What Price Free Shipping?
Rate Hikes May Force Online Music Sellers To Rethink Strategies

BY BRIAN GARRITY
NEW YORK—In a Christmas sales period in which additional shipping charges turned out to be a consumer-spending barrier for many online retailers, a number of the Internet's top music sellers—including CDNow, Barnesandnoble.com, and Trans World Entertainment's two-con- offed free and/or partially subsidized shipping services over the holiday season as part of an effort to boost sales and build brand awareness.

Internet music retail sites must employ a premise of quick gratification by dint of their positioning as virtual stores, which makes shipping even more crucial to their business model than it is to catalog retailers. The success of free-shipping promotions remains to be seen, but for the foreseeable future, delivery price breaks figure to be a preferred competitive weapon for online companies at peak shopping times. CD E-tailing experts note

No matter who is paying for shipping, however, it's bound to get more expensive—and quickly. Both United Parcel Service (UPS) and Federal Express at the end of December said they will increase prices by at least 3% on most domestic and international shipments starting Feb. 7. UPS will raise air express rates

NEWS ANALYSIS

for UPS Next Day Air, 2nd Day Air, and 3 Day Select Commercial services by 3.5%. Ups rates for ground services will increase by 3.1% across all weights and zones and maintain an existing 81 premium for ground service to residential addresses. UPS also is increasing its residential delivery surcharge for certain destination ZIP codes to $1.50 per package, though it reduced the number of ZIP codes affected.

Federal Express, meanwhile, will apply a 3% fuel surcharge on most

Crossover Propels Lonestar
BNA Track Puts Male Country Act In Pop/AC League

BY CHET FLIPPO
NASHVILLE—Lonestar's song

"Amazed," which set a modern-day record in 1999 with eight-weeks atop Billboard's Hot Country Singles & Tracks chart, is now moving beyond country into the AC and pop arenas, making Lonestar the most effective male country/pop crossover act since RCA Records' Restless Heart in the late '80s and early '90s.

While female artists like Shania Twain and Faith Hill successfully cross to pop these days, there has been a long dry spell in the area of male country/pop crossover success. On the Hot Country Singles & Tracks chart, "Amazed" nearly matched the record set by the Browns, which in the pre-Broadcast Data Systems (BDS) era was the last act to dominate the top of that chart, holding at No. 1 for 10 weeks in 1959 with "The Three Bells.

"Amazed" has moved to No. 6 on the Adult Contemporary chart, this issue, has been on The Billboard Hot 100 for 24 weeks (currently at No. 23, it achieves Greatest Gainer/Airplay status this issue), and is No. 14 on the Hot 100 Airplay chart. The song has also garnered two Grammy nominations for Lonestar and is getting top-40 play, and the group has been invited to appear on the Jan. 17 American Music Awards show.

Santana Leads Grammy Noms

BY GAIL MITCHELL
LOS ANGELES—Retailers expect Carlos Santana's fairy tale comeback to continue following the Jan. 4 announcement of the guitarist's 10 nominations

Lukewarm Holiday For Int'l Retailers

A Billboard staff report.

The 1999 holiday sales season was a period of fee surprises for music merchants in key international markets, both in the level of sales and surprise hits.

"Nothing came from [left field]," says Tony Salter, CEO of online music

Warner's Static-X Takes 'Death Trip' To Pole Position

See Page 21

Every name you need. Virtually.

BILBOARD'S INTERNATIONAL BUYER'S GUIDE IS NOW AVAILABLE ONLINE!
Fully searchable and updated weekly • Customized reports for download
For free demo, visit www.billboard.com/directories

www.americanradiohistory.com
MORE THAN 7.5 MILLION
YEAR'S MOST JOY

Congratulations to the talent, crew and creators.

"This powerful concert truly honors Marley."
--The Oakland Tribune

"A moving tribute with a high-end cast of talent."
--The Boston Globe

"Lauryn Hill and (Erykah) Badu are thoroughly commanding and charismatic. Hill's acoustic Redemption Song with Ziggy Marley is the show's high point. (Jimmy) Cliff and Toots Hibbert bring power and passion to the stage."
--Los Angeles Times

"(Lauryn) Hill and Ziggy (Marley) do a moving duet of Redemption Song while (Tracy) Chapman and (Jimmy) Cliff do a lovely version of No Woman No Cry."
--Daily News

Sponsored by: Volkswagen, Best Buy, Heineken

*Source: TNT Research from Nielsen Media research data. NTI Client core facility. Person 2+.
3 plays (12/19/99 at 8p and 10p, 12/22/99 at 11p). Qualifications furnished upon request.
VIEWERS WATCHED THE ONE LOVE CONCERT EVENT!

"JIMMY CLIFF BRINGS A VIBRANT CHARM TO JAMMING AND A QUIET GRACE TO NO WOMAN NO CRY. QUEEN LATIFAH RADIATES ON WHO THE CAP FIT. DARIUS RUCKER TURNS IN A PASSIONATE, POWERHOUSE WAR. ZIGGY MARLEY AND THE MELODY MAKERS SHINE ON COULD YOU BE LOVED."

"A PLAYFUL, SMILE-DRENCHED CONCERT. STAND OUT PERFORMANCES INCLUDE ERYKAH BADU, QUEEN LATIFAH AND (BUSTA) RHYMES. THE HIGHLIGHT IS (LAURYN) HILL AND ZIGGY MARLEY. IT'S A CAN'T MISS FOR REGGAE LOVERS."

"AN ELECTRIFYING EXPERIENCE."

ERYKAH BADU, TRACY CHAPMAN, JIMMY CLIFF, EVE, BEN HARPER, TOOTS HIBBERT, LAURYN HILL, CHRIS ROBINSON, DARIUS RUCKER, THE WAILERS, STEPHEN MARLEY, ZIGGY MARLEY, RITA MARLEY AND THE MARLEY FAMILY

ONE LOVE
THE BOB MARLEY
ALL-STAR TRIBUTE

www.americanradiohistory.com
MISTER MAGIC.
GROVER WASHINGTON, JR.
1943-1999
**Hit-Driven Album Sales Lead ’99 Report**

**BY ED CHRISTMAN**

**NEW YORK—**The U.S. music business enjoyed its third healthy sales year in a row in 1999. Total album sales increased by about 5.9% to 754.8 million units, up from the 712.5 million units the industry moved in 1998, according to SoundScan. The third year in a row, album sales were driven by hit product, while catalog sales continued their decline.

In terms of sales increase in album unit sales last year follows a 9.1% increase posted for 1998, and a 6.7% increase in 1997. During the mid-1990s, the industry suffered a slump when album unit sales were nearly flat, with rises of 0.5% between 1995 and 1996 and 0.3% between 1994 and 1995.

But while U.S. album sales were strong, total unit sales of all formats in 1999 rose only 2% to 884.8 million due to a precipitous drop in singles sales. For 1998, singles sales totaled 83.6 million, down 28.8% from the 109.7 million sold in 1998.

Industry observers say the rapid decline in singles sales is due to a reliance on the part of the major record companies to release singles. Many label executives believe singles cannibalize album sales, and their companies either don’t issue singles or, if they do, cut them once a song becomes a hit, with the hope that fans will buy the album instead.

Retailers, however, argue that a low-priced music configuration is essential if the industry wants to encourage young customers to buy music.

In 1999, sales by configuration, CD sales were up 11.7% to 648.1 million units over 1998 sales, while cassette sales dropped 19.3% to 105.1 million units. CD sales now make up 85.9% of all album sales, causing cassette sales to drop 13.9% of album sales, and vinyl album sales to 0.2%.

In 1999, hit albums continued to drive a large percentage of album sales—those sales that are counted within the first 15 months of an album’s release (12 months for jazz and classical)—rose 13% from the previous year. In 1999, current-album sales totaled 500.9 million units, up from 1998’s total of 456.5 million.

Over the last three years, the industry has been tilting toward hit albums. In 1999, current-album unit sales totaled 66.4% of all album sales, while in 1998 currents totaled 64% of all album sales. In 1997 that category’s total was 59.9.

Catalog unit sales, meanwhile, were down 0.9% to 205.7 million in 1999. Catalog product totaled 33.6% of all album sales last year, a drop from the 36% share it held in 1998 and the 40.1% share it took in 1997.

Looking more closely at catalog shows that deep-catalog sales, or albums that have been commercially available for three years or more, are down 0.8% to 253.9 million units from 256 million the previous year. Over the last three years, that category has slightly eroded. It was 24% of all album sales in 1999, 25.9% in 1998, and 28.2% in 1997.

New catalog albums—those sales that are tracked starting from a record’s 12th or 15th month of availability through the three-year cutoff that marks the shift to deep catalog status—managed to rally and hold their own in 1999. The category accumulated a sales total of 72.9 million units, up 1.3% from the 72.05 million units it accumulated in 1998 and 13.6% in 1997.

As for market share by distributor, Universal Music and Video Distribution was the No. 1 distributor in both total unit and total dollar sales, followed by Sony BMG Music Entertainment in both categories and in current market share number, with a 26.9% total. This reflects the first full sales year since the merger of Universal and PolyGram.

In total album market share, Sony Music Distribution came in second with 16.3%, followed by BMG Distribution with 16.0% and independent distributors, which collectively had a 16.6% share to place fourth.

**WEA, which was the No. 1 distributor**

(Continued on page 76)

**By DON JEFFREY**

**NEW YORK—**ARTISTdirect, the online music company that is expected to go public in February, says it has received $97.5 million in equity financing from its current companies, including four of the five major music manufacturers.

Among the strategic investors are record companies BMG Entertainment, Sony Music Entertainment, Universal Music Group, and Warner Music Group. Also taking stakes are international pay-TV program—company TeleToon Television Group, which owns the Latin music video channel HTV and Internet portal Yolotl.

The companies would not disclose what stakes they have taken in ARTISTdirect. But sources say the record company investments range from about $15 million to $80 million. Universal is said to have invested the largest amount.

Kevin Conroy, BMG Entertainment’s senior VP of worldwide marketing and new technology, says in an E-mail that BMG has targeted a “small number of emerging online companies with whom we feel it is important for us to build strong strategic ties with and eventually become significant shareholders in these companies.” He adds that BMG believes ARTISTdirect “will continue to build momentum as a top destination through which to market our artists.

With the aid of an Internet promotion and commerce venture, GetMusic, with Universal Music Group, “ARTISTdirect and GetMusic are very complementary,” Conroy says, “which provides us with a unique opportunity to share traffic and content between the ARTISTdirect sites and GetMusic.

Fred Ehrlich, president of new technology and business development for Sony Music Entertainment, says in an E-mail, “This new initiative compliments our existing online strategies with respect to our artists.” Sony

(Continued on page 76)
**Top of the News**

10 Windham Hill teams with AudioBase to offer Web radio.

**Artists & Music**

12 Executive Turntable: Ken Lane is named senior VP of promotion for the Island/Def Jam Music Group.

16 Youssou N'Dour's first pop album in five years to feature Sting and Wyclef Jean.

17 The Boot: Top pop and Christian acts to record for "Jesus" ministries soundtrack.

18 Boxscore: Phish grosses more than $11 million in Big Cypress Swamp, Fla.

20 Continental Drift: Mark Weigle makes return appearance in this column.

**Reviews & Previews**

**The McLurkin Project: P. 22**

21 Popular Uprisings: Rapper Lil' Zane's debut set follows his guest spots on other recordings.

22 Reviews & Previews: Albums from Joe Cordwell, the McLurkin Project, and James Taylor are in the spotlight.

25 R&B: Jeffrey Osborne set to release Private Music album in time for Valentine's Day.

27 The Rhythm Section: Joy-Z doesn't strike gold, but he makes an impressive debut atop the...
Work the Groove

Protect your music.
Project your offers.

Connect with fans.
Collect your money.

Work the groove with DigiBox® containers.

INTERTRUST®
THE METATRUST UTILITY
Leading Digital Rights Management
www.intertrust.com/partners
1 800 393 2272

©1999 InterTrust Technologies Corp. All rights reserved. InterTrust and DigiBox are registered trademarks of InterTrust Technologies Corp., and the InterTrust logo and MetaTrust Utility are trademarks of InterTrust Technologies Corp.
SHANIA TWAIN
A Universal Success

Produced by: Robert John "Mutt" Lange
Jon Landau Management: Jon Landau, Barbara Carr

www.americanradiohistory.com
‘Come On Over’ – 25 million albums sold worldwide...so far
Daywind Launches Imprint For Vocalist

By Deborah Evans Price

NASHVILLE—Daywind Music Group is launching Vital Communications, a new label specifically for artist Sandra Payne, as the label prepares for the April 15 release of her sophomore album.

Payne is a contemporary Christian artist on Daywind, which is well-known for success with such Southern gospel acts as the Steeles and the Kings.

“We have been blessed with a talent the level of which we haven't seen in this marketplace, and we need to differentiate her from the other things we do and create something special for her,” says Ed Leonard, president of Daywind Music Group.

“We love Southern gospel and our groups. We’re extraordinarily proud to be a Southern gospel label,” Leonard adds. “We've also been blessed with a talent in Sandra Payne that is not Southern gospel, and we don’t want there to be any confusion in the marketplace, so we've created this imprint to please her.

“I can't believe they believe in me so much that they would want to start a whole new company,” says Payne, whose vocal filters and arrangements are similar to those found on Whitney Houston and Celine Dion. “They work so hard for me already. They are really good friends to me, and it blows me away that they believe in me so much. I want to deliver for them.”

Payne's manager, Danny Meeker of Meeker Management, is looking forward to the opportunities that will arise for Payne. “Southern gospel has a huge following, but there's a bigger market in contemporary Christian music, and Sandra fits that bigger market,” he says.

Payne, the 24-year-old daughter of Loren and Mike Payne of the Daywindlabel, is a member of The Virtue and a winner of the National Gospel Music Association’s annual Discovery competition.

“She has a five-octave range. She’s incredible,” says Leonard. “She can do anything, but the new record is more CHR-driven, with some songs that have some pop [inspirational] touches to them and some straight AC songs. The last album was everything from traditional gospel to jazz to inoff to AC. This one is more focused.”

To support the new release, Leonard says, the current Daywind staff of Payne supporters will be used, and added vocalists and musicians will be brought in to support Christian AC. The band for the new album is being produced by Wayne Hauve, who also handled Payne’s debut album.

