

BEST R&B SONG

Lauryn Hill, songwriter

All That I Can Say

BEST R&B ALBUM

Whitney Houston

My Love is Your Love

Brian McKnight

Back At One

**BEST TRADITIONAL R&B VOCAL
PERFORMANCE**

The Neville Brothers

Valence Street

Smokey Robinson

Intimate

Barry White

Staying Power

BEST RAP SOLO PERFORMANCE

Busta Rhymes

Gimme Some More

Eminem

My Name Is

Q-Tip

Vivrant Thing

**BEST RAP PERFORMANCE BY A
DUO OR GROUP**

Busta Rhymes

What's It Gonna Be

Eminem

Guilty Conscience

**The Roots featuring
Erykah Badhu**

You Got Me

BEST RAP ALBUM

Busta Rhymes

*E.L.E. (Extinction Level Event –
The Final World Front)*

Missy

“Misdemeanor”

Elliot

Da Real World

Eminem

The Slim Shady LP

The Roots

Things Fall Apart

BEST MALE COUNTRY VOCAL PERFORMANCE

Vince Gill

Don't Come Cryin' to Me

BEST COUNTRY PERFORMANCE BY DUO OR GROUP WITH VOCAL

Diamond Rio

Unbelievable

Lonestar

Amazed

BEST COUNTRY COLLABORATION WITH VOCALS

Asleep at the Wheel

featuring

Willie Nelson

Going Away Party

Asleep at the Wheel

Roly Poly

Clint Black

When I Said I Do

Linda Ronstadt & Dolly Parton

After the Gold Rush

BEST COUNTRY ALBUM

Asleep at the Wheel

Ride With Bob

Linda Ronstadt & Dolly Parton

Trio II

BEST COUNTRY INSTRUMENTAL PERFORMANCE

Asleep at the Wheel

with Vince Gill & Steve Wariner

Bob's Breakdown

Marty Stuart

Mr. John Henry, Steel Driving Man

Marty Stuart

The Greatest Love of All

Steve Wariner

The Harry Shuffle

BEST COUNTRY SONG

Steve Wariner

Two Teardrops

BEST NEW AGE ALBUM

George Winston

Plains

BEST JAZZ VOCAL PERFORMANCE

Diana Krall

When I Look In Your Eyes



BEST ROCK GOSPEL ALBUM

Audio Adrenaline

Underdog

BEST POP/CONTEMPORARY GOSPEL

Andrae Crouch

The Gift of Christmas

BEST SOUTHERN, COUNTRY OR BLUEGRASS GOSPEL ALBUM

Glen Campbell

A Glen Campbell Christmas

Roy Clark

Roy Clark Sings & Plays Gospel Greats

BEST CONTEMPORARY SOUL GOSPEL ALBUM

CeCe Winans

His Gift

BEST LATIN POP PERFORMANCE

Luis Miguel

Amarte es un Placer

Jaci Velasquez

Llegar A Ti

BEST CONTEMPORARY FOLK ALBUM

Linda Ronstadt

Western Wall - The Tucson Sessions

BEST REGGAE ALBUM

Steel Pulse

Living Legacy

BEST MUSICAL ALBUM FOR CHILDREN

Mannheim

Steamroller

Mannheim Steamroller Meets the Mouse

BEST SPOKEN WORD ALBUM FOR CHILDREN

Kate Winslet

Listen to the Storyteller

BEST SPOKEN COMEDY ALBUM

Carl Reiner

"How Paul Robeson Saved My Life" and Other Mostly Happy Stories

BEST RECORDING PACKAGE

Ray Benson

Ride With Bob

BEST HISTORICAL ALBUM

Ray Charles

The Complete Country and Western Records (1959-1986)

BEST SHORT FORM MUSIC VIDEO

Lauryn Hill

Everything is Everything

Korn

Freak on a Leash

Brian McKnight

Back At One

Paul Hunter, director

Unpretty

BEST LONG FORM MUSIC VIDEO

Asleep at the Wheel

The Making of 'Ride With Bob'

LIFETIME ACHIEVEMENT WINNERS

Harry Belafonte

Willie Nelson

Canada's Tidemark Plans Expansion

BY LARRY LeBLANC

TORONTO—Tidemark Music & Distribution, the largest distributor of domestic music in Canada's Atlantic provinces, is seeking to take a leading role in developing key local acts from those areas nationally.

On March 1, Tidemark's founder, lawyer/manager Chip Sutherland, will switch from his current role as president to become CEO at the 3-year-old distributor. At the same time, artist manager Sheri Jones will come aboard as president. Headquartered in Halifax, Nova Scotia, Tidemark also has an office in St. John's, New-

foundland.

In a further move, Mike Greatorex, head of national sales at Perimeter Records, a Halifax-based label operated by Sutherland, will assume the same position at Tidemark. Tidemark will now nationally distribute Perimeter, previously handled by Universal Music Canada. During its first year of operation, Perimeter Record has issued albums by the Rheostatics, Granelli, Tim Thorney, and Cassandra Vasik.

Jones has been a leading figure in reawakening interest in Canada's East Coast musical scene for more than a decade. Jones & Co.,

the management firm she operates with partner Wayne O'Connor, piloted the Canadian breakthroughs in the '90s of Cape Breton fiddler Ashley MacIsaac and Gaelic songstress Mary Jane Lamond.

"Sheri is the most valuable resource in the Maritimes [Newfoundland, Nova Scotia, New Brunswick, and Prince Edward Island] for musicians," says Sutherland. "Anybody who calls her for advice, she gives it to them. I want her now to be that resource for Tidemark. I'm paying her to be Sheri Jones, while she keeps doing everything else she's doing."

Jokes Jones, "How often do you get that kind of offer? It's a great situation. I believe in the company, and,"

(Continued on next page)



Mac Of The Year. U.K. writer/producer Steve Mac was honored as pop producer of the year Feb. 7 in London by trade group the Music Producers' Guild (MPG, formerly known as Re-Pro). Mac produced, mixed, or co-wrote six No. 1 and three No. 2 singles in the U.K. during 1999. He is managed by David Howells and Nicki L'Amey at Darah Music and is published through his own company, Rokstone Music, administered by Universal Music (for the world excluding the U.S.) and Windswept (U.S.). Shown, from left, are L'Amey, Howells, Mac, and MPG chairman Nicky Graham.

Murphy Warns Oz To Modify New Copyright Legislation

BY OWEN HUGHES

SYDNEY—Fear about loopholes in impending Australian copyright legislation has led one of the leading figures in U.S. music publishing to urge the country's government to look again at its new proposals.

Edward Murphy, chief executive of U.S. organizations the National Music Publishers' Assn. and the Harry Fox Agency, is calling on the Australian government to bring its proposed legislation updating the country's copyright laws into line with international standards.

His fears about the effectiveness of the new law emerged following a Feb. 7 meeting (*Billboard Bulletin*, Feb. 15) in Sydney with local bodies the Australasian Performing Rights Assn. (APRA) and the Australasian Mechanical Copyright Owners Society.

All three parties are concerned that the Digital Agenda Bill, which updates Australia's 1968 Copyright Act, has loopholes in its provisions against circumvention. Murphy is worried the bill will allow exemptions for temporary copies. The three also believe it

is not clear where an Internet service provider's liabilities start and finish in the issue of copyright protection.

"We are recommending that the government modify the current bill to make it compliant with the U.S. and international standards," Murphy says.

APRA's director of broadcast and online licensing, Richard Mallet, says, "At the moment, people can get away without paying copyright fees." He adds, "Australia is not compliant, and it is about time that changed."

The Australian Recording Industry Assn. (ARIA) has had the Digital Agenda Bill on its agenda since 1993, although the first draft was not released until March 1999. Since then, a House of Representatives committee has been studying submissions to the bill, including those from ARIA and APRA.

Last October, the committee was told by the International Intellectual Property Assn. that the proposals would fall short of Australia's obligations under the existing World Intellectual Property Organization treaties.

Sony Music Japan Starts 'Corporate Executive' System

BY STEVE McCLURE

TOKYO—Sony Music Entertainment (Japan) (SMEJ) has introduced a new "corporate executive" system to speed up decision-making and clarify management responsibilities.

In switching over to the new system, SMEJ has cut back its board of directors from 19 members to four. Ten of the former directors now have the title of corporate executive, with responsibility for overseeing specific aspects of the company's activities, including individual labels or projects such as Sony's bitmusic online music download site. The five other former board members are either retiring or moving to new positions within the SMEJ group.

As part of the revamp, SMEJ president Shigeo Maruyama will now have the additional title of CEO. "It's a more 'American-style' system," says one industry observer.

Joining the downsized SMEJ board is Teruhisa Tokunaka, CFO of Sony Corp. His appointment is seen as a sign of the parent company's desire to keep a close watch on SMEJ, which at the beginning of this year became a wholly owned Sony Corp. subsidiary and was de-listed from the Tokyo Stock Exchange after a string of lackluster earnings results.

Meanwhile, SMEJ insiders say the label is switching to a performance-based payment system for its staff. In contrast to the current seniority-based system—still the norm in Japan—SMEJ employees' pay will be subject to an annual review based on results instead of the length of time they've worked for the company.

"It's going to be 'survival of the fittest,'" says an SMEJ source.

A SMEJ spokesman says that the new system is being introduced gradually and that the company does not plan to make an official announcement of the change.

newslines...



MTV IS TO LAUNCH three digital special-interest channels—MTV Base, MTV Extra, and VH-1 Classics—in Germany's North Rhine-Westphalia region. MTV Base will be club-oriented; MTV Extra will play hits from the MTV playlist with a special focus on rock, alternative, hip-hop, and dance; and VH-1 Classics will primarily comprise rock and pop milestones from the last three decades. MTV Central Europe also announced it has agreed to a new two-year contract with managing director Christiane zu Salm. Zu Salm, who took over the management of MTV and VH-1 for Central Europe (Germany, Switzerland, and Austria) in April 1998, will be responsible for launching the new digital channels and developing an exclusive channel for German pay-TV platform Premiere.

WOLFGANG SPAHR

FRENCH INDIE LABEL NAÏVE has appointed Marie Audigier head of national production, overseeing its local A&R and marketing. Audigier, a former recording artist, was formerly director of indie label Crèpuscule France. She replaces Olivier Lebeau, who joined Internet company France MP3.com in January. Naïve managing director Frédéric Rebet says Audigier has "great experience in artist management and in indie culture, two precious assets for Naïve." Audigier will continue to manage Virgin artist Jean-Louis Murat. In other changes, head of business affairs Irène Braam adds a new role as director of international, charged with developing international licenses and distribution. Former Billboard/Music & Media correspondent Rêmi Bouton joins as director of communications and new media. Naïve was founded in 1998; its turnover in 1999 was 75 million francs (\$7.1 million).

EMMANUEL LEGRAND

EIGHT OF SPAIN'S LEADING female singers have met with Spanish Prime Minister José María Aznar—and separately with his socialist challenger in the forthcoming March 12 general election, Joaquín Almunia—to protest the alarming increase in domestic violence this year. Among the stars were current album chart-topper Tamara, new Sony Columbia Spain signing Mal, Marta and Marilia of million-disc selling Ella Baila Sola, and Aurora Beltrán, vocalist in Tahures Zurdos. The artists presented an eight-page paper demanding better protection for women following 12 women's deaths at the hands of their male partners this year and 43 similar incidents last year.

HOWELL LLEWELYN

MUSIC DOWNLOAD SITE DEO.COM—launched last October by Sweden's MNW Records Group (Billboard, Oct. 23, 1999)—is claiming to be the first music site to offer a secure payment method using new technology that charges via a customer's mobile phone, electricity, or cable TV bill rather than by credit card. The technology, Jaldá, was developed by EHPT, a joint venture between telecommunications firm Ericsson and computer manufacturer Hewlett-Packard.

SAM ANDREWS

MASAAKI SAITO has been named president of EMI Music Publishing Japan. Saito, president of Toshiba-EMI since 1997 and widely expected to oversee the proposed combined Warner/EMI operation in Japan, will continue to head the label. The publisher's previous president, Namihiko Sasaki, resigned in mid-1999. Since October, the publisher's business in Japan has been managed by Fujipacific Music, part of the deal in which Fujipacific parent Fujisankei Communications sold Los Angeles-based Windswept Pacific to EMI Music. Joining the board of EMI Music Publishing Japan are Makoto Kumai, director of the EMI division; Junya Nakasone, managing director of Virgin; and Satoshi Kikuchi, director of finance and general affairs.

STEVE McCLURE

HMV MEDIA GROUP has linked with Canadian phone company Bell Mobility to make content from the hmv.com Web site available in Canada via Internet-access mobile phones. The deal would give Bell Mobility users access to limited information on the most popular music titles, artists, and prices, plus contact and location details for HMV stores. Online ordering from a mobile phone is in development, says HMV E-commerce and information technology director Duncan Bell. HMV will look to secure similar deals in Australia, Japan, and the U.K. later this year.

SAM ANDREWS

PETE MACKLIN, GM of the Demon Records and Westside label groups owned by U.K. retail group Kingfisher, has announced his resignation after 16 years at Demon. The labels are part of the audio operation of Kingfisher subsidiary VCI. Macklin was sales and marketing director at Demon—home at various times to Elvis Costello, Nick Lowe, and Robert Cray—until March 1999. He became GM of Demon/Westside when the two labels were restructured by VCI. Macklin is reported to be joining fellow indie veteran Andrew Lauder (who founded the Radar, Silvertone, and This Way Up labels) at a new imprint, Evangeline.

TOM FERGUSON

Culture 2000 Budget Disappoints

European Music Industry Criticizes Financial Allocation For Music

BY EMMANUEL LEGRAND

BRUSSELS—Leading voices in the European music industry have expressed their disappointment at the modest budget allocated to music-related initiatives in the Culture 2000 plan, adopted by the European Commission Feb. 2.

Culture 2000 is the first framework program in support of culture set up by the European Union (EU). It "entails rationalizing and strengthening the effectiveness of cultural cooperation actions within a single financial and programming instrument for the period 2000-2004," according to the European Commission, the EU's governing body.

According to former European Commissioner for Culture Marcelino Oreja, who spearheaded the development of Culture 2000, the program aims "to strengthen cooperation between Europeans on a cultural level" while respecting and promoting cultural diversity.

About \$167 million has been allocated under Culture 2000 to 55 different projects, ranging from theater to exhibitions and heritage sites. However, only a small proportion of that will fund musical activities, mostly in the classical sector.

Jean-François Michel, secretary general of music industry-funded, Brussels-based lobbying organization European Music Office (EMO), says the financial allocation is "ridiculously low." He adds that "contemporary music is absolutely not taken into consideration."

The EMO board members were reportedly particularly taken

aback when Viviane Reding, the European commissioner in charge of education, audiovisual, and culture, under whose aegis Culture 2000 now falls, failed to attend an EMO board meeting to which she had been invited during the MIDEM trade show in last month in

Cannes.

The EMO board subsequently expressed its concerns about the way the commission treats music in general and especially "musical genres that appeal to youth" in a letter sent to Reding at the end of

(Continued on page 84)



Fond Memories. BMI writer Seamus Egan, signed to Shanachie Records as a solo artist and as a member of Irish/American roots act Solas, collects a special award marking global sales in excess of 2 million for his composition "I Will Remember You." The song, with lyrics by Sarah McLachlan, has twice been a Billboard Hot 100 hit for McLachlan, in 1995 and 1999. The presentation took place at London's Theatre Royal, Drury Lane, where Egan is musical director of the show "Dancing On Dangerous Ground." The production transfers March 5 to New York's Radio City Music Hall. Shown, from left, are Alison Smith, VP of performing rights, BMI; Mary Jo Mennella, senior VP/GM, music publishing, at Fox Music Inc.; Egan; and Phil Graham, VP of European writer/publisher relations at BMI.

CANADA'S TIDEMARK PLANS EXPANSION

(Continued from preceding page)

with all the consolidations of the major labels happening, I believe that such a [regional-minded] distributor is needed now more than ever."

Jones is moving national distribution of her turtlemusik label—a division of Jones & Co.—to Tidemark from Universal. Turtlemusik's roster consists of Lamond and noted producer/artist Gordie Sampson.

While Tidemark, with a full-time staff of nine, has sold to retailers nationally since its inception, its sales thrust has primarily been Atlantic Canada and will remain so. Sutherland says Tidemark is set to add two full-time staffers in Halifax and will embark on a "two- or three-person" office in Toronto by fall.

Tidemark's expansion, says Sutherland, is intended to both build on the company's local successes and retain those key acts while they seek national audiences. "Of the 100 local bands we have, maybe only 15 need a real national push," he says. "Even then, 80% of their sales are still going to be regional. We're just a boutique [distributor], and we're going to stay that way."

While multinationals and a newly established national distributor, Oasis Entertainment Inc., are not enthused about the bulk of traditional and folk-styled music that Tidemark handles, Sutherland says they have shown

interest in acquiring such Tidemark-distributed successes as the Ennis Sisters, the Fables, Kilt, and Celtic Connection. Each has sold about 25,000 to 30,000 units of individual albums, primarily in Atlantic Canada.

"These acts make \$9 [Canadian dollars, \$6.18 U.S.] a record, sell 30,000 records regionally, and they now want to go a step further," says Tidemark VP of sales Shelley Nordstrom.

"I don't want acts like the Ennis Sisters and the Fables going to another distributor," says Sutherland. "These acts now want to try playing in Toronto and in Calgary [Alberta] and don't want to get another distributor to support them. They want us to do a better job distributing their records nationally. We are strong enough now that we can take this step forward."

"We're going to have a sales force which will be more of a grunt force, and Shelley is going to work nationally on priority titles," he says.

While neither party will confirm details, an agreement is now being brokered between Sutherland and Randy Lennox, president of Universal Music Canada, by which Tidemark-distributed acts exceeding sales of 20,000-25,000 will be nationally distributed by Universal.

Spain's SGAE Wants CD-R Tax To Counter Web Piracy

BY HOWELL LLEWELLYN

MADRID—Spain's authors and publishers society, SGAE, has called for the introduction of an "authors' rights compensation tax" to be levied on blank CDs to counter growing Internet piracy.

SGAE's anti-piracy department calculates that last year 4.2 million euros (\$4.1 million) worth of illegal records were sold in the country, or nearly 1% of the 450.7 million euros (\$443.8 million) generated by all sound carrier sales.

Juan Palomino, SGAE director of mechanical reproduction, said that in 1999 CD-R sales in Spain reached the record figure of 40 million discs. A report commissioned by SGAE from Alef-Millward Brown, the Anglo-Spanish company that publishes Spain's official sales charts, says between 75%-85% of these were used to record downloaded music.

Palomino revealed the figures at a one-day Madrid round-table Feb. 9 organized with the Civil Guard—Spain's police force—titled "The Civil Guard And The Protection Of Intellectual Property." He said SGAE wanted CD-Rs to have a similar tax to that currently imposed on blank audio- and videotapes—30 pesetas (17 cents) and 50 pesetas (29 cents) per recordable hour.

"On that basis," said Palomino, "we demand that a tax of 37 pesetas

[21 cents] per recordable hour be charged on a typical 650 megabyte/74-minute blank CD. The nonexistence of this authors' rights compensation tax for CD-Rs amounts to a legal loophole benefiting the often highly organized criminal gangs that are behind the sale of illegal CDs."

Palomino added that "[CD] manufacturers refuse to budge on this matter; arguing that these discs are not necessarily used to record music. But the reality is that a great deal of music is already being downloaded onto these discs." He pointed out that if a CD-R owner uses the MP3 format to download, the recordable capacity increases to 800 minutes.

Palomino had earlier claimed that music piracy in Spain in 1999 had meant "a loss of 60 million pesetas [\$355,000] by way of authors' rights, in spite of the enormous control that we at SGAE exercise against piracy, and the great cooperation of the Civil Guard."

He said that thanks to this armed corps, dozens of anti-piracy raids had been carried out during 1999.

Palomino said SGAE's efforts would now center on new stores specializing in copying and selling CD-Rs. "These establishments are completely illegal, and they offer the product you ask for for little more than 500 pesetas [\$2.95]."



Carlos Goes Greek. In London during his current global promotional tour supporting his multi-Grammy-nominated album "Supernatural," Arista artist Carlos Santana picked up a gold album recognizing sales of 15,000 units in Greece for the set. Shown, from left, are Richard Griffiths, chairman of BMG U.K. and Ireland and executive VP of central Europe; Santana; and Panos Theofanellis, managing director of BMG Greece.



Martell Foundation's Family Day. The T.J. Martell Foundation recently held its first Family Day at New York's Chelsea Piers. The foundation honored Gary Casson, executive VP of Elektra Entertainment, and his family at the event. Participants enjoyed a day of games, food, and prizes. The event raised more than \$130,000 for cancer, leukemia, and AIDS research. Shown, from left, are Casson's wife, Rhonda Casson; Lou Vaccarelli, VP of production and manufacturing and chief procurement officer for BMG Entertainment; Gary and Casson children; Tony Martell, senior VP/GM of Epic Associated Labels and foundation chairman; and Michael Reinert, senior VP of business affairs for Universal Records.

GOOD WORKS

SAFE SEX: drDrew.com is giving away three free condoms to anyone 16 years or older who registers at the Web site. Users who pass the offer on to a friend will receive one additional condom. Also, representatives from drDrew.com will hand out condoms on

college campuses, bars, and clubs across the country during the upcoming spring-break season. Co-founded by **Dr. Drew Pinsky**, co-host and creator of the "Loveline" radio and MTV show, and **Curtis Giesen**, founder of happypuppy.com, the site is aimed toward 14- to 24-year-olds interested in relationships, sex, entertainment, and health. Contact: **Valerie Gordon** at 310-201-8853.

CHARITY SITE: This spring, Sony Music Entertainment will launch all-

starcharity.com, a Web site that will promote awareness for a wide range of charities and will offer ways to donate to them. One hundred percent of the money raised through the site will be given directly to the participating organizations. Charities featured on allstarcharity.com will be determined by celebrity participants. Specific information about the features of the site, and the charities and celebrities involved with the project, have yet to be released. Contact: **Liana Miller** at 949-595-4320.

LIFELINES

BIRTHS

Boy, **Julian Gabriel**, to **Antone and Holly DeSantis**, Jan. 21 in New York. Father is the national sales director for Rhino Records.

Girl, **Cameron Kaiulani**, to **Lisa Liese and Scott Robson**, Oct. 19 in Santa Monica, Calif. Mother is director of international at Virgin Records. Father is the executive editor of E! Online.

FOR THE RECORD

A story in last issue's Songwriters & Publishers section switched the number of copyrights in the Famous Music and BMG Music catalogs. Famous Music has about 100,000 copyrights, while BMG Music has about 700,000.

A page 1 article in Billboard's Feb. 19 issue incorrectly spelled the name of the recently appointed president of columbiahouse.com. He is **Bill Ostroff**.

An article on Jimmy and Doug's Farmclub.com (Billboard, Feb. 5) incorrectly stated the title of the company's chairman, **Jimmy Iovine**. He is also co-chairman of Interscope Geffen A&M. **Doug Morris** is chairman/CEO of the Universal Music Group.

TOP LOVE SONGS, DECADE BY DECADE

(Continued from page 43)

Be) Close To You," No. 5. In the '80s, **Lionel Richie** has two songs: "Lady" (No. 2) and "Endless Love" (No. 3).

And leading those with more than one song in a decade is **Diane Warren**. She represents the '80s with three songs, the most of any writer on the list: "How Do I Live" (No. 2), "Because You Loved Me" (No. 3), and "Un-Break My Heart" (No. 5).

As for **Richard Rodgers'** career with **Oscar Hammerstein**, who also wrote many works with **Jerome Kern**, including "Show Boat," a new folio, also timed for Valentine's Day, has been issued by music print

giant **Hal Leonard Publishing**. The folio, "Rodgers And Romance: Love Songs By Richard Rodgers," contains 43 songs, 18 of which are collaborations with **Hammerstein**.

Because most popular songs, to say the least, are about love, and because of the abundance of outstanding writers from America alone, picking a major ballad that didn't make the list is as easy as, well, whistling the tune.

And, as **Lorenz Hart** states in a Rodgers and Hart non-listed beauty from the '30s ("My Funny Valentine"), for true lovers "each day is Valentine's Day."

ASCAP'S NO. 1 LOVE SONGS

The following are the No. 1 ASCAP love songs of the last nine decades of the 20th century as determined by performances calculated by the performance right society.

- 1910s: "You Made Me Love You" (**James Monaco, Joseph McCarthy**)
- 1920s: "Tea For Two" (**Vincent Youmans, Irving Caesar**)
- 1930s: "As Time Goes By" (**Herman Hupfeld**)
- 1940s: "That Old Black Magic" (**Harold Arlen, Johnny Mercer**)
- 1950s: "Unchained Melody" (**Alex North, Hy Zaret**)
- 1960s: "The Look Of Love" (**Burt Bacharach, Hal David**)
- 1970s: "The Way We Were" (**Marvin Hamlisch, Alan and Marilyn Bergman**)
- 1980s: "Up Where We Belong" (**Jack Nitzsche, Buffy Sainte-Marie, Will Jennings**)
- 1990s: "I Swear" (**Gary Baker, Frank Myers**)

CALENDAR

FEBRUARY

Feb. 25-27, **Building A Songwriting Career—Memphis Style**, presented by the Songwriters Guild Foundation in association with the Songwriters Guild of America, Heartbreak Hotel, Memphis. 615-329-1782.

Feb. 27, **History Of Jazz Informance**, presented by **Thelonious Monk Institute of Jazz**. **Dorothy Chandler Pavilion**, Los Angeles. 213-821-1500.

Feb. 27, **Music Career Expo And Job Fair 2000**, sponsored by **Berklee College of Music**, **Boston Conservatory**, and **New England Conservatory of Music**, **Hynes Convention Center**, Boston. 617-747-8970.

Feb. 27-March 2, **NARM Convention And Trade Show**, presented by the **National Assn. of Recording Merchandisers**, **Marriott Rivercenter** and **Marriott Riverwalk**, San Antonio. 856-596-2221.

Feb. 28, **Third Annual Cocktail Reception of the Music Group of UJA-Federation of New York Entertainment Media & Communications Division**, the **Sony Club**, New York. 212-836-1508.

MARCH

March 1, **Marketing An Artist**, **ASCAP**, New York. 212-512-1427.

March 3-5, **New York Music & Internet Expo**, presented by **NewMediaMusic.com**. **New Yorker Hotel**, New York. 212-965-1222.

March 6-8, **DJ Expo West**, presented by **DJ Times**, **Cathedral Hill Hotel**, San Francisco. 516-757-2500.

APRIL

April 7, **Ninth Annual Music Video Production Assn. Awards**, **Directors Guild of America**, Los Angeles. 323-469-9445.

April 8, **California Music Awards**, **Bill Graham Civic Auditorium**, San Francisco. 415-864-2333.

April 8, **Digital Broadcasting: What Are We Doing? Where Are We Going?**, presented by **SMPTE**, **Las Vegas Hilton**, Las Vegas. 914-761-1100, ext. 110.

April 10, **Celebrity Golf Classic**, presented by **Project A.L.S.**, **Riviera Country Club**, New York. 800-603-0270.

April 13, **13th Annual Kahlua Boston Music Awards**, **Orpheum Theater**, Boston. 617-357-6997.

April 13-15, **NEMO Music Showcase And Conference**, **Swissôtel**, Boston. 617-357-6997.

April 25-27, **Billboard Latin Music Conference And Awards**, **Sheraton Biscayne Bay**, Miami.

212-536-5002.

April 27, **Esther Van Wagoner Turty Award, Board Of Directors Award, And Leadership Awards**, presented by the **Washington, D.C., Chapter of American Women in Radio and Television**, **National Press Club Ballroom**, Washington, D.C. 301-718-6555.

April 27-28, **Marketing Conference**, presented by **The Source**, **Loews Santa Monica Beach Resort**, Santa Monica. 212-253-3714.

MAY

May 11-13, **Electronic Entertainment Expo**, **Los Angeles Convention Center**, Los Angeles. 800-315-1133, e3expo.com.

May 12-13, **WFMU Record Fair**, **Metropolitan Pavilion**, New York. 201-541-1416, ext. 230.

May 17-18, **Consumer Electronics Assn. Business Solutions Series 2000**, **Hyatt Regency Hotel**, Los Angeles. 703-907-7600.

JUNE

June 7-9, **Billboard/BET On Jazz Conference And Awards**, **JW Marriott**, Washington, D.C. 212-536-5002.

JULY

July 12-14, **Billboard Dance Music Summit**, **Waldorf-Astoria**, New York. 212-536-5002.

OCTOBER

Oct. 5-7 **Billboard/Airplay Monitor Radio Seminar And Awards**, **New York Hilton**, New York. 212-536-5002.

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20th Anniversary

A D V E R T I S I N G S U P P L E M E N T



CONCEPT TO CONGLOMERATE IN TWO DECADES

Madacy has found success by bringing retailers meat-and-potatoes, must-have classics.

BY RICHARD HENDERSON

As Madacy Entertainment enters its 20th year, company founder Amos Alter, president and CEO of Madacy Entertainment Group, spoke with Billboard recently to shed light on the origins of his wily and very independent label.

"We started as a concept back in 1981," Alter begins, "with the express desire to go into business for ourselves, using various contacts and experiences. At that time, I had been working for Almada, an importer and distributor of various labels in Canada. There were over 100 labels that we distributed [at Almada], and that's basically where I got my product-knowledge base, in terms of artists and repertoire. Once that company was sold, I stayed with the new company for a couple of years, and, quickly becoming disillusioned, I started thinking about going into business for myself. So I left my position as a fairly prominent, highly paid employee in that company and gambled on starting up Madacy. Basically, the initial brace of our releases constituted 40 classical titles that we had licensed from a label that was run by a longtime friend; that was the launch of Madacy as an independent entity."

Madacy's unique A&R focus—marketing budget-priced classical albums that became wildly popular retail items—quickly became its calling card. Alter reflects on the genesis of his initial bunch of releases, saying, "The records [that we would release] basically jumped out at us; we didn't have to spend a lot of time conceptualizing for the first releases. You saw the sales and the kind of repertoire moving through the cash registers for the customers that I used to sell to [at Almada]. We decided that we could create a very commercial classical series, and, at that time, there weren't many people doing that. Of the few budget labels that you might find [in Canadian retailers] were such imprints as Seraphim Classics, which was distributed by EMI, or Resonance, which was handled then by PolyGram. There weren't many more companies retailing classical titles at budget prices, certainly not as a full product line; such companies that might market a classical title that way were handling them on a per-title basis, rather than on a fully conceptualized basis.

LOW-COST, HIGH-CALIBER ORCHESTRAS

"We had seen some interesting packaging in Europe and formulated our concept: Come out with 40 very strong titles that were the no-holds-barred, meat-and-potatoes, must-have best of either Beethoven or Mozart or piano classics or classical guitar." Alter recalls that the company's business model became glaringly obvious, saying, "We would provide music that would appeal to the masses at a price that was affordable to the masses, with packaging that was explosive in its impact [by being] immediately attractive. We put these out in display units, which certainly weren't being utilized for this repertoire at that point in any sort of aggressive fashion. We created samplers for the series that contained bounce-back cards, which, again, hadn't been pursued aggressively by other classical labels then. The series took off; as we had intended, it exploded at retail.

"The irony of it is that," he continues, "if you were to look at those titles in the light of the present day, with our formats back then going from LPs and 8-tracks to cassettes and



Licensed Listening: Madacy's product appeals to customers' tastes, as well as their wallets

then to CDs, with all of the other titles that we have done in the intervening 19 years, a lot of the repertoire is still the same; it's still the [classical] war-horses, albeit our new recordings of time-honored material. That's where we've been the most successful, in marketing the war-horses. It's what sells, day in and day out."

"Madacy is an innovator and leader in the budget field. Its packaging and creativity sets the standard for the budget arena. Madacy offers quality and value in all its products. This, coupled with an excellent replenishment system, is a tough combination to beat. It has been a pleasure working with the Madacy team over the many years."

—Dieter Wilkinson, National Buyer, Musicland Group

"Madacy Entertainment is a new partner for SFX Alphabet City, but Amos and David make you feel like you've been in the family for years. During our first trip to Montreal, we were taken to the Madacy offices—it reminded me of the Willy Wonka chocolate factory, where ideas seemed to magically become retail products overnight. If record merchandising were an Olympic sport, Amos Alter would take the gold in multiple events. SFX Alphabet City wishes him and the Madacy family continued success."

—Kenny Dichter, Co-CEO, SFX Alphabet City

Expanding on some of his cost-cutting strategies in the early days, Alter reveals that Madacy was considerably ahead of the record-production curve in some regions. "We recorded new masters in Russia, in Latvia and Riga, in Lithuania and other Eastern Bloc countries before the Iron Curtain fell. We were using those orchestras at a much cheaper price, obviously because of the non-union scenario and the resultant lower labor cost for the tremendous musicians who were over there. Employing this tactic, we could record new masters, keep the caliber of the performances high and still release the results at budget-and mid-prices."

CONFERENCE CALLS

For the first four years of the company's operation, Madacy concentrated all of its marketing efforts in Canada. Alter recalls, "It was obviously a survival-at-all-costs situation. We worked every day in what I would call a desperation mode. So we built our customer base here. I had obviously gleaned some contacts from my previous 10 years of work with the importing firm, in terms of knowing who the customers were and what they were selling, then developing the market that was available to us [in Canada]. This allowed us to accrue a profit base that would allow us to expand into other markets.

"The first time that we elicited interest from the American marketplace was when we were attending NARM [the National Assn. of Recording Merchandisers convention] in Florida." The surprise still registers in Alter's voice as he remembers "We were just showing our catalogs to potential licensors, giving them an idea of what we were doing. Some of our NARM contacts kept the catalogs and started a wave of interest in what we were producing. The first call I got was from Trans World Music and, shortly thereafter, another one from Camelot, both saying that they had been looking for our kind of titles in the U.S. and asking if we were thinking of distributing in the States."

During the past 15 years, Madacy has opened a series of offices in the U.S., with its facility in Minneapolis principal among these. The company's international agenda has spread into full offices and warehousing in Stuttgart, Germany (established six years ago), a marketing office in London and a Latin marketing office, currently in the process of being relocated from Mexico to the company's recently opened Miami office. Alter is justly proud of the genuinely international complexion of Madacy, adding, "We're very active at MIDEM and NARM, where we're debuting our new front-line label, M2." ■

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1996 1997 1998 1999

* *SoundScan*, an EMIS company



Amos Alter

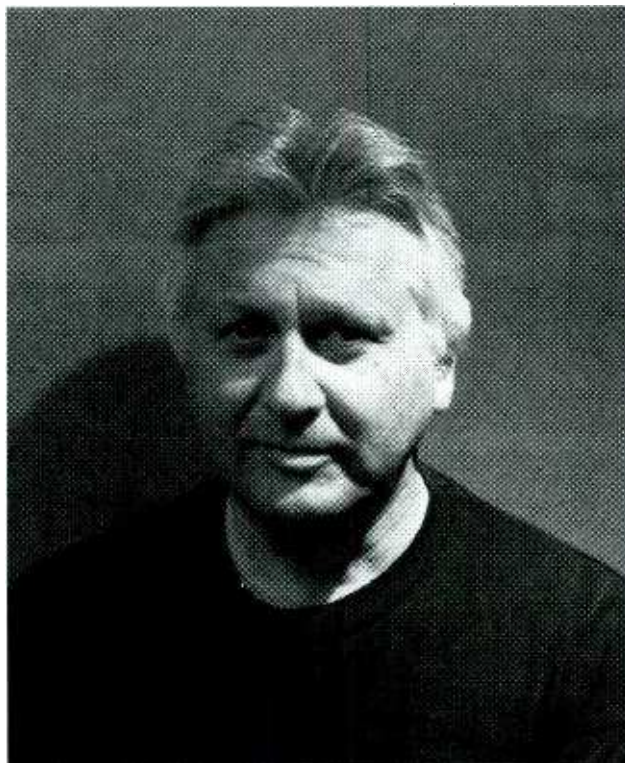
The Billboard Interview

BY JEFF SILBERMAN

It's amazing what \$5,000 and a perceptive enthusiasm can accomplish. For 48-year-old Amos Alter, it means he's the founder and president/CEO of Madacy Entertainment, one of the top independent record companies in North America for the past three years.

Born in Israel and raised in Brazil before moving to Canada 30 years ago, Alter dabbled in journalism before setting up his first business, a construction company that remodeled record stores to accommodate the cassette-tape format. Building record stores infected him with the music bug, so he sold his business and worked as a sales rep for a record importer before opening two franchise music stores. All that helped him develop the smarts to discover an unmet niche for a specialized record company.

In 1981, with a \$5,000 investment, Alter debuted Madacy to provide affordable budget-line music for the mass market. Using music acquired under license from American and European companies, he released a 40-title line called "Classical Masterpieces," retailing each title for just \$3.99. After breaking even the first year, Madacy has been in the black, boasting 20%-to-30% growth every year since. In this exclusive interview, Amos Alter describes how he took a budget line to the big time.



How were you able to turn \$5,000 in cash into a budget-line record company that, almost 20 years later, is poised to become a multi-label conglomerate?

At the time, in 1981, I had already been in the music business for 10 years. I worked as a sales rep for a company that imported a lot of different labels, so I had product knowledge. Being on the road helped me develop contacts and a customer base. A lot of the buyers I dealt with gave me the incentive and encouragement to go out and do this on my own.

At that time, were you thinking of Madacy only as a Canadian label, or did you also have visions of breaking into America?

We started as a Canadian business, but I always thought we would expand into the American marketplace. It took about four years to set up in Canada and develop enough of a business base as a profitable company before we attempted to tackle America's enormous

marketplace, which, today, comprises about 90% of our total business.

Back then, did you see a gaping hole for budget-line music?

It wasn't so much of a gaping hole as there just weren't that many people doing it at retail. There was the Time Life series, but they took that to TV and direct-response. Whatever overstock they had was sold at retail, but nobody was aggressively marketing budget lines to retail.

Our first series, which had 40 titles, was called "Classical Masterpieces" and featured high-quality artwork at a low price point, with a low-priced sampler to promote the series. The packaging had a very European look, with a beautiful painting on each album.

When did you realize that your concept was going to be a success?

Before the launch, we were really nervous. We got a shipment of sample LPs and we weren't exactly thrilled with the audio quality. So, we went back to the manufacturer, and we had them remaster it to improve the quality. After we launched, we knew we had something within 30 to 45 days. It hit the stores in early September, and by mid-October, we knew we were starting to sell through.

So, we worked very quickly on a second line, an instrumental line with titles such as "Golden Piano," "Golden Sax" and "Golden Guitar." Basically, they were generic orchestrations with the respective instruments out front. Again, our packaging was superb, with gold-embossed album covers, and it absolutely blew out in the marketplace. In the long term, the classical series sold better, but the Golden series was more successful initially, because we could do tremendous artwork with album covers.

Did the CD revolution cut into your success in terms of impulse or point-of-purchase sales?

Not necessarily, because we still did very well with the longbox [configuration]. It allowed us to do a tremendous amount of things. Even now, some of our most successful packages are still done in longbox form. We custom-make them for various retailers, such as Trans World Music and Sam's Club. To be sure, the numbers absolutely multiply, in terms of salability, compared to the short box.

Although Madacy was successful from the start, you still had problems getting funding from banks to help you expand faster. What did you do to overcome that?

There was nothing to do, other than mortgage everything we had. Beyond that, we were able to develop a continuous working relationship with customers in order to get paid as quickly as possible. We also had, and still have, great relationships with manufacturers, who were supportive enough to give us favorable terms. Even so, it cost us a premium for those terms. We weren't the most profitable company back then, but it was more important to establish ourselves as a viable company.

Was there a point in time when the banks finally gave you the green light on refinancing?

No, that was a situation to be dealt with on a continuous basis for 15 years. The more we grew, and the larger the line of credit we needed, the more security and control the banks wanted. At the end, it worked out well. When we sold part of our company, those controls became an asset.

How did you continue the momentum of the first two lines?

Our third line featured big-band music, and it did incredibly well. From there, we went into a children's line. One series, in particular, with 20 different titles, did more than a million units. We quickly accelerated from one line to another, finding more niche markets and categories of music. We kept adding series after series, taking on every different category possible.

In the last four or five years, we've started to form different compartments within the company, creating specialty groups. Now, although we have teams looking after the different categories of music, we still commit ourselves to doing the things that have worked so well for the last 19 years. Certainly, the marketplace has changed; no question about that. Today, not only do we have to do what we've done well in the past, but we have to evolve and concentrate on releasing a smaller number of titles and getting more volume out of each one. We're becoming more selective in how and what we put out. We're not

Continued on page 62

20 YEARS

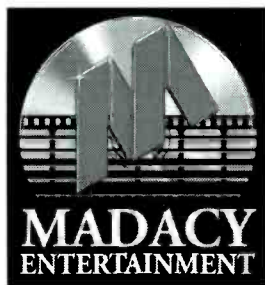
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THE BILLBOARD INTERVIEW

Continued from page 60

releasing records just to fill a pipeline. We have to put full marketing plans behind every release. Pricing is not enough. Today, we look at it as though the consumers ask themselves, "Why should I buy this package?" We put those kind of thoughts into it.

You've been known for turning a concept into a recording within days. For instance, you were able to capitalize on the swing boom within five days of hearing "Jump Jive And Wail" in a Gap TV ad campaign. How do you pull that off?

Obviously, speed is of the essence. We've been able to do them quickly by noticing when a song becomes a hit in other territories. We have offices in Mexico and Europe; the people there act as our eyes and ears. Once we discovered [the international success] of "Mambo No. 5," we took our musicians into the studio within hours. We recorded our version of it and other Latin hits by such artists as Ricky Martin and Marc Anthony. It was relatively easy to get it played in Canada, and we sold something like 250,000 units. Before the holidays, it was doing something like 45,000 in a week. The key is the ability to quickly respond to different opportunities in the marketplace.

How did M2 come about?

A little over two years ago, we started talking about M2. Some of the reasons [to create it] are pretty obvious.

"I have been working with Amos and Madacy for over 15 years, and I have watched them grow into a first-class creative and distribution company. They have always been driven by a tremendous work ethic and a desire to be the very best at what they do. They have flourished because of their high standards, tremendous personal relationships and their personal and business integrity. I am sure that the future will only get brighter for them, and I look forward to maintaining great business and personal relationships with everyone involved."

—Len Friedman, president, Friedman Entertainment Marketing

"Trans World Entertainment has found Madacy to be incredibly cooperative and aggressive in working to develop and grow a business, year after year. Their attention to detail and their ability to put together packages to satisfy consumers are simply amazing."

—Jim Litwak, executive VP of merchandising & marketing, Trans World Entertainment

"Madacy is the king of multi-packs, both in Musicland's and our customers' eyes. No one does it better."

—Scott Anderson, national video & DVD buyer, Musicland Group

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Label consolidations in the marketplace created a vacuum that allows us opportunities in securing artists and/or labels that have basically been forgotten.

The second reason is having our head office in Montreal and using the strength of the Canadian music business to develop a base for these acts. Look at how Celine Dion, Shania Twain and Bryan Adams first achieved success here. We can break acts in Canada, a much smaller market, at a fraction of the cost to break them in America. Once we establish them here, we can bring them south in a very effective and price-conscious way.

A third reason is the Internet. Our product line can now penetrate a much broader market in a more cost-effective way—not so much as a vehicle for sales, but from a marketing standpoint, to get the message out to the consumers.

M2 is a totally separate entity. President John Coffino opened an office in Los Angeles. He's hiring publicists, promotion people, sales managers and a marketing team that's separate from Madacy's staff.

Are you worried that you're creating an overhead that could cut into the profitability of your budget lines?

That's always a concern. Madacy, as a company, has been very profitable. We've gotten to that position not by how well we sell, but how well we buy right. The chances of being successful increase dramatically from buying right. We use that same kind of expertise and hard-earned knowledge as a base to develop M2, even though we're in the process of hiring an entirely new group of people. M2 will still use Madacy's art department and distribution and accounting systems as support mechanisms, which cuts expenses dramatically.

What direction do you see Madacy going with its kids line and M2?

We're not looking to become another Koch or Red Ant with low margins—distributing a lot of titles, many of which sell just a few hundred pieces. That's not in our best interest, nor is it good for our success. Our take on independent distribution is to be more specialized or targeted. We're into projects like our recent partnership with SFX. We worked the Alphabet City products under the NBA and NFL banners. One that featured music played at Bulls games did about 400,000 pieces. M2 just launched an NHL all-star-game CD in the third week of January. We just finished doing something for the New York Yankees, too. The projects have substantial profit margins.

Continued on page 64



MADACY
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"The people at Madacy are wonderful to deal with. I've known them a long time—at least 10 years—and they are an exceptional company. They're so easy to get along with, and that's the way it is with Madacy. I recently went to Montreal to visit them, and they couldn't do enough for me—Amos himself insisted on picking me up from the airport. They took us out to dinner and showed us around; it was an amazing experience. This is not just work, this is family.

"The relationship between our company and Madacy couldn't be better. They're well-organized and well-managed, and that's why they're successful. Their future looks really bright, and I look forward to a continued relationship."

—Eli Okun, president, EMI/Capitol Music Special Markets

THE BILLBOARD INTERVIEW

Continued from page 62

Even so, doesn't growing the size of the company, and competing more often with the majors, necessitate some changes in the way you do business?

In the short term, we won't stray too far from our original principles. But, as we evolve, and as the major labels get into developing their own midprice and budget catalogs, we'll have to do what we have to do in terms of all the bells and whistles [that it takes] to become a label with artist development. Even so, we'll be taking a safer approach to get there, but the end result is definitely moving into a position where we are a full-service label.

At that time, would you consider making a deal for branch distribution?

No. Actually, we currently do independent-distribution partnerships with the major labels. We've done exclusive packages with Sony, Warner Bros. and Universal, among others, and we're expanding in that area. They want to use our independent-distribution expertise. They have to be profitable, and we have to be very efficient with what we do, as well.

Also on a partnering basis, we have gone to them and thrown out the idea of them distributing our front-line product. A couple of companies have shown strong interest in that area, if we are successful in developing their artists in certain markets. We're both very excited.

Finally, how high is up for Madacy? How big do you see yourself getting?

We don't actually sit here and think in those terms. Madacy has been able to grow at a rate of approximately 20% to 30% a year. We'd like that to continue, but we realize that it becomes more difficult to do when your numbers get significantly higher every year. We'd very much like to get M2 off the ground and have it profitable within a two-year period.

Beyond that, it's not really realistic in this industry, where things change so quickly with all the new technology going around, to predict with any certainty where we can take this thing in five years. Suffice it to say, we look at our competitors out there—the major labels—and what drives them. No matter what the technology becomes, it's the content that drives them. We, too, are committed to developing and securing quality content and moving ourselves into a strong position, no matter which way the technology goes. ■

Quotes compiled by Katy Kroll

SFX Alphabet City Records Salutes Our Family At Madacy Entertainment On 20 Years Of Success!



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Of The Future!**





MADACY'S Next Generation

With the addition of M2 and Madacy Kids, the company shows strength through diversification.

BY JEFF SILBERMAN

Befitting his ascension to the top echelon of North American independent record companies, Madacy Entertainment is branching out in several directions to take advantage of market conditions and his label's burgeoning strengths. Chief among them is M2 Entertainment, a corporate umbrella for four new record labels: Relentless Records, which will feature pop, urban and rock acts; Relentless Nashville, which will offer country and folk talent; Bongo Boy Records, which will showcase world music, and Suite 102 Music, which will delve into new age and jazz. M2 will complement Madacy Kids, a division dedicated to children's music.



Sandy Gardner

80% doesn't mean as much to them in terms of [sales] volume, so they don't give [those acts] the time and attention that we can give them."

Although the idea for M2 came to Alter in 1998, the company didn't actually come off the drawing board until a little more than four months ago. To oversee its development, Alter recruited music-industry veteran Jonathan Collino, a senior-management consultant whose most recent label experience was as senior VP of sales and field marketing at MCA. "Madacy is positioned really well in the marketplace to

take advantage of quite a few things that are going on," Collino says. "They have great relationships at retail and are ready to exploit the changing ways of delivery. Plus, there's [now] the availability of quality artists looking for a home."

M2's labels will be looking for fresh new talent, as well as acts that were casualties of the recent major-label consolidations. "What we're looking for are opportunities to devel-

op artists," Collino says. "We're interested in both [kinds of talent]. Since our distribution system allows us to ship tens of millions of units a year, we're well-positioned on a global basis to work with established artists who may no longer have a home on a major label. We're also bringing more people on board who have experience in marketing, sales and artist development, so we will offer tremendous opportunities for new artists, as well."

Currently doing the A&R work is Madacy VP of product development David Roy, who has already signed four acts in various stages of development. "I expect our first release to be out in April," says Roy of Relentless' inaugural release, Annie McCue's "Amazing Ordinary Things." "We also have two country acts in the studio, and our fourth act is an AC/Sarah Brightman-type artist whose record might come out on Suite 102."

"Certainly, we'll concentrate heavily on getting these four acts off the ground, but we are talking to some veteran acts that are casualties of the label consolidation," he continues. "To be sure, if we do sign those [veteran] acts, none of their projects will see the light of day before 2001."

Marketing and promoting original talent means that M2 will be going up against the majors in the quest for radio airplay, video exposure, retail POP displays and everything else. Collino is confident that M2 can do a successful job without blowing the budget. "There are a number of things you can do," he says. "You obviously watch your expenditures, and you also create strategic alliances where you find alternate revenue streams to bring in money for the artists. Most importantly, you have the bands develop a career fan base through live performances, so they're not dependent simply on videos and radio airplay."

Realizing the challenges that lay ahead, Collino notes, "M2 is in no hurry to become a major player in the industry. We have no goals, in terms of sales figures. We want to grow M2 organically and ensure that we're profitable within a certain framework. I don't think anyone here is looking at signing and breaking a certain number of artists by a certain time. The brilliant aspect behind M2 is what Amos has already created at Madacy: tremendous relationships with our retail customers, as well as strategic alliances with various companies that sell our records in different marketplaces. So getting our records into the right markets isn't

Continued on page 70

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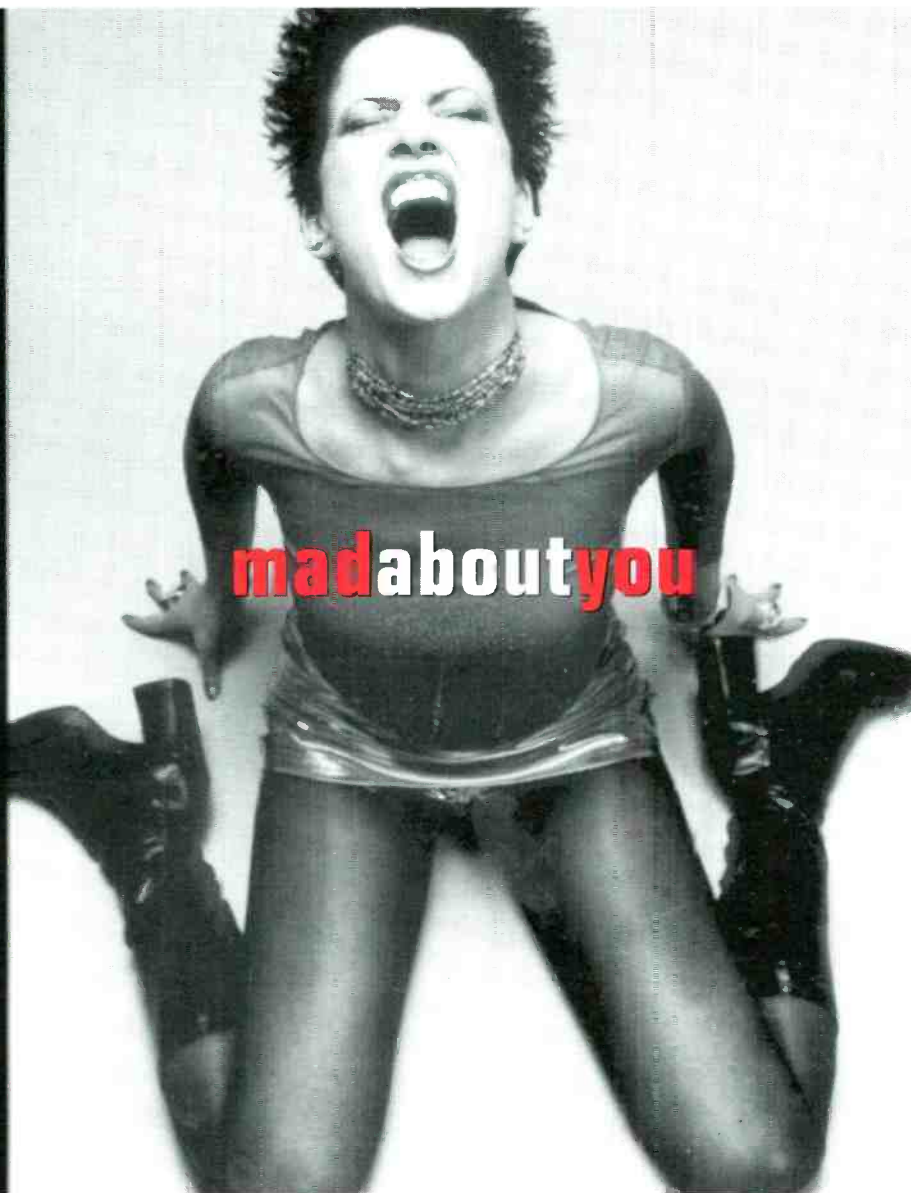
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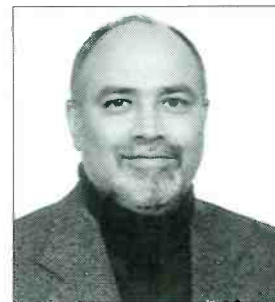
FAR FROM THE MADDENING CROWD

Toronto offers Madacy a base that's low in record-industry politics and high in creative freedom.

BY RICHARD HENDERSON

Madacy Entertainment has built its fortunes well away from the designated power bases of the music industry. Rather than situating itself for maximum exposure in London, New York, L.A. or Nashville, the company has always maintained its central presence adjacent to the St. Lawrence River, in the city of Montreal. Moreover, a chat with the label's principals reveals that they wouldn't have had it any other way, at least not up to the present. With the perspective of four years' tenure within Madacy Entertainment, Robin Ram, the company's senior VP, has a sanguine outlook on the company's ability to function as a stand-alone entity in Montreal.

"Right now," Ram remarks, "We have third-party distribution, but not only is our A&R in-house, but we have a full graphics department in Montreal, as well. We do all our own creative and graphic design, all of our own sell-sheets, all of our market plans, our own displays and POP materials; everything is done internally. It's been that way since the company's inception. We're very much self-contained and don't require the support services that have grown up around music companies in other cities."



Robin Ram

CONNECTED IN CANADA

When asked if those conveniences and contacts, as might be afforded in Manhattan or another music-biz stronghold, haven't beckoned appealingly in the past, Ram demurs, "No, far from it. Being in Montreal, our customers are thrilled to visit us on a fairly frequent basis, so we bring them up and give them a chance to get out of their environment and come into a strictly creative environment. We look at what programs are going on and plan out the future. In today's electronic age, with e-mail, faxes and all the other digital amenities, [being in Montreal] is no different from being anywhere else."

Owing to its hereditary ties to France, and its position as the metropolis of francophone Canada, Montreal has always been a city whose cosmopolitan nature no doubt adds zest to conducting business. Ram is quick to concur: "Absolutely! There's always a lot of things going on, what with the jazz festivals, the comedy festivals, the Grand Prix. There's a lot of exciting things to do. It's a great place to be during the summer. It's a great place to entertain at any time, with a lot of fantastic restaurants."

Ram notes that Montreal does not possess a community of major-label offices, as does its anglophone counterpart, Toronto. "Though," he adds, "going back many years, PolyGram used to be in Montreal. The independent-label community, however, seems to have used Montreal as its hub."

As for where Madacy Entertainment's home office is sited, Ram explains that a choice of city was never considered. "Amos' [Alter, company founder and president/CEO] fam-

Continued on page 70

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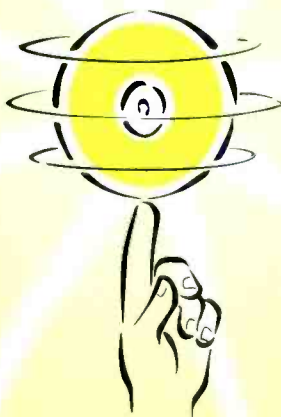
Congratulations!

to Amos and
the Madacy Team



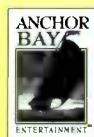
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Wishing you many more years of success.

Lou Kircos,
Kircos Ventures LLC



NEXT GENERATION

Continued from page 66

an issue. All we have to do at M2 is find great talent and then grow it. Our goal is to be artist friendly, career oriented and profit driven."

THE KIDS ARE ALRIGHT

Madacy's interest in the children's market came 18 months ago, when it released four titles under the "Mommy & Me" series. That proved to be so successful that the label released a second series, "Wonder Kids," in the fall of 1998. When that did well, it was only logical for Alter to launch the Madacy Kids label in May of '99. In the eight months since, the label has accumulated 150 different series on audio and 40 on DVD. "They're marketed under five different brand names," says Madacy Kids VP of sales and marketing Sandy Gardner. "This label offers more series-based than artist-driven product."

The key to their success is a lower price than the more renown children's fare. "We've been able to focus on markets where mass merchants have been very supportive," Gardner says. "We have a sales force and produce catalogs, but we get through to customers at the mass merchants, where a lot of our sales is price driven. Our lower price helps the product."

"The original series based on 'The Wonder Kids'—the first 10 titles—has sold over 1 million copies, and five new titles have just come out," she continues. "Currently, our sales are up 100% this year." One thing Gardner has discovered is that the children's business is very seasonal. "We see strong sales spikes at specific times of the year," she says. "There's a lot of cassette business that picks up in the summer, when families take car trips. Christmas is an obvious big season, and Easter is second. Next strongest, of course, is back-to-school."

So what's in store for the future of Madacy Kids? "Our next step is in looking at some acquisitions and investment opportunities," Gardner notes. "We're considering buying into children's product that has licensed characters. There are some artist opportunities out there, but we're more strongly interested in product themes and character-based properties. Even if the artist in question is a great live performer, we find that consumers are more driven by the songs themselves than by the artists." ■

THE MADDENING CROWD

Continued from page 68

ily moved to Montreal when they came to Canada [the Alter family emigrated from Brazil in 1963]; it's home to them, and it represents a whole way of life."

STAYING BUSY, KEEPING WARM

But, when asked as to whether his company's physical remove from the American media centers has had a positive impact on his business, Amos Alter considers the thought and reflects, "Sometimes I think so. I like the fact that the isolation here has really allowed us to concentrate on nothing but work, especially for six months out of the year. Today, for example, it's 32 below! There isn't much else to do but work, so I'll choose to see that as a very positive thing [laughs]. We haven't been involved in the politics of the industry and have been able to remain focused on growth, expansion and adhering to our business model."

"On the other hand," Alter continues, "I'd love to spend more time in New York or Los Angeles, places where so much is going on. Nashville is probably the next place where we'll be setting up an office as we expand our new front-line label, M2. Under M2, we already have a distribution deal that we've set up with [the label] SFX Alphabet City. So, we're establishing a stronger presence right in downtown Manhattan that allows us access to all the labels with which we have arrangements and special distribution deals, and to artists and groups themselves. It's becoming more important, our presence in those main markets, and that has dictated our expansion to date. Up to a point, it's been OK [being in Montreal], but in taking it to the next step, especially when you're talking about artist development, it's crucial that we cement our presence in those main music markets." ■



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CBA Looks To Stores Of The Future

Christian Trade Group Sees Its Retailers Going High-Tech

BY PATRICIA BATES

NASHVILLE—The Christian Booksellers Assn. (CBA) acknowledges that it needs to be human as well as high-tech in taking the 2,000-year-old Gospels to the 90 million Christians in the U.S., many of whom are shopping now for music, video, and books with less personal assistance through the Internet and electronic displays.

Last year, Christian music

'For the first time, music exceeded books for many of our CBA retailers'

- TROY VEST -

sales increased 12% to 49.8 million units from 43.7 million the year before, according to SoundScan, and Christian videotape sales rose by 17%. The Christian national and regional chains and independent stores sold 28.6 million music units, or 57.5% of total sales.

"For the first time, music exceeded books for many of our CBA retailers," says Troy Vest, director of sales and market development for the Sparrow Label Group. "The CBA store of the future will have to take that into account when planning."

CBA's ministry has always come before merchandising. After all, this is an industry that prays for the souls of its customers and comforts them after tragedies like the Columbine High School shooting in Colorado and the Oklahoma City bombing.

But Americans are advancing toward "getting transactions done quickly—from the parking lot to the receipt," says David Amster, CEO of Integra Design Group in Nashville, which has designed two new CBA prototype stores, one for the Kindred independent store in Birmingham, Ala., and the other for the Potomac Adventist Book Center in Silver Spring, Md.

"As we move toward a cashless society, many of us are using debit cards, so we expect not to have to stand in line," Amster says.

CBA, which held its CBA Expo 2000 on Jan. 24-28 at the Opryland Hotel here, says it plans to educate store managers and

staffers at its new \$7.4-million International Training Center and offices, which will be dedicated March 23 in Colorado Springs, Colo. Word Records act Point Of Grace and novelist Jerry Jenkins of the 16 million-selling

"Left Behind" series are scheduled to appear at the ceremonies.

The CBA was loaned money for the 40,000-square-foot headquarters through a Christian credit union, which is renting tenant
(Continued on page 73)



Word Entertainment has Everland Entertainment's Kid City interactive display at CBA Expo 2000 in Nashville. Shown, from left, are Ron Krueger (kneeling), director of new media services at Word; Les Jones, director of marketing and licensing at Everland; and Hayley Maddox and her father, Winston Maddox, chairman of the Christian Booksellers Assn. and owner of Gospel Supplies, an independent Christian store in Tucson, Ariz. (Photo: Patricia Bates)

Koch Soundtrack To New 'Crow' Boasts Top Acts

BY JIM BESSMAN

NEW YORK—Of course Koch Entertainment hopes that "The Crow: Salvation" will be a movie smash, but it expects that its soundtrack for the third installment in the comic book/horror thriller series, which comes out March 28, will find retail redemption on its own.

Like the previous non-Koch "Crow" soundtracks, "Salvation" assembles exclusive tracks from top alternative acts, namely Filter, Rob Zombie, the Infidels (featuring Juliette Lewis), Kid Rock, Hole, Trickie, Stabbing Westward, Sin, the Flys, Monster Magnet, Days Of The New, Pitchshifter, the Crystal Method, Static-X (featuring Burton C. Bell of Fear Factory), New American Shame, and Danzig (see Soundtracks and Film Score News, page 22).

The movie, which stars Kirsten

Dunst, Eric Mabius, Jodi Lyn O'Keefe, and Fred Ward, will be released April 21 through Miramax's Dimension Films. As the third in a series, "The Crow: Salvation" follows

'With Rob Zombie, Kid Rock, and Static-X, they have solid rock artists who are really popular now'

- LON LINDELAND -

"The Crow: City Of Angels"—the lackluster 1996 follow-up to the stunning 1994 "The Crow." The latter starred the late Brandon Lee, who died in a tragic accident during filming.

"The music speaks for itself, whether it's a \$200 million or \$50 million box-office gross," says Bob Frank, Koch Entertainment president. He notes

that unlike the first two "Crows," "Salvation" sports a "different type of screenplay with a different type of character."

"We're not dependent on the film to drive the soundtrack, because the film is a brand," Frank adds. "It appeals to the 'Scream' audience with Kirsten Dunst and Eric Mabius, who are young, up-and-coming stars. So, it's a different type of movie than the first two."