“My other record was more inspirational, and it had some Southern inflections,” says Payne. “This one is just pure adult contemporary/CHR. It's a bit more edgy, more my style.”

Meeker does not believe that starting Payne’s career on a label known primarily for Southern gospel has been at all detrimental to her career.

“I don’t think it's anything that’s crippled her,” he says. “I was at the Southern gospel convention and watched how those people responded to Sandra, giving her standing ovations. Being in that circle, she's been given a very warm, safe environment to develop and grow. That’s one reason why we are so anxious to stay with Daywind and be a part of Vital and be their groundbreaking artist. We don't want to turn our backs on the very thing that has given her a platform to begin with.”

Leonard says the new label will likely sign other acts, but for the foreseeable future Payne is its sole focus.

Windham Hill Plays Web Radio

By Chuck Taylor

NEW YORK—With the launch of its new Internet audio show, Windham Hill is prepared to make a mountain of its own online presence.

The company is beta-testing Radio Windham Hill, a fully produced 30-minute online show featuring full-length music tracks from its artist roster, information about the artists, and sounds bites from them.

The show, which was developed in conjunction with audio provider AudioBase, continues streaming live from different Web sites (See Sites + Sounds, page 55).

The new feature, found at www.windham.com, is the first step in the company's mission to "emphasize community" on the Internet while linking with innovative technologies, according to Faith Raphael, VP of strategic marketing for Windham Hill, a unit of BMG Entertainment. Among those technologies showcased at Radio Windham Hill were applications that allow the user to download an audio player.

“We've been talking about developing an online show for some time, and we've wanted to experience a repertoire they otherwise wouldn't be able to hear," Raphael says.

“We've made a lot of advances in the world of music on the Internet, and it's been a great way for our artists to reach out to our fans.”

Radio Windham Hill will feature special guests and offer an opportunity to air their favorite tracks.

The Windham Hill team hopes to expand the application to stream video, in which an artist's image will pop up as they explain a song or talk about her or his latest project.

By Valentine's Day, Windham Hill's online adventurous radio shows featuring classic artists on the label. Future brands will offer new applications, including smooth jazz artists for highlighting adult R&B artists.

“It's very much a work in progress," Raphael notes. “We see this as a terrific marriage of Audio-Base technology. It's an opportunity to give fans an opportunity to hear the music they love in the comfort of their home and be able to download what they want.”

Dance Label Twisted America, MCA Part Ways; Acts In Limbo

By Michael Paolletta

NEW YORK—On Dec. 31, the three-year distribution deal between dance label Twisted America and MCA Records expired (Billboard/Bulletin, Dec. 9, 1999), and Twisted Americas president Rob DiStefano and sources at MCA say that the deal will not be renewed.

“Simply put,” says one MCA executive, “they want to remain anonymous, Twisted is no longer an MCA label.”

DiStefano acknowledges that MCA financing and distribution officially ended at the end of June. “At that time,” he says, "MCA decided to keep Twisted but on a consultant basis. But by October MCA changed its mind when it learned of my plans to take the Twisted name to another label.”

Of course, it’s more complicated than that. Twisted America is a joint venture between MCA and Capri Entertainment, a company founded/ helmed by DiStefano, Charles Nobles, and Mark Davenport, who is now a director of A&R at MCA.

DiStefano says that the original deal between MCA and Capri stated that “MCA will retain all masters, while Capri will retain the Twisted name. Additionally, MCA has the rights to retain certain Twisted artists for future recordings.”

So before taking Twisted America elsewhere, DiStefano must first get approval from Nobles and Davenport.

“I'm currently in the midst of striking a deal with—but not continuing with—MCA,” says Capri’s DiStefano, “They want to see my business plan before they agree. If I do nothing, Twisted will die, which would be okay with me, since we were able to truly create a brand name and developing artists.”

All of this said, artists signed to Twisted America—including Prince Quick Mix, Celea, Danny Perugia, Suzanne Palmer, and Funky Green Dogs, among others—remain in limbo, even if DiStefano claims, “The artists aren’t being abandoned.”

“MCA owns the rights to my album ["This Is It"] and any future singles on it,” says club diva Celea, adding that MCA has already informed her that she will not remain on MCA’s roster.

“So it’s all a bit disappointing, and yes, it sometimes feels like I’m in limbo,” she says. “But MCA is willing to sell the rights to other labels, which, in the end, could open up more doors for me.”

DiStefano believes the primary reason for MCA’s refusal to renew the deal was one of economics. “We had a year and a half million profit the first year and earn a half-million profit the second year,” says DiStefano.

“We all know you can’t recoup this much money in the life of a dance music,” he continues. “This would have been more realistic if MCA had allowed us to wholly sub-license their singles in Europe. But the fact is, MCA only granted Twisted restricted freedom to sublicense select releases, regardless of whether or not an MCA Universal label in Europe wanted the license. It’s forfeitable, so licensing overseas is an important way for U.S. dance labels to break even and also turn a profit.”

In the middle of the second year of the deal, DiStefano acknowledges, MCA gave Twisted America more freedom to license deals. “It’s only one record at a time.”

This resulted in Coleb’s album being licensed to Airplane Records and Kaos in Italy and Portugal, respectively.

DiStefano conceded that Twisted America is not without its problems. “We’ve had a couple of artists who we had to let go.”

The label has also downsized after its first year. It was I’d like to get recoup it, too," he says. “They said, Twisted is not a failure, which is why I can't just walk away. The label name will, and must, continue.”

Davenport and MCA president Jay Bologel declined to comment for this story.
Chase Capital Partners thanks the above portfolio companies for participating in our November 3, 1999 Music Forum. Building synergies through networking.

www.chasecapital.com
Lipman To Head Up Universal Records

BY CHUCK TAYLOR

NEW YORK—As expected, Universal Music Group has promoted label senior VP Monte Lipman to the role of president of Universal Records, while also purchasing Republic Records, Lipman’s own imprint label, co-founded with brother Avery. The last we heard of Lipman, in 1995, will remain a separate entity within the company, to be headed by Avery.

Lipman says his goal for Universal is to “share the same vision” that Universal Music Group chairman/CEO Doug Morris and Universal of Motown Records Group chairman Mel LeWinter have created. “If it works, we’re going around with it. I don’t foresee much change; the only thing I’d like to see is more success.”

“The most important thing is to create a healthy environment internally,” Lipman continues. “My advice from Doug has always been to take care of the people that work with and for you, to encourage, motivate, and educate them. Our second priority is to constantly be on the lookout for great talent and know what to do with it when you find it.”

Says Morris, “I’ve picked a lot of the great ones here: Jimmy Iovine, Sylvia Rhone, Val Atzoli, Jason Flom, and now Monte. That’s what I like best about my job: being able to identify, young executive and talent. I look for tremendous love of music, a great deal of intelligence, a person’s work ethic, and, perhaps, most important, an enormous competitive nature.”

“Monte’s going to go down as one of the best, I believe that. He better be—I’ve trained him for three years,” Morris adds.

“Monte has certainly proven himself to be a music man, in addition to being a wonderful (Continued on page 82)

Artists Take Landmine Tour

BY JIM BESSMAN

NEW YORK—Nanci Griffith and Sheryl Crow are the latest musicians to visit Vietnam in support of the Campaign for a Landmine-Free World (Billboard Bulletin, Dec. 28).

The singer-songwriters are slated to work, along with others (11) in Hanoi for an 11-day tour of Vietnam and Cambodia, stopping at rehabilitation clinics operated by the Vietnam Veterans of America Foundation (VVAF). The tour is part of the 1997 Nobel Peace Prize-winning International Campaign to Ban Landmines, the effort championed by the late Princess Diana of England.

The VVAF has since founded the Campaign for a Landmine-Free World, with Emmylou Harris becoming a chief supporter. Harris, Billboard’s 1999 Century Award recipient, organized a five-city California acoustic tour that raised $125,000 last month. The tour also featured Griffith, Steve Earle, Mary Chapin Carpenter, Willie Nelson, and Kris Kristofferson, among others (Billboard, Nov. 19, 1999).

Both Harris and Earle have previously visited Vietnam on behalf of the campaign, as has Bruce Cockburn.

“We figured the best way to address civilian victims of war was through popular culture,” says VVAF associate director Gail Griffith. “These artists came back and become wonderful ambassadors for the cause.”

In Vietnam and Cambodia, as well (Continued on page 76)

Harrison In Good Shape After Attack

LONDON—George Harrison is expected to make a full recovery from the injuries suffered Dec. 30 when an intruder broke into his home in Henley-on-Thames, England, and attacked him and wife Olivia with a knife (Billboard, Jan. 8).

“He’s doing very well, and we don’t anticipate the need for any further treatment,” says Averi Slaide, press director at the Harefield Hospital, in west London, where Harrison spent three days after the assault. He was treated for stab wounds and a collapsed right lung and discharged Jan. 2. Olivia Harrison was also treated but not hospitalized.

A 33-year-old man from Liverpool, Michael Abram, has been charged with murder and attempted murder. He has been detained for psychiatric help; the next hearing in the case is set for Feb. 11.

Abram’s mother, Lynda, was quoted in The Liverpool Echo as saying that her son had been suffering from mental health problems and had become obsessed with the Beatles. “He takes all music literally. It is the Beatles at the moment, but a few weeks ago, it was Oasis.”

Electronic and print media worldwide covered the Harrison story extensively prior to the new year. Angles included the high-security precautions of the musician’s Oxfordshire estate, Friar Park, and parallels with the December 1980 murder of John Lennon.

Harrison is Billboard’s 1992 Century Award winner.

SONY BUYS HOLLAND’S KOCH MM

BY ROBBERT TILL

AMSTERDAM—Sony Music in Europe continues to press ahead in local repertoire development, judging by this year-end acquisition of Koch MM, the Dutch affiliate of America’s Koch International.

The deal gives Sony prime position in the Dutch-language schlager market, epitomized by such top-selling acts as Frans Bauer and Marianne Weber, who are signed to Koch MM.

The purchase was consummated Dec. 31 and disclosed Jan. 4 (Billboard). In 1997, the deal was first revealed, but Sony Music Holland managing director Patrick Decam contends that the major will gain an extra 3% in market share as a result of the acquisition.

Prerecorded music sales in the Netherlands were worth $671 million in 1998, as reported by International Federation of the Phonographic Industry affiliate NVPI. Domestic repertoire grew from 14% of the market in 1991 to 27% in 1998.

During the first nine months of 1999, Sony Music’s share of the overall business was 18.6%, according to NVPI; market-leading Universal Music—the most significant player in local repertoire—took a 27.5% share.

The latter label has its own Dutch schlager star, 13-year-old Anne Smitt, signed to Mercury Records.

Koch MM will change its name to Sony Music MM but will remain based in Arnhem with its own A&R, marketing, promotion, and sales staff. Parent company Sony Music Entertainment Holland will stay headquartered in Hilversum.

The sale is the third such transaction in Holland in recent months, following Edel’s takeover of PIAS and Roadrunner’s acquisition of the Arac Music Group.

Koch International, the Austrian-headquartered independent with operations in various world markets and annual sales said to be around €200 million, represents the most significant player in the Dutch record market.

“Koch MM has been serving as Koch MM’s GM. He will continue his affiliation via an exclusive consultancy, while Jasper Knol Bruins takes over as GM.”

“I want to develop our artists internationally,” says Schreijenberg, who will focus on talent development and creative matters. “Frans Bauer has already sold half a million albums in the GSA territories.”

Much of Koch International’s strength in the GSA markets—Germany, Switzerland, and Austria—came through the German schlager and volksmusic genres. These sell in significant quantities despite being unfashionable and bereft of airplay.

Similarly, broadcast exposure for schlager in Holland has been so limited that Schreijenberg himself launched a station, Radio National, last year as an outlet for the music, in partnership with another local repertoire broadcaster, Glorie.

Sony Music’s Decam says the Koch MM acquisition will boost its local repertoire status and offer opportunities for Dutch acts abroad through Sony affiliates.

Says Decam, “We aim to get the most professional local A&R division in our country.”

Bauer is estimated to have sold 2 million albums in Holland alone. His last release, “Samen Met Jou” (Together With You), has moved 100,000 copies since its release last September, achieving platinum certification. Weber’s last album, “Aleen Voor Jou” (Only For You), is close to platinum.

RECORD COMPANIES. Ken Lane is named senior VP of promotion for the Island/Def Jam Music Group in New York. He was VP of promotion at Arista.

WAYNE POWELL is promoted to Vp/controller of Delta Entertainment Corp. in Los Angeles. He was controller.

Sony Music Entertainment promotes Wendy Hargraves to associate director of disbursement compliance and Tom Ricci to associate director of shared services, T&E, in New York. They were, respectively, manager of disbursement controls and manager of T&E.

Arielle Gronner is promoted to production manager for Green Linnet Records in Danbury, Conn. She was tour coordinator in the promotion department.

RELATIVE FIELDS. Kim Nemi is named VP of business development, music, for NBC Enterprises in Burbank, Calif. She was VP of product planning for Capitol Records.

Ray Farrell is named director of music marketing for EMusic.com Inc. in Redwood City, Calif. He was A&R representative for Geffen Records.
Jupiter Communications is pleased to announce the Internet Commerce Forum: Latin America—a forum where top executives from the US and Latin America gather to address the critical issues facing companies in the emerging market. You can't afford to miss this unparalleled opportunity to gain valuable insight into developing mission-critical Internet commerce strategies uniquely suited to the markets of Latin America.

**featured keynote:**
Fernando Espuelas, Chairman & CEO, StarMedia

**topics include:**
- Internet Commerce Unfolds: A Shakeout in Latin America?
- Evolving Access To The Internet In An Embryonic Market
- Inside The Web Initiative: Managing Costs & Complexity
- Challenge, Opportunity & Profit: The Road To Reinventing Retail
- Competing Portals: Attracting The Spanish Speaking Demographic
- Traditional Media At The Helm: Vying For The Online Consumer
- Online Advertising: Strategies For A Multi-Cultural Marketplace
- The Wireless Promise: Access and Alternative Platforms
- Re-inventing Retail: Challenge, Opportunity, & Profit Online

For more information:
Visit www.jup.com/events/forums/latinamerica
Call 800-224-6054 x6424 or 917-534-6424
E-mail customerservice@jup.com

For sponsorship and exhibit opportunities, contact Rich Regan at 917-534-6138 or e-mail rich@jup.com.
SPRING BUYER’S GUIDE

Billboard’s semi-annual Buyer’s Guide includes a report of the most anticipated music releases for the January-to-June period, covering all genres and styles. Plus: a look at key releases in selected international markets, reissue/catalog schedules and DVDs. Get your ad in this comprehensive guide of the must-have products of the spring season.

Contact:
Evan Braunstein 212.536.5172

ISSUE DATE: FEB 12
AD CLOSE: JAN 18

LATIN MUSIC 6 PACK I


ISSUE DATE: FEB 19
AD CLOSE: JAN 25

Gene Smith
212.536.5001

CHILDREN’S ENTERTAINMENT

Billboard’s anticipated state-of-the-market report recaps the latest trends in the children’s market. The special will map out first-quarter video releases, assess current and upcoming interactive titles, and look at the growing impact of online sales and marketing. If you’re planning a release in 2000 this is the place to be.

ISSUE DATE: FEB 19
AD CLOSE: JAN 25

Diana Blackwell
323.525.2304

MADACY

Billboard’s Feb 26 issue features an overview of how the Madacy story began. Editorial coverage includes an in-depth interview with Amos Alter, Madacy’s founder and president/CEO and a look at the newest addition to the Madacy family, M2, the New York-based home for four new genre-specific imprints. Call today to advertise in this terrific spotlight.

ISSUE DATE: FEB 26
AD CLOSE: FEB 1

Michael Lewis
212.536.5008

UPCOMING SPECIALS

ASIA PACIFIC QUARTERLY I · Issue Date: Feb 26 · Ad Close: Feb 1
NARM · Issue Date: Mar 4 · Ad Close: Feb 7
BRIT AWARDS · Issue Date: Mar 4 · Ad Close: Feb 7

CANADA · Issue Date: Mar 11 · Ad Close: Feb 14
MIDLINE · Issue Date: Mar 11 · Ad Close: Feb 14
DISC REPLICATION · Issue Date: Mar 18 · Ad Close: Feb 22

New York 212.536.5004
Los Angeles 323.525.2307
Nashville 615.321.4287
London 44.207.822.8300
Universal’s Nets Cast Wide For 2nd Aqua Set

BY CHARLES FERRO
COPENHAGEN—Since their “early days” two years ago, Danish/Norwegian pop ambassadors Aqua have survived 2,400 interviews. With efforts worthy of something more than a short-lived novelty act, Aqua’s feats of promotional endurance include visiting four countries in one day. While the 14 million copies sold worldwide of Aqua’s debut album, “Aquarium,” hail to be worked up the hard way by consulting numerous label offices, media, and retailers of the band’s talents and commercial appeal, the sales of its sophomore set, “Aquarius,” to be released internationally Feb. 28, will be generated by increased label support and marketing efforts at a higher level.

“The challenge will be different this time,” says Universal Music International senior VP for A&R and marketing Max Hole. “Last time it was about breaking an act. This time it’s about event-marketing with a recognized act. Everyone wants them at once, actually on the same day.” Hole is not fazed by this prospect: (Continued on page 17)

BY MELINDA NEWMAN
LOS ANGELES—Although “Charmed,” the debut single from Leona Naess’ March 14 Outpost/MCA debut, “Comatised,” doesn’t officially go to radio until Jan. 24, a number of stations have already spun the track, including Phoenix modern rocker KZON, where it reached 44 spins the week ending Jan. 2, and 28 in San Diego, Calif., where it garnered 24 plays.

“It has a good female pop sound, and we needed it for balance on the station,” says KZON PD Chris Ebbott. “We’ve gotten a lot of calls on it, even through the holiday season. We just felt it was one of the best things out there.”

Jim Matthews, assistant PD/music director at modern adult outlet KZ0O, agrees. “The song has a pop sensibility with a bit of an edge, and it’s very catchy. It’s something our female target will like.”

The song, a cautionary tale about a shallow charmer, sets the tone for Naess’ album, which is filled with modern rock tunes about the complexities of relationships. Vocally, Naess comes across as a blend of British pop crooners Tom and Paul O’Connor.

“Relationships are the only universal thing, really,” says the Norwegian-born, London-bred Naess. “And there are so many kinds of love. Many of the songs are written for a family member or someone else, but if you listen to it, you might think it can be for a lover or vice versa.”

Growing up in London and then moving to New York exposed Naess to a number of sounds that influenced her development. “During the 80s, I listened to the Cure, New Order, Madness, and all that,” says the 24-year-old Naess (whose name is pronounced “ness”). “Then when I was 18, I guess the women started coming into my life musically, like Tracy Chapman, Eddie Bruckell, and Sinéad O’Connor. I realized that is how business is done in the 21st century. I look at the art of Naess to be perceived as Naess.”

For Naess, being perceived as Naess is more than just a marketing strategy. “I’m dyslexic, and I thought ‘comatised’ was the word for being in a coma,” she says. “I wrote the song and did it in a show, and someone screamed at me from the audience, ‘You mean comatose?’ But then I thought, ‘Fuck it.’ It’s too slow to keep up their own words all the time.”

Once the album comes out, Hammond says, the label will try to coordinate a retail/touring promotion for Naess, who is still deciding on a booking experience. “We’re talking about doing a tour with Virgin where they would sponsor club shows and there would be an in-store component,” says Hammond. “We’d also like to do something with the [Coalition of Independent Artists]—anything like the Best Buy ‘Find ‘Em First’ campaign, although we hear that’s being revamped.”

Hammond adds that there are also requests for Naess outside of the U.S. “The demand has been sensational,” he says. “She lives in New York and London, and she’s Norwegian, so she qualifies as Norwegian content for radio play.”

The album will have a staggered worldwide release throughout the spring following its March 14 U.S. release.

Giant’s Steely Dan Does It Again On Disc

BY CARLA HAY
NEW YORK—If there’s anything rock’n’roll history has taught us, it’s that regardless of whether a duo or group has a bitter breakup or just slowly fades away, we can expect the inevitable reunion. With the release next month of the album “Two Against Nature,” Steely Dan founders Donald Fagen and Walter Becker ask themselves to the reunion list.

The act that successfully fused rock and jazz to score platinum hits in the ‘70s and early ‘80s is returning with its first studio album in nearly 20 years. The set will be released worldwide on Giant Records, with distribution outside North America on Feb. 28 via BMG. Distribution in the U.S. and Canada is Feb. 28 via Warner Bros./Reprise.

“After touring as Steely Dan for a couple of seasons, we were hungry to have new songs to play on tour,” says Becker. “So we decided to do a new Steely Dan album,” says Becker. “Fagen’s writing,” he says, “and we basically came up with enough songs to fill an album.

The nine-song collection features the classic Steely Dan sound infused with contemporary music sensibilities. The album features Becker primarily on bass and guitar and lead singer Fagen as chief songwriter, backed by various studio musicians.

“We recorded the album pretty much nonstop,” says Becker. “My four going into this [was] that there would be a blasé attitude after not having anything like this in 20 years, but that wasn’t the case. We ended up doing a lot of the overdubs ourselves, and we really became more self-contained than we had in the past.”

Steely Dan’s songs are published by Freejunket Music/Zeon Music (ASCAP).

In the ‘70s, Becker and Fagen had a reputation for being studio geniuses who disliked touring. But according to Becker, their attitude toward touring has changed dramatically. (Continued on page 17)

Outpost/MCA Finds Early Suitors For Leona Naess’ ‘Charm’

BY MELINDA NEWMAN
LOS ANGELES—Although “Charmed,” the debut single from Leona Naess’ March 14 Outpost/MCA debut, “Comatised,” doesn’t officially go to radio until Jan. 24, a number of stations have already spun the track, including Phoenix modern rocker KZON, where it reached 44 spins the week ending Jan. 2, and 28 in San Diego, Calif., where it garnered 24 plays.

“We’ve gotten a lot of calls on it, even through the holiday season. We just felt it was one of the best things out there.”

Jim Matthews, assistant PD/music director at modern adult outlet KZ0O, agrees. “The song has a pop sensibility with a bit of an edge, and it’s very catchy. It’s something our female target will like.”

The song, a cautionary tale about a shallow charmer, sets the tone for Naess’ album, which is filled with modern rock tunes about the complexities of relationships. Vocally, Naess comes across as a blend of British pop crooners Tom and Paul O’Connor.

“Relationships are the only universal thing, really,” says the Norwegian-born, London-bred Naess. “And there are so many kinds of love. Many of the songs are written for a family member or someone else, but if you listen to it, you might think it can be for a lover or vice versa.”

Growing up in London and then moving to New York exposed Naess to a number of sounds that influenced her development. “During the 80s, I listened to the Cure, New Order, Madness, and all that,” says the 24-year-old Naess (whose name is pronounced “ness”). “Then when I was 18, I guess the women started coming into my life musically, like Tracy Chapman, Eddie Bruckell, and Sinéad O’Connor. I realized that is how business is done in the 21st century. I look at the art of Naess to be perceived as Naess.”

For Naess, being perceived as Naess is more than just a marketing strategy. “I’m dyslexic, and I thought ‘comatised’ was the word for being in a coma,” she says. “I wrote the song and did it in a show, and someone screamed at me from the audience, ‘You mean comatose?’ But then I thought, ‘Fuck it.’ It’s too slow to keep up their own words all the time.”

Once the album comes out, Hammond says, the label will try to coordinate a retail/touring promotion for Naess, who is still deciding on a booking experience. “We’re talking about doing a tour with Virgin where they would sponsor club shows and there would be an in-store component,” says Hammond. “We’d also like to do something with the [Coalition of Independent Artists]—anything like the Best Buy ‘Find ‘Em First’ campaign, although we hear that’s being revamped.”

Hammond adds that there are also requests for Naess outside of the U.S. “The demand has been sensational,” he says. “She lives in New York and London, and she’s Norwegian, so she qualifies as Norwegian content for radio play.”

The album will have a staggered worldwide release throughout the spring following its March 14 U.S. release.
Artists & Music

Youssou N'Dour Cuts A Pop ‘Joko’

Sony Album Marks Senegalese Artist’s Return To Mainstream

BY NIGEL WILLIAMSON

LOST AND FOUND—With the Feb. 21, European release of “Joko (From Village To City),” Youssou N’Dour ends a five-year hiatus from mainstream-minded recording.

Signed directly to Sony France and issued throughout much of Europe on various Sony-affiliated labels, the album shows the artist collaborating with several high-profile performers, including Sting, Peter Gabriel, and Wycléf Jean—who also produced three tracks.

Said relaxing audiences will get “Joko” in June, although it remains to be seen on which Sony label it will land. Although he’s been away from the popscene, the African artist has kept busy cutting world-beat jams that have been issued in his homeland of Senegal. It’s N’Dour’s intention to maintain a separation between his mainstream and roots-oriented recordings that he issues on his own label, Jolilo Records.

“I don’t want people to say this album was a pop record,” he prefers them to see it as Afro-pop,” he says. “I want to create melodies that can sing whether they are in Senegal’s capital Dakar or New York. On this album, the music has taken a weight-as well as the African roots. It is about moving the music on to the next level.”

Deborah Siegel, international marketing director at Sony France, agrees, “It definitely isn’t a world music album. It is simply great music that is made by an African artist. We are expecting retail to rack it in top pop and rock sections.”

The first single, “My Hope Is In You,” went to U.K. and European radio programmers on Jan. 6, supported with a music video directed by Philippe André, who has previously lensed clips for Texas and All Saints, amongst others.

Pre-release promotion of “Joko” has been extensive. French journalists and representatives of the international press were flown to Senegal in November and to N’Dour’s December performance at the Théâtre du Commerce, a nightclub that the artist owns and where he often performs when he’s not on the road.

In December, N’Dour did a 10-day promotion stint in Japan. That was followed by a European trek that included stops in Belgium, the Netherlands, the U.K., Germany, and Switzerland. A run of promotion in France will begin with a Jan. 26 performance at MIDEK in Gourdon, followed by TV spots on Canal Plus and France 2.

N’Dour’s 1994 set “West formulation: The Guide” sold 1 million copies internationally, according to Sony France. His best-selling markets were France.

(Continued on page 20)

Rimes, Others Featured On Soundtrack To ‘Jesus’; Music Bridges Heads To Australia

LIVING IN THE LIGHT: Look for a number of top pop and contemporary Christian artists to participate on the soundtrack to “Jesus,” a TV movie about the life of Christ that airs April 30 on CTS. Among the acts participating on the Sparrow/Capitol soundtrack are LeAnn Rimes, 98°, Hootie & the Blowfish, Edwin McCain, Sarah Brightman, de Talk, Steven Curtis Chapman, and Michael Lindsay-Hogg.

The $20 million, four-honour miniseries features Jeremy Sisto as Jesus and Gary Oldman as Pontius Pilate.

The movie’s theme song, also to be played over the end credits, is Rimes’ “I Believe In You,” which goes to pop, AC, country, and gospel radio formats in late February or early March.

In other Rimes news, the singer is set to star in a new movie in development for Warner Bros. called “Emily’s Song.” She plans to start shooting the movie, which is not a musical but includes music, this spring.

At some point, she also plans to begin recording a new album, which she says will be “very different—something that no one’s heard from me before. I don’t want to say if it’s country or pop. I’m just an artist making music.”

BUILDING A BRIDGE: Following last year’s tremendously successful excursion to Cuba, the sixth international Music Bridges Around the World cultural exchange will take place March 8-14 in Melbourne, Australia. Organized by Woodland Hills, Calif.-based Roy Scott, the event teams American songwriters with their Australian counterparts for daily writing sessions. The results will be featured during a concert March 17 at Melbourne’s Colonial Stadium.

Among the songwriters tentatively slated to participate are Peter Buck, Dave Koz, Montell Jordan, Ben Folds, Sixpence None The Richer’s Mandy Moore, The Essential’s Beth Nielsen Chapman, and Lee Roy Parnell, as well as Aussie scribes Tim, Andy, and Jon Farris; Jimmy Barnes; Tina Arena; and Graham Gouldman.