Koch has been involved in the album's track listing for six months, says Frank, giving the label ample time to devise an effective marketing plan. He says the first single is a remixed version of Filter's "The Best Things," which ships March 7 to active and modern rock stations and will be backed by a video set to run on MTV in April. The full album goes to college formats a week after its initial rock station shipment.

Frank hopes that Hole's cover of Bob Dylan's classic "It's All Over Now, Baby Blue" will be the soundtrack's second single.

"Album marketing will rely heavily on the Internet, with a massive digital-postcard mailing to fans of 'The Crow' as well as the artists on the new soundtrack," says Frank.

"We're shipping gold, and feel that's a good outlay that's realistic and conservative," he says. "The first ['Crow' soundtrack] almost SoundScanned 2 million and the second 1 million, and this one is the strongest ever."

(Continued on next page)

RED Division Offers Marketing Services

BY ED CHRISTMAN

NEW YORK—RED Distribution's new marketing company, RED Urban Music Marketing (RUMM), is expected to help the distributor expand its A&R scope when considering labels for its portfolio.

For the last few years, RED has limited its distribution umbrella to about 20 labels, all of which were strong and self-sufficient. Now, under new ownership by edel music and armed with a mandate to grow the business, RED has formed RUMM to supplement the marketing efforts of R&B labels. The formation of RUMM allows RED to sign labels it previously wouldn't handle.

"What we realized is there is a whole community of emerging music that comes right off the street that could use this kind of aid," says RED president Ken Antonelli. "So we created RUMM to fulfill that need."

Alan Becker, RED VP of product development, will head the division. He will be joined by Mitch Dudley, who will function as RUMM director of sales and marketing; Luxie

'What we realized is there is a whole community of emerging music that comes right off the street that could use this kind of aid'

- KEN ANTONELLI -

Aquino, product manager; Carlton Walton, coordinator of product development—all previously held positions within RED. Two other staffers will also be added to the operation.

"In addition to its own staff, RUMM has the full resources of RED behind it," says Becker.

So far, the RED labels that have hired RUMM are Hieroglyphics, whose first album to be worked by the new company will be Del The Funky Homosapien's "Both Sides Of The Brain," due March 21; Stimulat-

ed, a Loud-affiliated label, which will release the Missin' Linx's EP "Exhibit A" March 21; and DJ Honda's label DJ Honda Recordings, whose album "HIII" is slated to come out sometime in the first half of the year.

"These labels have created their own brand names, building a buzz at the grass-roots level, which creates sales opportunities," says Becker. "So RUMM will turn the label's marketing efforts into sales opportunities at RED's more mainstream accounts."

RUMM is a sister company to RED Ink, which was created two years ago and focuses on rock, alternative rock, and roots rock. So far RED Ink has worked with such labels as Eminent, which put out Emmylou Harris' last album, "Spy Boy"; Steve Vai's new imprint, Favored Nation; New West, which issued Billy Joe Shaver's latest album, "Electric Shaver"; and Fat Boy, which will be releasing all future recordings by Moe, a band that has developed a following among active-rock concertgoers.

newsline...

K-TEL INTERNATIONAL reports a net loss of \$1.9 million in the second fiscal quarter, which ended Dec. 31, compared with a loss of \$2 million in the same quarter a year earlier, while revenue fell 21.9%, to \$16.4 million from \$21 million. The company attributes the decline to lower revenue from its domestic music division and the sale of operations in Finland. K-tel also says that it plans to relaunch its Web site this spring.



SONY CLASSICAL has launched a new Web site, essentialsofmusic.com, as a resource for consumers on classical music. The site has been created as a venture with W.W. Norton & Co., which publishes books on music, and is linked to Sony's Essential Classics series of budget-priced recordings. In addition, Sony has launched a Web site, buildyourbabysbrain.com, designed to introduce children to classical music. Three new titles in the "Build Your Baby's Brain" CD series were released as the site was launched.

BARNESANDNOBLE.COM reports a fourth-quarter net loss of \$38.4 million, compared with a loss of \$31.3 million a year earlier. Sales more than tripled, to \$82.1 million from \$25.9 million. The New York-based company, owned in part by Barnes & Noble and Bertelsmann, says its customer count rose to 4 million by the end of the 1999, compared with 1.3 million in the previous year; and that repeat customer orders increased to 66% in the fourth quarter from 63% in the third quarter. For the year the online retailer of music, books, and video reports a net loss of \$102.4 million on sales of \$202.6 million, compared with a loss of \$83.1 million on \$61.8 million the year before.

DIGITAL ENTERTAINMENT NETWORK, a Web programmer, has named as chairman Gary Gersh, the former president of Capitol Records, replacing Jim Ritts, who resigned. Gersh had been co-president of the company's DEN Music Group. Greg Carpenter, who had been chief technology officer, was named CEO/COO. The company also withdrew its proposal for a \$75 million initial public stock offering, citing significant changes in business and management. DEN says it has secured private financing totaling \$65 million.

THE WALT DISNEY CO. says that revenue from its studio entertainment division, which includes music, film, and home video operations, declined 10% in the first fiscal quarter, to \$1.6 billion, while operating income fell 83.9%, to \$23 million from \$143 million. The company cites decreases in worldwide home video and domestic theatrical movie distribution revenue. In video Disney faced difficult comparisons with the previous year, when "Lion King II: Simba's Pride" and "The Little Mermaid" were in release. Overall, Burbank, Calif.-based Disney reports net income of \$356 million on \$6.8 billion in revenue, compared with net income of \$622 million on \$6.5 billion in revenue the year before.

INSOUND, an online music company specializing in independent music and film, has formed a partnership with MP3 Web site Epitonic.com under which Epitonic's music catalog will be available for purchase on Insound's Internet site. Some of the acts involved are Kristin Hersh, the Freestylers, and the High Llamas.



IMAGE ENTERTAINMENT, a distributor of DVD and laserdisc, reports that revenue in the third fiscal quarter, which ended Dec. 31, rose 10.4%, to \$25 million from \$22.7 million a year earlier, on the strength of DVD, the sales of which increased 44.9%, to \$23.1 million, in the quarter. Net earnings rose 9.1%, to \$1.2 million from \$1.1 million.

In other news, Image says it has formed an exclusive worldwide multi-year home video deal with BET and its BET on Jazz program. A series of live concerts, for which Image will have video rights, will be produced.

Image also announces that its E-commerce site has been renamed DVDplanet.com and will relaunch for consumer sales in March.

NEWS CORP. reports that net earnings in the second fiscal quarter, which ended Dec. 31, fell 25.6%, to \$252 million from \$339 million a year earlier, because of fewer hits on video and at the box office. Revenue dropped 4.9%, to \$3.86 billion from \$4.06 billion. The company's results were also adversely affected by the sale of TV Guide magazine last year as well as lower ratings and higher programming costs at the Fox TV network.

SOFTCOM, which provides streaming video for Web sites, says it has received an undisclosed investment from Intel Capital. Previously it raised \$22 million and formed strategic relationships with RealNetworks and Sun Microsystems.

KOCH SOUNDTRACK TO NEW 'CROW' BOASTS TOP ACTS

(Continued from preceding page)

Koch will also release a "score soundtrack" disc on April 14, which will include the end-title song sung by Jane Jensen and "enhanced features such as screen savers and wallpaper," says Frank. "We felt they'd bring value-added additions to the score album for a different demographic. Generally, kids who go see 'The Crow' aren't fans of scores."

A limited-edition vinyl double-album of "The Crow: Salvation" will be released along with the March 28 CD set and will include the same audio with "value-added" elements, including stickers, Frank says.

Co-promotions with Miramax will include ticket giveaways in the top 10 markets. Koch is also working with Concrete Marketing, an indie retail marketing firm.

Lon Lindeland, senior buyer for alternative and soundtrack product at the Minnesota-based Best Buy chain, had "great success"

with the first two "Crow" soundtracks and expects at least the same from "The Crow: Salvation."

"It's a viable range franchise that's brought in a wide range of consumers," he says. "We have big expectations for this record, particularly with the artist roster on it. With Rob Zombie, Kid Rock,

and Static-X, they have solid rock artists who are really popular now, who fit Best Buy's demo. So we've got quite a bit of marketing plans designed for the release and will definitely be on board in a major way. I think with that harder-edge sound overall it could be something that does well nationally."



He's A Killah. Epic recording artist Ghostface Killah stopped by Universal One-Stop to promote his new album, "Supreme Clientele," on Epic. While there, he got into a discussion on beats with Universal One-Stop president Harold Lipsius, center, and fellow Epic artist Cappadonna, right.

EXECUTIVE TURN TABLE

HOME VIDEO. Stephen Nickerson is named VP of DVD worldwide marketing for Warner Home Video in Burbank, Calif. He was VP of sales and marketing for Toshiba America Consumer Products.

NEW MEDIA. Ted Green is named president/COO of MaMaMedia Inc. in New York. He was president of Sony Wonder.

G. Paul Sullivan is named executive VP for Global Media Corp. in Vancouver. He was president of Unapix/Miramax.



MARKS

SPINNER

Riffage.com names **Robert Saltmarsh** CFO, **Jason Rubinstein** VP of streaming media, **Scott Fey** VP of sales, **Scott Maddux** director of product development, and **Marvin Sanders** director of artist relations in Palo Alto, Calif. They were, respectively, VP of finance and treasurer of Silicon Graphics Inc., worldwide director of games and music for Intel's Content Group, president/CEO of New Planet Radio, executive producer for Zowie Entertainment, and editor in chief for Keyboard and Keyboard Online.

Amanda Marks is named GM of Jimmy and Doug's Farmclub.com in Los Angeles. She was a lawyer for business and legal affairs at Universal Music Group.

Tamara Spinner is named editor in chief of SoulPurpose.com in New York. She was in A&R and artist development at RCA Records.

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CBA LOOKS TO STORES OF THE FUTURE

(Continued from page 71)

space from the organization. The CBA says that none of its 2,500-plus members' annual dues went into the building.

The trade organization will discuss the future of the industry at a March 24-25 workshop in Colorado Springs featuring Paco Underhill, who wrote "Why We Buy" (Simon & Schuster), and other analysts. Molly Conroy of the Friedman Group will analyze the CBA's mystery-shopping survey of 275 retailers.

TARGETING CUSTOMERS

CBA stores have always been "all things to all people," so the whole family is comfortable in one place, says Amster. The stores will also need to specifically target customers, just as "the Tower Records and Wherehouses focus on their younger demographics."

Kindred and Potomac Adventist Book Center, for instance, have products for home, work, family, travel, and recreation.

"Life goes on after church lets out" is how Kindred describes its mission. The store opened in 1999 selling kitchen, pets, gardening, and other items. Its founder is Lew Burdette, former executive VP of the Books-A-Million chain. Consumers have access to the gokindred.com Web site at three in-store Internet stations.

Potomac Adventist Book Center offers health foods as well as the latest Christian CDs. In February, it expanded to 40,000 square feet from 10,000.

CBA stores' music buyers have to think about the generation gap. "How do I appeal to listeners of both the Gaithers in Southern gospel and Christian rap?" asks CBA president Bill Anderson. "The CBA retailer has to figure out exactly what its distinctives are in merchandising."

Kindred posts eight top 10 lists of best-selling Christian CDs throughout its music department, one each for Christian rock, alternative, contemporary, praise and worship, traditional gospel, instrumental, country, and Southern gospel.

As a nonprofit organization, the CBA says it would like to designate two Christian Music Months a year, unlike the Country Music Assn., which designates just one month, October, for country music, Anderson notes. CBA music promotions could be arranged for the Tuesday street dates. The organization has formed a music category development committee, which has yet to make recommendations.

Christian distributors should release titles exclusively to CBA stores at least 30 days

ahead of mainstream retail, says CBA chairman Winston Maddox of Gospel Supplies in Tucson, Ariz. He adds that they should also advertise that a CD can be purchased only at a CBA store, which can be located through CBA's toll-free number, 800-991-7747, or its Web site, christianstores.org.

At the CBA convention, such "music-media" devices as sound domes and cracked-glass screens with rear-view projection for Christian artist videos

'The CBA retailer has to figure out exactly what its distinctives are in merchandising'

- BILL ANDERSON -

were displayed. But that is only a small-tech indicator of what's ahead for the CBA.

"Eventually, I don't think we'll have racks and racks of product," says Amster. "I see the time—maybe in the next five to 10 years—when we'll be relaxing in a lounge chair in a store and have a touch-screen panel on the left or right from which to order our own customized CDs. It may take 15 minutes or so to record it, so we might have a flavored coffee drink while we're waiting."

FCS GOES ON THE WEB

Family Christian Stores (FCS) launched its Internet site, iBelieve.com, Jan. 26 with 70,000 products, says iBelieve.com president Jef Fite. The site started with \$30 million in private equity from Madison Dearborn Partners and Andersen Consulting's Global Retail/E-commerce. More than 40 years old, FCS is a national chain of 346 stores in 39 states.

FCS will install iBelieve.com kiosks in its stores for its 6 million "FamilyPerks" frequent shoppers. iBelieve.com has five main departments—My Faith, My Life, My Community, My World, and My Store—with artist/author special events, bulletin boards, online prayer requests, and chat rooms.

Although 40 million Christians are on the Internet, just 15% of them view the Web as a source of information about faith, according to Barna Research Group. This year, it predicts, another 5 million Christians will go online, making them a strong force there.

The CBA approved a new membership category for its 51 Internet and 296 direct-mail retailers last October. Prospects must have been in opera-

tion for one year and must have at least 1,000 customers.

While Americans made 10% of their Christmas purchases online in December, according to Jim Seybert, president of the Parable Group, a marketing consortium from San Luis Obispo, Calif., the CBA says its customers bought 3%-5% of their gifts through E-commerce during December.

The CBA is developing a Retail Operations Manual with assistance from the Parable Group and other independent stores, along with a New Store Start-up Kit for making five-year income and expense projections.

CBA's brick-and-mortar stores also have to attract roadside attention. "I like Best Buy, which has a signature blue mark on the outside," says Amster. "I think we'll see more of that in our industry."

Interiors should have "contemporary yet classical" fixtures and furnishings. With many aging baby boomers as customers, lighting must be enhancing and energy-efficient, and sound must not be overpowering, Amster says.

"We design for the 35- to 50-year-old female, whereas [Best Buy designs] for the 15- to 30-year-old male in the secular. We usually make the walls a neutral off-white and the rest bolder," says Amster. "I'm a member of the Color Marketing Group, and they've made blue the primary and yellows and purples as the secondary colors for the millennium."

FUTURE CONVENTIONS

The half-century-old CBA begins its next 50 years at the CBA International Convention July 8-13 at the Ernest N. Morial Convention Center in New Orleans. Appropriately, one forum during the week, titled "Experience The Connection," will ask the question "What Kind Of Store Will You Be When You Grow Up?"

CBA Expo 2001 will be held next Jan. 29-Feb. 3 in the Kentucky International Convention Center in Louisville.

The Christian Music & Video Retailers (CMVR) will also do some forward-thinking this April 16-20 at the Nashville Convention Center. During Gospel Music Assn. (GMA) Week, CMVR has made "Education 2000—Retail Essentials For The New Millennium" its overriding theme for the year.

CMVR has tripled to six its number of workshops, including one on new media. Two Web sites—musicforce.com and lightsource.com—are among the underwriters of GMA Week.

Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Imprint Distributing Label, Catalog Number	Principal Performers	Suggested List Price
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY	SoundScan® Principal Performers	
			NO. 1		
1	24	13	LISTENER SUPPORTED ● BMG Video 65015	Dave Matthews Band	19.98
2	3	12	TIME OUT WITH BRITNEY SPEARS ▲ ² Jive/Zomba Video 41651-3	Britney Spears	19.98
3	4	6	DEATH ROW UNCUT Death Row Ventura Distribution 66200	2 Pac/Snoop Doggy Dogg	19.98
4	34	18	SWEET SWEET SPIRIT Spring House Video Chordant Dist. Group 44370	Homecoming Friends	29.98
5	5	7	HE TOUCHED ME: VOLUME 1 Spring House Video Chordant Dist. Group 44392	Elvis Presley	29.98
6	1	13	A FAREWELL CELEBRATION Spring House Video Chordant Dist. Group 44379	The Cathedrals	29.98
7	6	4	HE TOUCHED ME: VOLUME 2 Spring House Video Chordant Dist. Group 44393	Elvis Presley	29.98
8	18	9	THE GENIE GETS HER WISH BMG Video 65006	Christina Aguilera	19.98
9	9	204	HELL FREEZES OVER ▲ ² Geffen Home Video Universal Music & Video Dist. 39548	Eagles	24.99
10	7	14	WELCOME TO OUR NEIGHBORHOOD ● Roadrunner Video 981	Slipknot	5.98
11	13	13	LIVE IN CONCERT HBO Home Video 91683	Cher	19.98
12	14	40	LIVE ▲ ³ USA Home Entertainment 45059955	Shania Twain	19.95
13	12	89	ALL ACCESS VIDEO ▲ ⁵ Jive/Zomba Video 41589-3	Backstreet Boys	19.98
14	11	14	COME ON OVER: VIDEO COLLECTION USA Home Entertainment 440059951	Shania Twain	12.95
15	15	9	RICKY MARTIN LIVE! ONE NIGHT ONLY ● Columbia Music Video Sony Music Entertainment 50209	Ricky Martin	14.95
16	10	12	S & M ▲ Elektra Entertainment 40218-3	Metallica	19.95
17	17	42	HOMECOMING-LIVE IN ORLANDO ▲ ³ Jive/Zomba Video 41675-3	Backstreet Boys	19.98
18	19	14	THE VIDEO COLLECTION 93-99 Warner Reprise Video 38506	Madonna	19.98
19	20	19	THE OFFICIAL VIDEO COLLECTION ▲ Columbia Music Video Sony Music Entertainment 50205	Ricky Martin	14.98
20	16	10	MARIAH #1'S ● Sony Music Video Columbia Music Video 50195	Mariah Carey	14.95
21	21	66	'N THE MIX WITH 'N SYNC ▲ ⁵ BMG Video 65000	'N Sync	19.95
22	RE-ENTRY		BRIDGES TO BABYLON: 1998 LIVE IN CONCERT Eagle Rock Entertainment Image Entertainment 4734	The Rolling Stones	19.98
23	23	17	I'LL MEET YOU ON THE MOUNTAIN Spring House Video Chordant Dist. Group 44377	Bill Gaither	29.98
24	NEW ▶		WOW-GOSPEL 2000 Verity Video 43149-3	Various Artists	19.98
25	22	10	URETHRA CHRONICLES MCA Music Video Universal Music & Video Dist. 53830	Blink-182	14.95
26	8	17	MOUNTAIN HOMECOMING Spring House Video Chordant Dist. Group 44376	Bill Gaither	29.98
27	25	6	ROCKIN' THE GLOBE: LIVE (DVD) Image Entertainment 8818	Sheryl Crow	24.99
28	2	10	FIFTY FAITHFUL YEARS Spring House Video Chordant Dist. Group 24602	The Cathedrals	29.95
29	28	61	CUNNING STUNTS ▲ ² Elektra Entertainment 40202	Metallica	34.98
30	26	18	MIRRORBALL ▲ BMG Video 15740	Sarah McLachlan	24.98
31	32	127	THE DANCE ▲ Warner Reprise Video 3-38486	Fleetwood Mac	19.98
32	NEW ▶		DIRTY 3RD Wreckshop 8882	The Wreckshop Family	22.98
33	29	12	LIVE ON VH-1 BMG Video 32121	Weird Al Yankovic	19.98
34	38	58	ONE NIGHT ONLY: LIVE Eagle Rock Entertainment Image Entertainment 5474	Bee Gees	19.98
35	33	15	GOD IS IN THE T.V. Interscope Video MCA Music Video 53864	Marilyn Manson	19.95
36	30	66	NIGHT OUT WITH THE BACKSTREET BOYS ▲ ³ Jive/Zomba Video 41657	Backstreet Boys	19.95
37	37	204	LIVE FROM AUSTIN, TEXAS ▲ Epic Music Video Sony Music Entertainment 50130	Stevie Ray Vaughan And Double Trouble	19.98
38	40	15	IN CONCERT: A BENEFIT FOR THE CROSSROADS CENTRE Warner Reprise Video 3-38510	Eric Clapton	19.98
39	RE-ENTRY		A NIGHT IN TUSCANY ▲ ² USA Home Entertainment 4400553973	Andrea Bocelli	24.95
40	36	19	THE LAST SUPPER Epic Music Video Sony Music Entertainment 50187	Black Sabbath	24.98

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Virgin Forges Ahead With U.S. Retail & Web Plans Despite Riled Branson

WITH RICHARD BRANSON, owner of the Virgin Entertainment Group, making loud noises in the U.K., voicing his dissatisfaction with the majors' plans for the Internet and following it up with even louder actions like withholding payment for 55 million pounds in Christmas product, Retail Track decided to check up and see what the North American division is up to.

Christos Garkinos, executive VP at Los Angeles-based Virgin, says the chain is "current," i.e., all paid up with all of its suppliers. A survey of U.S. suppliers backs that up.

Branson has also questioned why he should continue to invest in music retail if his suppliers plan on going into competition with him via the Internet. **Glen Ward**, president of Virgin's North American operation, says that Virgin will continue to open new stores, with one planned this year in Dallas and four or five next year, including one in Boston.

The Boston store will occupy a location swiped from the Tower Records/Video/Books store on Newbury Street. Tower's lease for that location is said to end in July 2001, and the Virgin store is slated to open that autumn. According to Tower executives, Virgin has agreed to pay a rent that puts the financial feasibility of the location in doubt. For his part,

Ward says, "Certainly the business model for these stacks up for us."

Ward says there are plenty of markets left in the U.S. where he would be happy to put a Virgin store. "The U.S. business is fine," he says. "We are still in growth mode and are delighted to take out the Virgin message to many markets."

While Branson may be grouching about the majors' intentions for the

Internet, his company is moving forward with its own Web plans, Ward reports. "We are about to relaunch our U.S. site, and we will roll out

sites in the U.K., Europe, and Japan. By late summer we will have a global catalog."

JUST IN CASE any of you are heading to the National Assn. of Recording Merchandisers (NARM) Convention and are flying through Dallas, don't be surprised if you run into any Sony Music Distribution personnel. No, they are not going to NARM but instead will have company meetings for the national staff and field management—meetings that originally were planned to be held in San Antonio during the NARM Convention. Instead of eating all of the plane tickets due to the company's withdrawal from the NARM Convention, the company is going ahead

(Continued on page 76)

RETAIL TRACK

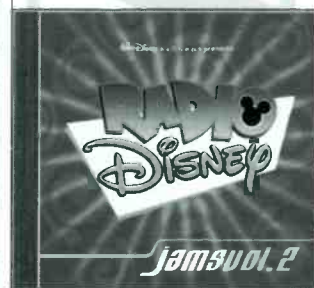
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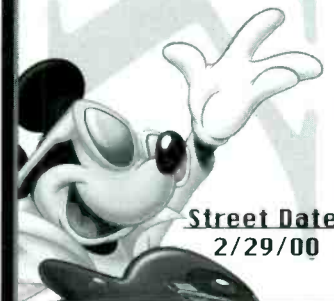
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Toy Fair 2, Starring Arthur, Pooh, Blue, Pokémon, More

MORE OF THE LATEST: As is always the case, Child's Play ended up with way more material for Billboard's annual Toy Fair-targeted kids' entertainment spotlight than we were able to squeeze into last issue's column. Therefore, we thought we'd present additional information here (which we did last year, too.)

KING ARTHUR: Rounder Records' "Arthur & Friends," the debut audio project spun off from PBS' hit animated series "Arthur" (itself based on Marc Brown's much-loved picture books about an Everykid

aardvark and his anthropomorphic animal pals), was one of 1998's very best kids' recordings.

Now Rounder is readying a new Arthur audio for release this spring. It's to be called "Arthur's Record Collection," according to Carol Greenwald, director of development for children's programming at Boston's WGBH-TV and executive producer of "Arthur." The premise, says Greenwald, is that "Arthur's gone through all his albums and he's pulled out songs he likes.

"There's a parody of [Roy Orbison's] 'Only The Lonely' and a psychedelic song vaguely related to

[Iron Butterfly's] 'In-A-Gadda-Da-Vida'; it's sung by Arthur's kid sister D.W., and it's about taking her first phone message," continues Greenwald. "There are a lot of different styles on the album—swing, New Orleans ['Iko Iko' appears here], rock."

The feisty D.W. does a cover of the Pretenders' "Brass In Pocket," Greenwald notes. "My own daughter got attached to that song when she was 7—she kept singing, 'I'm special, so special.' It just screamed 'D.W.' to me."

One track Greenwald's hoping to include is a Yo-Yo Ma/Joshua Redman cover of the dadaish "Crazy Bus," which appears on the show as a song D.W.'s crazy about but that just drives Arthur crazy. "We're seeking permission at the moment," she says.

A third Arthur audio release may spin off from an "Arthur" holiday special that will air in prime time on PBS next Christmas season, according to Greenwald.

NEW POOH: Walt Disney Records is launching a new book and tape line starring Winnie the Pooh and friends. According to Mike Bessolo, senior VP of marketing for the label, it's called "Pooh Learning Series" and consists of "traditional read-alongs" aimed at toddlers. "Each release will contain a song and a story," says Bessolo, who notes that the first releases are "Colorful Present With Pooh,"

"Number Hunt With Pooh," and "Ship Shapes With Pooh," all set for release Feb. 29.

Other upcoming Disney releases include "Viva Rock Vegas Flintstones Read Along" (April 18); "Aida' Original Cast Recording,"

with songs by Elton John and Tim Rice and featuring Heather Headley, who played Nala in "The Lion King" on Broadway (May 23); "Fantasia 2000" Read

Along," featuring text for "The Sorcerer's Apprentice" and "The Steadfast Tin Soldier" (May 30); and "Bullwinkle Read Along" and "Classical For Kids" (both June 6.)

SINGIN' THE 'BLUE'S': Kid Rhino has done quite well indeed with its "Blue's Clues" audio franchise, which is based on Nickelodeon's exceedingly popular preschool TV series. As Kid Rhino VP Carol Lee puts it, "When you have TV, you have brand awareness. 'Blue's Clues' has been tremendous for Kid Rhino."

Cross-promotions with software manufacturer Humongous Entertainment have proved profitable, says Lee. Humongous is featuring a promo for the latest "Blue's Clues" audio release, "A Play Date With Blue," in its "Blue's Clues" CD-ROM, "and we featured a Humongous demo game on our CD, which we advertised with a burst on the album cover. It's such a targeted market—we're talking to people already very interested in 'Blue's

Clues.' So the cross-promotion was successful."

SCHOOL DAYS: The Baby School Co. of Coconut Grove, Fla.—creators of the baby video series "So Smart!"—debuted a pair of new products at Toy Fair, both "learning kits" with audio components. "Baby Language School" comprises a 30-minute animated language video and two music language cassettes of soundtrack music and focuses on familiarizing tots with Spanish. "Baby Music School" introduces little ones to classical music and contains a 30-minute animated video, a cassette of soundtrack music, and a plush percussion ball. Each learning kit is \$29.95.

THE 'P' WORD: Koch Records (along with Nintendo of America Inc., 4Kids Entertainment Inc., and Cherry Lane Music Publishing Co. Inc.) just released its second Pokémon title, "Pokémon World." A limited-edition enhanced CD that features the new TV theme song as the title track, "Pokémon World" also includes the video "Pikachu's Winter Vacation," previously available (as a different edit) only on an exclusive video for Wal-Mart.

Also included in the enhanced portion are a one-minute video of the title track, a one-minute Pokémon screensaver, four "Pokémon World" wallpapers, and complete song lyrics.

A pre-release promotion offered through the Kids' WB! Internet site awarded the CD to 250 winners who answered the daily Pokémon question correctly.

Billboard® FEBRUARY 26, 2000

Top Kid Audio™			
THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)
1	2	14	READ-ALONG No. 1 TOY STORY 2 WALT DISNEY 860428/6.98 Cassette
2	3	215	VARIOUS ARTISTS ³ DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1 WALT DISNEY 860605/6.98/9.98
3	1	39	READ-ALONG TARZAN WALT DISNEY 860427/6.98 Cassette
4	4	166	CEDAR MOUNT KIDS CLASSICS ● TODDLER TUNES BENSON 84056/3.98/5.98
5	5	33	SOUNDTRACK ● POKEMON: 2.B.A. MASTER — MUSIC FROM THE HIT TV SERIES KOCH 8901/11.98/16.98
6	6	97	VARIOUS ARTISTS ● VEGGIE TUNES BIG IDEA/WORD 9451/LYRICK STUDIOS/6.98/10.98
7	7	68	VARIOUS ARTISTS TODDLER FAVORITES MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO/3.98/6.98
8	9	180	VARIOUS ARTISTS ● DISNEY'S PRINCESS COLLECTION WALT DISNEY 860897/9.98/12.98
9	8	3	COLLIN RAYE COUNTING SHEEP SONY WONDER 63518/EPIC/9.98 EQ/16.98
10	10	220	BARNEY ³ BARNEY'S FAVORITES VOLUME 1 BARNEY MUSIC 27115/CAPITOL/9.98/15.98
11	11	234	VARIOUS ARTISTS ▲ CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 860865/10.98/16.98
12	12	14	SOUNDTRACK GO SIMPSONIC WITH THE SIMPSONS FOX 75480/RHINO/10.98/16.98
13	15	148	VARIOUS ARTISTS ▲ ³ DISNEY CHILDREN'S FAVORITES VOLUME 2 WALT DISNEY 860606/6.98/9.98
14	20	44	VARIOUS ARTISTS RADIO DISNEY KID JAMS WALT DISNEY 860642/9.98/12.98
15	18	38	BEAR BEAR IN THE BIG BLUE HOUSE WALT DISNEY 860640/9.98 Cassette
16	13	149	CEDAR MOUNT KIDS CLASSICS ● SILLY SONGS BENSON 82220/3.98/5.98
17	RE-ENTRY		VARIOUS ARTISTS TARZAN WALT DISNEY 860991/11.98 Cassette
18	16	178	CEDAR MOUNT KIDS CLASSICS ▲ ACTION BIBLE SONGS BENSON 82217/3.98/5.98
19	21	84	VARIOUS ARTISTS VEGGIE TUNES 2 BIG IDEA/WORD 9451/LYRICK STUDIOS/6.98/10.98
20	17	38	BARNEY I LOVE TO SING WITH BARNEY BARNEY MUSIC 9463/LYRICK STUDIOS/9.98/14.98
21	19	201	VARIOUS ARTISTS ▲ CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 860866/10.98/15.98
22	14	169	CEDAR MOUNT KIDS CLASSICS ● SUNDAY SCHOOL SONGS BENSON 82218/3.98/5.98
23	23	4	VARIOUS ARTISTS ● DISNEY CHILDREN'S FAVORITES VOLUME 4 WALT DISNEY 860608/6.98/9.98
24	22	11	SING-ALONG TOY STORY 2 WALT DISNEY 860972/10.98 Cassette
25	24	78	VARIOUS ARTISTS MORE SILLY SONGS WALT DISNEY 860632/10.98/16.98

Children's recordings: original motion picture soundtracks excluded. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multmillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 2000, Billboard/BPI Communications, and Soundscan, Inc.



by *Moira McCormick*

RETAIL TRACK

(Continued from page 74)

with the meetings in Dallas.

By the way, Sony issued a statement on the NARM lawsuit that I have not had a chance to report. The statement says, "We are disappointed by the litigious stance taken by NARM which, rather than working with us to resolve their concerns about E-commerce issues, has chosen to bring suit against Sony Music and Sony Corporation of America. It is clear that NARM has singled out Sony Music on which to project its fears and misgivings about the Internet's role in the future of the music business."

The statement continues that the company's aim is to bring consumers closer to the music of its acts and notes that the company has worked with retailers to achieve that goal through online promotions. In fact, Sony plans to continue to look at "innovative ways" to market music, including providing consumers with added value by furnishing convenient links directly from acts' CDs to their respective Web sites.

"NARM's actions preclude our participation in this year's event," the statement says. "We hope to find an

equitable resolution to the current situation with NARM."