Past Music Bridges have taken place in Bali, Ireland, Russia, and Romania.

TIDBITS: 560 Music/Epic teen siren Mandy Moore, best known for her single “Candy,” has inked a three-year deal to be a spokesperson for skin-care line Neutrogena. It’s the next step, she believes, in developing career longevity. “The more people know me as a full personality, the better my chances of being viewed as more than just another teen flash in the pan. I plan to be like Madonna—reinventing myself and making records for a long time to come.”

John Frusciante, who released two idiosyncratic solo albums in 2002, figures to be a Pacific throwback with Red Hot Chili Peppers, says he has been recording new material at his 8-track home studio. However, he says he will hold off on any formal album release, though he probably will contribute music to a new film by his friend, actor/Vintce Gallo. “I’m doing the music for my own enjoyment,” he says. “When I have the time, I may record it in a real studio.”

STUFF: Creed, Brooks & Dunn, Dr. Dre, Eurythmics, Enrique Iglesias, Lenny Kravitz, Jennifer Lopez, ’N Sync, Savage Garden, and Britney Spears are among the acts slated to appear Jan. 17 on the American Music Awards show... Beyond Music, home to Veruca Salt, Lucy Pearl, and Blondie, among others, has signed a new licensing and distribution pact with EMI Music Canada (Billboard Bulletin, Jan. 1). The Los Angeles-based label formerly went through BMG Canada. It continues to go through BMG in the U.S. Internet label Den Music Group has signed former Capitol Records act Bran Van 3000. This marks the second signing for the Santa Monica, Calif.-based company run by former Capitol Records head Gary Gerh and artist manager John Silva. Den signed atedheads in last fall. Van’s Den debut is slated for a spring release and is being produced by River O’Cee, the Canadian hitmaker behind the father of “Glee,” never caught fire in the U.S. but garnered the group a Juno Award for best new artist.

Assistance in prepping this column was provided by Chris Morris in Los Angeles and Larry Flick in New York.

Musicians Pass Up Cake

Brown, Damiani’s Deathray Debuts On Capricorn

BY CHRISS MORRIS

LOS ANGELES—Life was a piece of Cake for guitarist Greg Brown and bassist Victor Damiani a couple of years ago, but the musicians exited the band-making Sacramento-based band to form the new group deathray, whose self-titled debut album arrives Feb. 29 from Capricorn Records.

Longtime friends Brown and Damiani, who co-authored the modern rock mantra “Two things were going to work...” have a good one. Says they also wanted to work with [singer/keyboardist] Dana [Gumbiner]. . . . He was working with a local band here in Sacramento called Little Guilt Shrine. They had done really well here locally but then were done, basically.

In the spring of 1998, Gumbiner and Brown began writing the material that would make up deathray’s debut album. Two of their songs, “My Lunatic Friends” and “Now That I Am Blind” were issued in rough versions as a single on Pop-Rockit Records in January 1999.

“Pop-Rockit Records is a label that is run by a kid who I knew from high school art class, and he’s one of the people who I still talk to,” Brown says. “We were doing all these demos in our little rehearsal space, and we just wanted to put it out.”

On its full-length box, produced by Eric Valentine (Smash mouth, Third Eye Blind), deathray (as a sea-

gle and alternative radio prior to the album’s arrival.

The group—which also includes drummer James Neil and guitar/keyboardist Max Hart—is managed by Hugs & Jolly Management and booked by Dave McIntosh at Trinity Booking Group. It has already played around 100 club dates on the West Coast.

“They play all the time,” Capri-

corn GM Mike Bone says. “They’re going to stay working up and down the West Coast until the album comes out. There’ll be more of a national tour after that. Right now they’re just bouncing from Sacramento to San Francisco to San Diego and anywhere in between.”

Referring to the philosophy of Capricorn’s founder, Bone adds, “It’s sort of the Phil Walden school of artist development—Here’s a Gulf credit card, see ya in six months.”

DEATHRAY

BY MELINDA NEWSOM

Lenny Goes Double-Platinum.

Lenny Kravitz’ current Virgin set, “5,” has been certified double-platinum by the Recording Industry Assn. of America. The label is now promoting the single “I Belong To You,” which is gathering airplay at rock and top 40 radio. Pictured, from left, are Ray Cooper, co-president of Virgin Records America, Lenny Kravitz, Nancy Berry, vice chairman of Virgin Records America and Virgin Music Group Worldwide; and Craig Fruh, Kravitz’s manager.

the beat

www.americanradiohistory.com

www.billboard.com

BILLYBOAR JANUARY 15, 2000

16
Congratulations
On
A
Historic
Recording

Aretha Franklin & Mary J. Blige

On your Grammy nomination for
Best R&B Performance By Duo or Group With Vocal
“Don’t Waste Your Time”

Kenneth “Babyface” Edmonds
Producer

Denise Rich & Gen Rubin
Songwriters

Mary J. Blige has also been nominated in the categories of:
Best R&B Album
Best R&B Female & Vocal Performance
Best R&B Song
BY PAUL VERNUA

NEW YORK—After a strong run of rock-oriented albums in the '90s, singer-songwriter Warren Zevon is inaugurating the new millennium with a new label, a new production team, and a revamped sound that draws from his folk roots.
Zevon's new album, "Life'll Kill Ya," is due Jan. 25 on Artemis Records, the independent label he founded in 1999 by industry veteran Danny Goldberg.
Though Zevon and Goldberg had met briefly earlier in their careers, they found each other when Zevon's longtime friend and former producer Jackson Browne heard a demo of "Life'll Kill Ya" and suggested that the artist send it to Goldberg.
When Goldberg heard it, he was so impressed he signed Zevon and even flirted with the idea of releasing the album in its demo form.
"It's a remarkable, unique group of songs, like Bob Dylan's 'Time Out Of Mind,'" says Goldberg. "Warren has all the passion, energy, and brilliance he's always had, but he's older."
Zevon, who is 52, says the album's themes of aging and impending death were natural subjects for him at this point in his career.
"It seemed like an awful good idea to make an album about getting old—a 'hearse is parked at the curb' album," says Zevon.
"It's about as appropriate as a subject as being young and angry. I mean, it's every bit as reasonable for Neil Young to sing about being old as for the Who to talk about my generation and stammer like speed freaks."
Zevon and Artemis decided it would be better to record the album fresh, using portions of the demo versions. When the issue of choosing a producer arose, the Artemis team drew up a short-list of suggestions that included the Boston-based team of Paul Kolderie and Sean Slade, responsible for seminal albums by the Mighty Mighty Bosstones, Holy and Hale, and Radiohead, among others.
"When [Arts and Music executive VP] Michael Krumpner read me the list of Paul and Sean's credits, as ZEVON
advertising the album’s release, at shows during Zevon’s fall 1999 solo tour, according to Krumper.

Artists and music manager Amy Nispel. The act will also soon release a single from the film “Sacred Heart.”

In addition, Zevon will be the guest on “The Lounge” Internet chat show at Wherehouse’s site, CheckOut.com, on Thursday (13). Although triple-A-driven artists are not an easy sell, Goldberg believes Artemis can make money with Zevon.

“arizona’s biggest” Mammoth debut, “One,” Los Angeles-rooted band Frankie Machine is mining a sound that combines metallic guitar aggression with pure-pop hooks. Among the set’s high points are radio-ready first single “Sell Me” and a sharp-edged cover of the Split Enz nugget “I Got You.” The band is preparing for a string of club dates. Pictured, from left, are Frankie Machine members Riley Baxter, Crendon Funk, Gary Benson, and Ryan Martin.

Zevon says he is delighted to be working with an enthusiastic record company.

“The label’s very supportive,” he says. “I’ve seen a lot of things I hadn’t seen before. It’s an enthusiasm that carries through all the departments. They’ve let me work entirely with people who don’t have any investment in imposing their own ideas so they can say at the board meeting at the end of the month, ‘See, I got him to use that type! That’s real nice.’”

### Herb Alpert & Jerry Moss’ BIGGEST “RELEASE” YET COULD BE 250 WORKERS

**FIVE THINGS YOU SHOULD KNOW:**

1. **ALPERT & MOSS ARE ATTEMPTING TO SELL THEIR WYNDHAM HOTEL AT LAX.**
2. **A WYNDHAM SALE JEOPARDIZES THE JOBS OF 250 HOTEL WORKERS.**
3. **MANY WYNDHAM WORKERS HAVE DEPENDED ON THESE JOBS FOR OVER 20 YEARS.**
4. **ALPERT & MOSS PROTECTED THESE WORKERS’ JOBS IN 1997.**
5. **ALPERT & MOSS REFUSE TO PROVIDE THE SAME PROTECTIONS NOW.**

**WHY?**

Will it be “Whipped Cream” or Broken Dreams for the Wyndham workers? It’s up to A&M to decide.

Hotel Employees & Restaurant Employees Union, Local 514, 4634 W. Imperial Hwy, Inglewood, CA 90304. (310) 671-0720.

Advent
YOUCOU N’DOUR CUTS A POP ‘JOKO’
(Continued from page 16)

(200,000 units), Germany (121,000), and Italy (110,000). The single “Seven Seconds,” featuring Neneh Cherry, was named best song at MTV Europe’s inaugural awards in 1994. This came after charting at No. 1 in eight territories and No. 3 in the U.K.

The delay between recordings was partly due to the demands of N’Dour’s other business ventures. In addition to his 900-capacity nightclub and record label, he also owns Xippi, a state-of-the-art recording studio; a cassette manufacturing plant; and the daily newspaper L’Info Sept and its sister radio station Com Sapt.

N’Dour first came to pop prominence in the mid-’80s, when he was one of the African artists featured on Paul Simon’s “Graceland,” along with Ladysmith Black Mambazo. He also guested on Gabriel’s 1986 set “So.” After supporting Gabriel on his 1987 U.S. tour, N’Dour was invited to join the Amnesty International world tour in ’88, which also featured Gabriel, Sting, and Bruce Springsteen.

It made him the best-known name in African music as far as the rock world was concerned. However, his record sales failed to match his high profile for a number of years. Two albums with Virgin didn’t sell well. It wasn’t until 1994’s “Seven Seconds” that he sold records in any quantity. Its success has created retail anti-

pation for “Joko.”

Simon Coe, specialist music buyer at Virgin Retail in the U.K., predicts that the store will be “selling it in the world music section with prominent end-of-panel racking. But we will also be promoting it front of store in the chart area, where it will have high visibility. We will also be supporting it in-stop radio.”

In preparing “Joko” for retail, N’Dour has included two versions of his biggest local hit, the anthemic “Birimi,” including a new remix by Jean. “When you write a pop song you have different mixes,” N’Dour says. “African artists can do the same. We can do a different mix for Senegal, where they like a different vibe, and then a different mix for European people. Our music is big enough to do that.”

N’Dour is particularly pleased with the collaboration with Jean. “Senegal is the fifth-biggest country in the world for hip-hop, and we have hundreds of rappers hands here,” he says. “I made the first African hip-hop record in my studio with Positive Black Soul. You could always hear that influence in my music. Hip-hop is universal to people with something to say, and African languages are made for rap.”

The collaboration came about after Jean had heard the original version of “Birimi” in a Paris restaurant. “He said it gave him goose bumps. I gave him the tapes, and we went to his studio in New York to rework it. Wyclef gave me the sound of the streets.”

In addition to Jean, “Joko” features a galaxy of producers, including Johny Doolan, Mac Faliou, Felix Sahul-Lecco, Geroge Acgony, Pierre Bianchi, and Jean-Philippe Rykiel.

N’Dour’s songs are published by EMI-Virgin, and the artist is managed jointly by Michelle Lahana in Paris and Rob Hallett of Marshall Arts in the U.K.

Hallett is looking for European and U.S. deals to release other material on N’Dour’s Jololi label—whose best-selling Senegalese releases include albums by N’Dour’s sister-in-law Viviane and the Dakar rap crew Jideew Jolees, who sing on one track on “Joko.” A 12-track, four-CD boxed set of N’Dour’s Senegalese releases is also in the planning stages for mid-to late 2000.

“This is the strongest album N’Dour has ever made, and we believe this is going to break him even in those territories that didn’t buy into the last album,” Sony France’s Siegel says. “You can still hear the African roots in everything he does, but this has a huge universal appeal, too. He’s got one of the world’s great voices.”

WEIGLE REVISITED: It’s not the standard practice to revisit an artist in this column. There are simply too many noteworthy recording efforts entering the marketplace. But in the case of Mark Weigle’s sophomore recording, “All That Matters,” we’re compelled to make an exception—he’s made immeasurable creative strides since his debut, “The Truth Is” (Continental Drill, Billboard, Feb. 6, 1999).

First and foremost, “All That Matters” is widely accessible. Although Weigle doesn’t suppress his inclination to express and explore the life experiences of an out-queer man in his lyrics, he is presenting himself as more than merely a one-trick pony crankier, self-hating, and filled with tales of alienation and coming out that many of his contemporaries can’t seem to move beyond. If anything, “All That Matters” helps the queer movement by proving that we’re not stuck on that theme.

That said, when Weigle does address issues of sexuality, he delights in occasionally making the listener squirm. “John” is particularly intense, as it paints an uncom-fortable yet unflinchingly honest picture of an anonymous encounter with a married man.

Beyond its lyrical content, “All That Matters” scores in its melodies and instrumentation. Weigle is developing a nifty knack for pop hooks, as evidenced by the lead cut (and potential triple-A hit) “Good Day,” with its acoustic-rock arrangement and lush chorus harmonies. Equally infectious and radio-friendly is “Green,” on which Weigle dabbles in light-funk beats and breezy acoustic/electric guitar interplay.

In all, the project is a fine follow-up to “The Truth Is.” Weigle’s rich baritone voice is in fine technical form, and his delivery is far more relaxed and confident. While he continues to trigger comparisons to James Taylor and Jackson Browne, he’s also well on the way to developing his own special style.

Weigle would greatly benefit from a major-label affiliation, but he doesn’t necessarily need it. He’s proving to be a male equivalent to Ani DiFranco, traveling the U.S. in his truck, playing clubs, and selling discs wherever he can. He’s earned quite the fervent following as a result. After one listen to “All That Matters,” it’ll all make sense.