UP AND COMING: Retail Track always tries to serve as an advocate for "my people"—those working in the retail, label-sales, and distribution trenches. That's why I'd like to acknowledge a couple of EP recordings that have come across my desk recently—"As You Were" from **Boot Camp** and "Look Up" from **the Skirts**.

The Skirts play power pop/punk and are what used to be described by the music business as a girl group, but in these politically correct times, I'll just note that all of its members are female and leave it at that. The band sounds like a cross between **Blondie** and **the Ramones**, with plenty of vocal harmonies thrown in. "Look Up" is distributed by Bayside Distribution in West Sacramento, Calif.

The band features two members of Tower Records/Video/Books headquarters staff: **Wendy Powell** on drums and **Gerri Ranta** on bass. Powell is assistant to the COO of Tower, and in case you don't know

what that means, she has the power to choose which phone calls get through to **Stan Goman**, among other responsibilities. Ranta works in the Tower advertising department.

Sunita Bhardwaj, who also works in Tower's retail operations, as the new-store product coordinator, played guitar on the record but has since left the band. Other band members on the recording are **Karen Simmons** on rhythm guitar and **Lynn Mayugba** on lead vocals.

As for **Boot Camp**, it features **Ken Gullic**, VP of sales at Loud, on guitar and lead vocals. The recording, distributed by Parasol in Urbana, Ill., is a fine example of power pop, with crunchy but melodic guitars and plenty of harmonies, including some backup vocals from **Cheap Trick's Robin Zander** on "Rise And Shine," the second track on the EP. Gullic is based in the Northeast, but his fellow band members—**Michael D. Coon** on guitar, **John Scully** on drums, and **Owen Kinser** on bass—are based in Dallas.

Oh, and by the way, all of **Boot Camp's** members are male. Check it out.

Music Sites Sign Licensing Deals With RIAA

2 Web Entities Demonstrate Commitment To Paying Royalties

This week's column was prepared by guest columnist Chuck Taylor.



WHILE INTERNET radio stations have practically become old hat in the rabidly burgeoning Web world, innovation continues to spur the potential of the medium and its partnership opportunities with record labels.

The 2-year-old Musicmusicmusic.com and not-even 1-year-old Www.com (its envious address was registered in 1994) are premier examples of companies defying the limitations of standard practice.

Musicmusicmusic.com, via its primary radio site, moi.com, offers hundreds of thousands of songs to consumers, who, in turn, can create their own branded radio stations, based on music preferences, in addition to more than a thousand prerecorded shows.

Www.com, meanwhile, offers more than a dozen different genres, including reggae, big band/swing, dance/techno, world music, and the more general classifications of top 40, country, rock, and R&B—with niches focused enough to break, say, jazz/blues into 16 categories and rock/pop into 24 distinct stations. The site is there to entertain Web site vis-

itors, yes, but its model is primarily focused on business-to-business applications.

To add the ultimate fuel to their fire, both entities have signed agreements with the Recording

'Copyright holders are due remuneration for the things that we are building a business model on'

- SCOTT PURCELL -

Industry Assn. of America (RIAA) to ensure royalty payments to the artists performing on the 300,000 songs in the sites' libraries.

They are among a small but growing number of music sites to

sign licensing deals with the RIAA; Musicmusicmusic.com was the first, last year, while Www.com is the latest, having announced its agreement Feb. 9.

Those licenses are a big deal for a goliath industry that is still in its infancy in terms of working out many of the economic aspects of doing business. Much of this is a reflection of the Digital Millennium Copyright Act (DMCA), which was passed in October 1998 and mandates that Internet broadcasters and record labels put into place a licensing system for Webcasters who want to play copyright-protected music on the Internet.

The DMCA gave online broadcasters one year to file their "official intent" to obtain a license to air digital audio signals. Not only was that deadline all but ignored by most Webcasters, but subsequent ones were shrugged off. Most in the industry are anticipating the necessity of arbitration hearings between Internet radio companies and the labels/RIAA, possibly as early as mid-April, according to the RIAA.

Scott Purcell, president and founder of Www.com., is a strong proponent of awarding artists whose music is aired on his site their just due, i.e., royalties. He has been a part of the Internet industry since its birth and has testified before Congress and the Federal Communications Commission in support of Web entities paying copyright fees.

"Radio should pay artists and labels that we make our money on," Purcell says. "We had to come to an agreement with the RIAA because of the Digital Millennium Copyright Act. It is my fundamental belief on our part that copyright holders are due remuneration for the things that we are building a business model on."

"It's neither ethical or equitable not to have some structured form of payment for copyright holders," he adds. "In coming to terms with the RIAA, we know that we can build a profitable business model. Costs associated with copyrights are just a cost of doing business."

Phil Lubman, VP of music for Musicmusicmusic.com, wholeheartedly agrees. "For people to think they can Webcast music over the Internet without paying for the rights to do so is just plain ludicrous. It's never going to happen," he says. "The tax man cometh."

Lubman adds, "We approached the RIAA and said, 'This is what we're doing, and we want to pay you. Let's get something written and get us all working on a level playing field, and we can go from there.' The fact that other Webcasters are still waiting and trying to get lower rates doesn't make sense. We're all trying to

(Continued on next page)



Music Exchange™ automates the sales and licensing of music on the Internet. It provides publishers, artists, record labels and other music owners a simple, secure mechanism for creating, promoting, selling and licensing digital music on-line. Additionally, it offers new opportunities for secure music distribution via physical media such as CD, DVD or pre-installation on new PC's.

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Billboard

FEBRUARY 26, 2000

Top Internet Album Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	BILLBOARD 200 RANK
1	1	35	SUPERNATURAL ▲ ARISTA 19080	SANTANA	1
NO. 1					
2	3	13	ALL THE WAY... A DECADE OF SONG ▲ 550 MUSIC 63760/EPIC	CELINE DION	3
3	4	2	TWENTY FOUR SEVEN VIRGIN 23180	TINA TURNER	28
4	NEW		RUN LIKE THIS MILE MARKER 0003	FIVE WAY FRIDAY	—
5	7	5	MAGNOLIA REPRISE 47583/WARNER BROS.	SOUNDTRACK	79
6	2	3	VOODOO CHEEBA SOUND 48499*/VIRGIN	D'ANGELO	4
7	15	2	NEW DAY DAWNING CURB 541067/MERCURY (NASHVILLE)	WYNONNA	66
8	5	4	ON HOW LIFE IS ● EPIC 69490* HS	MACY GRAY	18
9	13	19	FLY ▲ MONUMENT 69678/SONY (NASHVILLE)	DIXIE CHICKS	13
10	11	18	CHRISTINA AGUILERA ▲ RCA 67690	CHRISTINA AGUILERA	5
11	9	7	DR. DRE — 2001 ▲ AFTERMATH 490486*/INTERSCOPE	DR. DRE	2
12	12	12	S & M ▲ ELEKTRA 62463*/EEG	METALLICA	42
13	NEW		WORKS IN PROGRESS RHINO HANDMADE 7705	TIM BUCKLEY	—
14	16	39	MILLENNIUM ● JIVE 41672	BACKSTREET BOYS	12
15	NEW		BOTH SIDES NOW REPRISE 47640/WARNER BROS.	JONI MITCHELL	—
16	NEW		CYCLES: THE REPRISE COLLECTION RHINO HANDMADE 7702	SWEETWATER	—
17	RE-ENTRY		LOOKING FORWARD REPRISE 47436/WARNER BROS.	CROSBY, STILLS, NASH & YOUNG	—
18	RE-ENTRY		HUMAN CLAY ▲ WIND-UP 13053*	CREED	20
19	19	12	BREATHE ▲ WARNER BROS. (NASHVILLE) 47373/WRN	FAITH HILL	15
20	10	6	EUROPOP ▲ REPUBLIC 157194/UNIVERSAL	EIFFEL 65	6

● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold); ▲ RIAA certification for net shipment of 1 million units (Platinum); ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD *Asterisk indicates vinyl available. HS indicates past and present Heatseekers titles © 2000, Billboard/BPI Communications and SoundScan, Inc.

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New Media

MERCHANTS & MARKETING

SITES + SOUNDS

(Continued from preceding page)

make money, and the artists have to get paid."

While neither Purcell nor Lubman is willing to reveal the specifics of their agreements with the RIAA, Purcell did say that royalty costs are based on a "per-performance, per-listener basis. If, at any given time, I'm playing a song and 10,000 people are listening to it, I pay 10,000 royalties. It's fractions of a penny each, and it's expensive, but it's not extreme."

For its part, the RIAA heralds the stance of Musicmusicmusic.com and Www.com. "It's good for us because it demonstrates that [these Webcasters] respect the rights of those who create the music that serves as the basis of their sites," says Steve Marks, senior VP of business affairs for the RIAA. "It's also an example of a marketplace agreement between us on behalf of our companies and artists and an individual Webcaster."

Marks would not comment on how many licensing agreements have been reached with Webcasters, saying that it is confidential information unless companies decide to make it public, as Musicmusicmusic.com and Www.com have.

"We have been and are in negotiations with many Webcasters, big and small," he says. "Our goal is to reach deals with them that fairly compensate record companies and artists for the use of their music by those sites. We expect to continue to complete deals on an ongoing basis."

In terms of just how much revenue artists and labels might reap in royalties, Marks notes that it's "a very hard number to determine. We have been trying to use what is publicly available, along with data from our licensees, to get a grasp on the universe here. But that's not an easy thing to do. It will become easier in time. We're also working hard to set up an infrastructure to set up and distribute royalties."

For his part, Purcell intends to take his Www.com venture around the globe. "We're looking at this on a worldwide basis. We've cut joint ventures in Asia and one for Europe. As we continue to go global, we will be opening offices in, for instance, Bombay [India], so that we can go into local communities and tap into the music that is relevant in various regions."

"Music should be everywhere; it makes site visitors stay around longer. So we have created a system where we are the broadcasters, but we brand our tuner for other sites," he says.

The company just began peddling its music wares to other Web sites in mid-January, Purcell says. Since July 1999, it has signed 40 deals with worldwide content providers—which he declined to discuss specifically—that have taken on distinct genres of music that Www.com offers in support of their format-specific sites.



The Girl Wants Platinum. The Recording Industry Assn. of America (RIAA) recently presented RCA's Christina Aguilera with a multi-platinum award for sales of 5 million for her self-titled debut album. Aguilera accepted the award in Washington, D.C., where she was performing at the MCI Center. Shown at the presentation, from left, are Jared Paul, director of entertainment for the MCI Center; Joel Flatow, VP of government affairs and artist relations for the RIAA; Aguilera; Nancy Wagner, RIAA executive assistant for government affairs and artist relations; and John Henkel, director of the RIAA's gold and platinum awards program.



They Like It Ruff. RuffNation Records CEO Chris Schwartz was recently on hand at the album release party for the Outsidaz's Shine. The Outsidaz's "Night Life" is the first release from RuffNation. Shown at the party, from left, are Simone Smalls of Susan Blond Inc., Schwartz, Samantha Kleier of Susan Blond, KG of Cold Crush Brothers, and Kelly Halsey of Susan Blond.

TRAFFIC TICKER: Top Online Retail Sites

Unique Visitors From Home And Work (in 000s)

TOTAL VISITORS AT HOME

1. amazon.com	12,429
2. barnesandnoble.com	4,445
3. cdnow.com	3,620
4. buy.com	3,344
5. bmgmusicservice.com	2,233
6. columbiahouse.com	1,722
7. wal-mart.com	1,553
8. bestbuy.com	1,341
9. checkout.com	396
10. musicmatch.com	310

TOTAL VISITORS AT WORK

1. amazon.com	5,548
2. buy.com	2,123
3. barnesandnoble.com	1,803
4. cdnow.com	1,456
5. bmgmusicservice.com	1,175
6. bestbuy.com	769
7. columbiahouse.com	747
8. wal-mart.com	629
9. checkout.com	160
10. towerrecords.com	158

HOUSEHOLD INCOME \$15,000-\$39,999/YEAR

1. amazon.com	3,381
2. barnesandnoble.com	1,140
3. buy.com	1,052
4. cdnow.com	1,019
5. bmgmusicservice.com	860
6. columbiahouse.com	616
7. wal-mart.com	643
8. bestbuy.com	506
9. checkout.com	163
10. samgoody.com	132

HOUSEHOLD INCOME \$40,000-\$74,999/YEAR

1. amazon.com	6,205
2. barnesandnoble.com	2,471
3. cdnow.com	1,978
4. buy.com	1,911
5. bmgmusicservice.com	1,482
6. columbiahouse.com	1,123
7. wal-mart.com	816
8. bestbuy.com	726
9. checkout.com	213
10. towerrecords.com	198

Source: Media Metrix, December 1999. Sites categorized by Billboard. Media Metrix defines unique visitors as the actual number of users who visited each site, without duplication, once in a given month. More than 40,000 individuals throughout the U.S. participate in the Media Metrix sample.



Home Video

MERCHANTS & MARKETING

Health, Counseling Titles Are Stars At CBA Expo Children's Videos, Including 'Veggie Tales,' Still Best Sellers For Retailers

BY PATRICIA BATES

NASHVILLE—Lifestyle videos received more attention than usual at the Christian Booksellers Assn. (CBA) Expo 2000, as consumers are becoming more interested in spiritual health and wellness, Holy Land travel, and Christian counseling.

Held at the Opryland Hotel here Jan. 24-28, the expo gave more than 2,000 Christian retailers a look at a wide variety of programs, from established brands such as the popular "Veggie Tales" series to dramas targeted toward adults.

Travel tapes are also beginning to make an impact. "Some of our Jerusalem tapes did better than others last fall," says Charles Harrison, assistant product manager for Spring Arbor Distributors for video and music. "The higher-quality ones do well."

Bishop T.D. Jakes videos, which provide spiritual guidance and motivation, have been successful among African-Americans who identify with him in the pulpit. His newest boxed four- to six-part sets are "Maximize The Moment," "Man-

power '99 . . . Soul Survivors," and "The Tabernacle" from T.D. Jakes Ministries.

"Every video he's done has sold no fewer than 50,000 units," said a representative for T.D. Jakes Ministries. Three titles were distributed in late 1999.

"We ran out of stock on [Jakes'] 'Rhoda Ain't Wrong' because we sold 3,000 to 4,000 units in less than a week," said Angela Bennett, a sales representative for Central South Christian Distribution.

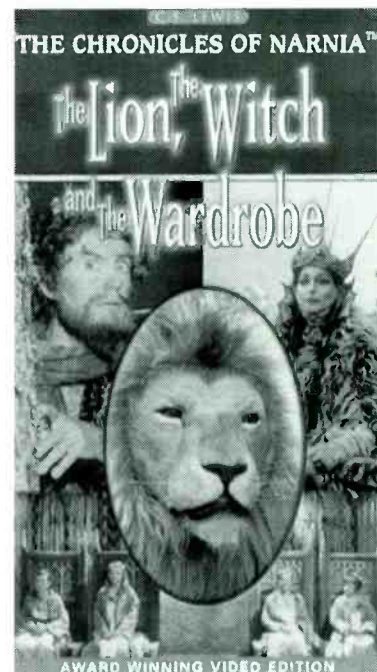
In addition to spiritual growth,

consumers were concerned with their health and that of their families.

The "Educated Caregiver" video series from LifeView Resources was well-received at retail, says its producer, Mike Merryman. The three-part boxed set, "Coping Skills," "Hands-On Skills," and "Essential Knowledge," is priced at \$39.95.

"Many Christians look for advice from their pastors, who may not know how to talk with them about long-term care," says Merryman. "We give them practical step-by-step nursing skills and discuss the emotional problems they will go through with their relatives."

Dramatic programs also received a fair amount of attention at the convention. Some titles include "The Omega Code" from Gener8Xion Entertainment/Providence. The film, which had a limited release in 300 theaters last October, stars Michael York and Catherine Oxenburg deciphering the Bible's secret numerical code. It will be released on video later this year.



"Tribulation" is being billed as a "second coming of Christ" film; it centers on a detective played by Gary Busey who wakes up in the hospital after the Great Rapture, and begins a physical, mental, spiritual, and emotional quest that transforms him, his sister (Margot Kidner). (Continued on page 81)

Artisan Takes Stake In Baby Einstein Co.; Warner Launches Online Video Club

BABY STEPS: After three years on the market, the Baby Einstein Co. infant video series is one of those grass-roots success stories that has generated enough interest—and sales—that a larger company has signed it for a distribution deal. But in this case, Artisan Entertainment has made more than a distribution deal.

In addition to acquiring North American video distribution rights to the series of four titles and two audio titles, Artisan has taken a minority stake in the Littleton, Colo., company.

"Most programs for infants to date have been cottage industries," says Artisan Family Home Entertainment president Glenn Ross. "We don't think anyone is servicing this market with wide distribution."

Like many children's video companies begun by frustrated parents, the Baby Einstein Co. is

the brainchild of Julie Aigner-Clark, who produced the videos in her basement for under \$5,000. The programs stimulate infants through age-appropriate visuals and classical music. Through word-of-mouth among moms and some nice write-ups in the appropriate parenting magazines, sales have grown to more than 1 million units, according to the Baby Einstein Co.

In addition, the company says, revenue growth has soared more than 4,000% in the last two years. And it's not an Internet company.

Titles in the video series are "Baby Einstein," "Baby Mozart," "Baby Shakespeare," and "Baby Bach." Each has a running time of 30 minutes and retails for \$14.99.

Ross' first order of business is gaining shelf space with mass merchants, large chains, and grocery accounts. The tapes have primarily been sold through kids' stores such as Zany Brainy, direct mail, and on the Internet.

"These videos are the most respected brand among parents," says Ross, "and response from retailers has been positive."

Another top priority for the line will be expanding beyond video.

"We think there's a tremendous amount of potential beyond video," says Ross, "because babies just don't sit and watch TV. There are books, music, and toys."

One marketing element Artisan won't be utilizing is corporate sponsorship, which, Ross says, might negatively affect the value of the brand.

"We've had a lot of experience keeping the integrity

of a brand with Hallmark Hall of Fame," he says. "There will be no huge promotions for 'Baby Einstein' with a company like Beech-Nut baby food. That kind of deal hurts the series' integrity."

The line will add two new titles, which should be available later this year.

Ross says the distribution deal is long-term, but he would not disclose financial terms.

FOR MEMBERS ONLY: Warner Home Video is opening up a video club on the Internet with exclusive offers on Warner products.

The club, which opened for business on Feb. 7, is accessed at warnervideoclub.com. Consumers can join for free, and with an initial purchase of two videos or DVDs, Warner throws in free shipping as well.

Consumers have the option to select \$8 in rebates instead of the free shipping.

The site is set up to promote titles in Warner's Century Collection, the supplier's yearlong sell-through program. Each quarter, as the themes of the program change, new titles will be added to the Web site.

In addition to the ease of ordering online, Warner is adding incentives such as contests to win TVs, DVD players, and DVDs. Special pricing, rebates, and other prize packages are also offered.

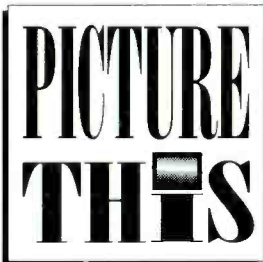
ELECTION TIME: The Video Software Dealers Assn. (VSDA) is accepting nomination letters to fill four board seats.

To qualify, candidates must be current VSDA members and must submit signed petitions or letters of nomination from at least 10 regular VSDA members.

All nominations must be received on or before April 7 and should be sent to acting VSDA secretary Terri Sedenka, Video Village, 104 Second Ave. N., Mount Vernon, Iowa 52314. Nominations can also be faxed to Sedenka at 319-895-0838.

A ballot with all the nominees will be mailed to all VSDA regular members on May 24 and must be returned by June 23. The winners will be announced prior to the VSDA annual convention, July 8-10 in Las Vegas. Terms are three years.

Board members whose three-year terms are expiring are Bob Edwards, John Heim, John Nucifora, and Jim Salzer. Each is eligible for re-election.



by Eileen Fitzpatrick



ing up a video club on the Internet with exclusive offers on Warner products.

Netflix Drops Per-Movie Rentals, Offers Monthly DVD Subscription

BY EILEEN FITZPATRICK

LOS ANGELES—Online DVD rental company Netflix is eliminating per-movie rental charges in favor of a subscription program with a monthly fee.

Under the new plan, called the Unlimited Movie Rental service, customers pay \$19.95

a month to rent as many DVDs as they like. The only restriction is that a customer

can't have more than four movies checked out at once.

Renters can keep the DVDs as long as they want without incurring late charges. All shipping fees to and from the consumer are also picked up by Netflix.

Netflix is offering a free one-month trial of service for consumers to test the program.

"The Internet is all about raising the ante," says Netflix CEO Reed Hastings. "When AOL and other companies raised the ante with unlimited access and free connections, their business grew. All Internet companies have to be aggressively improving their offerings to stay in business."

In October, Netflix instituted the Marquee Program, which enabled consumers to pre-select four titles a month for \$15.95. The service fee covered the cost of rentals plus shipping and handling fees (Billboard, Oct. 16, 1999).

Since instituting the Marquee Pro-

gram, Hastings says, the site's volume has grown by 300%. The company now ships more than 100,000 rentals per week and has more than 100,000 consumers in its customer base, he says.

The subscription program eliminates the one-time rental, but Hastings says he's not



concerned that consumers will be scared off from making a monthly financial

commitment.

"The a la carte rental is nice," he says, "but the Marquee Program was so much better, and many have already converted to the Unlimited Movie Rental Service."

Marquee members receive a complimentary upgrade to the new service.

In fact, Hastings says that prior to the launch of the new service, the Marquee Program represented 97% of the company's business.

"We're really only risking losing 3% of our customer base," says Hastings, "so it's worth it."

Hastings expects to continue to upgrade the site, with additional links to online retailers who want to purchase DVDs. To date, the site is only linked with Sam Goody's online store.

In addition, Netflix expects to offer a download option when the technology develops.

Consumers can access the site at netflix.com.

HEALTH, COUNSELING TITLES ARE STARS AT CBA EXPO

(Continued from page 79)

der), and his brother-in-law (Howie Mandel).

The \$29.95 title from Cloud Ten Pictures/Prophecy Partners is being promoted to Christian retailers through interactive video displays, bag stuffers, fliers, and a Web site. Other titles from the company include "Judgment," which will be available this spring, and "Vanished," a \$24.95 docudrama with minister John Hagee.

Meanwhile, "The Millennium Chorus" is being advertised to the market as "the greatest story ever sung." The title is available at the Family Christian Stores chain, which exclusively has the \$19.95 title until April, when distribution will be widened to the rest of the Christian market.

"The Millennium Chorus" features Broadway's "Phantom Of The Opera" star Michael Crawford, Kathie Lee Gifford, Jennifer Holliday, Michael W. Smith, Shirley Caesar, and Bob Carlisle in what's being termed a "Handel's Messiah" for the 21st century.

"We want to sell 500,000 to 1 million units," says Visual Entertainment president/CEO David Seibert.

A portion of the proceeds will ben-

efit such nonprofit organizations as the Red Cross, Campus Crusade for Christ, the Salvation Army, and World Relief.

Consumers are also anxious for the July 18 release of the CBS made-for-television movie "Jesus," due from Sparrow/Chordant Distribution.

"John," the third installment of Visual Entertainment's "Visual Bible" series, arrives in December as a four-tape set priced at \$99.95.

A Spanish version of the "Visual Bible" title "Acts" will be released next year, and other segments from the series have aired on TV in Germany, Portugal, Hungary, Poland, and Japan.

Overall, Christian home video saw a 17% increase in sales from 1998 to 1999, according to CBA data.

However, children's video sales still reigned supreme among Christian retailers last year.

DreamWorks Home Entertainment's "The Prince Of Egypt" was a box office and video blockbuster for the supplier, and among Christian retailers it ranked as the 10th best seller of 1999, according to the trade organization. Titles from the "Veg-



gie Tales" series occupied the one-through-nine positions.

"Veggie Tales" took an overwhelming 55% share of revenues in 1999 of all Christian videos, according to CBA.

At the show, however, retailers got a look at two new competitors to "Veggie Tales."

"The Return Of The King" will debut in the second quarter as part

of the "Kingdom Under The Sea" series from Bridgestone Multimedia Group. The series features 3-D tropical fish characters who swim through stories from the Bible.

The company will also import C.S. Lewis' masterpiece "The Chronicles Of Narnia," which originally aired on the BBC. A three-title boxed set for \$59.95 includes "The Lion, The Witch, And The Wardrobe," "Prince

Caspian & The Voyage Of The Dawn Treader," and "The Silver Chair." Each program is also available in two tapes for \$19.95.

3-D animation also highlights "Threads" from Everland Entertainment, which is described as a mix of "Calvin And Hobbes" humor and the cuddly values of "Winnie The Pooh." The first title from the series is due in stores in July, with a second due in the fall.

Everland, which marketed "Veggies Tales" as well as other successful Christian videos, will invest \$500,000 to introduce "Threads" to retail, beginning with advertising and publicity to Christian retailers. "Threads" costumed characters will star in their own national live show, a regional mall tour, and local theater premieres.

Other marketing elements include licensed products such as books, toys, and novelties. Interactive kiosks in the retail chain Kid City 2000 will feature flat-touch monitors that will also advertise "Threads."

Billboard

FEBRUARY 26, 2000

Top Special Interest Video Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK REPORTS COLLECTED, COMPILED, AND PROVIDED BY		Suggested List Price	THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK REPORTS COLLECTED, COMPILED, AND PROVIDED BY		Suggested List Price
			TITLE	Program Supplier, Catalog Number					TITLE	Program Supplier, Catalog Number	
RECREATIONAL SPORTS™						HEALTH AND FITNESS™					
NO. 1						NO. 1					
1	1	35	WWF: THE ROCK-KNOW YOUR ROLE	World Wrestling Federation Home Video 234	14.95	1	59	BILLY BLANKS: TAE-BO WORKOUT	Ventura Distribution TB2274	39.95	
2	2	12	WWF: AUSTIN VS. MCMAHON	World Wrestling Federation Home Video 240	14.95	2	51	CRUNCH: TAE BOXING WORKOUTS	Anchor Bay Entertainment 10813	14.98	
3	4	35	WWF: BEST OF RAW VOL. 1	World Wrestling Federation Home Video 236	14.95	3	32	BILLY BLANKS: TAE-BO WORKOUT ADVANCED/TAE-BO LIVE	Ventura Distribution TB2271	29.95	
4	3	35	WWF: HELL YEAH-STONE COLD'S SAGA CONTINUES	World Wrestling Federation Home Video 233	14.95	4	38	DENISE AUSTIN: POWER KICKBOXING	Parade Video 832	14.98	
5	NEW		WWF: ARMAGEDDON	World Wrestling Federation Home Video 243	29.95	5	6	KATHY SMITH: LATIN RHYTHM WORKOUT	Sony Music Entertainment 51594	14.98	
6	5	12	WWF: IT'S OUR TIME: TRIPLE H AND CHYNA	World Wrestling Federation Home Video 239	14.95	6	5	THE CRUNCH: FAT BLASTER GOES LATIN	Anchor Bay Entertainment 10973	9.99	
7	11	12	MLB: 1999 OFFICIAL WORLD SERIES	USA Home Entertainment 41941	24.99	7	8	TOTAL YOGA	Living Arts 1080	9.98	
8	7	8	NBA LIVE-2000	USA Home Entertainment 450061986	19.98	8	11	BILLY BLANKS: CRUNCH MASTER BLASTER	Anchor Bay Entertainment SV10885	9.98	
9	10	7	WWF: WRESTLEMANIA 15	World Wrestling Federation Home Video WWF10223	39.95	9	9	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS	Living Arts 1088	14.98	
10	8	34	WWF: COME GET SOME-THE WOMEN OF THE WWF	World Wrestling Federation Home Video 235	14.95	10	13	BILLY BLANKS: TAE-BO WORKOUT FOUR-PACK	Ventura Distribution 10013	49.98	
11	13	62	WWF: BEST OF WRESTLEMANIA I-XIV	World Wrestling Federation Home Video 214	14.95	11	7	DENISE AUSTIN: SIZZLER	Parade Video 909	12.98	
12	12	58	WWF: D-GENERATION X	World Wrestling Federation Home Video 212	14.95	12	15	DENISE AUSTIN: HIT THE SPOT (ABS)	Parade Video 183	9.98	
13	14	37	WWF: KING OF THE RING '98	World Wrestling Federation Home Video WWF10205	19.95	13	12	THE CRUNCH: BOOT CAMP TRAINING	Anchor Bay Entertainment 10974	9.99	
14	6	64	WWF: AUSTIN 3:16 UNCENSORED	World Wrestling Federation Home Video 213	14.95	14	16	ABS AND BUNS: 2-PACK	UAV Entertainment 60115	9.95	
15	17	36	MICHAEL JORDAN: HIS AIRNESS	USA Home Entertainment 41949	19.98	15	10	DENISE AUSTIN: FAT BURNING BLAST	Parade Video 1933	12.99	
16	19	40	WWF: THE THREE FACES OF FOLEY	World Wrestling Federation Home Video 218	14.95	16	14	DENISE AUSTIN'S BOUNCE BACK AFTER BABY	Parade Video 963	14.98	
17	16	7	WWF:NO MERCY	World Wrestling Federation Home Video 230	14.95	17	19	YOGA FOR BEGINNERS: ABS	Living Arts 1188	9.98	
18	RE-ENTRY		MLB: ALL CENTURY TEAM	USA Home Entertainment 41943	19.95	18	18	KATHY SMITH'S KICKBOXING WORKOUT	Sony Music Entertainment 51570	14.98	
19	20	9	WCW: STING IS BACK IN BLACK	Turner Home Entertainment 97177	14.95	19	20	KATHY SMITH: TIMESAVER-CARDIO FAT BURNER	Sony Music Entertainment 51564	14.98	
20	15	3	MUHAMMAD ALI: EXCLUSIVE FIGHT FOOTAGE	Warner Home Video 5863	59.95	20	RE-ENTRY	LIVING YOGA COLLECTION	Living Arts 61187	17.98	

◆ IRMA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©2000, Billboard/BPI Communications and VideoScan Inc.

Advertising, Merchandising Tips Offered At VSDA Confab

The Video Software Dealers Assn. has announced the seminar lineup for the 19th annual national convention, scheduled for July 8-10 at the Venetian Hotel/Sands Exposition Center in Las Vegas.

Two seminar schedules will be announced, with the first focusing on Arthur Anderson's "10 Steps To Success" program.

A second set of seminars focusing on management and support will be announced at a later date.

The first set of seminars are as follows:

"Strategies For The New Century," July 9, 12:45-1:45 p.m. Presented by consultant Jeff Hansler, the seminar will show retailers how to identify and capitalize on new business opportunities.

"Thinking Like Your Customers," July 9, 10 a.m.-noon. Professional consultant Pam Schuck puts retailers in the shoes of the customer in an effort to improve sales skills and increase repeat visits.

"Tapping Into Generation Y," July 10, 10:15-11:15 a.m. Schuck teaches retailers how to understand the lucrative youth market and its buying habits.

"Location, Location, Location," July 9, 3:15-4:15 p.m. Led by former real estate executive June Davidson, this seminar will teach retailers when to consider relocation and when to renegotiate a lease, as well as how to pick a location and sign a lease.

"Competing In The World Of Games," July 7, 2-3 p.m. Ziff-Davis Game group VP Dale Strang will teach retailers how to create a game category in their stores.

"DVD: The New Technology Wave," July 9, 4:30-5:30 p.m. Wax-Works VP of marketing Kirk Kirkpatrick gives retailers a brief overview of the new consumer electronics devices, as well as marketing ideas for DVD product.

"Promotions That Work: Don't Reinvent The Wheel," July 9, 2-3 p.m. Image development specialist Liz Mitchell lets dealers in on the latest and hottest marketing ideas, focusing in on what works for different retail segments.

"How To Advertise," July 10, 9-10 a.m. Author, journalist, and advertising expert Ray Hanania shows retailers how to best use media outlets to gain exposure.

"Memorable Merchandising," July 7, 4:30-5:30 p.m. Artisan Entertainment East Coast sales director Greg Pastor demonstrates how to make stunning displays from ordinary materials and posters available through distributors.