For more information, contact Weigle at mweigle@att.net. Retailers could also contact Ladieslipper, Goldenrod, or Valley Distribution.

WHAT A LIFE: “My Pathetic Life” by the Scoleides is the kind of album that you reach for when the ongoing assault of rap/metal, teeny-popper pop, and electronica gets to be too much to handle.

Consisting of Nancy Siriani, Jack Hoffmann, John Collins, and Ted Rydzewski, the band specializes in simple acoustic-rock that proudly wears the influence of Neil Young and Joni Mitchell, with an underlined of rich harmonies. Their self-titled disc is filled with tunes designed to make thirty-something adults see that music is still occasionally made as it once was. At the same time, though, cuts like “My Bright Life,” a delicate confec-tion fronted by Siriani, and Hoffmann’s rock-edged “Drag-onfly” have a contemporary feel nicely suited to triple-A and AC radio.

The Scoleides are supporting “My Pathetic Life” (which is for sale via their Internet site, www.scoleides.com) with a string of East Coast club dates over the next eight weeks. Prior to its current touring stint, the band earned props for performances on the Emerging Artists stage at Woodstock ’99 and at Bethel ’99: A Day at the Farm. They’ve also opened for Nancy Wilson, John Sebastian, and Dan Hicks.

For more information, call Rob Findlay at Head First Management, 516-433-1488.
HIP HOP PRODIGY: At 17 years old, rapper Lil’ Zane has already become a familiar name to hip-hop fans, even before the release of his debut album.

Back On Earth. Earth To Andy has been making inroads on the Mainstream Rock Tracks chart with “Still After You,” the latest single from the band’s Giant/Reprise album “Chronicle Kings.” The group is on a U.S. tour, with dates that include Friday (14) in Orlando, Fla.; Saturday (15) in Lake Buena Vista, Fla.; Jan. 21 in Detroit; Jan. 22 in Cleveland; Jan. 23 in University Park, Pa.; and Jan. 25 in Williamsport, Pa.

That album, “Young World: The Future” (duo March 7 on Worldwide Entertainment/ Priority Records), follows on the heels of Lil’ Zane’s breakout appearances on 112’s hit “Anywhere” (a No. 5 hit last year on the Hot R&B/Hip-Hop Singles & Tracks chart) and Ice Cube’s current single “Money Stretch,” from the “Next Friday” soundtrack.

Lil’ Zane says people shouldn’t be distracted by his age. “I’m young, and a lot of things I talk about on my album are things that older people may not be as familiar with. My mom told me that I got an old soul.”

The rapper says he was influenced by early ’90s teen stars Kris Kross and Another Bad Creation. The Yorkers, N.Y., native was raised in Atlanta and began entering local talent contests while still in grade school.

Lil’ Zane was eventually discovered by Worldwide Entertainment owner Kevin Wales, who credited with helping break acts like Monica, 112, and Another Bad Creation.

Lil’ Zane toured with 112 last year and is expected to tour again after the release of “Young World: The Future.”

He says, “When people hear my album, I want them to say that basically I took them on a ride. I want to show people every aspect of life.”

A CASE FOR Neko: Neko Case & Her Boyfriends return with the album “Parachute Room II.”

Erik Scharf, the band that played on the album included the members of Travis and Good Son Sexsmith.

Neko Case & Her Boyfriends have been playing select dates in Canada. A U.S. tour is expected following the album’s release.

SEIKO DEBUT. Righteous Babe Records isn’t just the home of indie favorite Ami DiFranco. The Buffalo, N.Y.-based label—originally formed by DiFranco as a self-contained boutique label for her recordings—has begun signing other acts.

One of these acts is spoken-word artist Sekou Suniata, whose Righteous Babe debut album, “Bitter-Sweet Soul And White Hot Wutluu,” is set for release Feb. 8. Sandra St. Victor (of the Family Stand) signs on the label.

Searing Debuts. Singer-songwriter Peter Searcy is the former lead vocalist of indie rock band Squirrel Bait, which developed a loyal following in its native Kentucky. He also Fronted the band Big Wheel, which released albums on the Giant/rockmoth labels. Searcy has now gone solo, and his debut album, “Could You Please And Thank You,” is scheduled to be released Feb. 22 on Time Bomb Recordings. The first single from the album is “Losing Light Fast.”
Hoku modern-rock tour unveils delivers a self-produced indie debut that should resonate well to fans and the alt-rock and Atlantic base. Leader Mottley, who wrote the album’s nine selections, has a strong, warm tenor voice and a masterful craftsman’s touch for melody and words that are unfailingly substantive and intriguing. Acoustic and electric guitars, fluid percussion, and bass are perfectly colored with mandolin here, a sax there, and seamless vocal harmonies throughout.

The band proudly shows off a multitude of textures——from fitter-day Doo-wop sophistication, America-with-a-gate, Flapper/PeggyLee/Jerry Lee/rockabilly pop that can try to lay claim to its sound, even if only to the neighborhood it’s got there—a not-so-memorable moment. “What I Call Life” is one of several cuts that simply never sound as good as they are made to sound.

JIMMY SOMERVILLE

The Dreamer

PRODUCERS: Ann Hui, Jimmy Somerville, Sally Nather, Donny McClurkin

INSTR INS 500

As the former front man for both Brosnach Band and the Communards, Somerville was responsible for injecting such dance pop as “Shallow Bay,” “Why?” and “Just Can’t Say Goodbye” with an unmistakable facelift. Getting into the late 90s Somerville continued his career on stage for European radio and global dancefloors. His two albums, “Make Over My Life” and “1996’s Dream,” continue to be loved, both lyrically and musically. And the single “Heartbeat” from his album “The Billboard Dance Music/Clubb Play hit five years ago, still manages to pack a dancefloor.

On “Get Over It,”[1] perhaps the singer dedicates to Matthew Shepard, the boys are still military active (Somerville is a disc jockey at heart), but it’s obvious that Somerville has a strong desire to create something that’s more intimate. Perhaps this is due to age, wisdom, or the fact that Sally Herbert, formerly of cut U.K. band Sanderers, is one of the set’s producers. Whatever the reason, songs like the track Pink-hued “Dark Sky” or the Metro-inspired “Something To Live For” and the love-hked “This Must Be Love” overall with memorable melodies that linger in the mind. Just lovely.

THE NEW BROADWAY CAST RECORDING

Kiss Me

PRODUCER: Hugh Fearnley

10/29/98

BGO’s catalog of Broadway albums, including its delicious “Encore!” series from New York City Center, is dramatically enhanced with this smash-hit revival of Cole Porter’s 1945 masterwork. This time around, the background battles, the

ARTISTS & MUSIC

SPOTLIGHT

THE McCLURKIN PROJECT

The McClurkin Project

PRODUCERS: Kevin Beed, Stone Ford, Donnie McClurkin

Gospel-centric: 0656949245

Five members of the McClurkin family, one of gospel’s most prominent groups, pool, and four lifelong musical collaborations come together to create a work that sparks lines even beyond the scope of its already formidable components. Producers Kevin Beed and Ford find the perfect pocket every time, and the subtle master’s touch of gospel luminaries Donnie McClurkin is felt throughout. The 11 dramatic, often heart-grabbing tracks draw from a new well of songs that represent the diversity influences as edgy hip-hop (“Every Beat Of My Heart”), smooth pop (“Holy Unto Your Name”), classic (“Halilujah Chorus”), jazz (“Oh Lord Have Mercy”), and radio-ready R&B (“Alright”). This is for given gospel fans of all stripes, with abundant mainstream crossover potential just waiting to explode. What a way to start a century.

VITAL REISSUES *

BILL LASWELL

Hear No Evil

PRODUCER: Bill Laswell

META 088 170 116

Original Reissue in 1988 on the Virgin Visual imprint, bassist/producer Bill Laswell’s “Hear No Evil” nothing like other thing, its gaga-backdrop opening some strange sense portal from the American high plains to the Ganges River delta. Now this masterpiece of intergalactic music-making can be heard in remastered, expanded format via

Laswell’s venerable Atlanta label Music. “Hear No Evil” Laswell tapped a diverse conglomeration of world-class musicians, and the divergent virtuosity of such as violinist L. Shankar, guitarist Nicky Skopelitis, and percussionist Djang Kevlan seems to be a leader’s sense of direction. “Assassin” has hints of Near-Eastern desolation to a La Sulp’s “Kashmir,” but most of the album follows the murky path of
classic “Loch Ness” and the wind-welcomed “Kingdom Come.” More evocative and less tap-dancing than the first disc, this second coming of “Hear No Evil” is all good.

ALBUMS:

SPOTLIGHT

Releases deemed by the editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Reissued albums of special artistic, archival, and commercial interest, and outstanding collections of albums by works of one or more picks. **NEW** Releases pre-dated to hit the chart at the corresponding chart. CRITICS CHOICES **NEW**: Rejects, regardless of chart potential; highly recommended because of their musical merit.

A MINOR ACHIEVEMENT

NEW RELEASES:

Tracks which feature are the “Music To My Ear” column as of the date listed. Send new releases to: Michael Pauletta, Billboard, 1515 Broadway, New York, N.Y. 10036. Send new releases the editor for the “Music To My Ear” column at the corresponding address. For all new releases, send new releases to Michael Pauletta, Billboard, 1515 Broadway, New York, N.Y. 10036. All albums for the list are as of the date listed. For all new releases, send new releases to Michael Pauletta, Billboard, 1515 Broadway, New York, N.Y. 10036. Send new releases to Michael Pauletta, Billboard, 1515 Broadway, New York, N.Y. 10036. Send new releases to Michael Pauletta, Billboard, 1515 Broadway, New York, N.Y. 10036. Send new releases the editor for the “Music To My Ear” column at the corresponding address. For all new releases, send new releases to Michael Pauletta, Billboard, 1515 Broadway, New York, N.Y. 10036. All albums for the list are as of the date listed. For all new releases, send new releases to Michael Pauletta, Billboard, 1515 Broadway, New York, N.Y. 10036. Send new releases the editor for the “Music To My Ear” column at the corresponding address. For all new releases, send new releases to Michael Pauletta, Billboard, 1515 Broadway, New York, N.Y. 10036. Send new releases the editor for the “Music To My Ear” column at the corresponding address. For all new releases, send new releases to Michael Pauletta, Billboard, 1515 Broadway, New York, N.Y. 10036. Send new releases the editor for the “Music To My Ear” column at the corresponding address. For all new releases, send new releases to Michael Pauletta, Billboard, 1515 Broadway, New York, N.Y. 10036. Send new releases the editor for the “Music To My Ear” column at the corresponding address. For all new releases, send new releases to Michael Pauletta, Billboard, 1515 Broadway, New York, N.Y. 10036. Send new releases the editor for the “Music To My Ear” column at the corresponding address. For all new releases, send new releases to Michael Pauletta, Billboard, 1515 Broadway, New York, N.Y. 10036. Send new releases the editor for the “Music To My Ear” column at the corresponding address. For all new releases, send new releases to Michael Pauletta, Billboard, 1515 Broadway, New York, N.Y. 10036. Send new releases the editor for the “Music To My Ear” column at the corresponding address. For all new releases, send new releases to Michael Pauletta, Billboard, 1515 Broadway, New York, N.Y. 10036.
Puerto Rican sulio's greatest hits. A trio of top-notch producers (Serjio George, Andrew "AR" Pola, and Joesey González) offering fresh takes on Santiago's romantic salsa chestnuts from the late '80s. The producers, with winning backdrops, allow Santiago and compañía plenty of room for lively improvisations on such effusive pieces as "Me Pasó Falta" (with Crespo) and "Qué Locura Enamorar-De Ti" (with Cudeo). However, a lot of takes on Santiago's biggest hits, "Vivirás" (with Karán), and a nonscript, millennium-themed, instrumental version of "Ojos de Cruz" (featuring Crespo, Melina León, Son By 4, and Bobby Salinas), ultimate evidence this album from Santiago as classic as some of Santiago's footnotes.

**VARIOS**

*Directo Al Espíritu*

Foernews 60769

An contemporary Christian move- ment continues to gain converts in the Spanish market, this two-disc set of divinely inspired odes, parables, and narratives offers the uninitiated a superb sampler of elegantly simple hymns set to sonorous, powerful, and inspiring fusion of rock, gospel, and hip-hop arrangements. Though few Latino stations rotate religious tunes, this compilation is a version of Vidal's moving, seven-minute testimonial of troubled times, "Buscando Viva Vivir," deserves serious radio attention. Other standout tracks on this bountiful harvest include "Rico Garela's pretty- "Mi Vida," "El Niño," "Yo Sólo Quiero Estar," Melodie Joy's infectious "El Día que Vino el Gringo Del Milenio," and XIII C.D.'s rousing 

> **CLASSICAL**

B.J. Hagen... Lote Santos

Robert Barlo, Jule

**NEW AGE**

*River Of Stars* 1990

**NEW & NOTEWORTHY**

> **ANGELMOON**

**THESINGLES**

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 & NOTEWORTHY | Highlights new and developing acts worthy of attention. Cassettes, vinyl, or CD singles equally appropriate for more than one format, reviewed in context with the audience broadest. 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 West, Nashville, Tenn. 37203. Contributors: Michael Pastella IX XI

---

**BILLBOARD**

JANUARY 15, 2000

www.americanradiohistory.com
ful vocal style, he's never shined quite like this. While radio is just getting the single some new time— have gotten a copy by tapping the steamy, which has been getting airplay on BET since before the holidays. Simple. It's pure sexuality. D'Angelo, magnificently cut and glistening, is shot from the hips up, naked, with just enough shown to promise that it's definitely a sex-appeal sort of woman who sees it. The video alone could make the song one of the biggest of the collective's catalog.

**DESTINY'S CHILD: Say My Name (4:31)**
**PRODUCER:** Rodney Jerkins
**WRITERS:** R. Jerkins, J. Jerkins, W. L. Cannon, B. Krnechi
**LABEL:** Jive/Interscope
**DISTRIBUTOR:** SONY BMG Music Entertainment
**PUBLISHERS:** EMI Blackwood Music Inc./Rodney Jerkins
**GENRE:** R&B
**ALBUM:** The Writing's On The Wall
**AWARDS:** Multi-Platinum
**HIT FACTS:** The single was a huge hit, reaching #1 on the Hot 100 chart and staying there for 14 weeks.

**SHANIA TWAIN: Rock This Country (1:50)**
**PRODUCERS:** Robert John "Mutt" Lange
**WRITERS:** S. Twean, R. John Lange
**LABEL:** Mercury
**DISTRIBUTOR:** Warner Bros.
**PUBLISHERS:** Mutt Lange Publishing International
**GENRE:** Country
**ALBUM:** Come On over
**AWARDS:** Multi-Platinum
**HIT FACTS:** "Rock This Country" was Shania Twain's third consecutive number one hit, and helped solidify her status as a leading country star.

**ERICA CARMEN I Was Born To Love You (4:26)**
**PRODUCER:** W. Carmen
**WRITERS:** Erica Carmen
**LABEL:** Goldlight
**PUBLISHERS:** Pyramidal Records
**GENRE:** Pop
**ALBUM:** Born To Love You
**AWARDS:** Gold
**HIT FACTS:** "I Was Born To Love You" was a hit for Erica Carmen in 1975, reaching #10 on the US charts.

**WIGGY ORGANIC Orchestra Mambro Italiano (12:06)**
**PRODUCERS:** The Vibe Network
**WRITERS:** N. Romaine
**LABEL:** Wiggins
**DISTRIBUTOR:** Universal Music & Media, ASCAP
**GENRE:** World
**ALBUM:** Mambro Italiano
**AWARDS:** No chart data available
**HIT FACTS:** "Mambro Italiano" features a mix of traditional and contemporary Italian music, blending elements of jazz and world music.

**GEORGE STRAIT: The Best Man (3:31)**
**PRODUCERS:** Troy Statn, George Strait
**WRITERS:** C. Chamberlin, D. Ollu
**LABEL:** MCA
**DISTRIBUTOR:** Universal Music Group
**GENRE:** Country
**ALBUM:** The Best Man
**AWARDS:** Multi-Platinum
**HIT FACTS:** "The Best Man" is George Strait's 18th consecutive top 10 hit and the 13th multi-Platinum single of his career.

**LIGHT MOUNTAIN: Shut 'Em Up! (4:32)**
**PRODUCERS:** Nick van Eede, John Martyn
**WRITERS:** E. Jerkins, C. Thompson
**LABEL:** Warner Bros.
**DISTRIBUTOR:** Warner Music
**GENRE:** R&B
**ALBUM:** Shut 'Em Up!
**AWARDS:** No chart data available
**HIT FACTS:** "Shut 'Em Up!" is Light Mountain's first single and it reached #3 on the Hot 100 chart.

**VANCE JOHNSON: One (4:36)**
**PRODUCERS:** L.A. Reid
**WRITERS:** L.A. Reid, D. Gamble
**LABEL:** DreamWorks
**DISTRIBUTOR:** Universal Music Group
**GENRE:** R&B
**ALBUM:** One
**AWARDS:** Multi-Platinum
**HIT FACTS:** "One" is Vance Johnson's debut single and it spent 16 weeks at #1 on the Hot 100 chart.

**JOE: One For You (3:50)**
**PRODUCERS:** DJ Clue
**WRITERS:** K. Jones, S. White
**LABEL:** Def Jam
**DISTRIBUTOR:** Universal Music Group
**GENRE:** R&B
**ALBUM:** One For You
**AWARDS:** Gold
**HIT FACTS:** "One For You" is Joe's debut single and it reached #1 on the US R&B chart.

**HIP HOP: Early 1990s Rap**

While it is probably true that Kirk’s impact wasn’t as wide-ranging as it should have been, the author makes a persuasive case that the jazz musician deserves to be re-evaluated for greatness in the larger continuum of musical development (as when he worked with Duke Ellington and John Coltrane) and for his influence on Miles Davis.

**BILL HOLLAND**

**BOOKS:** Send review copies of books pertaining to artists or the music industry to Bradley Bambarger, Billboard, 1515 Broadway, New York, NY 10036

---

**SPREAD: Media Reviews**

**WEB:** www.billboard.com

**BILBOARD | JANUARY 15, 2000**
Osborne Offers ‘Sure’ Thing On Set

BY GAIL MITCHELL
LOS ANGELES—There’s one song featuring L.T.D. lead vocalist Jeffrey Osborne. I never get tired of singing the 1970s R&B group’s venerable hit “Love Ballad.” In fact, a live version of the tune closes out Osborne’s new, 12-track album “That’s For Sure,” his Private Music/Windham Hill debut, set for release on Feb. 8. “I’ve done that song at least a couple million times,” says Osborne. “But I never get tired of singing it. I recorded the live version years ago; it was supposed to be on an Arista album I was recording. I’ve never done a live album but always wanted to. I just thought it would be nice to include it, because it adds another dimension. But it’s also great to have new music out there. Osborne released L.T.D. in 1970; the set brought out such hits as “(Every Time I) Turn Around Back In Love Again” and “Holding On (When Love Is Gone).” He went solo in 1980, recording such songs as “I Really Don’t Need No Light” and “Only Human.”

“That’s For Sure” is Osborne’s first new project since leaving Arista in 1994 and cutting 1997’s “Something Warm For Christmas” on None/ Polygram. For this latest Private last year, joining fellow adult R&B hitmakers Barry White, White, James Ingram, Peabo Bryson (The Rhythm & Blues of Barry White, White, James Ingram, Peabo Bryson (The Rhythm & Blues of Barry White, James Ingram, Peabo Bryson) May 19, 1990, in addition to “Love Ballad” and the noncommercial title track (released to radio in late December), the set features a variety of relationship-themed ballads and up-tempo and mid-tempo cuts. Noteworthy among these are “Kreeping,” “Work That Body,” and “All My Money,” the latter of which was also slated to appear on Osborne’s unreleased Arista album. I was skeptical about putting “My Money” on the record,” recalls Osborne. “I felt it sounded kind of dated. Then I played it for the label executives, and they loved it. So they heard it,” he says with a laugh, “I didn’t have much choice.”

Osborne—a Warner/Chappell songwriter who contributed all but two songs—says he goes back to his R&B roots on the new album. “I really wanted it to be more urban,” he says. “I don’t hear very many pop songs being written anymore. It seems the more urban a song is, the more it is. Years ago you didn’t see very many R&B songs on the pop chart. Now everything there seems to be R&B.”

Besides marking the balladier’s return to recording, this new album represents Osborne’s first time producing a whole album. “I had no set plan when we went in,” says Osborne. “I just wanted to do some new music. I started it about a year ago, and I had an idea with a lot of books and things that we’re going to do. I brought my road band into the studio, and we just started jamming. In fact, the singer is one of five songs we did totally live. It reminds me of the old days with L.T.D. We’d just go in the room and play, rather than sequencing everything. It was refreshing playing off one another.”

“When you’re making a record, I’ll love to work with people again, like George Duke, who produced my first three albums, and Barry Eastmond, who did most of the L.T.D. albums.”

Windham Hill VP of marketing Ron McCarrell calls Osborne’s new album “a musically strong project” and says the title track is already garnering good airplay at adult R&B stations in markets like New York, Los Angeles, Houston, Phoenix, and Baltimore/Washington, D.C. “It’s going to be a big hit,” says McCarrell. “I’m excited that we’re going to have a big record with him. Then hopefully we can take it to another format.”

Jim “Daddy O” Walker, owner of KDGE Denver, unequivocally labels Osborne “a star” and says we’re talking today or yesterday. This album picks up right where he left off.”

“It’s definitely a good, solid album,” agrees Violet Brown, director of urban music and marketing for Word/The Source. “It’s from the heart, and you can hear it.”

Addis McCarrell, Jeffrey’s balladeer with high female appeal, he says, “We’re definitely going to market to that.”

With that in mind, Osborne will be filling a BET Special on air dates to be announced. The label is also planning a series of Valentine’s Day/romance-oriented promotions with radio and retailers, especially the R&B independents. “We’re very sensitive to and active with them because of the kinds of artists we’ve been bringing into the fold,” says McCarrell. “And obviously, Jeffrey will be touring.”

In the talking stages are a Men of Soul tour featuring Osborne and a soul Christmas album for 2000, both of which would feature Osborne and his Private Music labelmates.

Osborne—who’s managed by Jack Nelson and has a one-of-a-kind New York—is looking to future projects such as producing other artists, preferably young talent. “Years ago record companies had artist development departments, that’s why I think there are so many one-hit wonders out there now,” he says. “I’d like to take the time to groom an artist, making sure he understands the foundation toward developing a career.”
Vocal Quartet Views Looks To In Dallas Austin's Freewill Firmament

BY JEFF LORENZ

NEW YORK—Don't let Vega's Latin-sounding name fool you. This male vocal quartet from Detroit is producer Dallas Austin's latest R&B protégé, signed to his Freewill Entertainment label through Capital Records. The group's debut album, "Life On Earth," is set for release Feb. 29.

"Dallas actually suggested the name Vega to me," explains group member Eugene Williams, whose brother Asaohn Williams, cousin Jason Citrovete, and school friend Terrill Williams complete the lineup. "Vega is the brightest star in the northern constellation [Lyra]," he continues. "And since we're aspiring stars from the north-Detroit—the name pretty much fits. It also kind of ties in with the album's futuristic theme.

If the whole sounds strange, it's reminiscent of George Clinton's Parliament-Funkadelic space age inspired groups in the 1970s, it's all part of producer/label head Austin's marketing angle.

"Dallas wanted to present us in a way that would stand us apart from other groups," Eugene explains. "I really enjoy it. It goes along with the theme of the millennium and gives us the chance to do characters. I'm pretty quiet and reserved in real life. But, of course, you can't be like that onstage. So when I'm cut as Vega, I get to be something I'm not in everyday reality. I've always wanted to be a super hero."

Vega was first presented to Austin at a music industry convention in Atlanta via the quartet's manager, book agent, Carly Hatter. Duly impressed, the producer then formed a deal with Austin's management company and a host of backing tracks to take home and work with.

"He sent for us a month later, heard what we'd written, and told us to pack our stuff and come down to live in Atlanta," recalls Eugene. However, no sooner had the group members relocated to Atlanta than they had to move again—albeit temporarily—to Nashville.

"We went down there to work on the album with Dallas and his team of writers," Eugene explains. "In At—(Continued on next page)
Table: Hot R&B/ Hip-Hop Airplay

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Week of Release</th>
</tr>
</thead>
<tbody>
<tr>
<td>HOT BOYZ</td>
<td>Big T &amp;Upset/ Ruff Ryders/ Interscope</td>
<td>17</td>
</tr>
<tr>
<td>IF YOU LOVE ME</td>
<td>Eric B &amp; Rakim (Ruff Ryders/ Interscope)</td>
<td>17</td>
</tr>
<tr>
<td>ROLL OUT ACROSS THE TOP</td>
<td>Nelly</td>
<td>17</td>
</tr>
<tr>
<td>SAY MY NAME</td>
<td>Backstreet Boys (BMG/Atlantic)</td>
<td>17</td>
</tr>
<tr>
<td>I WANT TO LOVE YOU</td>
<td>Bobby Brown (Motown/regions)</td>
<td>17</td>
</tr>
<tr>
<td>WHERE MY GIRLS ARE</td>
<td>Nelly</td>
<td>17</td>
</tr>
<tr>
<td>MY NAME</td>
<td>Blackstreet (BMG/Atlantic)</td>
<td>17</td>
</tr>
<tr>
<td>UNDERSTAND</td>
<td>Missy Elliot (Arista)</td>
<td>17</td>
</tr>
<tr>
<td>ROLL OUT ACROSS THE TOP</td>
<td>Nelly</td>
<td>17</td>
</tr>
<tr>
<td>SAY MY NAME</td>
<td>Backstreet Boys (BMG/Atlantic)</td>
<td>17</td>
</tr>
<tr>
<td>WHERE MY GIRLS ARE</td>
<td>Nelly</td>
<td>17</td>
</tr>
<tr>
<td>MY NAME</td>
<td>Blackstreet (BMG/Atlantic)</td>
<td>17</td>
</tr>
<tr>
<td>UNDERSTAND</td>
<td>Missy Elliot (Arista)</td>
<td>17</td>
</tr>
<tr>
<td>ROLL OUT ACROSS THE TOP</td>
<td>Nelly</td>
<td>17</td>
</tr>
<tr>
<td>SAY MY NAME</td>
<td>Backstreet Boys (BMG/Atlantic)</td>
<td>17</td>
</tr>
<tr>
<td>WHERE MY GIRLS ARE</td>
<td>Nelly</td>
<td>17</td>
</tr>
<tr>
<td>MY NAME</td>
<td>Blackstreet (BMG/Atlantic)</td>
<td>17</td>
</tr>
<tr>
<td>UNDERSTAND</td>
<td>Missy Elliot (Arista)</td>
<td>17</td>
</tr>
<tr>
<td>ROLL OUT ACROSS THE TOP</td>
<td>Nelly</td>
<td>17</td>
</tr>
</tbody>
</table>
LIFTIN' US UP: It's the second week of 2000, and already we're to paraphrase a certain Kylie Minogue song—steppin' back in time. Recall, if you will, David Morales & The Bad Yard Club's solo album, 1996's "The Program." Awaits in house beats, sunsplashed raggae toasting, and downtempo R&B from the 11-track set spawned club hits like "In De Ghetto" and "Gimme Lu" (Fenie Meein May). (Continued on next page)

Anastacia May Be 'Outta Love,' But She's Full Talent

BY AMANDA NOWINSKI

SAN FRANCISCO— "There must be something in the water here, because almost everyone is a musician in Bristol," says 27-year-old Donnie Hardwidge of British duo Day One.

Hardwidge's partner in music is 21-year-old singer/songwriter Phelim Byrnes. Last year, the duo was discovered by Massive Attack's 3D, who immediately signed them to Massive Attack's label, Melankolic.

On Feb. 29, Day One will make its U.S. debut when Astralwerks issues the act's album, "Ordinary Man," which was written, produced, and arranged by the duo. Their songs travel through Zomba Music Publishing, and the album's 11 tracks were mixed by Mario Caldato Jr., who also co-produced seven songs.

Melankolic will release the album in the U.K. on Feb. 28.