"Improving Productivity," July 8, 11:30 a.m.-12:30 p.m. Michele Cohen, CEO of Fun in a Box Solutions, shows dealers how to keep their staffs running at peak efficiency. Retailers will be given checklists and other tips to manage their retail business better.



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RCA RECORDS

FRANCE TO PUSH LOWER VAT RATE

(Continued from page 49)

rate "is beneficial for consumers, but is also a way to fight against piracy." However, Trautmann warns that a lower rate can only have an impact on prices if "the industry doesn't take advantage of the situation to increase their margins."

Reacting to Trautmann's comments, Hervé Rony, director general of industry body SNEP, says that "this is in line with what she [previously] said she would do." However, Rony adds that previous French administrations had also made this promise with no tangible result and that SNEP will continue to pressure the government on the issue.

SNEP believes the case for lowering the VAT rate is more acute than ever, and not only in France, with sales levels decreasing and a CD burner-fueled rise in home copying.

In January, while announcing that French music sales had dropped 4.5% in units and 2.5% in value, SNEP president Pascal Negre made it clear that CD burners had affected legitimate sales. Negre believes one way to get consumers back into buying CDs is to lower prices—which would be achieved by a drop in the VAT rate.

Rony notes that a lower VAT rate at a European level requires consensus from all EU member states and needs to be integrated into the EU's vast harmonization scheme for European taxes. He points out that the measure would have a better chance of being adopted if it were backed by other territories and by the International Federation of the Phonographic Industry. "What we need to succeed is support from all sides of the industry in Europe," says Rony.

GERMAN ROLLING STONE AIDS ACTS

(Continued from page 49)

ly about the publication's entry into tour promotion. "Rolling Stone Germany have always been great supporters of Travis," she says, "and they booked them for that tour before [the band's second album] 'The Man Who' came out last April. In fact, off the first album, 'Good Feeling,' they were voted best newcomer in the [Rolling Stone Germany] readers' poll."

The tour, she continues, "was well-organized, and it makes sense to have WOM involved, because if the acts have new albums, the retail campaigns can run alongside, and they give them prominent racking and so on.

"It was Travis' first major tour in Germany, and it helped them a lot," she says. "We're now having great airplay results, the album's selling really well, and they're doing their own dates there in March. The Rolling Stone Roadshow paved the way for all that to happen." Sales of "The Man Who" in Germany were at about 18,000 before the tour and 25,000 immediately afterward, according to Quigley, who says they now stand at about 80,000 there.

Achim Felau, managing director of Boxman Germany, which also sponsored the first tour, is similarly enthusiastic. "We've had only positive reaction from everyone involved," he says, observing that audiences at the inaugural Roadshow were broadly in the 25-35 demographic targeted by



Boxman. "The audience was great, and the shows were very well-organized."

Boxman's presence on the upcoming tour will again include stage-side banners and a promotional team at each gig, with some ticket numbers qualifying for prizes from the E-tailer.

"Travis got to be quite big after doing this," adds Felau, "and I have to say we really achieved substantial sales on the acts who were on the last tour. As long as the same thing happens this time, I see no reason to stop [being involved]." The magazine is already planning a third tour for November.

CULTURE 2000 BUDGET

(Continued from page 55)

January.

A letter signed by Michel and EMO president Eduardo Bautista, president of Spanish authors' rights society SGAE, says, "The music industry, in all its diversity, should be better taken into consideration by the commission's policy."

The EMO is particularly worried that, within the current budget, the future of the European Music Observatory—set up with the blessing of the commission to monitor the flow of repertoire within the EU—is at stake due to a lack of funding. As a result, Michel says, "with regret we have been forced to freeze the activities of the observatory until a solution is found by the commission."

Adds Michel, "There is a clear need for a plan that will take into consideration the music industry sector. There should be mechanisms to support independent companies, especially in their Internet activities. There is a need for support to be given to European artists undertaking international tours. We need mechanisms that are adapted to the reality and the nature of the music industry."

Michel says he is now looking forward to France's presidency of the EU during the second half of the year as an opportunity to present some proposals, although this may risk postponement of any decision regarding the observatory until at least the end of the year.

Playing venues of 1,000-1,500 capacity, the second Roadshow will move on from Hamburg to Berlin, Bremen, Nuremberg, Mannheim, Dortmund, Düsseldorf, and Dresden, culminating April 8 at the Colosseum in Munich. "Being on this tour helps the bands play in bigger clubs than they would be able to otherwise," says Balzer.

Johnson is currently hot in Europe with the single "Glorious," which after performing well in Scandinavia recently became a U.K. top five hit on WEA and led to a wide European release for his "Liebling" album.

"Glorious" has been a top 75 sales and top 50 airplay hit in Germany, notes Rainer Focke, Warner Music Europe marketing director of group and affiliate repertoire. He says it is "pretty early days" for the artist there, but that the tour will help to break Johnson, whom he describes as "one of our most important new acts."

Johnson's manager, Lars Rixon, adds, "The timing is good, because we want the [summer] festival dates in Europe." He confirms that such a bill "absolutely" means that Johnson can play bigger venues than would have been feasible at this stage.

"Rolling Stone are championing new bands here and taking the risk on things," concludes Quigley. "A lot of U.K. publications wouldn't do that. I can only see it going from strength to strength."

Programming

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newsline...

AMFM, CITADEL SIGN NEW INTERNET PACTS. Two first-time deals with two major radio groups mark the further integration of the industry with the Internet. AMFM has joined forces with RCN Corp. in a co-branding initiative to expand RCN's penetration into Philadelphia. RCN bundles telephone, high-speed Internet, and cable-TV service. Beginning next month, AMFM's adult top 40 WLCE, top 40 WIOQ, and R&B WUSL will promote RCN with on-air commercials and station remotes, and each station's Web site will be able to register new RCN subscribers.

AMFM has received an upfront lump sum and will have access to RCN subscribers to market its radio properties. If the marketing alliance is successful, both companies say, it may lead to similar arrangements in other shared markets, such as Chicago.

Meanwhile, Citadel has out-sourced its Internet streaming to BroadcastAmerica.com. Forty-seven Citadel stations in eight test markets will begin streaming in March. During the trial, BroadcastAmerica will pay for all streaming and maintenance costs, and the station links will be housed on the company's Web site. In exchange, BroadcastAmerica will get an undisclosed amount of ad time on Citadel stations. The online network already broadcasts programming from five Citadel stations in New England.

Stations taking part in the pilot program include adult top 40 KBEE Salt Lake City; mainstream top 40 KKMGM Colorado Springs, Colo.; top 40 KKOB and AC KMGMA Albuquerque, N.M.; AC WLEV Allentown, Pa.; and top 40 KLAL, AC KVLO, and adult top 40 KURB Little Rock, Ark.

LPFM JUDD-ERNAUT. The National Assn. of Broadcasters (NAB) filed a petition in the U.S. Court of Appeals for the District of Columbia Circuit on Feb. 16, asking that the court set aside the Federal Communications Commission's (FCC) order establishing low-power radio (LPFM). NAB president/CEO Eddie Fritts issued a release saying, "The FCC has turned its back on spectrum integrity. The plan to cram in hundreds, if not thousands, of low-power FM stations will create unacceptable interference across the radio dial." Meanwhile, the congressional effort to overturn LPFM has taken a step forward. Sen. Judd Gregg, R-N.H., has introduced a Senate companion bill to legislation introduced in the House by Rep. Mike Oxley, R-Ohio, barring the FCC from implementing LPFM.

CLEAR CHANNEL FINED OVER CONTEST. Clear Channel has been fined for violating the FCC's contesting rules. Rhythmic top 40 KPRR El Paso, Texas, ran a "Who Wants To Be A Millionaire" spoof contest. So You Want to Win 10,000, without disclosing that the prize would be awarded in Italian lira, not U.S. dollars. Contest winner Trisha Dean says she thought the station was joking when they told her on the air that her prize was in lira, and it was not until she picked up her \$53 check that she realized it was no joke. According to Clear Channel, "The morning show intentionally did not state what the '10,000' referred to," the station never said on the air it was giving away \$10,000, and the complete rules were posted on its Web site. The FCC, however, sided with Dean and slapped the \$4,000 fine (U.S.) on KPRR.

KIIS-FM L.A. On The Comeback Trail

Top 40 Station, No. 2 In Market, Makes It All Look Easy

This story was prepared by Airplay Monitor's Jeff Silberman.

LOS ANGELES—Their station, top 40 KIIS-FM Los Angeles, hit a 5 share 12-plus in the just-released fall Arbitron survey, good for second place overall in the ultra-competitive Los Angeles market.

Their morning star, Rick Dees, passed Howard Stern to become the top English-speaking wake-up show in town. The morning and afternoon dayparts each came a million.

Suffice it to say, Feb. 2 was a good day for PD Dan Kieley and music director Michael Steele, as they fielded endless congratulatory calls from their peers in radio and records.

Coming off a 3.6 share a year ago, KIIS has been visibly on the comeback trail over the past few weeks.

And Kieley says the numbers have been rebuilt one minute at a time.

"We always thought we could get to a 5 share at some point, considering the way everything was going in the marketplace," he says. "The deal was, once we accelerated the cume with our birthday games [where the station awarded \$3 million in two cash prizes], sooner or later we'd get a pop in [time spent listening]. The music was great—it's no secret that it goes in cycles—and we simply preached to our jocks to give us one more minute [of time spent listening] an hour. That's 24 minutes a day; multiply that by seven days a week, and, eventually, we got that pop."

"It's not as if we reinvented the format," Kieley continues. "It's all about entertaining and playing the right hits, and what worked well in the '50s and '60s still works. It's so

basic. If people ever knew how simple this can be."

So if KIIS' success is built on the basic programming tenets that everyone knows, why isn't everyone enjoying similar success? "Look at how many guys try to overthink it," Kieley says. "Such as consultants. You know what Clear Channel's policy is on consultants? Oh, that's right, we don't have them."

'WE'RE THE ONES WHO SCREW IT UP'

Nor are they worried that the current up cycle in top 40 music will eventually peter out. "You know who says that the cycle stops? We do, because we're the ones who screw it up," Kieley says. "There are always good currents out there. We just don't find them all."

"It's radio's fault when we gravitate to trends, such as playing too many boy bands or whatever," Steele says. "Then the labels start signing nothing but boy bands, the variety of

hits dries up, and programmers start wondering what went wrong. Well, we did it to ourselves."

Yet Steele isn't music-burn-phobic. "I'm not more suspicious of boy bands, but at the same time, I'm not less suspicious of the hot trend as [with] any other record. If we believe it's a hit, we put it on. The key is to not get too caught up with the image of the band. Just because something worked the last five times [doesn't] mean the sixth record will automatically work."

Here's a typical hour on KIIS: No Doubt, "Spiderwebs"; Britney Spears, "From The Bottom Of My Broken Heart"; Lou Bega, "Mambo No. 5 (A Little Bit Of...)"; Mariah Carey Featuring Joe & 98°, "Thank God I Found You"; Marc Anthony, "I Need To Know"; Madonna, "American Pie"; Blaque, "Bring It All To Me"; Santana Featuring Rob Thomas, "Smooth"; Whitney Houston, "My Love Is Your

(Continued on next page)



KIELEY



Word Out. Reprise artist Sasha, whose should-be hit "If You Believe" is just now working its way to radio, makes his way through the requisite station stops. Shown, from left, are Sasha; Jim Kelly, assistant PD of WKRQ (Q102) Cincinnati; and Phil Costello, senior VP of promotion for Reprise.

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Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
◀ No. 1 ▶					
1	1	1	20	I KNEW I LOVED YOU COLUMBIA 79236 †	SAVAGE GARDEN 10 weeks at No. 1
2	2	2	18	THAT'S THE WAY IT IS 550 MUSIC ALBUM CUT/550-WORK †	CELINE DION
3	3	3	24	AMAZED BNA 65957 †	LONESTAR
4	4	7	9	BACK AT ONE MOTOWN 156501*/UNIVERSAL †	BRIAN MCKNIGHT
5	5	5	26	I DO (CHERISH YOU) UNIVERSAL ALBUM CUT †	98 DEGREES
6	6	4	42	I WANT IT THAT WAY JIVE ALBUM CUT †	BACKSTREET BOYS
7	7	8	45	YOU'LL BE IN MY HEART WALT DISNEY 860025/HOLLYWOOD †	PHIL COLLINS
8	8	6	28	MUSIC OF MY HEART MIRAMAX 79245/EPIC †	'N SYNC & GLORIA ESTEFAN
9	9	9	36	I COULD NOT ASK FOR MORE LAVA ALBUM CUT/ATLANTIC †	EDWIN MCCAIN
10	11	10	10	ANGELS CAPITOL ALBUM CUT †	ROBBIE WILLIAMS
◀ AIRPOWER ▶					
11	17	22	4	BREATHE WARNER BROS. 16884 †	FAITH HILL
12	13	19	4	SHOW ME THE MEANING OF BEING LONELY JIVE ALBUM CUT †	BACKSTREET BOYS
13	10	11	14	STRANGERS LIKE ME WALT DISNEY SOUNDTRACK CUT/HOLLYWOOD	PHIL COLLINS
14	12	12	30	SHE'S ALL I EVER HAD CZ 79259 †	RICKY MARTIN
15	14	14	43	I WILL REMEMBER YOU (LIVE) ARISTA ALBUM CUT †	SARAH MCLACHLAN
16	15	13	43	THE HARDEST THING UNIVERSAL 156246 †	98 DEGREES
17	19	18	17	SMOOTH ARISTA 13718 †	SANTANA FEATURING ROB THOMAS
18	16	17	67	ANGEL WARNER SUNSET 13621/REPRISE †	SARAH MCLACHLAN
19	18	16	49	KISS ME SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
20	20	15	111	TRULY MADLY DEEPLY COLUMBIA 78723 †	SAVAGE GARDEN
21	21	20	15	THERE SHE GOES SQUINT/ELEKTRA ALBUM CUT/EEG †	SIXPENCE NONE THE RICHER
22	22	21	8	I LEARNED FROM THE BEST ARISTA ALBUM CUT †	WHITNEY HOUSTON
23	23	24	6	WHEN THE HEARTACHE IS OVER VIRGIN ALBUM CUT †	TINA TURNER
24	24	23	22	I NEED TO KNOW COLUMBIA 79250 †	MARC ANTHONY
25	NEW ▶	1		AMERICAN PIE MAVERICK SOUNDTRACK CUT/WARNER BROS. †	MADONNA

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
◀ No. 1 ▶					
1	1	1	34	SMOOTH ARISTA 13718 †	SANTANA FEATURING ROB THOMAS 19 weeks at No. 1
2	2	2	18	THEN THE MORNING COMES INTERSCOPE ALBUM CUT †	SMASH MOUTH
3	4	4	19	I KNEW I LOVED YOU COLUMBIA 79236 †	SAVAGE GARDEN
4	3	3	30	MEET VIRGINIA AWARE ALBUM CUT/COLUMBIA †	TRAIN
5	5	6	18	HANGINAROUND DGC ALBUM CUT/INTERSCOPE †	COUNTING CROWS
6	6	5	36	BLACK BALLOON WARNER BROS. 16946 †	GOO GOO DOLLS
7	9	11	15	THAT'S THE WAY IT IS 550 MUSIC ALBUM CUT/550-WORK †	CELINE DION
8	7	7	15	I NEED TO KNOW COLUMBIA 79250 †	MARC ANTHONY
9	11	18	7	NEVER LET YOU GO ELEKTRA ALBUM CUT/EEG †	THIRD EYE BLIND
10	12	17	12	EVERYTHING YOU WANT RCA ALBUM CUT †	VERTICAL HORIZON
11	10	12	12	TAKE A PICTURE REPRISE 16889 †	FILTER
12	8	8	21	BRAND NEW DAY A&M ALBUM CUT/INTERSCOPE †	STING
13	13	9	46	OUT OF MY HEAD HOLLYWOOD ALBUM CUT †	FASTBALL
14	14	15	36	SOMEDAY LAVA 84536*/ATLANTIC †	SUGAR RAY
15	18	16	16	LEARN TO FLY ROSWELL ALBUM CUT/RCA †	FOO FIGHTERS
16	15	13	43	SHE'S SO HIGH COLUMBIA ALBUM CUT †	TAL BACHMAN
17	16	10	20	L.A. SONG 143/LAVA 84547/ATLANTIC †	BETH HART
18	17	14	14	THE GREAT BEYOND WARNER BROS. 16888 †	R.E.M.
◀ AIRPOWER ▶					
19	22	22	8	I TRY EPIC ALBUM CUT †	MACY GRAY
20	19	20	10	FALLS APART LAVA ALBUM CUT/ATLANTIC †	SUGAR RAY
21	21	23	6	AMAZED BNA 65957 †	LONESTAR
22	23	28	4	BREATHE WARNER BROS. 16884 †	FAITH HILL
23	24	27	5	SHOW ME THE MEANING OF BEING LONELY JIVE ALBUM CUT †	BACKSTREET BOYS
24	28	—	2	AMERICAN PIE MAVERICK SOUNDTRACK CUT/WARNER BROS. †	MADONNA
25	26	25	7	BLUE (DA BA DEE) REPUBLIC 156638*/UNIVERSAL †	EIFFEL 65

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 74 adult contemporary stations and 83 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip available. © 2000, Billboard/BSI Communications.

Radio

PROGRAMMING

KIIS-FM L.A. ON THE COMEBACK TRAIL

(Continued from preceding page)

Love"; K-Ci & JoJo, "Tell Me It's Real"; Eiffel 65, "Blue (Da Ba Dee)"; Backstreet Boys, "Show Me The Meaning Of Being Lonely"; and the Cardigans, "Lovefool."

THE NEXT BIG THING

Steele refrains from making a blanket prediction on what he expects to be the next big thing in top 40, other than noting, "It'll probably be more of the dancey songs, like Eiffel 65's 'Blue (Da Ba Dee)'. I won't say that [music style] will be a big trend, but I do think that records with tempo will hold on longer. Top 40 is about tempo, fun, and excitement. This format was in the doldrums in the early '90s because it played too many AC-sounding records. We'll do fine as long as we keep the tempo up."

Yet a lot more has been going on than the mere oversight of a hugely profitable top 40 station. Kieley's p.m. jock, Valentine, has become a virtual morning host for nine stations, most in the Midwest. "It's no secret that any time you start a new job, it takes a while to get used to it," Kieley says. "It was a lot of work for Valentine for the first 30 days, but once we got the right systems in place and assistants to help him—he needs three people to drop all the elements in, such as the interview he did with 'The Green Mile' actor Michael Clarke Duncan—it started to go smoothly."

The next air shift to play beyond L.A. is Rick Dees' morning show. Beginning on KFMS Las Vegas, Dees will syndicate his show primarily to stations in the Western time zone. With Prophet technology at

hand, though, it's certainly not out of the realm of possibility to have Dees' best bits virtually assembled into next-day morning shows in the Midwest and East.

ON THE INTERNET

Kieley and Steele double their pleasure on the Web. Not only do they oversee KIIS' Web site (where the station has been streamed for almost three years), but they also have a hand in the music programming of kiisfmi, the Internet-only station with an emphasis on hip-hop and alternative product. "Although we pick the music on the site, we don't use kiisfmi to test music for KIIS," Kieley says. "We structured the sites so they're completely different. Neither site even mentions the other. The reason for that is KIIS is more targeted to 25-34 females, while kiisfmi attracts a 70/30 ratio of males to females."

"When it comes to actual bodies using [kiisfmi], our core is males 15-22," Steele adds. "We boil it down to [time spent listening] of only a half-hour a day. We make those rotations quicker than KIIS. Kiisfmi also offers far more music information and some different lifestyle features,

too. This winter, there's a lot of stuff about snowboarding and nothing on Barbie dolls."

Despite the imminent merger of Clear Channel stations with AMFM's L.A. cluster that includes KYSR (Star 98.7), KBIG, KOST, and KCMG (Mega 100), Kieley hasn't thought about future strategic decisions he may have the power to make. "I've got a big job right here, running a station that bills \$43 million," he says. "Our job is to make KIIS profitable and to get numbers. We'll cross that bridge when it happens. Now, we look at everyone as competition, and our job is to kick their asses, to put it mildly."

There's no time to gloat. "We've been on the other side of the fence, when the modern station in town was kicking our ass," Kieley says. "So all we focus on is getting teen girls and their mothers to listen to us. We don't set goals for demos. We just want to entertain our cume."

Yet they do look back, and not just to relearn from their mistakes. "You better have time to look back, because you learn from history," says Kieley.

"I've learned from great PDs such as Harry Nelson, Ric Lippincott, and Gerry Cagle, and what we're doing here is no different than what KFRC [San Francisco] did: giving the audience hit music variety in an entertaining way."



'B' Movie. Showing off its steady stream of superstar stopovers, WBBM (B96) Chicago recently snapped a couple of pictures to demonstrate its prowess in the market. On top, Brian McKnight, who recently hit No. 2 with his "Back At One," is flanked by music director Erik Bradley, left, and PD Todd Cavanah. Below, Mariah Carey, whose "Thank God I Found You" just became her 15th No. 1 hit, poses with night personalities Tim "Spinnin'" Schommer, left, and Julian "Jumpin'" Perez.



Internet Advertising Growing On Radio

NEW YORK—Radio is seeing the signs of the future with an upward trend in the amount of "dot-com" advertising over the airwaves, according to Interep.

During the first half of 1999, total revenue from Internet advertisers reached 5.7% of total national radio dollars, estimated at \$1.3 billion.

Interep's study also found that the number of Web advertisers on radio has grown to include more than 192 brands, up from 47 brands during the same period last year.

These advertising genres span a variety of industries. Retail dominates with more than a quarter of all advertising, at 27% of all dot-com advertisers. Other major industries include travel (18%), computers and software (16%), media (12%), and local services/amusements (10%).

RASHAUN HALL

Everyone has spent sleepless nights tossing and turning. But when 311 lead singer Nick Hexum experienced insomnia in 1998, he decided to explore his creativity.

"I'd get to sleep at 11:00, but I'd wake up at 3, and that would be it for the night," he says. "I built a recording studio in Burbank [Calif.], and I'd go out in the middle of the night and start working. I'd be there until the band showed up at noon.

"It was a time when I was working out those demons and stuff," Hexum continues. "I was going through a breakup and was depressed. I was also losing touch with doing what I love to do, which is touring."

These emotions came together in "Flowing,"

No. 36 on this issue's Modern Rock Tracks.

"It's not a total frustration song," says Hexum. "It's about the feeling one gets when they're lying there awake, and the sort of loneliness that goes



along with it. This was a cathartic experience. Not everything's zip-a-dee-doo-dah."

But "Flowing," from 311's sixth Capricorn album, "Soundsystem," does "explore positive

themes by showing there's always a light at the end of the tunnel," Hexum adds. "If there wasn't, I'd give up or freak out. We give people something to believe in."

The song's lyric is accompanied by a new 311 sound. "It's definitely a different vibe. There's no rap, no funk, no reggae—it's a straight rock song. 'Flowing' is a nod to my Clash roots. It's more British-influenced, kind of punk rock. The intro with the weird guitar tones is kind of a new experiment. The chords kind of go out of the scale and then change keys in the middle. It wouldn't work if it was a totally straight harmony. This, to me, is the biggest step forward on the album," says Hexum.

Billboard®

FEBRUARY 26, 2000

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Mainstream Rock Tracks™					
T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
ALBUM TITLE (IF ANY)					IMPRINT/PROMOTION LABEL
◀ No. 1 ▶					
1	1	1	13	NO LEAF CLOVER S & M	METALLICA ELEKTRA/EVG †
2	9	—	2	STIFF UPPER LIP	AC/DC EASTWEST/EVG
3	4	6	5	OTHERSIDE	RED HOT CHILI PEPPERS WARNER BROS. †
4	3	5	8	WHAT IF	CREED WIND-UP †
5	2	2	25	HIGHER	HUMAN CLAY
6	6	9	15	VOODOO	GODSMACK REPUBLIC/UNIVERSAL †
7	5	7	10	ONLY GOD KNOWS WHY	KID ROCK DEVIL WITHOUT A CAUSE TOP DOG/LAVA/ATLANTIC †
8	7	3	22	LEARN TO FLY	FOO FIGHTERS ROSWELL/RCA †
9	15	20	4	KRYPTONITE	3 DOORS DOWN REPUBLIC/UNIVERSAL
10	11	8	23	THE CHEMICALS BETWEEN US	BUSH TRAUMA †
11	12	10	16	FALLING AWAY FROM ME	KORN IMMORTAL/EPIC †
12	8	4	17	TAKE A PICTURE	FILTER REPRISE †
13	13	14	23	PUT YOUR LIGHTS ON	SANTANA FEATURING EVERLAST SUPERNATURAL ARISTA
14	14	12	20	RE-ARRANGED	LIMP BIZKIT FLIP/INTERSCOPE †
15	18	19	5	WAS	KENNY WAYNE SHEPHERD BAND GIANT/REPRISE
◀ AIRPOWER ▶					
16	19	23	5	WEAPON AND THE WOUND	DAYS OF THE NEW OUTPOST/INTERSCOPE
17	16	13	20	GUERRILLA RADIO	RAGE AGAINST THE MACHINE THE BATTLE OF LOS ANGELES EPIC †
18	17	16	43	KEEP AWAY	GODSMACK REPUBLIC/UNIVERSAL †
19	10	11	13	BREADLINE	MEGADETH CAPITOL
◀ AIRPOWER ▶					
20	23	30	3	STACKED ACTORS	FOO FIGHTERS ROSWELL/RCA
21	25	24	13	PARDON ME	INCUBUS IMMORTAL/EPIC †
22	20	17	9	HEAVEN & HOT RODS	STONE TEMPLE PILOTS ATLANTIC
23	22	22	11	NOBODY'S REAL	POWERMAN 5000 TONIGHT THE STARS REVOLT! DREAMWORKS †
24	24	26	4	DAY AFTER DAY	DEF LEPPARD MERCURY/DJMG
25	29	36	3	RUN TO THE WATER	LIVE THE DISTANCE TO HERE RADIOACTIVE/MCA †
26	27	28	5	LETTING THE CABLES SLEEP	BUSH TRAUMA †
27	26	21	26	THE DOLPHIN'S CRY	LIVE THE DISTANCE TO HERE RADIOACTIVE/MCA †
28	28	25	12	OPEN YOUR EYES	GUANO APES PROUD LIKE A GOD RCA †
29	30	40	3	HOME	STAIND FLIP/ELEKTRA/EVG †
30	36	—	2	MAKE ME BAD	KORN ISSUES IMMORTAL/EPIC †
31	21	15	9	THE EVERLASTING GAZE	THE SMASHING PUMPKINS MACHINA/THE MACHINES OF GOD VIRGIN †
32	34	39	3	IS ANYBODY HOME?	OUR LADY PEACE HAPPINESS...IS NOT A FISH THAT YOU CAN CATCH COLUMBIA †
33	35	—	2	CHECK YOUR HEAD	BUCKCHERRY DREAMWORKS †
34	32	31	4	36-22-36	ZZ TOP XXX RCA
35	39	—	3	SOUTHTOWN	P.O.D. THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN ATLANTIC †
36	NEW ▶	1		WAFFLE	SEVENDUST HOME TVT
37	37	34	7	WAIT AND BLEED	SLIPKNOT & "SCREAM 3" SOUNDTRACK SLIPKNOT 1 AM/ROADRUNNER †
38	NEW ▶	1		SLEEP NOW IN THE FIRE	RAGE AGAINST THE MACHINE THE BATTLE OF LOS ANGELES EPIC
39	31	27	9	INTO THE VOID	NINE INCH NAILS THE FRAGILE NOTHING/INTERSCOPE †
40	NEW ▶	1		POINT #1	CHEVELLE POINT #1 SQUINT †

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 103 mainstream rock stations and 67 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. * Videoclip availability. © 2000, Billboard/BPI Communications.

CHANNEL VIVA

(Continued from page 49)

mans spend their holidays in Spain every summer. Tens of thousands have bought second homes there, especially on the holiday island of Majorca, and they have grown to love Latino music and the Latino lifestyle."

Following the success of "Buena Vista Social Club" last year, Westhoven says, Latino artists such as Chayanne, Alejandro Sanz, Marc Anthony, and Ricky Martin have enjoyed success in Germany. "We need more Latino output on Viva here in Germany, and that is where SGAE's advice and assistance will be crucial. We feel that it is crucial to have a Spanish-language channel set up in Spain," he says.

To that end, SGAE and Viva are to set up a joint venture to negotiate broadcast agreements with Spanish digital-TV platforms and cable-TV companies and to improve the production quality of videos for the Latino program in Germany.

Westhoven says, "Latino musical excellence is already there, but

'We feel that it is crucial to have a Spanish-language channel set up in Spain'

- MICHAEL WESTHOVEN -

the key to success in this new operation is having good videos. We are now in negotiations with third parties to sponsor a SGAE/Viva video production operation." Viva could face competition from rival MTV, which announced last year plans to set up a Spanish-language channel here, but no date has been set. MTV Europe's English-language channels are already broadcast on both platforms.

SGAE's director of complementary activities, Francisco Galindo, who is overseeing the operation from Spain, says, "This is an extremely important development for us to promote both our members [some 42,000 out of a total of 58,000 are in the Spanish and Latino music industries] as well as Latino music in general."

Germany's edel music, which last November acquired 16% of Viva, is also delighted with Viva's plans.

Nicola Zingarelle, managing director of edel music Spain, says, "It will be very useful for the industry, although I imagine the main problem will be winning a big enough audience."

"I have not been asked to help out on the operation and don't expect any preferential treatment because of edel's participation in Viva," Zingarelle says. "Viva has only one criterion regarding videos, and that is good quality."

Viva will establish operations in Poland starting April 1 and Switzerland shortly afterward. Other European countries, including Hungary, are targeted as well.

FALL '99 ARBITRONS

12-plus overall average quarter hour shares (#) indicates Arbitron market rank. Copyright 2000, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

DALLAS—(6) Table with columns: Call, Format, Fa '98, W '99, Sp '99, Su '99, Fa '99. Includes stations like KHKS, KKDA-FM, KEGL, etc.

WASHINGTON, D.C.—(9) Table with columns: Call, Format, Fa '98, W '99, Sp '99, Su '99, Fa '99. Includes stations like WPGC-FM, WJFK-FM, WHUR, etc.

HOUSTON—(10) Table with columns: Call, Format, Fa '98, W '99, Sp '99, Su '99, Fa '99. Includes stations like KBXX, KLTN, KODA, etc.

ATLANTA—(11) Table with columns: Call, Format, Fa '98, W '99, Sp '99, Su '99, Fa '99. Includes stations like WVEE, WSB-AM, WSTR, etc.

PHOENIX—(16) Table with columns: Call, Format, Fa '98, W '99, Sp '99, Su '99, Fa '99. Includes stations like KNX, KJAR, KMLE, etc.

PITTSBURGH—(22) Table with columns: Call, Format, Fa '98, W '99, Sp '99, Su '99, Fa '99. Includes stations like KDKA, WDSY-AM-FM, WDVE, etc.

DENVER—(23) Table with columns: Call, Format, Fa '98, W '99, Sp '99, Su '99, Fa '99. Includes stations like KOA, KBKA, KGYO-FM, etc.

MINNEAPOLIS/ST. PAUL—(17) Table with columns: Call, Format, Fa '98, W '99, Sp '99, Su '99, Fa '99. Includes stations like WCCO, KQRS-FM, KDWB, etc.

ST. LOUIS—(19) Table with columns: Call, Format, Fa '98, W '99, Sp '99, Su '99, Fa '99. Includes stations like KMOX, WIL, KEZK, etc.

BALTIMORE—(20) Table with columns: Call, Format, Fa '98, W '99, Sp '99, Su '99, Fa '99. Includes stations like WERQ, WPOC, WWIN-FM, etc.

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CINCINNATI—(26) Table with columns: Call, Format, Fa '98, W '99, Sp '99, Su '99, Fa '99. Includes stations like WEBN, WLW, WUBE-FM, etc.