With this album, Day One becomes the first of a new generation of musicians from an English town that spawned such pioneering talents as Tricky, Roni Size, DJ Krust, DJ Die, and Portishead.

"The sounds in Bristol are now changing from what those first music makers did," explains Hardwidge, who plays electric guitar and Rhodes keyboards and arranges the beats beneath Byrnes's storytelling vocals.

"Bristol is moving into the next generation," continues Hardwidge, "and we're bringing a whole different angle. We certainly don't want to be pigeonholed as sounding like 'trip-hop'—as everyone in Bristol is.

Byrne and Hardwidge set a new sensibility that has become associated with other Bristol acts is completely absent from Day One. Mellow hip-hop beats, sweet bits of melody; and Charlotteans U.K.-styled twangy guitars provide the backdrop for Byrne's storytelling.

Byrne says he bases his stories on "experiences of everyday life." In a gentle and sincere drawl, Byrne MCs and sings with great optimism and honesty about love, lust, and the struggles and triumphs of being a young adult.

"All the songs on the album are short stories from my own personal experiences," says Byrne, who began doing MC work with high-hop groups in Bristol at the age of 12. "But no matter where you are geographically or what your social background is, there are certain things we all experience. Songs with lyrics have the capability to show that we're all similar in many ways. It's very much about communication, and I really draw on that notion when I write lyrics.

"The son of a traditional Irish folk musician, Byrne credits his storytelling approach to his upbringing. "I grew up listening to Irish folk music, which has a very strong narrative element," he explains. "Folk songs are always sung from a personal point of view, and are also set against a backdrop of history to give it relevance.

"Byrne and Hardwidge met while playing together in a funk band in Bristol. Almost immediately, the two began collaborating on hip-hop projects, wherein Byrne would freestyle rap over Hardwidge's programmed beats. "Freestyling was a really good grounding, but I wanted to take my writing somewhere else," says Byrne. "Straight-up rapping is limited to me in terms of expression. There are certain things you can do with melody and music that you can't do with rapping."

Nick Cliff, director of associated labels at Astralwerks, welcomes Day One's non-generic style to electronic music. "Phelim and Donnie have a natural inclination to mix things up, which is an important part of the Astralwerks ethos," Cliff says. "Their music has classic folk, blues, and rock, stylings, yet there's an undeniable nod to contemporary hip-hop in the mix. They're also consummate storytellers.

Astralwerks will distribute the single "In Your Life" in early February to college, triple-A, and specialty radio. Additionally, the label will send the album to college stations in late February.

Day One, which is managed by Bristol-based CM Management and booked by David Levy of London-based ITB, will embark on a U.S. tour in April.

"We will target seven or eight key markets for the national tour," notes Cliff. "We'll also be doing a lot of PR, radio, and media promotions to back it up."

Cliff asserts that Day One brings a unique voice to Melankolic. "Day One's music is distinct. Although they're influenced by classic folk in Melankolic's history," he says, "Ordinary Man" is in keeping with the label's spirit of diversity and the promotion of unique musical personalities, rather than narrow genres.

The set includes funk-upped rhythms (the title track), sun-kissed rock stylings ("Cowboys & Kisses"), and scorching power ballads ("Who's Gonna Stop The rain"). "My life is exactly like this album," Anastacia acknowledges. "All the songs represent different sides of me," says the star, "and I could never do just one style of music. That would be so boring. For me, it's about breaking down borders. Isn't it about time we stopped being so label- and genre-specific?"

A self-confessed "graduate" of New York's influential '80s club 1018, Anastacia became a familiar face on MTV's "Club MTV." She was one of the show's core dancers, and it wasn't long before she also became a video darling, dancing in several videos, including "A-Ha's "Everybody Get Up."

Two years ago, at the suggestion of her manager, San Diego-based Lisa Braude of Braude Management, the artist competed on "The Cut," MTV's version of "Star Search." Although Anastacia wasn't the winner ("I was a finalist!"); her performance didn't go unnoticed in the music industry.

"The reaction was incredible," she confirms. "Over the next few months, I met the president of every major record label."

Pondering the past, Anastacia admits that it was a constant struggle. "We're a lot of 'almost made it' points in my life," she says. "Hopefully, the word 'career' will be the word I keep saying. And it's not about being the biggest star in the world; it's about loving what I do."

Booked by the William Morris Agency, Anastacia is scheduled to embark on an eight-week solo tour in 2000. Additionally, she's confirmed to perform at the Winter Music Conference in Miami.

U.K. Duo Trumpets Day One Of New Sound

DAMIEN'S BOUTIQUE: Since its inception six years ago, U.K. label Skint Records has proved itself to be a purveyor of innovative and eclectic beats. Funded by DJ Damien Harris, Skint has built a sturdy reputation by releasing dance tracks that (thankfully) don't rely on a 4/4 kick drum.

BY SHAWN CHRISTOPHER

"Everything But The Girl," "Temperamental" (Atlantic single), it's a match made in heaven, with Tracey Thorn's dreamy vocals riding atop remixes by the Wamdue Project and the Amanda Project. The duo's new single, "I'm Back," released last month, features backing vocals from Luke Ross and DJ Spen and Karizma—and Hex Hector and Mac Quayle—don't disappoint either.

Fred Green Days, "Can't Help It" (MCA single). Quite the complete-double-pack, with re-structurings by Rosibel, Oscar G, and Eddie Amoroso.

Bobby D'Ambrosio, "Here I Am" (Definitive single). Club veteran Kelli Sue provides the soulful vocals on this lush house. The remix tip are D'Ambrosio, David Morales, Lord G., and Shawn Lucas. Disco enthusiasts will surely embrace the Oshu dub, which sounds like a certain vintage Thelma Houston track.

"Lostevation," "Teardrops" (Fresh U.K. single). Originally released last year, "Lostevation" is seeing the light of day (again) with new and (quite fabulous) mixes by Joey Negro.

Jennifer Holliday, "Think It Over" (Jellybean single). Produced by Michael Zager, who also produced the song's original version by Cissy Houston in the "70s, "Think It Over" is put to the remake test with winning results. While the Thunderpuss 2000 mix ably gets the job done, it's Zager's original club version that's a true post-disco revelation. Holliday has never sounded more at home.

Lenny Kravitz, "Black Velvet" (Virgin promo single). "I'm a real shame that Virgin has no plans to release these incredibly essential remixes by the likes of Roni Size, A-Trak, Skint's Andy Scott, and Rick Pierce." O'Neill (aka Sussex House).

Joey Negro Featuring Taka Boom, "Must Be The Music" (Skint single). What happens when a Peter Jacques Band sample merges with the sassy vocals of Chaka Khan's sister, Taka Boom! Brilliance, my friends.

"I've got the mix after all, but I want to keep it a surprise for the release," says former Bad Yard Club member Roger "Brann" Turner of the collaboration. "It's just your classic hip-hop, but very, very cool."

The remix tip is D'Ambrosio, David Morales, Lord G., and Shawn Lucas. Disco enthusiasts will surely embrace the Oshu dub, which sounds like a certain vintage Thelma Houston track.
DANCE TRAX

(Continued from preceding page)

"The house stuff," says Harris, "is reserved for our other label, Lauded." Skint, as every one-and-carrying-num-ber of the community knows, shines the light on experimental alco-los and rock-etched big beats. It's no wonder artists like Lo Fidelity Allstars and Fatboy Slim are signed directly to the label.

These days, Skint—tooted as the big heat label—in the process of increasing its U.S. presence. Explains Harris, "People should know, for example, that Fatboy Slim and Lo Fidelity come from the same label. And unfortunately many people in the U.S. don't realize this."

To help with this mission, Sony Music International will issue "Bra- ntic Beats II: UK" Feb 22. The multi-artist compilation spotlights such Skint acts as Fatboy Slim ("Sho Nuff"); Super Colombo ("Dark Cold Way O Lovin'"); Sparky Light- bourne ("Where You Goin', Chick- en?"); Space Raiders ("I Need The Diko Doktor"); and Cut La Roc ("Ollivin"). The collection also finds Harris, recording under the Midfield Gener- al moniker, delivering the caustic "Devil In Sports Casuals." At the other end of the musical spectrum is the na-turally sweet "Film Music" with new signing Electrochome, an all-girl guitar band.

"Electrochome may surprise a few people," acknowledges Harris. "But I just sign acts I like. It's as simple as that. And since dance music is always reinventing itself, Skint will constantly evolve. We will remain the musical catalyst for dancefloors worldwide."

DJ KICKS—Globally revered DJ pro- ducers—and half of Austrian duo Kruder & Dorfmeister—Richard Dorfmeister is confirmed to make a rare American DJ appearance Friday (1) at New York's Twilo club.

Dorfmeister is known for embracing all styles of dance music, includ- ing chh, drum 'n' bass, trip-hop, and house, and his performance will sure-ly please numerous numbers of New York's club community. And for very good reason. Simply put—and unlike the bulk of DJs in this—he's not afraid to push musical barriers.

The night will also feature DJs Kevin Yost, Adam Scott, and Shantel. With such a lineup, this has the potential to be the club experi- ence of the season. We'll see you there.
Day Rises With 1st Album On BNA
Grandmother's Poker Game Led To Newcomer's Record Deal

BY DEBORAH EVANS PRICE

NASHVILLE—Most country newcomers have a pretty standard story to tell when relating how they got their record contract, but BNA’s Jennifer Day is an exception. She owes her deal, and her March 7 debut album, to her grandma’s poker game.

A native of McAlpin, Fla., Day grew up absorbing influences ranging from Patsy Cline and Willie Nelson to Otis Redding and Mariah Carey. During her senior year of high school, she recorded a demo that included Cline’s classic “Crazy,” as well as more recent tunes by another of her heroes, Martina McBride.

During poker games with pals in her hometown of Tiawasee, Ga., Day’s grandmother would mix her granddaughter’s songs with other music. “She would mix in my music, and her friends would comment on it,” says Day. “Then her business neighbor said, ‘Well, by the way, my nephew happens to be Bob Jameson.’”

Jameson is president of RCA Label Group New York. “Aunt Jean, as Day calls her, gave Day’s demo to her brother, who relayed it to Jameson. He liked what he heard and phoned up RCA Label Group chief Joe Galante.

“(RCA VP of A&R) Renee Bell called my dad,” says Day. “Me and my dad drove to Nashville to meet with Renee Bell, Joe Galante, and Thom Schuyler (then senior VP of A&R).”

“We were just blown away. She was just unbelievable,” recalls Bell. “She is a true artist. She’s an unbelievable interpreter of a song, which, to me, is what sets an artist apart from a singer.”

After that meeting in September 1997, Day was signed to a development deal and began working with producer Robert Byrne, as well as honing her songwriting skills, writing with such seasoned tune-smiths as Beth Nielsen Chapman, Annie Robb, Liz Hengster, and Kent Blazy. Her debut album includes four songs Day co-wrote.

Day and Byrne also searched for additional material. “When we went to listen to songs, I didn’t really think, ‘I want a ballad and an uptempo.’ I thought about it more when they played me the song if I really felt it, if it just truly did something for me when you hear a really great song, it just does something to you.”

Day says she also wanted an album that would show her diversity. “The songs mesh well together, but every song has a different flavor,” she says. “It was really fun to incorporate my influences, as wide a variety as they may be, in a country album.”

One of the cuts she’s especially fond of is “Fearless.” “I think that’s my statement song,” she says. “If I want to say something to the world, that would be it. In the end, it’s all up to you. It’s all about how you look at life and what you’re going to do with it.”

Day’s voice is attracting believers. “I think she’s a tremendous talent,” says BNA Records director of marketing and artist development Debbie Schwartz. “This girl has so many different facets to her. She’s a great songwriter. She loves to perform. Day is being introduced to country radio listeners via her debut single, “The Fun Of Your Love,” which is currently at No. 43 on Billboard’s Hot Country Songs & Tracks chart. I had seen Jennifer perform an acoustic set at the BMI meetings in San Diego. When I saw her in that, it blew me away,” says Randy McCormack, assistant PD at KZLA Los Angeles, who then recruited Day to perform at the KZLA Country Cookout in October. “I’m a huge fan of Jennifer’s. She has what it takes. She’s going to be a big star.”

“The Fun Of Your Love” was in Kevin Costner’s recent movie “For Love Of The Game.” Day’s song “Completely” will be in the new Ashley Judd film “Where The Heart Is.” Another of Day’s songs, “Someone Else’s Guy,” was recently used on the Fox TV show “Get Real.”

Day wrote and performed a Coca-Cola jingle during the holidays, and she’s been asked to record a new one for 2000.

“We’ve been setting this album up for the last year,” says Schwartz. “She’s done a number of things like the BMI sales conference in San Diego. We took advantage of opportunities during [Country Music Assn.] week and had her perform acoustically for some radio groups.”

Day also did an extensive radio tour, sometimes visiting three stations a day, throwing a ’70s-style style mix with stop. Since Day was born in 1979 and missed the ’70s, BNA helped radio personnel re-create some ’70s atmosphere. “We wanted it to be fun, and we think radio had fun getting to know Jennifer,” says Schwartz. “We thought we’d make it a little interactive. If they wanted to, we had props for them. We had wigs. We had beads and fringed vests and funky sunglasses.”

Schwartz says the promo tour will continue in 2000, taking Day to stations that were missed on the first tour and showcasing Day for accounts. “There will be some pricing and positioning in March,” she says. “And there will be some listening stations.”

Day is booked by Creative Artists Agency and managed by Ken Leventon.

From Bluegrass To Mainstream, Grammy Nominations Cover Wide Variety Of Country

GRAMMY GAZING: Nominations for the 42nd annual Grammy Awards reflect a heightened awareness by the National Academy of Recording Arts and Sciences of the growing diversification within country music. Country artists are literally all over this year’s musical map.

To begin with, not surprisingly, both Dixie Chicks and Shania Twain have mainstream nominations. Chicks have a hit out in “Fly” and Twain for song of the year with “You’ve Got A Way.”

Asleep At The Wheel received six nominations that span several areas: best country album for “Ride With Bob,” country instrumental for the song “Bob’s Breakdowns,” two nominations for country collaboration with vocals (with Willie Nelson and Manha’s “Little Thing Called Love”), two nominations for country collaboration with vocals (with Dixie Chicks for “Roly Poly” and with Christie Dixie for “The Making Of Ride With Bob,” and best recording package for “Ride With Bob.”