CHARLOTTE, N.C.—(37) Table with columns: Call, Format, Fa '98, W '99, Sp '99, Su '99, Fa '99. Includes stations like WPEG, WNKs, WLTY, etc.

BUFFALO, N.Y.—(45) Table with columns: Call, Format, Fa '98, W '99, Sp '99, Su '99, Fa '99. Includes stations like WYRK, WGRF, WCHN, etc.

ALLENTOWN, PA.—(67) Table with columns: Call, Format, Fa '98, W '99, Sp '99, Su '99, Fa '99. Includes stations like WAEB-FM, WCTO, WODE, etc.

AKRON, OHIO—(68) Table with columns: Call, Format, Fa '98, W '99, Sp '99, Su '99, Fa '99. Includes stations like WQMX, WKDD, WMMI, etc.

STOCKTON, CALIF.—(85) Table with columns: Call, Format, Fa '98, W '99, Sp '99, Su '99, Fa '99. Includes stations like KWIN/KWNN, KATM, KQOD, etc.

BAKERSFIELD, CALIF.—(86) Table with columns: Call, Format, Fa '98, W '99, Sp '99, Su '99, Fa '99. Includes stations like KUZZ-AM-FM, KISV, KRAB, etc.

MORRISTOWN, N.J.—(99) Table with columns: Call, Format, Fa '98, W '99, Sp '99, Su '99, Fa '99. Includes stations like WLTW, WPLI, WDHA, etc.

WILMINGTON, DEL.—(76) Table with columns: Call, Format, Fa '98, W '99, Sp '99, Su '99, Fa '99. Includes stations like WJBR-FM, WSTW, WUWL, etc.

Jessica Simpson Hopes To Restore Faith In Love With Lachey Duet 'Where You Are'

FOREVER LOVE: In case you've been living outside the teen romance loop, **Jessica Simpson** is in love.

The 19-year-old recently celebrated her one-year anniversary with fellow musical heartthrob **Nick Lachey**, 26, the lead singer of boy band 98°.

"Nick and I are going to be the next **Sonny & Cher**," says Simpson, with an unbridled laugh. "Only, I expect we're going to last a lot longer. It's serious; he's met my family, and I spent Christmas with his. We don't take a second of it for granted."

Indeed, romancing is the name of the game for the songbird, whose first single, the deliciously over-the-top ballad "I Wanna Love You Forever," swept through the hearts of the nation, reaching No. 3 on The Billboard Hot 100 and selling platinum to land atop the Hot 100 Singles Sales chart. Her Columbia album, "Sweet Kisses," went gold in just two months.

"I'm such a romantic and want people to believe in everlasting love," says Simpson of her first hit. "My grandparents have been married for 47 years, and you don't see that a lot. My goal is to restore people's faith in love."

Her follow-up release, "Where You Are," a splendidly simple duet with Lachey, is poised for radio release this week, with airplay guaranteed, thanks to a flurry of exposure. The song is featured as the end title to the upcoming Fox 2000 film "Here On Earth," while Simpson and Lachey performed "Where You Are" during MTV's "Snowed In" special and were featured in an MTV "Making Of The Video" segment that debuted—when else—on Valentine's Day.

They will also perform together on "The Tonight Show With Jay Leno," "The Rosie O'Donnell Show," and "Good Morning America" in March and April and appear on an upcoming cover of Seventeen.

Simpson's career path has been charmed. In addition to her successes on the charts and with romance, she has fostered a Web fan base that borders on fanatical, is touring the world, and has already signed a development deal with the WB television network for her own TV series. Movie scripts, meanwhile, are flowing in.

"It's all been happening so fast, it's hard to process it," she admits. "Every day, every hour, it seems I'm always doing something. But whenever I have a moment off, it really begins to set in. It's breathtaking, and it's amazing."

That's a fair assessment, given the competitive landscape in which Simpson has planted roots, along with fellow chart masters **Britney Spears** and **Christina Aguilera**. But, says radio, not to worry. "Jessica's musical content and the way she carries herself aren't like

your average teeny-bopper. She comes across as very mature," says **Tony Banks**, assistant PD of **WHYI** (Y100) Miami. "Britney's still a girl, and Jessica's a woman, with Christina falling somewhere in the middle. And the girl can sing; she opened here for **Ricky**



by Chuck Taylor

Martin and put on a performance that looked like a superstar to me."

"I think that Jessica has some of the same pop appeal that Britney and Christina have, but her style is much different," says **Jay Towers**, assistant PD of **WDRQ** Detroit. "I haven't heard this much emotion in a singer's voice since **Mariah Carey**. She's very soulful and natural. I tell you, I played 'I Wanna Love You Forever' the day it came to the station."

Part of Simpson's natural quality comes from the fact that Columbia has allowed the artist to be completely at ease as herself: no false hype, no spin on her past, no denials about those elements of her private life she chooses to share.

That includes her pre-pop life as a major contemporary Christian singer, something that Simpson says the label has never asked her to compromise.

"Columbia has been amazing about everything. They've always told me to be open about all my beliefs," she says. "I know not to be pushy about it, but I do have a strong faith in God, and in that I like to live my life as an example to others. My faith is the core of who I am, and I think people are inspired by that."

Those beliefs are also shared in her Web site diary, in which she discusses her faith as openly as the adventures of her career. And many of her young fans directly react to it. "To have an effect on somebody's life and be a positive role model is the most gratifying thing in the world. I've actually had people tell me that their life is so much happier and that I've helped them to do things better," Simpson says.

The label has also not flinched over her relationship with Lachey—seldom a given in an industry that guards image with great tenacity. One PD alluded to persistent rumors of another teen queen's romantic ties to a boy-band member, saying that her label has done everything in its power to squelch the connection to preclude teenage female fans' deserting her out of jealousy. "Young female fans of teen acts have a tendency to blame the 'other woman' for disturbing the fantasy

they have for the boy-band member," says **Kim Small**, managing editor of **Teen Beat** magazine.

Adds **Kristen Foley**, associate editor of 16 magazine, "Back in the late '80s, **New Kids On The Block** performed at a charity event with **Tiffany**, and she was actually booed by the audience because it was known that she was dating one of the members, **Jon Knight**."

"I'm glad she doesn't have to hide her relationship for fear that it won't sell records or that female fans will ban her," says Towers. "It's a fairytale romance. I think it's sincere, and people like to buy into that."

"Everyone knows that Jessica and Nick are dating; they're all over MTV together. I think it only helps push her new song over the top," says **Dave Universal**, PD of mainstream top 40 **WKSE** Buffalo, N.Y., which added "Where You Are" out of the box. "98° has been huge for us, just as big as **Backstreet Boys**, though even if this song were sitting by itself, we would have strongly considered it anyway."

The powerhouse ballad approaches love in a different way this time around, with Simpson singing of her lingering love for a dearly departed.

Lachey sings in the role of an angel, assuring her that he is indeed watching over her. "Baby, there are times when selfishly," he sings, "I wish that you were here with me/So I could wipe the tears from your eyes and make you see/Every night while you are dreaming, I'm here to guard you from a fall."

"This is the most intimate song on my album, because it deals with a situation very close to my heart, after the death of my cousin," says Simpson. "The first time I heard it, it was a solo, and I had the idea of doing it as a duet and told Nick. He'd heard about my cousin and added the bridge, and it came out perfect."

"Anybody who's been through that situation can find some sort of hope and inspiration," says Simpson, "knowing that one day, they will be together again."

See, even Simpson's down times have been marked with joy. In fact, when she suffered a severe kidney infection toward the end of 1999 that forced her to cancel all public performances in December, she had what she calls her "finest moment."

"My mom hands me the phone while I'm in the hospital and says, 'It's **Celine Dion**.' I was like, 'What?' She called to wish me good health and told me that she loved my voice and music. To hear that from your idol was like, 'Whoa.' I adore everything about her and respect her so much."

With her star shining bright and her past paved in gold, the future indeed looks like a love affair for Simpson.

"There are still things I want to do," she says. "I'd love to perform at the Grammys one day. I wouldn't mind winning one either." Again, she laughs. "It's not like I'm shooting high or anything."

Top 40 Tracks™

T. WK	L. WK	WKS	WKS ON CHART	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	2	2	19	I KNEW I LOVED YOU COLUMBIA	Savage Garden
2	1	1	14	WHAT A GIRL WANTS RCA	Christina Aguilera
3	3	9	11	BYE BYE BYE JIVE	'N Sync
4	4	5	11	SHOW ME THE MEANING OF BEING LONELY JIVE	Backstreet Boys
5	7	6	14	THAT'S THE WAY IT IS 550 MUSIC /550-WORK	Celine Dion
6	5	4	31	SMOOTH ARISTA	Santana featuring Rob Thomas
7	6	3	13	BLUE (DA BA DEE) REPUBLIC /UNIVERSAL	Eiffel 65
8	8	7	21	BRING IT ALL TO ME TRACK MASTERS /COLUMBIA	Blaque
9	9	10	18	THEN THE MORNING COMES INTERSCOPE	Smash Mouth
10	10	8	25	BACK AT ONE MOTOWN	Brian McKnight
11	11	11	28	I NEED TO KNOW COLUMBIA	Marc Anthony
12	12	14	11	NEVER LET YOU GO ELEKTRA /EEG	Third Eye Blind
13	17	18	6	SAY MY NAME COLUMBIA	Destiny's Child
14	20	20	6	AMAZED BNA	Lonestar
15	15	21	5	IT FEELS SO GOOD FARM CLUB/REPUBLIC /UNIVERSAL	Sonique
16	16	15	8	FALLS APART LAVA /ATLANTIC	Sugar Ray
17	14	13	22	MEET VIRGINIA AWARE /COLUMBIA	Train
18	19	16	9	TAKE A PICTURE REPRISE	Filter
19	18	17	8	ALL THE SMALL THINGS MCA	Blink-182
20	22	38	3	AMERICAN PIE MAVERICK /WARNER BROS.	Madonna
21	13	12	17	MY LOVE IS YOUR LOVE ARISTA	Whitney Houston
22	23	28	4	MARIA MARIA ARISTA	Santana featuring The Product G&B
23	24	27	6	EVERYTHING YOU WANT RCA	Vertical Horizon
24	21	31	6	THANK GOD I FOUND YOU COLUMBIA	Mariah Carey featuring Joe & 98 Degrees
25	31	35	3	I TRY EPIC	Macy Gray
26	25	22	13	SEXUAL (LI DA DI) TOMMY BOY	Amber
27	28	33	4	DEAR LIE LAFACE /ARISTA	TLC
28	26	23	15	HANGAROUND DGC /INTERSCOPE	Counting Crows
29	35	39	3	GET IT ON TONITE DEF SOUL /DJMG	Montell Jordan
30	32	29	12	LEARN TO FLY ROSWELL /RCA	Foo Fighters
31	27	24	5	FROM THE BOTTOM OF MY BROKEN HEART JIVE	Britney Spears
32	36	—	2	BREATHE WARNER BROS.	Faith Hill
33	30	30	13	RHYTHM DIVINE INTERSCOPE	Enrique Iglesias
34	29	25	21	WAITING FOR TONIGHT WORK /550-WORK	Jennifer Lopez
35	34	32	11	GOT YOUR MONEY ELEKTRA /EEG	Ol' Dirty Bastard featuring Kelis
36	33	26	17	I WANNA LOVE YOU FOREVER COLUMBIA	Jessica Simpson
37	37	—	2	FORGOT ABOUT DRE AFTERMATH /INTERSCOPE	Dr. Dre featuring Eminem
38	NEW ▶	1	1	YOU SANG TO ME COLUMBIA	Marc Anthony
39	NEW ▶	1	1	ONLY GOD KNOWS WHY TOP DOG/LAVA /ATLANTIC	Kid Rock
40	NEW ▶	1	1	THERE YOU GO LAFACE /ARISTA	Pink

Compiled from a national sample of airplay of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations supplied by Broadcast Data Systems' Radio Track service. 235 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. ◯ Tracks showing an increase in Audience over the previous week. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Records below the top 20 are removed from the chart after 26 weeks. © 2000, Billboard/BPI Communications.



Silky Smooth Sailing. Elektra recording act Silk recently received a plaque for the Recording Industry Assn. of America-certified platinum status of its album "Tonight," along with the gold certification of the album's first single, "If You." Shown standing at the presentation, from left, are Steve Kleinberg, senior VP of marketing for Elektra Records; Michelle Murray, senior director of marketing for Elektra Records; Bill Pfordresher, VP of promotion for Elektra Records; John John of Silk; Jimmy of Silk; Big G of Silk; Merlin Bobb, senior VP of A&R for Elektra Records; Greg Thompson, executive VP/GM for Elektra Records; Richard Nash, senior VP of the black music division for Elektra Records; and Steve Heldt, senior VP of sales for Elektra Records. Sitting, from left, are Timzo and Lil' G of Silk.



Speechless Is Golden. Sparrow label recording artist Steven Curtis Chapman recently celebrated the RIAA gold certification of his most recent album, "Speechless." Chapman's "The Music Of Christmas" was also certified gold. Shown at the presentation, from left, are Dari Raines, president/CEO of Creative Trust; Bill Hearn, president/CEO of EMI Christian Music Group; David Huffman, VP of artist development for Creative Trust; Chapman; and Peter York, president of Sparrow Records.



Barron At Birdland. Pianist Kenny Barron recently met with Verve Music Group staff at New York's Birdland to discuss and perform songs from his new album, "Spirit Song." Barron will be touring select U.S. cities in the coming months. Shown at Birdland, from left, front row, are Ron Goldstein, president of the Verve Music Group; Crissy Zagami, manager of jazz promotion for the Verve Music Group; Barron; Michael Kauffman, VP of sales for the Verve Music Group; and John Newcott, marketing director for the Verve Music Group. From left, back row, are Jon Vanhala, national sales director for the Verve Music Group; Suzanne Berg, senior VP of promotion for the Verve Music Group; Nate Herr, VP of marketing for the Verve Music Group; and Mike Charlasch, VP of strategic marketing for the Verve Music Group.



The Secret Is Out. Atlantic recording artist and Broadway star Linda Eder recently made her debut Carnegie Hall solo concert appearance. Eder performed selections from her albums "It's No Secret Anymore" and "It's Time," along with a number of pop and Broadway favorites—and songs by her husband, musical theater composer Frank Wildhorn. On March 14 Eder will begin a two-week engagement at Feinstein's at the Regency Hotel in New York. Shown at the after-show party, from left, are Wildhorn; Craig Kallman, executive VP/office of the chairman for Atlantic Records; Vicky Germaise, senior VP of marketing for Atlantic Records; Ron Shapiro, executive VP/GM for Atlantic Records; Eder; Andrea Ganis, executive VP of Atlantic Records; Peter Galvin, VP of product development and gay markets for Atlantic Records; and Ahmet Ertegun, co-chairman/co-CEO of the Atlantic Group.



Lee's U.S. Launch. Sony Music Entertainment executives from around the world recently joined 550 Music recording artist CoCo Lee for her debut U.S. performance at New York's Bowery Ballroom. Lee's English-language debut, "Just No Other Way," is due out Feb. 29. Shown after the performance, from left, are Paul Russell, chairman for Sony Music Entertainment Europe; Michael Caplan, senior VP of A&R for 550 Music; Rob Stringer, senior VP of Sony Music Entertainment U.K.; Rick Dobbis, president of Sony Music International; Robert M. Bowlin, chairman of Sony Music International; Paul-Rene Albertini, executive VP of Sony Music Entertainment Europe; Lee; Polly Anthony, president of Epic Records Group; Danny Yarbrough, chairman of Sony Music Distribution; and Paul Burger, chairman/CEO for Sony Music Entertainment U.K.



Tedeschi Takes To The Road. Tone Cool recording artist Susan Tedeschi recently toured with John Mellencamp in promotion of her album "Just Won't Burn." Tedeschi has had two top 15 triple-A hits: "It Hurt So Bad" and "Rock Me Right." Tedeschi has also been nominated for a best new artist Grammy Award. Shown, from left, are Mellencamp and Tedeschi.



At The Drive In With Rage. At.the.drive.in recently finished opening the East Coast leg of the Rage Against The Machine tour. The El Paso, Texas, band is currently recording its new album, which is being produced by Ross Robinson. Robinson has also produced albums for Korn, Limp Bizkit, Slipknot, and Sepultura. Shown backstage following their performance at New York's Nassau Coliseum, standing, from left, are Paul Hinojos, at.the.drive.in; Cedric Bixler, at.the.drive.in; Zack de la Rocha, Rage Against The Machine; Tim Commerford, Rage Against The Machine; and Tony Halaar, at.the.drive.in. Seated, from left, are Brad Wilk, Rage Against The Machine; Omar Rodriguez, at.the.drive.in; James Ward, at.the.drive.in; and Tom Morello, Rage Against The Machine.

THE 'REAL' TRISHA YEARWOOD

(Continued from page 1)

Emmylou Harris, the Eagles, James Taylor . . . Everybody knows I've always wanted to be those people," she says. "The reason I've always loved [Ronstadt] so much, and still do, is they were gut-wrenching lyrics. She was either really, really happy or really, really sad. There was no in between. I think these songs represent [that] we are all that way. We all have days when everything is wonderful, and we all have days when they are really bad, and that's what the album reflects."

The album features guest vocals by such luminaries as Emmylou Harris and Jackson Browne and includes songs written by some of the industry's top writers, including Mary Chapin Carpenter, Kim Richey, Bruce Springsteen, Tia Sellers, Ron-

'This is probably one of the most honest records I've ever made'

- TRISHA YEARWOOD -

stadt, Andrew Gold, Paul Craft, Harlan Howard, and Matraca Berg.

When Berg came in to sing on a couple of tracks, Yearwood filled her in on the happenings in her life. "We sat down and had a heart-to-heart, because I hadn't talked to her in a while about life, and she said, 'Wow, I kind of wrote what you are going through,'" says Yearwood. "She's always had a knack for that. I had always said, 'If I could pick a songwriter to be, I would want to be her.'"

Yearwood says one of the most autobiographical lines on the album can be found in the song "I'm Still Alive," penned by Berg and Al Anderson. "What I loved about 'I'm Still Alive' is that it had such a great feel to it," Yearwood relates. "And I loved the line 'I'm the kind of girl that never fails/To hang on to the past by her fingernails.' That would be the line of the whole album that sums me up."

When asked if it was difficult to record songs that showed such vulnerability, Yearwood replies, "I think it is, but at 35 years old, this is probably one of the most honest records I've ever made, and I think again music is a good place to do it . . . I couldn't sit down, even with my mom, and say, 'This is exactly how I feel,' because that's not my nature, but music is an outlet for me."

"So if I'm going to be vulnerable, that's where I'm going to be vulnerable, and that's OK," she continues. "Wouldn't it be more odd to pretend I didn't have any emotion about the whole thing and to put out an album of ditties? Then people would say there was nothing real about this album."

A COUNTRY SKEW

Musically, "Real Live Woman" veers back into more of a country direction than her last album, "Where Your Road Leads," a pop-flavored outing produced by MCA president Tony Brown.

"I'm a country music artist, and I love the sound of instruments," says Yearwood. "I don't like for things to get all mushed together . . . I want

Yearwood Builds Strong Body Of Work

BY DEBORAH EVANS PRICE

NASHVILLE—What becomes a diva most? A truly great catalog. It's an asset of which Trisha Yearwood can be proud. Over the course of eight previous albums, the Georgia native has matured as an artist—exploring the full range of her vocal gift and plumbing the depths of her soul to serve up music that has been moving and memorable. Through it all, she has delivered music that refused to conform to preconceived notions.

She debuted as a tousle-tressed country ingénue who roped a No. 1 single right out of the gate with "She's In Love With The Boy," from her self-titled 1991 debut disc. Then she unexpectedly segued into a sultry siren on her 1992 sophomore album, "Hearts In Armor," which spawned "Walkaway Joe," featuring Don Henley, and the bluesy hit "Wrong Side Of Memphis."

Most recently, when other female country acts are unabashedly chasing pop crossover success, she's opted to steer back to a more organic country approach on her new disc, "Real Live Woman" (see story, page 1).

What has emerged is a portrait of a strong woman confident in the music she makes.

"Trisha's early albums were not a work in progress," says MCA Nashville chairman Bruce Hinton. "From her first album, she was making great music. It's not like we've had to see her evolve to her present status. She was an incredible singer from day one."

Yearwood says the time she

spent singing demos for Nashville writers and publishers helped build her confidence in the studio. "I had done so many demos, I had the advantage of knowing how to work in the studio," says Yearwood. "And because I had worked my way up singing demos, I got great songs pitched to me from the start. They knew me and believed in me, so I

'From her first album, she was making great music'

- BRUCE HINTON -

got pitched great songs."

Hinton recalls first seeing Yearwood when he and MCA Nashville president Tony Brown attended a songwriter's showcase at Nashville's Douglas Corner Cafe, where Yearwood was singing backup for songwriter Pat Alger. She took a turn at the mike and sang a couple of songs. Hinton says he was immediately hooked. "Douglas Corner seems like yesterday to me," says Hinton. "The freshness and excitement of that moment, that night is what I mean. It doesn't seem that long ago."

For Yearwood, it's been nearly a decade, during which each of her releases has been certified gold, platinum, or multi-platinum by the Recording Industry Assn. of America. Yearwood has also contributed

to such film soundtracks as "Honkeytonk In Vegas," "For The Love Of The Game," "Hope Floats," "Con-Air"—which featured the hit "How Do I Live"—and, most recently, "Stuart Little," with "You're Where I Belong."

Along the way, she has also picked up numerous industry accolades, including the Country Music Assn.'s female vocalist honor in 1997 and 1998. In '98 she also won the best country female vocal performance Grammy for "How Do I Live" as well as the Academy of Country Music's top female vocalist award.

"She's developed into a diva—a true country diva," says Bob Richards, PD at WFMS Indianapolis. "Her voice is tremendous."

Tower Nashville GM Jon Kerlikowske agrees. "The one thing that stands out to me about Trisha is the richness of her voice," he says. "Most singers as they mature, the more they use their voice, which is an instrument, the better they learn their instrument, the better they are with it. She is a musician and her instrument is her voice, and she's really learned to play it well."

AUSPICIOUS BEGINNING

Though she had longed for success ever since she sang along with Linda Ronstadt records growing up, Yearwood says she was surprised at how quickly she attained it. "I look back and still feel proud," she says. "At the time, no one expected the first single by a debut

(Continued on next page)

each instrument to stand out. I think the primary instrument on this album that everything was centered around—I think the only guy at every session was Dan Dugmore—[was] steel guitar."

Yearwood opted to work with Brown on new cuts for her 1997 greatest-hits package and her last album, "Where Your Road Leads," and the result was a slicker pop sound, evidenced by such songs as the mega-hit "How Do I Live." For the new album, Yearwood returned to Fundis, who had produced her previous six studio albums.

"We've made so many albums together, the challenge was not to repeat ourselves," she says. "I trust him so much, and he's such a good friend of mine. I said, 'This is what I have in my head. I've thought about every possibility of who to do this with, and I keep coming back to you. My only challenge is for you and me to not fall back into something that's comfortable. We both have to think about doing something different and creating something together that's not like anything else we've done,' and he really did."

Fundis began working with Yearwood years ago, shortly after seeing her perform at Douglas Corner, a popular Nashville nightspot. "We almost don't have a conversation out loud," says Fundis. "We kind of look

at each other and know what each other is thinking. It's kind of an interesting thing that happens between us. Our tastes run similar. We gravitate toward the same kind of songs. We're both involved in all the processes of making the record, and this one was no different."

MCA Nashville chairman Bruce Hinton is thrilled with the fruit of their labor on the new project. "I think artistically it's as fully realized as anything Trisha has ever done, and that's saying something," says Hinton. "It's a very rounded album in the sense that it feels complete, and, to me, the kicker is the first single, which is such an incredibly strong piece of music. What those lyrics have to say to the everyday woman is amazing."

The title cut and first single, "Real Live Woman," is currently at No. 27 on Billboard's Hot Country Singles & Tracks chart. "I dig it. I really dig it," says WSIX Nashville PD Dave Kelly. "I think it's a great move for her to go into the new millennium to come up with some great, killer music."

"I love it," enthuses KRKT Albany, Ore., PD Scott Schuler. "It's just rock-solid Trisha Yearwood."

KZLA Los Angeles music director Mandy McCormack agrees. "The single sounds great on the radio, and Trisha is, in my opinion, probably the best female vocalist in the format

right now."

On a separate front, controversy has erupted in the Nashville music community around Yearwood's new single, as the songwriter, Bobbie Cryner, has filed a lawsuit against Carl Jackson over the publishing rights. Apparently, Jackson had mentored Cryner early in her career and played a part in her signing to Famous Music in 1991. Last fall Cryner opted to exercise the clause in her contract that would return her songs to her ownership.

Famous had transferred 50% of her copyrights to Jackson, and he wants to retain his ownership. A hearing in the case is slated for March 6.

A RETAIL STAPLE

For their part, retailers are eager to get their hands on Yearwood's new project.

"She's a staple for us," says Tower Nashville's GM Jon Kerlikowske, who adds that Yearwood appeals to the most discriminating music consumers, not those just looking for the flavor of the month. "The customer that shops in the mass merchants, those aren't really Trisha's fans. Trisha's fans are much more into music . . . It's the same people that buy Dwight Yoakam and Emmylou [Harris]. Those people will also come out and buy her record right away. They

will make a special trip to the store to come buy her record."

The marketing campaign behind Yearwood's new release is designed to drive consumers to retail. Media will be an important component, and Yearwood will be highly visible, with appearances on "Late Show With David Letterman" (on street date), "The Rosie O'Donnell Show," "Good Morning America," "A&E Live By Request," "The Tonight Show With Jay Leno," and a PBS national Memorial Day concert.

Yearwood also is filming an episode of the CBS-TV series "JAG," on which she has a recurring role, and an "Intimate Portrait" for the Lifetime network. Both programs will air in May. She will host a radio special focusing on the new album and also

'She's a staple for us. People will make a special trip to the store to come buy her record'

- JON KERLIKOWSKE -

host the May/June in-flight country radio show for American Airlines.

Dave Weigand, MCA Nashville VP of marketing and sales, says Yearwood will be performing March 1 at the National Assn. of Recording Merchandisers (NARM) Convention awards dinner. "We're very excited about that," he says. "That's going to be a chance for her to showcase the entire album in front of the industry. That's a major lick for us. NARM is a real hard slot to get, and NARM is real excited about it."

Weigand says the Internet will also play a big part in the marketing of the new record. "We're going to have a two-tiered Internet campaign," he says. "The MCA Nashville Internet team is going to be working with an Internet artists heavyweight called Electric Artists, based in New York, to market this project online. The plan is designed to drive awareness and sales."

Weigand says the two-pronged campaign will first target Yearwood's core audience, then look at expanding beyond her core.

Yearwood is booked by Creative Artists Agency and managed by Nancy Russell of Nashville-based Force Media. According to Russell, Yearwood will embark on a theater tour in April to 40 or 50 markets. "She wanted to play theaters," says Russell. "She had offers to play bigger venues, but she wanted to do the theater tour. She liked the intimacy of it."

Russell says all the tour dates will go on sale the day of the album's release. "We're going to put the tour dates inside the album packaging with a Web address for updates. We'll print the tour dates in probably the first 300,000," says Russell.

The U.S. theater tour will feature Jessica Andrews in some opening slots and Kim Richey in others. The tour will wrap in June and will be followed by fair and festival dates. Yearwood is slated to tour Europe later in the summer.

YEARWOOD IS BUILDING A STRONG BODY OF WORK

(Continued from preceding page)

artist to go No. 1. We thought the second single, 'Like We Never Had A Broken Heart,' with Garth [Brooks] singing harmony, would be the career record."

In recording her 1992 sophomore album, "Hearts In Armor," she didn't attempt to repeat herself but tried a different direction. "In some ways it was a left turn," Yearwood admits. "It was more artsy. It wasn't as easy for radio to accept, but it was probably one of the most critically acclaimed albums I've done, and it's been my favorite album, up until this new one."

"I've always said that albums make themselves," she continues. "'Hearts In Armor' was a beautiful song. It never occurred to me not to record it."

In 1993 Yearwood released "The Song Remembers When" (Music to My Ears, Billboard, Oct. 9, 1993). "When people ask me what my favorite song is that I've recorded, I say that, because that song is a testament to the power of music," she says. "We all have had that experience where you're driving along and you hear a song come on the radio and are immediately taken back to a memory in your life."

Critics found the album to be a more mellow effort, a move Yearwood says was not calculated. "That was just kind of where the album took itself," she says, "and I think after 'Hearts In Armor,' people weren't so quick to predict what was going to come next for me. It was a mix of commercial and artsy stuff."

Yearwood's next project was the

'She's developed into a diva—a true country diva'

— BOB RICHARDS —

1994 Christmas album "The Sweetest Gift." "I was reluctant to do a Christmas album because I thought, 'Do we really need Trisha Yearwood's version of "Jingle Bells"?' she says. "Christmas albums can sometimes be a rehash of the same old songs, and I didn't want to do that. I wanted to do an album that was a mix of known classic Christmas stuff and some spiritual stuff."

"'Sweet Little Jesus Boy' was a song I'd heard in church, and I'd always loved that song," she says. "And another of my favorite songs on there is 'Take A Walk Through Bethlehem,' written by Beth Nielsen Chapman."

When she went in to record her next album, 1995's "Thinkin' About You," Yearwood says once again the songs took their own path.

"We weren't sure what the next step was. Then I got the 11th hour call to sing a song for the 'XXX's And OOO's' thing," she says of cutting the single "XXX's And OOO's (An American Girl)" for a TV pilot being filmed in Nashville.

"We released it as a single, and it took off. It became a huge hit, and we didn't have an album. Garth Fundis and I had started working on it but weren't anywhere near finished. . . . The album didn't come out until six months after the single. . . . but it did well. [We chose] 'Thinkin' About You'

as the next single, and it went to No. 1. I love the songs on this album. 'On A Bus To St. Cloud' will probably be one of my all-time favorite songs."

A SENSE OF HUMOR

In 1996 Yearwood issued "Everybody Knows." "One of my best memories from that album is that most of my songs are pretty serious, and I think all the videos we had done up until that point had been pretty serious," she says, "but we wanted to show I do have a sense of humor and I do have fun. That was the whole idea behind 'Believe Me (Baby I Lied),' which was such an infectious song. . . . It was fun and set the tone for the album."

VIACOM ON TRACK WITH IPO, CBS DEAL

(Continued from page 1)

partner that attempts to derail the merger.

Also in the works is a proposed spinoff of the now-profitable Blockbuster video retail chain, if its stock price rises above \$20 a share.

For the fourth quarter, which ended Dec. 31, 1999, Viacom reports that net earnings from continuing operations rose 48.2% to \$133.1 million on a 6.8% increase in revenue to \$3.57 billion. Cash flow (earnings before interest, taxes, depreciation, and amortization—also known as EBITDA) increased 18% to \$595 million in the quarter. Included in those results is approximately \$32 million in losses from online investments.

Viacom's Class A shares fell \$3.50, or 5.9%, in New York Stock Exchange trading after the results were announced Feb. 16 and closed at \$55.75.

The brightest star in Viacom's galaxy continues to be its MTV Networks division, which includes MTV and VH1. Cash flow rose 19% in the quarter to \$304 million on a 17% increase in revenue to \$717 million. The company says that network advertising sales increased 20% in the quarter, as both MTV and VH1 scored higher ratings.

Analysts say MTV Networks continues to benefit from the growing shift in advertising dollars from broadcast networks to cable. With a burgeoning network presence overseas, too—Viacom reported rising subscriber counts for MTV in Europe and Asia, and it said that the network is at the break-even or profitable stage in every international market except Asia—it is emerging as a global force at a time when television bandwidth is on the verge of dramatically increasing.

"Robust international growth is a testament to the ubiquity of Viacom's powerful brands and the aggressiveness to which the company is expanding its growing international footprint," says Salomon Smith Barney analyst Jill Krutick in a recent note to investors. "In addition, with the advent of digital cable, and MTVN's strong brands, multiplexing should provide ample growth opportunities for the networks."

The Internet also figures to be a major growth area for the company. A few days before the results were disclosed, Viacom filed for an IPO of the MTVi Group, of which it owns

In 1997 MCA released "(Songbook) A Collection Of Hits," featuring Yearwood's top singles, as well as new cuts "How Do I Live" and "Perfect Love," which marked the first time she worked with Brown. It also featured "In Another's Eyes," a duet with Garth Brooks, produced by Allen Reynolds.

She opted to record her next album with Brown, 1998's "Where Your Road Leads."

"On the heels of 'How Do I Live,' and especially because in a lot of countries outside America it was such a pop hit, the challenge was, 'I don't know how to follow this up.' In Taiwan they think I'm a pop diva. They don't know that's one tiny rep-

resentation of what I do musically. 'How Do I Live' was great but doesn't represent what I am as an artist. I think that's why 'Where Your Road Leads' was a more slick album than anything I've done."

"Some of it was that I worked with Tony Brown, and it was naturally going to have a different sound than what I'd done in the past. . . . I took on a more pop flavor, and I'm happy with it. I was influenced by the success of 'How Do I Live,' but you can't duplicate that. You can't say, 'This is a big hit, so let's do it again.' You can't force that, but I think there were some pretty amazing songs. I think 'Powerful Thing' was a great song, and Jamie O'Hara's 'That Ain't The

Way I Heard It.'"

Instead of slipping further into pop diva territory, Yearwood once again offers up an unexpected twist on her upcoming "Real Live Woman."

"I took 1999 off and went through some personal changes," she says. "It was a re-grounding time for me. It sounds corny, but it put everything in perspective."

"Everybody says, 'The direction of country music is pop, and everybody is going that way. There's no denying it.' Well, this is Trisha's direction. I'm not sure what the marketing plan is going to say, but I know the music is from the heart, and I know the music is right. I've never made an album I was more sure of. I'm happy."

90%. (Liberty Media owns the other 10%.)

The S-1 filing with the Securities and Exchange Commission (SEC) states that the IPO will raise at least \$10 million, but sources say that was just an arbitrary figure and that the actual offering is likely to be much higher than that. MTVi Group operates 18 music Web sites, including MTV.com, VH1.com, and Sonic-Net.com.

For the nine months that ended Sept. 30, MTVi reports a pro forma net loss of \$21.3 million on \$10.5 million in revenue, compared with a loss of \$4.6 million on \$4.7 million in the same period the year before.

In its SEC filing, MTVi discloses a licensing dispute with the major record companies. It says it received letters from two majors charging that MTVi's use of their music in its Internet radio broadcasts (Sonic-Net.com) does not fall under the compulsory license granted for regular TV broadcasts under U.S. copyright law. Sources at Sony Music and EMI Recorded Music confirm that they sent the letters.

Also, MTVi states that another company (which is said to be EMI) has charged that MTVi is streaming the major's full-length music videos without authorization and demands that it cease the activity and pay for past use.

Sony and EMI decline comment on the matter but some sources at those companies say that the letters do not indicate a serious rift with MTV and that they expect the matter to be resolved through negotiations.

However, last year the Department of Justice began an investigation of MTV's exclusivity deals with labels for the licensing of music videos on cable TV (Billboard, Dec. 25, 1999).

In a conference call to analysts on the quarterly earnings, Viacom chairman/CEO Sumner Redstone said, "Our relationship with the record companies is extremely strong. Now and then an issue arises, but it's always resolved."

MTVi declines comment because it is in its SEC-mandated quiet period before the IPO.

In its SEC filing, MTVi warns potential investors that "if record labels, music publishers, or artists charge significant fees for their content or otherwise alter or discontinue their relationships with us, then

our content offering could be adversely affected, which would adversely affect our market share and, consequently, our business, financial condition, and operating results."

However, analysts say the unit should gather steam going forward, as MTVi recently unveiled new looks for MTV.com, VH1.com, and Sonic-Net.com.

"Significant E-commerce and advertising opportunities should be captured by Viacom as it continues to leverage its multitude of brands in the online world," notes Salomon's Krutick.

However, Dan O'Brien, an analyst with Forrester Research, says that despite strong brand power, the market is still waiting for MTV to make its presence felt from a service standpoint. "They haven't done a lot online to date," he says. "They still need to meet the Web on its own terms."

"They push a lot of content out there, but they haven't really shifted gears into a different way of relating to customers that is far more interactive," O'Brien adds.

TURNAROUND FOR BLOCKBUSTER

With the MTVi IPO expected in April, this is the second year in a row Viacom has sold a stake in a subsidiary to the public. Last August it sold about 18% of Blockbuster's stock in an IPO.

The video retailer, which had reported losses for several quarters, has apparently turned around. For the fourth quarter, the 7,153-store chain reports that cash flow (excluding an investment in blockbuster.com) rose 18% to \$146.1 million on a 10% jump in revenue to \$1.2 billion. Domestic market share among video retailers rose five points to 32%, and revenue from stores open at least a year was up 2.8%. Net income rose 34% to \$37.6 million from \$28.1 million.

But Blockbuster's stock fell 93.75 cents a share, or 6.5%, after the results were announced on Feb. 15, closing at \$13.5625. That puts the shares well below the target of \$20 that Redstone has said publicly is the price at which Viacom will spin off the company to shareholders.

Investors are still wary of video retail chains' long-term outlook, with movies expected to be delivered to homes via cable, satellite, and the Internet in the future.

However, Schroder & Co. analyst Scott Davis, who initiated coverage of the company earlier this year, says predictions of the demise of the video store are exaggerated. He points out that the \$8 billion video rental market is still growing. What's more, Blockbuster continues to grow "organically"—it opened more than 500 new stores last year—and is taking share from mom-and-pops in the process.

Blockbuster results are "strong compared to industry performance," Davis notes. "[The] growth story remains on track for the next several years."

Viacom's other large operating division is Paramount Pictures, which includes Paramount Home Video. Fourth-quarter revenue increased 4% to \$1.33 billion from \$1.28 billion, and cash flow jumped 32% to \$130 million from \$99 million.

Fueling the increases were higher revenues from domestic TV syndication, international home video, and the domestic box office. Hit films included "Double Jeopardy," "Sleepy Hollow," and "The Talented Mr. Ripley."

CBS DEAL PENDING

Viacom is expected to add a large new business in March or April, after the Federal Communications Commission grants approval of the \$51 billion acquisition of CBS. If approved, Viacom will own one of the four major broadcast TV networks. CBS reports net income of \$780 million on \$7.37 billion in revenue for 1999.

But the deal is in question now because Chris-Craft Industries, Viacom's 50% partner in the fledgling broadcast TV network UPN, has filed suit to block the CBS merger. This action was taken after Viacom unilaterally announced a buy-sell procedure, under which it said it would either sell its 50% stake in UPN or buy the 50% it doesn't own—for \$5 million either way.

Current federal law prohibits a company from owning two broadcast networks, although Viacom lawyers are prepared to argue that UPN's market share is so small, a CBS/UPN combination does not present a competitive threat.

For all of 1999, Viacom reports net earnings on continuing operations of \$371.7 million on \$12.8 billion in revenue, compared with a net loss of \$43.5 million on \$12.1 billion in revenue the year before.

U.K. TROUBLED BY STATIC '99 MARKET

(Continued from page 1)

takes place there March 3.

Chief among them: the ongoing difficulties in breaking U.K. career acts in major international territories, particularly North America, and the ugly financial dispute—still unresolved—between one of the largest music retailers, Virgin Entertainment Group (VEG), home to the Virgin Megastores and Our Price chains, and the major record companies. The latter foreshadows other possible conflicts between music manufacturers and music merchants, as online retailers and supermarket chains ratchet up the pressure on pricing and profit margins.

"Because there is little growth or, arguably, falling sales," says John Kennedy, chairman of market-leading Universal Music U.K., "there is a bit of a downbeat feel [here]. But the great news is that we all know that it doesn't take that much to get out of it. And if there is a general view that we haven't been producing that many great international artists... then we know that's the solution to our problems."

Also countering the downbeat mood: the fact that the U.K. may now be more important than ever as a staging post for international artists'

'We are complacent, have been ever since the Beatles'

- JEREMY PEARCE -

worldwide success. The architects of Shania Twain's global game plan, for instance, focused specifically on this market first—and "Come On Over" is certified for 2.7 million sales, the largest single-territory result for her Mercury album outside the U.S.

In similar vein, Sony Music shrewdly exploited British music fans' left-field appetites in 1999 with Macy Gray's Epic album "On How Life Is." It has been certified for triple-platinum sales of 900,000 copies and is penetrating other European markets.

Mark Collen, managing director of EMI Chrysalis, agrees that the success of those artists underscores Britain's continuing strength as an eclectic landscape. "It's still a critical market, because we have a tremendous thirst for all kinds of music," he says. "However successful or unsuccessful we may be [at producing international acts], people still always look to the U.K."

Macy Gray has two Brit Awards nominations, and she and her six-piece band are expected to be one of the live highlights of the show on March 3, which is televised on national TV the following night. Home-grown talent scheduled to perform includes Travis, Stereophonics, Basement Jaxx, Five, Queen, Tom Jones, Geri Halliwell, and (separately) Spice Girls.

The MasterCard-sponsored ceremonies are, as usual, tied in with a retail campaign involving members of the British Assn. of Record Dealers (BARD), who will hope for a sales lift for performing and winning talent. In most categories, the Brit trophies are awarded on the basis of

votes by a 1,000-member industry academy (Billboard, Feb. 12).

The show will reflect a year in which, according to the BPI, the value of trade deliveries rose only 1.1% over 1998, from 1.12 billion pounds (\$1.8 billion) to 1.13 billion pounds (\$1.81 billion). In a statement, the trade association claims that the annual increase "compares favorably with other leading international markets."

Year-on-year figures show album unit shipments down 5.9% from 1998, a drop in value of 0.2% from 997.2 million pounds (\$1.601 billion) to 995.4 million pounds (\$1.599 billion). Reflecting a 23.6% increase in the average trade price of singles over the year, the year-on-year value of the singles market rose 11.6% to 138.1 million pounds (\$221.7 million) in 1999. However, that represented a units rise of only 0.9%, from 79.4 million units to 80.1 million.

The annual results were boosted by a strong fourth quarter; the BPI says, "[Fourth-quarter] 1999 generated the highest sales revenue ever." Although overall album sales in that October-December period were down 4.1% in units, total music sales in the U.K. during the period rose 2.6% to 468 million pounds (\$751 million), with singles value rising 17.3% to 39.8 million pounds (\$63.9 million).

The figures emphasize the increasing importance of the fourth quarter to the local music industry; it accounted for over 40% of the year's sales revenue and the highest share of annual sales revenue since 1985. Despite that, Brian McLaughlin, managing director of HMV Europe and BARD chairman, suggests that it was "not a great quarter." He adds, however, "It has to be looked at in the context of the figures for 1998, which was an exceptionally good year."

The lack of real blockbuster titles affected the modest annual increase, McLaughlin says. "We didn't have the George Michael double this year—or the added value from that, as it was a double CD." Nevertheless, he says that "if you look at overall high street spending in December, it was no great shakes, so in terms of what was being spent, the record industry didn't do too badly."

VIRGIN BATTLE

However, the business has been disappointed by the new year's battle with Richard Branson's VEG. The firm withheld outstanding November-December payments—said to exceed \$50 million—to the major record companies while it attempted to renegotiate terms of trading.

Reports that the merchant was in financial difficulties were vociferously denied by Virgin, which focused its initial public statements on margin erosion and what it claimed were preferential terms offered to online and direct sellers (*Billboard Bulletin*, Feb. 2).

In more recent days, Branson and his retail management have met individually with major-label chiefs to try to reach a settlement.

"I don't think any of us really understands why we're simply not being paid," says Universal's Kennedy. "It doesn't make any sense, and given that Richard Branson is a decent, honest, trustworthy man, he's

'In terms of what was being spent, the record industry didn't do too badly'

- BRIAN McLAUGHLIN -

going to put it right very soon."

He describes his meeting with the Virgin chief as "perfectly civil," adding, "The message [to Branson] is loud and clear: 'Our records have been sold to you; they're sitting, for the most part, in [consumers'] living rooms; it just can't be right to not pay even if you had some grievances.' The grievances that have been aired [by Virgin] are simply not justified. Terms with Internet retailers can't be discussed openly, but if the solution to the problem is that Virgin would like the same terms as we give Internet retailers, then we'll happily do so."

HMV's McLaughlin, while declining comment on the VEG situation, does note that nonspecialist retailers have been adding to the pressure felt by music merchants.

"Supermarkets—who are in their own spin war—are now trying to drive down the price of chart CDs to bring extra traffic into their stores," he says. "None of them are serious specialist record retailers. At the end of the day, we've got an offer that's far wider than any of the supermarkets', and we can't sit there and let other people drive the price down while we stay true to the U.K., paying an inflated price. All we're asking for is that the record companies recognize that people have a choice; they don't have to buy in the U.K. anymore."

"With the Internet and with supermarkets and the [parallel] import situation, CD pricing is a perception issue," McLaughlin adds. "Now we've got a government report saying that CDs are far more expensive in the U.K. than anywhere else in Europe. We're getting to the stage where customers will be looking at specialist stores like ours and saying, 'You're too expensive.' This is the biggest issue that record companies have to

face; it's not the Internet that they should be worried about in the year 2000, it's the whole issue of price."

WHAT ABOUT THE MUSIC?

Other observers are worried about the music, especially as an export commodity. No U.K. artists registered among the top 80 biggest-selling albums in the U.S. last year, based on SoundScan data. Two artists, Fatboy Slim and Charlotte Church, managed to make a showing just below that level, with 1 million unit sales apiece of their respective albums, "You've Come A Long Way, Baby" (Astralwerks) and "Voice Of An Angel" (Sony Classical).

EMI's Mark Collen says, "There has generally been a rude awakening, in that the growth of domestic repertoire in what have traditionally been export markets has really shocked a lot of people. And some have still not woken up to it."

"Being British, or even American, now does not give anyone a divine right to playlists," he says. "We have to focus on our rosters and work fewer acts for longer and harder to break them bigger, although there are certain expectations from overseas that we've got to gift-wrap everything with a ribbon on it."

Collen adds, "But it's very easy to sit in the U.K. and say, 'Nothing's happening [for us] in America.' When you go to L.A., or somewhere else like Denver, you realize it's a very different place, and a lot of [British] acts aren't good enough. We wouldn't expect an American act to break here unless they'd made the effort."

The label Collen leads, Chrysalis, had 1999's sixth biggest-selling album in the U.K. with Robbie Williams' "I've Been Expecting You," which is eight-times platinum (2.4 million units) in British sales. While the executive admits that Williams has not yet broken as widely in the U.S. as was hoped, he believes that breakthrough will come this year.

Keith Harris, chairman of the International Music Managers' Forum (IMMF), says there is no denying that part of the British industry's worldwide profile has been eroded. "My real concern is the

international side and the fact that countries are now starting to look elsewhere, when traditionally Britain has always been the key to cracking Europe," he says. "Now the domestic marketplace [of those countries] is getting much stronger."

The IMMF represents artists' managers in the U.K. and, through a network of international affiliates, in other markets. "We could do well to look to what's going on in Scandinavia," says Harris, "which is coming on very strongly, and where they've had strong government support for the industry and very good grass roots in place to foster musicians."

It may be a mixture of complacency and pride that is hampering the U.K. industry's international expansion, according to Harris. "For a long time, the general line has been—and the BPI were quite keen on this line—that the [British] industry is very healthy and we don't need anybody's help. But I don't think that's necessarily true."

"In other industries where Britain has been a market leader, that kind of complacency has revealed some real problems," he says. "For example in the film industry, not to mention in sports. Other countries respond, and we don't, but it's not too late to change."

"We are complacent, have been ever since the Beatles," declares Jeremy Pearce, CEO of independent V2 Records. "This effortless assumption of superiority is something I've always been painfully aware of, the idea that England is in some way the center of the world just because it once was. We've assumed we'll be selling internationally no matter what we dish up."

V2 had one of 1999's bona fide breakthrough acts in Stereophonics, whose second album, "Performance And Cocktails," is now at almost 2 million sales worldwide, according to Pearce. "It's absolutely great that with Stereophonics, Travis, and presumably Oasis, some guitar bands are making it," he says. "On the whole, I must say the whole phenomenon of [records by] soap actors and manufactured groups has been pretty unhealthy."

NEW AOL SERVICE TO TAP URBAN ENTERTAINMENT MARKET

(Continued from page 1)

hardware and software infrastructure within minority communities. So this particular idea has always been part of my vision. Now the timing is right and the partnerships are right."

"We're excited about working with DME to reach the 50 million members of the under-served urban community," says CompuServe GM Audrey Weil. "And we think that bringing the Places of Color online service to that community will be a successful venture for the two of us. It's also part of our strategy to reach out to these new and fast-growing audiences."

Set to launch in April, Places of Color will cost subscribers \$19.95 per month for unlimited access. In addition to Internet access, among the features offered by the service are E-mail, instant messaging, chat rooms, and 30 channels of content—pegged as "empowerment zones" by Dash.

DME Interactive's urban-oriented content will encompass news, issues, and entertainment through affiliations with nearly 150 content providers. DME Interactive will also be responsible for the marketing and advertising of Places of Color, while CompuServe will handle connectivity, customer service, billing, and other services.

Dash adds that over the next 30 days, announcements will be made regarding partnerships with major African-American, Hispanic, American Indian, and Asian portal players.

"We will certainly have entertainment partners from music, film, and television well represented, because obviously that's compelling and a draw for the market we're going after," says Dash. "But our nucleus is based around education, training, and job placement. We

want people to learn how to use this technology effectively, so they can be successful and change their lives. We want to stay true to our mission to empower."

Toward that end, DME Interactive's partnership with AOL calls for DME to provide hardware and technology training to urban youth. Dash adds that DME Interactive is in the last stages of negotiations with a major hardware manufacturer. An announcement is expected soon.

AOL's partnership with DME Interactive follows on the heels of its recently announced mega-merger with Time Warner. AOL is also a strategic partner with urban-oriented lifestyle Web site Net Noir.

Adds Dash, "Net Noir has certainly been very supportive of our initiative, and you'll continue to see them support what we're doing."

SWEDEN CELEBRATES SALES HIGH AT AWARDS

(Continued from page 3)

industry is evolving from being promotion/media-driven, to maximizing attention at retail and intensifying online presence," he says.

Virgin Records Sweden managing director Åsa Törneryd says, "The sales statistics are promising, and I think they really reflect the current market situation." She adds, "For Virgin's part, last year was a bright year." Virgin is hoping for a similarly successful 2000 with Swedish acts such as Broder Daniel, Caesar's Palace, and Sweet Chariot.

However, it was the stars of Warner and Sony, along with the

Cheiron Productions creative team, who shone at the Grammis-galan. Sponsored by Swedish telecommunications giant Ericsson, the annual event honors the Swedish music industry's top domestic artists and is televised by commercial TV station TV4 in a delayed telecast on the day of the awards. The various categories are voted for by a jury of some 25 representatives of the broadcast and print media.

At the awards, an audience of some 2,500 saw Warner Music Sweden artist Christian Falk named best producer for his album "Quel Bordel." Falk also

nabbed the top honors in best modern dance act and album of the year.

Commenting on Falk's winning spree, Warner Music Sweden managing director Sanji Tandan says, "It's great for us that he won in so many categories. It really shows his broad abilities, and this will make sure that we will continue to receive international attention for the record." Falk is currently producing a new album by Warner-signed R&B artist Demetreus.

Cheiron, the Stockholm-based production company formed eight years ago by Tom Talomaa and the late Dag Volle (aka Denniz Pop), is now co-owned by Jive/Zomba and producers/songwriters Max Martin, Per Magnusson, and Kristian Lundin. It received both the Grammis jury's award of honor and the Swedish government's music export award.

In his presentation speech, Sweden Minister of Trade Leif Pargrotsky said, "In the spirit of Tin Pan Alley, the Brill Building, and Tamla/Motown, there is a place in Stockholm which provides a voice to current pop music and which attracts artists to their magical surroundings."

Recent Cheiron-affiliated clients have included Celine Dion, Britney Spears, Backstreet Boys, 'N Sync, and Westlife. The export award, initiated three years ago, has previously been given to the Cardigans (1998) and Max Martin (1999).

One of Sony Music's top domestic acts, Patrik Isaksson, won song of the year for "Du Får Göra Som Du Vill" (You Get To Do Whatever You Want), best newcomer, and best composer for the album "När Verkligheten Tränger Sig På" (When Reality Forces Itself Through). Isaksson was nominated in a total of five categories, the most by any artist at this year's event.

A listing of Grammis winners in key categories follows:

Artist: Thåström, "Det Är Ni Som E Dom Konstiga, Det Är Jag Som E Normal," MNW.

Album: Christian Falk, "Quel Bordel," Warner Music.

Male rock/pop: Petter, "Bananrepubliken," BMG.

Female rock/pop: Robyn, "My Truth," BMG.

Rock/pop group: Kent, "Hag-nesta Hill," BMG.

Song: Patrik Isaksson, "Du Får Göra Som Du Vill," Sony Music.

Songwriter: Lars Winnerbäck, "Kom" (album), Universal Music.

Composer: Patrik Isaksson, "När Verkligheten Tränger Sig På" (album), Sony Music.

Dance: Christian Falk, "Quel Bordel" (album), Warner Music.

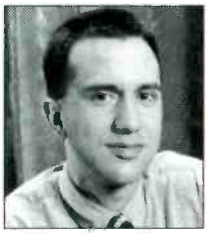
Producer: Christian Falk, "Quel Bordel" (album), Warner Music.

Newcomer: Patrik Isaksson, "När Verkligheten Tränger Sig På" (album), Sony Music.

Hard rock: Lok, "Naken, Blåstrad Och Skitsur" (album), Stockholm Records.

Music video: Lambretta, "Blow My Fuses"/"Absolutely Nothing," Universal Music.

HOT 100 SPOTLIGHT



by Silvio Pietroluongo

COUNTRY TIME: Two former No. 1 country tracks scoot into the top five of The Billboard Hot 100, with first-week sales of more than 50,000 units. Lonestar's "Amazed" (BNA) jumps 18-3 and debuts at No. 7 on the Hot 100 Singles Sales chart, with 54,000 units scanned. "Amazed" closes out its top 10 Hot 100 trifecta, as it moves 11-10 on the Hot 100 Singles Airplay chart, with an audience increase of 6.5 million listeners. Lonestar is the first group to place a song in the top 10, never mind the top five, on both the Hot Country Singles & Tracks chart and the Hot 100 since the Oak Ridge Boys sang about a girl named "Elvira" (MCA) in the summer of 1981.

Faith Hill climbs 21-5 on the Hot 100 and debuts on the sales chart at No. 8 with "Breathe" (Warner Bros. Nashville/WRN). "Breathe" scans 50,500 units and gains 2 million listeners this issue, pushing its overall audience to 61.5 million, which holds the title at No. 13 on the airplay chart. This is the first time since Aug. 15, 1981, that two country acts have simultaneously appeared in the top 10 of the Hot 100. On that date the Oak Ridge Boys were at No. 5 with "Elvira" and Kenny Rogers was at No. 3 with "I Don't Need You" (Liberty).

The crossover appeal of country has been brewing for close to 10 years now, beginning with the top five success of Billy Ray Cyrus' "Achy Breaky Heart" (Mercury/IDJMG) in 1992 and Tim McGraw's two top 20 Hot 100 singles from 1994, "Indian Outlaw" and "Don't Take The Girl" (Curb). Those singles, however, were fueled by top five sales rankings and, except for some pop radio play for "Achy" (it made the top 40 of the then pop-only Hot 100 Airplay chart), they were virtually ignored by top 40 radio.

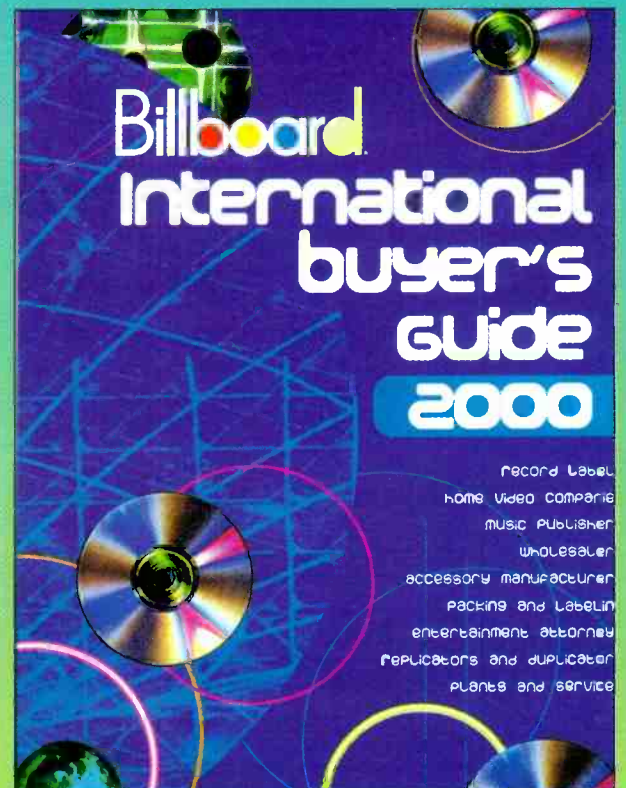
Top 40's subsequent acceptance of top 10 hits from LeAnn Rimes (Curb) in 1997 and Shania Twain (Mercury/IDJMG) in 1998 has now made it possible for acts like Lonestar and Faith Hill to make inroads with a segment of the radio audience that would not normally be exposed to their music. It would be wonderful if this string of hits from the country format encourages top 40 programmers to look toward Nashville with greater frequency to find the next all-format success story.

GARDEN STILL GROWING: Savage Garden returns to the top of the Hot 100, with "I Knew I Loved You" (Columbia) overtaking "Thank God I Found You" by Mariah Carey Featuring Joe & 98° (Columbia) by a slight margin. Both titles show a similar unit decline on the sales chart (roughly 12,000 pieces), but "Thank God's" audience declines by 5.5 million, while "Loved" gains 2.5 million listeners. This brings the Savage single's weekly total to 109 million, the highest one-week tally in its chart run. Savage Garden also rises to the top of the Top 40 Tracks chart in its 19th week on the chart, the longest run up to the peak of that chart since its inception in December 1998. Meanwhile, Carey's "Thank God" captures the top spot on the Hot R&B/Hip-Hop Singles & Tracks chart.

BOTTOMS UP: Britney Spears' "From The Bottom Of My Broken Heart" (Jive) jumps 52-14 on the Hot 100 and is the Greatest Gainer/Sales title, as initial-week sales of 78,000 units push "Bottom" from 73-3 on the sales chart. Spears' fourth release from her 11-times-platinum album, "... Baby One More Time," has hit a rough patch at radio, declining in audience the past two weeks.

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EMI, SUPERTRACKS HATCH DIGITAL PLAN

(Continued from page 1)

provider" of solutions for the digital distribution of music and will begin making available a "steady stream" of singles for sale through online retailers by the second quarter, according to Jay Samit, senior VP of new media at EMI Recorded Music.

"With virtually all of your major brick-and-mortars now being click-and-mortars, there's a commitment implicit in that we make sure that we supply content to those retailers," Samit says. "And we think this is a great way to do that. By Q2 [second quarter], you will see us with a singles market, where digital singles will be treated as just another format—you'll have CD and you'll have digital—and we will scale up in volume from there."

The nonexclusive pact, under which EMI has acquired what is described as "a minority equity stake" in the privately held Portland, Ore.-based Supertracks, is significant in that it "represents the final piece in the puzzle" for delivering music digitally, according to Jeremy Silver, VP of new media at EMI Recorded Music.

"Supertracks are systems integrators, in that they will take technological solutions like Preview Systems and integrate them into an online retail solution, so that retailers can sell both the physical products and digital downloads from the shopping cart," Silver says.

EMI had earlier acquired a small stake in Preview, whose technology Supertracks licenses, and named the company as its "recommended technology provider" for online distribution (Billboard, Nov. 13, 1999).

The publicly traded, Cupertino, Calif.-based Preview had already made a name for itself in the electronic-software-distribution mar-

'By Q2, you will see a market where digital singles will be treated as just another format'

— JAY SAMIT —

ketplace, and it recently branched out into the music space with a system that includes security technology developed with Intel (Billboard, Nov. 13, 1999). Both it and Supertracks compete with a growing number of so-called back-office companies seeking to enable the large-scale digital distribution of music.

"This is really the bringing together of the best of the best—proven technology and a proven technology leader," Samit says of the Supertracks digital services package that includes Preview and Intel.

Charles Jennings, the founder of Supertracks and also a co-founder of Preview Systems, says that his current company has spent the last several months "building relationships" with both content providers and retailers. "Integration" alliances with some of the latter will be announced soon, he says.

"Our focus is to try to build a pretty robust retail distribution channel that labels can use, so that a song or an album can be released not just as a cassette and a CD but in digital form as well—and as a routine occurrence, not a one-off promotion," Jennings says.

"The only way you are going to develop a market is by carefully starting and opening the valve and making a steady stream of content available," says Samit. "The days

of 'Let's do a big press stunt to get some publicity and have everybody run around to get one thing out and then stop and then a month later start on another one'—those days are gone. We are committed to opening this thicket and hopefully, starting in Q2, by Q4 we can put some real volume through."

Second quarter is also the moving target for many of the other majors, including Universal Music Group (UMG), which has said it intends to begin "by midyear" making a quantity of music available for sale digitally.

The plan was announced as part of a strategic alliance with RealNetworks, which will incorporate a Universal-developed, rights-protected digital music distribution format—which has not been given an official name—into a new version of its RealJukebox software. UMG, in turn, will make its music available for purchase via digital download through the format.

The digital music format will employ InterTrust's digital-rights-management technology and NatWest Bank's Magex clearinghouse infrastructure, according to the companies (Billboard, Jan. 22).

EMI, Preview, and Supertracks previously worked together on a promotion with Urocket.com, which offered for sale via download albums and singles from EMI acts. The titles can be purchased only with prepaid Internet Music Cards, developed by Supertracks, which were initially bundled only with a music-skewed computer—the Home Music Studio—from NEC, but will eventually be made available for sale at the site, according to Urocket.

Jennings says feedback to the idea of prepaid cards has been strong and that rollout to other vendors is expected.

newsline...

INTERNET MUSIC SEARCH ENGINE Listen.com said Feb. 17 that it will team with Japanese Internet business development firm Trans Cosmos Inc. to build Listen.com Japan Inc. Listen and Trans Cosmos will have equal equity stakes in the venture, and Trans Cosmos has committed \$9 million to the site. The company will be run independently, by a Japanese executive team and staff. The site is scheduled to launch later this year at listen.co.jp. San Francisco-based Listen—which has previously received venture funding from all five major music companies, as well as the partners in Maverick Records—also announced that Trans Cosmos and Attractor Ventures LLC have invested in its U.S. operations. Terms of the investments were not released.

BRIAN GARRITY

DEALPILOT.COM—the online price-comparison search company in which BMG parent Bertelsmann is the majority owner—is expanding its services and changing its name. Effective Feb. 16, the company will be known as **evenbetter.com**, according to Matthias Epp, chief marketing officer/GM, North America, who says the firm will soon expand into commerce categories beyond music, books, and movies; a launch of localized Web sites in Europe, keyed to regional merchants, is also planned. Epp says that the company will also move beyond a pure "shopping bot" model with the launch of an information-search feature, dubbed "horizontal surfing," that allows users to "seamlessly leap" between sites offering relevant information on a topic being explored, such as job listings.

evenbetter.com
a Bertelsmann company

MARILYN A. GILLEN

URBAN BOX OFFICE (ubo.net) says it has raised \$16 million in venture capital to be used for continued content development, marketing, and other needs. UBO, co-founded by the late George Jackson, is a network of content sites targeting the global community; one site already up is soulpurpose.com. The second-round private equity financing was led by Flatiron Partners, an Internet-focused venture capital firm. Other second-round investors include an affiliate of Chase Capital Partners, the New York City Investment Fund, and an investor group led by former Motown Records chairman Clarence Avant, who serves as UBO's chairman. UBO co-founder/president Adam Kidron, who has also assumed Jackson's CEO role, says the UBO home page is slated to launch in May. He says more equity announcements will be made soon.

GAIL MITCHELL

BMG MUSIC PUBLISHING has acquired Amsterdam-based Roadster Music B.V., which has a catalog of hard-rock material released by sister label Roadrunner Records. The deal, for an undisclosed sum, also includes a co-venture for signing new talent with Roadster's former owner, Roadrunner Arcade Music Group, which is headed by Cees Wessels. BMG Music now owns the entire catalogs of Sepultura, Type O Negative, Fear Factory, Coal Chamber, Machine Head, and Biohazard. In addition, Roadster contains five tracks written by Mercyful Fate's King Diamond and Hank Shermann that were recorded as a medley by Metallica on the 1998 hit album "Garage Inc." (Elektra). BMG Music, under the name Universal Songs, has administered the Roadster catalog throughout Europe since 1982. Bram Keizer, managing director of BMG Music Publishing Benelux and formerly of Universal Songs, managed the catalog.

IRV LIGHTMAN

TICKETS.COM has made a strategic investment in EncrypTix Inc., which provides technology that allows for the printing of tickets from home computers. The amount of the investment was not disclosed but is said to be in the seven-figure range. The deal will allow Tickets customers to begin using the home-ticketing service by the end of the year, according to a representative. The investment does not give Tickets exclusive rights to the EncrypTix technology. Ticketmaster.com, a competitor, last month announced it is testing its own home-ticketing software and expects the service to launch by year's end.

CAROLYN HORWITZ

COLUMBIA HOUSE CO., which recently announced a restructuring into three divisions in preparation for its pending merger with CDnow, says that its traditional record and video club has eliminated 87 jobs, or about 2% of the company's full-time work force. In addition, 62 positions that had been open will not be filled, the company says. This measure is expected to save about \$10 million a year. In another announcement, Michele Jehle has been named senior VP/GM at columbiahouse.com, the online unit of the direct marketer. She will report to unit president Bill Ostroff and be responsible for marketing, merchandising, and product development. She had been VP of video sales promotion for Columbia House's video and DVD clubs. At Columbia House, the non-Internet marketing unit, president Brian Wood has promoted Harry Elias to senior VP of video clubs and named Linda Andersen and Richard Caposella VPs of advertising in charge of a newly merged music and video new-member-acquisition department. The staff cuts include 49 employees in the New York office.

DON JEFFREY

SALEM ACQUIRES REACH

(Continued from page 8)

net-only radio station.

"It's a nice fit for us," he says. "It's synergistic in every way. We consolidate production and add to our Web presence."

Atsinger, who co-founded Salem in 1986 with Stuart Epperson, says he's excited about getting into the Southern gospel marketplace.

"We've been looking at it for a long time, and Reach was clearly the leader," Atsinger says of the Southern gospel market. "Jim Cumbee has developed it over the last few years . . . and there's been a real revival and rebirth of the Southern gospel genre, a lot of it driven by the Gaither Vocal Band. Bill Gaither's efforts have revolutionized the whole area of Southern gospel music, and we see it as an area that will experience rapid growth in the coming years."

In addition to the purchase of Reach, Salem's expansion includes the recent acquisition of KSKY-FM Dallas, which it consolidated with Salem-owned KWRD, and WABS Washington, D.C., which it has consolidated

with WAVA-FM.

"Much of what is happening in the industry generally, we are pursuing as well," says Atsinger. "When you are a niche broadcaster and you target a specific market, you can do well on a stand-alone basis . . . but that isn't to say consolidation doesn't

work. It's a more efficient way to operate. We can provide a broader array of services for less money when you consolidate. We are pursuing aggressively a strategy right now to add second and third and fourth stations to the markets where we already have a presence."

TOUR ORGANIZERS ARE KEEN ON KISS

(Continued from page 6)

and it's always a gas."

The tour is an expensive venture, but McGhee declines to say how costly. "If I told you the real cost, the band would fire me," he says. "It's a lot, close to seven figures a week. This tour has a big, big nut."

Even with the cost of being Kiss, ticket prices are relatively affordable compared with other high-profile tours and will not top \$100. Shed dates will feature \$25 lawn seats, and reserved seats will range from \$45-\$90, with the top end being \$65 in most markets.

Routing begins in the Southwest, hits the West Coast, then goes to the Southeast, Midwest, and Northeast.

Scheduling allows for multiples in some markets, but Piranian doesn't anticipate more than five or six doubles. "The idea is not to sit in one place but to allow as many fans as possible to see Kiss one last time."

McGhee hopes to generate the hype and fervor this time out that surrounded the Kiss reunion tour. Even promoters became involved in each market, dressing in Kiss makeup and regalia to create photo ops that went out to trades and local press.

"We feel confident Doc will have this tour set up correctly," says Slater. "But this time we're going to make Doc dress up like the promoters in each market."

VALLEY MEDIA MERGES INTERNET BIZ WITH AMPLIFIED.COM

(Continued from page 1)

statement.

Valley's costs in preparing for the digital world had been a drag on earnings in the financial results just announced Feb. 15. In those results, the company posted a net income of \$1.1 million, or 12 cents per share on a diluted basis, on revenue of \$294.5 million for the quarter that ended Jan. 1. This was down considerably from the \$4.8 million, or 85 cents per share, that Valley posted last year, when sales were \$287.8 million.

Investors reacted to the company's financial performance rather than to the Amplified deal, and consequently Valley stock was driven down to \$7.50 from the previous day's closing of \$9, and on Feb. 16 it fell further, closing at \$6.875.

By combining the assets of Valley and Amplified, "we are creating the dominant Internet business-to-business entertainment distribution company," Valley CEO Rob Cain said Feb. 15 in a conference call with analysts. "[The merger] is consistent with the strategy for unlocking shareholder value."

The two partners have agreed in principle on the new company, and the deal is expected to close in March. The new company will retain Amplified's name and privately held status and will be half-owned by Valley shareholders and half-owned by Amplified shareholders.

It will combine Valley's i.FILL division, which includes the Internet-fulfillment business, with Amplified's digital-rights-management systems, which allow for digital downloading, hold digital rights to more than 200,000 songs, and enable the creation of custom CDs.

In 1999 the proposed company had revenue of about \$275 million, of which Valley's Internet-fulfillment business did \$266.5 million and Amplified did \$8.5 million, according to an estimate provided in the announcement.

If Amplified decides to go public, the deal allows Valley shareholders a free ride, says one Wall Street analyst, who predicts that in an initial public offering, the Internet company shares will command a price higher than the value that the Valley shares currently carry.

The deal allows Amplified to offer a full array of distribution services, for product both physically and digitally delivered, to labels and retailers. Amplified's digital-download capabilities move about 120,000 units per week, according to Cain. Most of those downloads are promotional in nature.

The deal also allows Amplified to sell additional services to Valley's Internet accounts. "Amplified will be able to offer more integrated services to retailers and will be able to grow the physical-fulfillment business faster," says Cain.

Amplified retail customers include Wherehouse Entertainment, Tower Records/Video/Books, the Musicland Group, Trans World Entertainment Corp., National Record Mart, Hastings Entertainment, Best Buy, Borders Books & Music, and Barnes & Noble (Billboard, Jan. 8).

In addition to the Internet-fulfillment division, Amplified will assume responsibility for audiofile, Valley's catalog product database of audio, video, and accessories, and for the company's new DVD content and art-

work database, as well as others still in development. Amplified will co-manage those databases with Valley's information-systems personnel.

Valley is not alone in positioning itself as a turnkey solution to retailers and labels for physical product and digital downloads over the Internet. Recently Alliance Entertainment Corp., based in Coral Springs, Fla., announced that it was creating separate divisions, one for physical product and one for digital product, in an attempt to maximize Internet opportunities (Billboard, Feb. 19).

Amplified executives did not return calls seeking comment on the deal. But in announcing the deal, Amplified reported that Christopher Melton, previously in senior management for IBM Global Services, had joined the company as CEO. Also, Nora Moore Jimenez, who headed Valley's i.FILL division, will move over to Amplified with her team, holding the position of director of new media.

In addition to retail and indepen-

'We are creating the dominant Internet business-to-business entertainment distribution company. [The merger] is consistent with the strategy for unlocking shareholder value'

- ROB CAIN -

dent labels, Cain says he foresees a role for Amplified with the major labels on the digital-rights-management and digital-fulfillment side of the business.

In the meantime, Valley management conceded that it expects to post a loss in its fiscal fourth quarter and for the year and will take a number of steps to reduce costs during that time period, by scaling back its Boston video warehouse from a full-service facility to carrying only hits and by reducing inventory by \$40 million, which it will partially accomplish through product returns to vendors.

In fact, Valley has so far made partial payments to vendors for Christmas product and has claimed deductions for anticipated product returns, label and distribution sources say.

At the end of the Christmas selling season, Valley apparently was stuck with hit product when retailers, whether through better buying or due to a poorer selling season, didn't rely on the Woodland, Calif., wholesaler as much as they had in previous holiday selling seasons. Moreover, Valley executives acknowledged that it overbought DVD, which enjoyed tremendous growth but not as much as anticipated.

Nonetheless, DVD sales are about 45% ahead of last year and 61% ahead of last quarter, reported Randy Cerf, senior VP of business development and CFO of Valley, to analysts on the

conference call.

By reducing inventory in the fourth quarter and in the first quarter of the new fiscal year, Valley will realize savings in interest expense, Cain stated. In the quarter that ended Jan. 1, interest expense was \$3.6 million, up from \$2.75 million in the same quarter last year.

While sales for the company were up 8.6% overall, full-line distribution, which consists of the one-stop business and video distribution, was down 10%, to \$193.1 million from the \$214.7 million generated in the third quarter last year. Cain attributed the drop largely to Wherehouse Entertainment assuming distribution of the Blockbuster Music chain it acquired in 1998. Initially, when the deal was first completed, Valley was acting as the fulfillment agent for those outlets.

New-media sales increased 47.3%, to \$92.1 million, for the third quarter, bringing that division's total sales in Valley's current fiscal year to \$207 million. By contributing that business to Amplified, "we believe we are creating a very valuable company," says Cain. "Also, we will be able to concentrate on earnings improvements."

Indie distribution sales were up slightly for the quarter, to \$15.5 million, but up 19%, to \$48.9 million, for the first nine months of the year.

For the quarter, gross profit decreased by 9.4%, to \$29.8 million, vs. \$32 million in the corresponding period last year. Part of that decrease was attributed to new two-year contracts signed with Amazon and CDnow that provide for greater volume discounts, according to Cerf.

Meanwhile, selling, general, and administrative (SG&A) expenses jumped by 11.3%, to \$24.3 million from \$21.6 million last year. Cain noted in the conference call that Valley's problems have not been with customer service but with cost containment.

"Our financial results were completely inadequate," Cain says. "We thought costs due to our warehouse move were over with," but that proved to be untrue. The company's costs in the new Woodland facility, he says, did "flatten out at a level well above the historical rate" of the old facility, which has since been converted to office space for the company.

Cain says that Valley has unacceptable inventory levels, labor productivity issues, and unforeseen problems with moving. "We can and will fix these problems."

Cerf told analysts on the conference call that the company has put in place programs to achieve cost improvement. "We are targeting SG&A improvements of 1% to 1.5% next year," he says.

For the nine-month period that ended Jan. 1, Valley's net income was \$636,000, or 7 cents per share on a diluted basis, on sales of \$685.5 million, vs. a net income of \$3.2 million, or 70 cents per share on a diluted basis, on sales of \$631.1 million in the first nine months of 1998.

Cerf acknowledged that the company will incur "significant fourth-quarter losses," which will include costs from putting together the Amplified merger. "We expect [the cost-containment] programs will have a significant impact early next year," he says. "We are targeting a recovery in the June quarter."



by Geoff Mayfield

WINNING SERIES: Before "Totally Hits," before "Now," the National Academy of Recording Arts and Sciences blazed the hits compilation trail with its "Grammy Nominees" series, which bowed in 1995 and has become a bigger deal with each passing year. The "2000" edition starts on The Billboard 200 at No. 19, the highest debut in the line's history. Furthermore, its opening-week sum of 70,000 units is not only the largest first-week sum in the cycle; it stands as the third largest single-week mark for any of the six albums, topped only by the third and fourth chart weeks notched last year by "1999 Grammy Nominees," which peaked at No. 8 to become the first in the series to reach the top 10.

NAME BRANDS: January and February are usually fertile times of year for newer acts, as evidenced by Eiffel 65 holding its bullet at No. 6 on The Billboard 200 (a 23% gain over the prior week's sales) and Grammy nominee **Macy Gray** leaping up to make her first-ever appearance in the top 20 (27-18, up 38%). But the album chart's top five, where veteran artists are the only ones who move to higher ranks, seems like a flashback to the holiday selling season, when big-name acts tend to rule the roost. The march of the familiar finds **Santana** returning to the throne for its seventh chart-topping week (2-1, a 15% gain), followed by **Dr. Dre** (3-2) and **Celine Dion** (4-3).

Santana, headed for a big night at the Grammys telecast, has two horses pulling the band's wagon. "Smooth," which topped The Billboard Hot 100 for 12 weeks, is still conspicuous: No. 6 with 82.4 million listeners on Hot 100 Airplay and No. 2 on VH1. New single "Maria Maria" is also clicking for **Carlos Santana** and company; it's the 10th most seen clip at VH1, is No. 28 at MTV, and jumps 44-39 on Hot 100 Airplay (39.7 million listeners).

For rapper Dre, this marks the album's third straight week of sales increases, although the bump falls below this issue's accelerated bullet criteria (180,500 units, up 2%). Growth was bigger in the previous two weeks, when the set benefited from exposure on the "Farmclub.com" TV show, MTV's "Making The Video," and the American Music Awards. Still, this is the album's highest standing since it debuted 13 weeks ago at No. 2. The latest radio track, "Forgot About Dre," bullets 13-11 on Hot R&B/Hip-Hop Airplay.

VH1 and top 40 radio are Dion's biggest allies. Her "Behind The Music" segment is one conspicuous catalyst for the singer, who has just begun a much-publicized hiatus, and current track "That's The Way It Is" moves 2-1 on that channel's rotation. Known more for big-voiced ballads and midtempo songs, Dion makes "Way" her first attempt at an uptempo number since 1994, when she took "Misled" to radio with lackluster results, peaking at No. 26 on Hot 100 Airplay. This one, however, is making fast friends at radio, zipping 6-2 on Hot 100 Airplay (93 million listeners) and rising to No. 28 at MTV, the latter a vehicle that typically doesn't click for Dion. Her album responds with a 14% gain (167,000 units).

SO LONG, FOR NOW: With the success of "That's The Way It Is," and her hits collection camped out in the top five for each of its 13 chart weeks, **Celine Dion's** hiatus brings to mind the title of an old **Dave Mason** song, "It's Like You Never Left." In fact, when you consider that Dion announced her break way back in December 1998, and repeated her intention to step away a few months later when it was announced that her husband, **Rene Angelil**, was battling cancer, it was a little mind-boggling to see how much attention her impending hiatus received at the close of '99. Even with the advance notice she had given, the media managed to make a huge story out of her timeout, with "The Oprah Winfrey Show," "The Tonight Show With Jay Leno," the "Today" show, Fox's Billboard Music Awards, and her own CBS special among the vehicles that fanned the flames.

As long as it took for Dion to say "goodbye," it will be a while before it feels as if her break has begun, although she has indeed exited the media and concert circuits. "Way" is but one of seven new tracks on her album; no doubt others will hit radio, keeping her visibility high even as she enjoys her extended break. She was also featured on the first episode of MTV's "Diary," which started Feb. 16.

NEW WORLD, NEW RULES: Catalog titles are excluded from most Billboard album charts, but we elected to allow catalog fare to appear on Top Internet Albums, because the movement of older titles is a key component of E-commerce. Similarly, Billboard and SoundScan have elected to allow titles that are exclusive to one site to appear on the Internet list, evidenced this issue by the bow of two from Rhino's limited-edition "Handmade" series: **Tim Buckley** at No. 13 and **Sweetwater** at No. 16.

Albums that are exclusive to one account are not eligible to appear on the rest of Billboard's charts, because if a title is exclusive to Target Stores, or to the Wherehouse Music chain, consumers who shop at other stores or live in markets where that retailer has no stores do not have access to such product. By contrast, any consumer with access to the World Wide Web can purchase titles that are exclusive to one site, thus the unique policy for Top Internet Albums.

GETMUSIC GEARS UP WITH NEW STAFF, CONTENT PACT

(Continued from page 6)

(Reuters Health Information), and VP of public relations Laurie Rubenstein (TSI Communications). More appointments are forthcoming.

A "soft" relaunch of the site was slated to occur by the end of Grammy week, with the debut of a new home page. "That will be the beginning of a consolidation process of all of our genre sites and our store under one brand—the GetMusic brand," Nibley says.

Existing genre sites that will be integrated more fully under the GetMusic umbrella are TwangThis (country), Peeps (R&B/pop), BUG-juice (alternative), RockUniverse (classic rock), and Connect2Music (AC/new age).

A new content area debuting by May will focus on unsigned acts. Under terms of the Riffage partnership, visitors to the GetMusic site will find streaming music by Riffage acts posted beside the major-label acts that influenced or inspired them.

"We want to become a sort of an 'editorial voice' for what you should be looking at in terms of unsigned artists," says Nibley, "and so in that sense Riffage is a very important partner for us, since they have one of the premier sites for unsigned artists."

Unsigned artists also are the focus of Jimmy & Doug's Farmclub.com, an Internet-focused label launched recently under the Universal Music Group umbrella (Billboard, Nov. 20, 1999).

"We're taking the idea of discovering new music, which is key to

our site, over to the GetMusic site," says Page Murray, VP of marketing for Riffage.

GetMusic visitors checking out Dave Matthews, for instance, now will be able to access a playlist of songs from Riffage acts that cite him as an influence. "Out of those 20 or 30 songs that were inspired by Dave Matthews, there's probably a good chance that you are going to like some of them, and you would not normally have found a way to connect with them in any other way," Murray says.

On its own site, Riffage will introduce a major-act showcase section in May, which will feature band and tour information, among other elements, as well as downloadable tracks from Riffage acts influenced by the established bands. Links back to GetMusic to purchase prod-

uct from the signed acts will be offered.

The companies also intend to engage in joint marketing and promotional campaigns.

"We look at this as more of a fan exchange than just a content exchange," Murray says.

Despite the new focus on content, GetMusic has no plans to abandon the E-tail business. "The store continues to draw in new customers, and our sales increase every week, so we are headed in the right direction," Nibley says.

Sales figures are not available, but sources say the site has been doing a very small volume in comparison with more established E-tailers. The efforts to build more content into the site—and thus draw more virtual foot traffic—should help, observers say, as will a

marketing campaign.

GetMusic's corporate parents have publicly expressed some frustration with the site's ramp-up. Thomas Middelhoff, chairman/CEO of BMG parent company Bertelsmann, was quoted by The Wall Street Journal earlier this month as saying that the progress of the initiative had been disappointing, and Edgar Bronfman Jr., president/

CEO of Universal parent Seagram, conceded to analysts on Feb. 10 that it had "taken a little longer" than expected to launch GetMusic (Billboard, Feb. 19).

Nonetheless, Bronfman added that he was "encouraged" by the business, and both Seagram and Bertelsmann are reported to have committed new funding to the venture.

'We're taking the idea of discovering new music, which is key to our site, over to the GetMusic site'

- PAGE MURRAY -

CAL IV FILLS OUT STAFF WITH PUBLISHING VETS

(Continued from page 6)

with writers. The best songwriters in the world are concentrated in Nashville."

Turner says areas that will be looked at more aggressively are the company's gospel and Christian copyrights, soundtracks, and pop music. While still emphasizing the role of country music, Turner notes that Nashville's non-country music industry is growing. He says, "We want to continue to establish a creative machine that is conducive to turning out quality copyrights, and we want to

back that machine with administration and beefed-up technology, so that we're competitive with everybody."

Technology, notes Hill, will be greatly emphasized. He cites Mark Dorminy's experience with Web design and internal technology systems.

While keeping the company songwriter roster to a small, workable size, Hill says that the company is looking at adding some select writers.

The biggest advantage of being an indie publisher, Hill says, is "time. We are it—we're not an outpost of a larger corporation, and we live or die by what we do here. We make our own decisions. We want to hone our systems to a point where we're so efficient and productive that we can concentrate on the songwriter and on the creative process. Time is what we have to give to our songwriters."

some of the administrative load. "My focus is writing and singing now and not doing a lot of the administrative stuff I had to do. I've really clarified who I am this past year, and I've been functioning not just as an artist but as the president of an independent record label that's dealing with issues of inventory, distribution, design, marketing, and radio promotion. I'm trying to delegate a lot of that stuff so I can focus on my passion."

NEWS NOTES: Brentwood-Benson Music Publishing has purchased First Verse Music from Dave Clark. Currently a Brentwood-Benson Music Publishing staff writer, Clark is well-known for such modern day classics as "For Future Generations," "Real Thing," and "I Surrender All" . . . **Ginny Owens** was among the acts that performed recently at the prestigious Sundance Film Festival in Park City, Utah. Owens participated in Sundance's "Music Studio" series along with **Sixpence None the Richer**, **Third Eye Blind**, **Matthew Sweet**, **Duncan Sheik**, and **the Verve Pipe** . . . **Grassroots Music Distribution** and **Blue Renaissance Records** are joining forces to release the previously independently marketed alternative-folk-worship album "Enter the Worship Circle." The project is a joint effort recorded by Ohio-based act **100 Portraits** and **Squint Entertainment** band **Waterdeep**.

HIGHER GROUND

(Continued from page 41)

educational sessions, including an informative panel on Christian TV moderated by Pamplin Entertainment VP Willie Aames, aka Bibleman. Panelists included Nashville-based producer Steve Gilreath and FamilyNet producer Trish Ragsdale.

Another interesting panel, "Salt & Light: Reaching The World From L.A.," was moderated by **Steve Amerson** and included panelists **Lucy Diaz Kurz** (who recently exited her post at Gospo Centric and, with her impressive track record, will no doubt be courted by every major player in the industry), chairman/CEO of Mastermedia International **Dr. Larry W. Poland**, and **Stephen and Linda Tavani**, founders of Winning Our World International.

"One of the major issues that came through all this was trust," says Amerson, who adds that panelists discussed how building trust was crucial to developing positive business relationships.

Amerson and the panel acknowledged that there were both challenges and exciting opportunities working in Los Angeles.

"While New York, Chicago, Dallas, and Nashville put out a lot of recorded and film product, Los Angeles is still probably affecting the entire world a bit more, if no other reason than for the movies," Amerson says. "Movie production is pretty much based here. So the import or the value of being here in Los Angeles as believers, I think, takes on not a better intensity but maybe a different intensity than other cities."

Amerson himself has been "salt and light" in the Los Angeles film and music community for many years. In addition to recording inspirational albums and touring, Amerson is an in-demand studio singer who has contributed his vocal talents to 60 film

soundtracks ("The Hunt For Red October," "Men In Black," "Beauty And The Beast"), 22 TV shows, and 47 commercials. His most recent project is "Hymns And Gospel Songs," a collection of classics that includes "Amazing Grace," "Great Is Thy Faithfulness," "How Great Thou Art," and "Are You Washed In The Blood Of The Lamb?"

"Within 14 months, we've released three different records. They're all three distinct, different records. We did a Broadway album of uplifting and redemptive songs from Broadway shows," he says. "We did what would be kind of a general-purpose Christian release called 'To The Ends Of The Earth,' and we really felt like it was time to do a hymns project. We just know that people in the churches love it. We took some existing tracks, and I went in and sang new vocals. We took six of those and six brand-new tracks. People love this stuff. It really ministers to people."

Released on his label, Amerson Music Ministries, this is the first project distributed under Amerson's new agreement with Hendersonville, Tenn.-based New Day Christian Distributors, which will now distribute Amerson's eight previous releases. "I feel we're going to have a more focused kind of direction," says Amerson. "The initial numbers have been good, and they've gotten me in some of the big chains I had trouble getting into when I was with Spring Arbor. That's really good, and also as stores call my office and say, 'Hey, we're trying to get your stuff.' When I say call New Day, there hasn't been one call that hasn't said, 'Oh, that's great!' The stores seem glad we've made this change. So far, I'm thrilled with that."

Amerson says another of his current goals is to spend more time writing songs.

"My goal is to be spending at least one day a week writing," says Amerson, who manages himself but recently added a new assistant to handle



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New Chart Book Chronicles History Of R&B Hitmakers

Billboard presents the latest book from Joel Whitburn, "Top R&B Singles 1942-1999." The chronicle, out in time for Black History Month, includes more than 17,800 titles that hit the chart, beginning with Billboard's first Harlem Hit Parade of October 24, 1942, and running through the Hot R&B Singles & Tracks of July 31, 1999. Every R&B single is defined with complete chart data, including peak position, debut date, total weeks charted, label, and number. The book is organized alphabetically by artist and shows a brief biography for nearly all of the 4,375 artists who hit the chart.

This fourth edition of "Top R&B Singles" heralds several new features. The number of titles in the book has doubled with the addition of the flip sides of vinyl singles, along with the additional tracks on cassette singles and compact disc

singles.

Also included is the research of Billboard's R&B sales and airplay charts, back to the debut of these charts in 1984. New symbols indicate commercial CD singles, promotional singles, and picture sleeve inserts. The biggest hits and hottest streaks of major artists are highlighted for fast, easy reference. Undergoing further updates are the complete record price and picture sleeve/cassette picture box guides, and the rankings of the all-time

pop hits and top artists. A title section indexing all titles to their respective artists and a week-by-week listing of the No. 1 hits over 58 years is also featured.

Copies of "Top R&B Singles 1942-1999" are available for \$69.95 each, plus shipping and handling. To order, call Record Research at 800-827-9810 or visit www.record-research.com.



PERSONNEL DIRECTIONS

Stephanie Lopez is the new R&B/Hip-Hop charts manager for Billboard and Airplay Monitor, based in New York. Prior to joining the Music Group, Lopez was national promotion/marketing director for urban AC and crossover formats at A&M. She has recently consulted various labels.



Lopez was also national promotion/marketing director for urban and urban AC at EMI after a stint as Northeastern promotion/marketing manager for the label's R&B department. Earlier in her career, she was national coordinator in the R&B departments of Atlantic Records and CBS Records.

A Hunter College graduate with a B.A. in human communica-

tion, Lopez reports to Billboard director of charts Geoff Mayfield and Airplay Monitor charts administrator Silvio Pietroluongo. Her Billboard column, Rhythm Section, will bow in the March 11 issue.

Also in New York, Marc Lichtenstein has been appointed account manager at Billboard. In addition to managing various music accounts, Lichtenstein will specialize in the pro-audio and consumer categories. He will report to Pat Jennings, East Coast advertising director.

Prior to joining Billboard, Lichtenstein worked at Avenue Magazine as an advertising account executive. He has also sold Yellow Pages advertising for Reuben H. Donnelley.



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Nashville's Hill, Lonestar Vie For No. 1

WITH MARIAH CAREY'S "Thank God I Found You" (Columbia) slipping from first place after just one week and Savage Garden sliding back into pole position for a fourth week with "I Knew I Loved You" (Columbia), the race is on between two country contenders to see who will get to the top first. And whoever does will be the first country artist to crown the Hot 100 since Kenny Rogers & Dolly Parton sailed to those "Islands In The Stream" back in 1983.

In an amazing chart move, Lonestar rockets 18-3 with the pop remix of the former No. 1 country hit "Amazed" (BNA). Even more amazing, this single is in its 30th chart week—that's just one week less than "Smooth" by Santana Featuring Rob Thomas. Those with long memories will recall "Smooth" debuted in July 1999, so "Amazed" has had a long ride into the top three.

The other country artist who might reap a No. 1 hit is Faith Hill, whose "Breathe" (Warner Bros.) gallops 21-5. "Breathe," which spent six weeks atop the Hot Country Singles & Tracks chart, is already Hill's highest-ranking song to date on the Hot 100. "This Kiss" and "It's Your Love," a duet with her husband, Tim McGraw, both peaked at No. 7.

In the last few years, country artists like LeAnn Rimes and Shania Twain have had No. 2 hits on the Hot 100, but not one went all the way. Either Lonestar or Hill could break the long drought as early as next issue.

WHEN YOU'RE HOT: Elsewhere on the Hot 100, Missy "Misdemeanor" Elliott chalks up another week in the top 10 with "Hot Boyz" (The Gold Mind/East-West), her single with Nas, Eve, and Q-Tip. But where

she's really making news is the Hot Rap Singles chart, where "Hot Boyz" is on top for the 14th consecutive week. That ties the record for the longest-running title in this chart's history. Craig Mack had a 14-week reign with "Flava In Ya Ear" in the fourth quarter of 1994. One difference: Mack's run wasn't consecutive, so Elliott holds the record for longest consecutive run at No. 1. The previous holder of this record was "Can't Nobody Hold Me Down" by Puff Daddy Featuring Mase, from 1997.

Further down, the rap chart is starting to resemble box office rankings. Debuting at No. 24 is "The 6th Sense" (Madam Xenobia) by Common, and new at No. 30 is "Silence Of The Lambs" (Moussa) by All Real.

CHART BEAT™



by Fred Bromson

'LIP' STICKS: Veteran rock band AC/DC collects the third-biggest rock track of its career on the Mainstream Rock Tracks chart this issue, as "Stiff Upper Lip" (EastWest) marches 9-2. If "Stiff" can dislodge "No Leaf Clover" (Elektra) by Metallica, it will become the third AC/DC track to top this list. In 1993 "Big Gun" from the soundtrack to "The Last Action Hero" had a two-week run, while two years later "Hard As A Rock" stonewalled for three weeks.

AFTER LIFE: It would be hard to find an artist who has had more posthumous entries on the Hot 100 than 2Pac, who enters at No. 87 this issue with "Baby Don't Cry (Keep Ya Head Up II)" (Amaru/Death Row). This is the seventh Hot 100 entry for 2Pac since his passing on Sept. 13, 1996. That equals the number of Hot 100 entries 2Pac had while he was alive.

MARKET WATCH™

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1999	2000
TOTAL	83,060,000	85,163,000 (UP 2.5%)
ALBUMS	73,873,000	77,724,000 (UP 5.2%)
SINGLES	9,187,000	7,439,000 (DN 19%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1999	2000
CD	62,159,000	68,466,000 (UP 10.1%)
CASSETTE	11,542,000	9,078,000 (DN 21.3%)
OTHER	172,000	180,000 (UP 4.7%)

OVERALL UNIT SALES THIS WEEK

16,023,000

LAST WEEK

14,616,000

CHANGE

UP 9.6%

THIS WEEK 1999

16,153,000

CHANGE

DOWN 0.8%

ALBUM SALES THIS WEEK

14,533,000

LAST WEEK

13,262,000

CHANGE

UP 9.6%

THIS WEEK 1999

14,248,000

CHANGE

UP 2%

SINGLES SALES THIS WEEK

1,490,000

LAST WEEK

1,354,000

CHANGE

UP 10%

THIS WEEK 1999

1,905,000

CHANGE

DOWN 21.8%

YEAR-TO-DATE ALBUM SALES BY GEOGRAPHIC REGION

	1999	2000		1999	2000
NORTHEAST	652,000	580,000 (DN 11%)	SOUTH ATLANTIC	2,317,000	1,897,000 (DN 18.1%)
MIDDLE ATLANTIC	1,562,000	1,292,000 (DN 17.3%)	SOUTH CENTRAL	2,378,000	1,851,000 (DN 22.2%)
E. NORTH CENTRAL	1,804,000	1,411,000 (DN 21.8%)	MOUNTAIN	669,000	515,000 (DN 23%)
W. NORTH CENTRAL	676,000	497,000 (DN 26.5%)	PACIFIC	1,485,000	1,033,000 (DN 30.4%)

ROUNDED FIGURES

FOR WEEK ENDING 2/13/00

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



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