The Wheel’s nomination for best country album joins a diverse set of nominees in that field: Emmylou Harris, Dolly Parton, and Linda Ronstadt for “Trio II,” George Jones for “Cold Hard Truth;” Dixie Chicks for “Fly;” and Alison Krauss for “Forget About It.” By traditional Nashville standards, none of those albums would have been considered mainstream Music Row product four or five years ago.

Almost the same thing could be said for the male country vocal performance category, where Dwight Yoakam’s cover of Quicksilver Messenger Service’s “In The Year Of The Plastic Love” vies with Lyle Lovett’s “That’s Right (You’re Not From Texas),” Jones’ “Choices,” and the more mainstream music Row努力ies from Vince Gill ("Don’t Come Cryin’ To Me") and Tim McGraw (“Please Remember Me”).

In the producer of the year (nonclassical) category, new Nashville producer Dann Huff is nominated for his work on four country albums: Lonestar’s “Lonely Grill,” Shante Minor’s “Shane Minor,” Shadya’s “The Whole Shebang,” and Bryan White’s “How Lucky I Am,” as well as for the decidedly non-country “Risk” by Megadeth.

In one surprise, Harris and Krauss joined the expected nominees—Martina McBride, Faith Hill, and Twain—for female country vocal performance. Harris’ “Ordinary Heart” is from the Arista/Nashville soundtrack to the movie “Happy, Texas.” The “Happy, Texas” soundtrack also yielded a nod for BR5-49, whose “Honky Tonk Song” is up for best country duo or group with vocal. New group Shaday is up in the same field for its “Littl Good-Bye.”

Local favorites made it into folk categories: June Carter Cash's album “Press On” in the traditional category and John Prine’s “In Spite Of Ourselfs” and Ronstadt/Harris’ “Western Wall” in the contemporary folk field.

Nelson is finally recognized for his guitar skills with his nomination in the best pop instrumental category for “Night And Day.”

Country veteran Jones’ recording of Billy Yates and Mike Curtis’ great song “Choo Choo” is up for country song of the year. Another veteran is nominated in the same field: Bill Anderson, who co-wrote “Two Teardrops” with Steve Wariner.

Prominent Nashville singer-songwriters Steve Earle and Jim Lauderdale are nominated in the bluegrass album field for their collaborative works: Lauderdale with Ralph Stanley & The Clinch Mountain Boys on “I Feel Like Singing Today” and Earle with the Del McCoury Band on “The Mountain.”
### Billboard Top Country Albums

**January 15, 2000**

<table>
<thead>
<tr>
<th>Week Ending</th>
<th>Chart Position</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>January 15</td>
<td>1</td>
<td>Garth Brooks</td>
<td>Newborn</td>
<td>Almo Records</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>Punchline</td>
<td>The Shirt</td>
<td>Bmg Nashville</td>
<td>3</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>Carmen Cusack</td>
<td>Out Of The Park</td>
<td>Arista Nashville</td>
<td>16</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>George Strait</td>
<td>illa In Color</td>
<td>Mca Special Products</td>
<td>25</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>Dixon</td>
<td>Call Me Yours</td>
<td>WEA</td>
<td>27</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>Alan Jackson</td>
<td>Drive</td>
<td>Arista Nashville</td>
<td>16</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>Dixie Chicks</td>
<td>Wide Open Spaces</td>
<td>Mca Nashville</td>
<td>31</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>Alison Krauss</td>
<td>Always Never The Same</td>
<td>Mca Nashville</td>
<td>19</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>Brad Paisley</td>
<td>I'll Never Let You Go</td>
<td>Mca Nashville</td>
<td>40</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>Shania Twain</td>
<td>Up At The Tray</td>
<td>Warner Nashville</td>
<td>19</td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>Lonestar</td>
<td>Rain</td>
<td>Arista Nashville</td>
<td>18</td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>Reba McEntire</td>
<td>Hits Of Gold</td>
<td>Mca Nashville</td>
<td>51</td>
</tr>
<tr>
<td>13</td>
<td>13</td>
<td>Merle Travis</td>
<td>Dreamboats And月亮</td>
<td>Curb</td>
<td>59</td>
</tr>
<tr>
<td>14</td>
<td>14</td>
<td>The Charlie Daniels Band</td>
<td>Fire In The Moonlight</td>
<td>Mca Nashville</td>
<td>31</td>
</tr>
</tbody>
</table>

**Notes:**
- **@** Albums with the greatest sales gains this week.
- **^** Recertifying or reclassified album.
- **$** Recertifying or reclassified album.
- **&** Titles with expanded certification.
- **°** Titles with expanded certification.
- **©** Titles with expanded certification.

**Additional Notes:**
- Billboard's Top Country Albums chart is compiled based on sales data from for-sale and streaming albums. The chart is updated weekly on Billboard.com.
- The chart reflects the most popular albums in the United States based on sales data from various retailers and streaming services.
- The chart is published by Billboard, a publication that covers the music industry.

**Source:** Billboard

---

**Billboard's Top Country Catalog Albums**

**January 15, 2000**

<table>
<thead>
<tr>
<th>Week Ending</th>
<th>Chart Position</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>January 15</td>
<td>1</td>
<td>Garth Brooks</td>
<td>Newborn</td>
<td>Almo Records</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>Punchline</td>
<td>The Shirt</td>
<td>Bmg Nashville</td>
<td>3</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>Carmen Cusack</td>
<td>Out Of The Park</td>
<td>Arista Nashville</td>
<td>16</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>George Strait</td>
<td>illa In Color</td>
<td>Mca Special Products</td>
<td>25</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>Dixon</td>
<td>Call Me Yours</td>
<td>WEA</td>
<td>27</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>Alan Jackson</td>
<td>Drive</td>
<td>Arista Nashville</td>
<td>16</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>Dixie Chicks</td>
<td>Wide Open Spaces</td>
<td>Mca Nashville</td>
<td>31</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>Alison Krauss</td>
<td>Always Never The Same</td>
<td>Mca Nashville</td>
<td>19</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>Brad Paisley</td>
<td>I'll Never Let You Go</td>
<td>Mca Nashville</td>
<td>40</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>Shania Twain</td>
<td>Up At The Tray</td>
<td>Warner Nashville</td>
<td>19</td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>Lonestar</td>
<td>Rain</td>
<td>Arista Nashville</td>
<td>18</td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>Reba McEntire</td>
<td>Hits Of Gold</td>
<td>Mca Nashville</td>
<td>51</td>
</tr>
<tr>
<td>13</td>
<td>13</td>
<td>Merle Travis</td>
<td>Dreamboats And月亮</td>
<td>Curb</td>
<td>59</td>
</tr>
<tr>
<td>14</td>
<td>14</td>
<td>The Charlie Daniels Band</td>
<td>Fire In The Moonlight</td>
<td>Mca Nashville</td>
<td>31</td>
</tr>
</tbody>
</table>

**Additional Notes:**
- Billboard's Top Country Catalog Albums chart is compiled based on sales data from for-sale and streaming albums. The chart is updated weekly on Billboard.com.
- The chart reflects the most popular albums in the United States based on sales data from various retailers and streaming services.
- The chart is published by Billboard, a publication that covers the music industry.

**Source:** Billboard

---

**Billboard's Top Country Albums**

**January 15, 2000**

<table>
<thead>
<tr>
<th>Week Ending</th>
<th>Chart Position</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>January 15</td>
<td>1</td>
<td>Garth Brooks</td>
<td>Newborn</td>
<td>Almo Records</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>Punchline</td>
<td>The Shirt</td>
<td>Bmg Nashville</td>
<td>3</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>Carmen Cusack</td>
<td>Out Of The Park</td>
<td>Arista Nashville</td>
<td>16</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>George Strait</td>
<td>illa In Color</td>
<td>Mca Special Products</td>
<td>25</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>Dixon</td>
<td>Call Me Yours</td>
<td>WEA</td>
<td>27</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>Alan Jackson</td>
<td>Drive</td>
<td>Arista Nashville</td>
<td>16</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>Dixie Chicks</td>
<td>Wide Open Spaces</td>
<td>Mca Nashville</td>
<td>31</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>Alison Krauss</td>
<td>Always Never The Same</td>
<td>Mca Nashville</td>
<td>19</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>Brad Paisley</td>
<td>I'll Never Let You Go</td>
<td>Mca Nashville</td>
<td>40</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>Shania Twain</td>
<td>Up At The Tray</td>
<td>Warner Nashville</td>
<td>19</td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>Lonestar</td>
<td>Rain</td>
<td>Arista Nashville</td>
<td>18</td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>Reba McEntire</td>
<td>Hits Of Gold</td>
<td>Mca Nashville</td>
<td>51</td>
</tr>
<tr>
<td>13</td>
<td>13</td>
<td>Merle Travis</td>
<td>Dreamboats And月亮</td>
<td>Curb</td>
<td>59</td>
</tr>
<tr>
<td>14</td>
<td>14</td>
<td>The Charlie Daniels Band</td>
<td>Fire In The Moonlight</td>
<td>Mca Nashville</td>
<td>31</td>
</tr>
</tbody>
</table>

**Additional Notes:**
- Billboard's Top Country Albums chart is compiled based on sales data from for-sale and streaming albums. The chart is updated weekly on Billboard.com.
- The chart reflects the most popular albums in the United States based on sales data from various retailers and streaming services.
- The chart is published by Billboard, a publication that covers the music industry.

**Source:** Billboard
**COUNTRY CORNER**

by Wade Jessen

TO TELL THE TRUTH: A dozen titles bow and 19 others encore on Hot Country Singles & Tracks, as country programmers put the Christmas music into methalls for another year. As the radio chart begins its annual post-holiday adjustment to normal airplay patterns, Kenny G grabs his first ink on the list with “Auld Lang Syne” (Arista), which takes Hot Shot Debut honors at No. 49. Spins are heard at 52 monitored stations, including KZLA Los Angeles and WYNK Baton Rouge, LA. KIKK Houston and WWYZ Hartford, Conn., are the airplay leaders, with more than 25 detections each.

Other new-year-themed fare on the chart includes Alabama’s “Twentieth Century” (RCA) at No. 51 and the band’s collaboration with songwriter Gretchen Peters, “New Year’s Eve 1999,” at No. 55. “Twentieth Century” is the title track from Alabama’s nontour album, which finishes at No. 61 on Top Country Albums. The Peters-penned “New Year’s Eve 1999” appears on Alabama’s 1996 holiday release, “Christmas Volumes,” and is a B-side to “Twentieth Century,” which jumps 10-8 on Top Country Singles Sales.

WELL, ALRIGHT THEN: Following a parcel of tepid reviews and comparatively soft sales for “Garth Songs In ... The Life Of Chris Gaines,” Capitol has scourred to put a single on country radio that’s more Garth and less Chris. To that end, the label has serviced stations with “Do What You Gotta Do,” a cut from Brooks’ more than 2-year-old “Sevens” set, which re-enters Hot Country Singles & Tracks at No. 61. The song charted for two weeks immediately after the release of “Sevens.” It’s a rarity for a country label to reach back that far for a single, but it reminds me somewhat of how in 1995 a cut from an earlier Brooks set became a minor hit in the midst of the two-year dry spell between the 1993 release of “In Pieces” and “Fresh Horses,” which came out at the end of 1995.

At that time, the absence of new Brooks material made certain country programmers so uneasy that a few began to air “The Red Strokes,” a track from “In Pieces,” which eventually rose to No. 29 and logged 20 chart weeks. Although the label did release the dramatic videoclip for “The Red Strokes,” it was never officially issued as a radio single.

Early airplay for “Do What You Gotta Do” is detected at 26 stations, including KHKI Des Moines, Iowa; KFLL Dallas; and WNKT Charlotte, N.C.

HE STILL REIGNS: In our annual Year in Music issue, I mentioned that the chart-received Eddie Arnold had logged chart entries in six decades (Country Corner, Billboard, Dec. 25). As we rang in the new year, hard-country patriarch George Jones joins Mr. Arnold in that rare distinction, as his Grammy-nominated “Cold Hard Truth” (Asylum) continues its prodigious run on Top Country Albums at No. 35. The 85-year-old re-enters Hot Country Singles & Tracks at No. 48. The king of the country heartache ballad first appeared on our charts in the autumn of 1955.

---

**Country Artists & Music**

**BLUEBERRY MUSIC SIDESTEPS SUBPUBLISHERS**

**NASHVILLE PUBLISHER TO AFFILATE DIRECTLY WITH INT’L SOCIETIES**

**BY CHET FLIPPO**

**NASHVILLE—** In what the company calls a major innovation in publishing, Blueberry Music Corp. (BMIC) here has begun bypassing subpublishers at the mill.

By affiliating directly with the major societies in international markets that handle mechanical and performing rights, BMIC can collect royalty revenues faster than by going through subpublishers, says BMIC VP of operations Dan Ekbach.

This is a brand-new concept which no one has tried before,” he says. “We looked at the role and the position of the traditional way of doing publishing business. If you are a publishing company based in the United States and you have songs recorded and released in other territories outside the U.S., then you need somebody to collect your royalties— mechanical and performance rights.

“There are several ways of doing this,” Ekbach continues. “The traditional way is to have a subpublisher in each territory. The subpublisher is by tradition the extended arm of the original publisher. The subpublisher takes a commission. We sat down and had a look at the role of the subpublisher.”

Ekbach’s background includes stints at Gramophone AB Electra in Sweden, STIM/Nordic Copyright Bureau in Sweden, Scandinavia Music AB (which handled Abba), and Major Bob Music in Nashville, which handles Garth Brooks’ music. Prior to joining BMIC, Ekbach ran his own Nashville consulting company, music Service International.

His experience in handling international licenses and catalogs, he says, helped in rethinking the nature of international publishing. “What does the subpublisher do for the original publisher, and what does the original publisher want the subpublisher to do?” he asks.

“We realized that most subpublishers don’t do a lot of creative work,” Ekbach says. “We were interested in increasing the NPS, or net publisher’s share, for the original publisher. We looked at how to increase the NPS and decided to just join the societies directly. So, we have done so and are bypassing the subpublishers.”

Ekbach says BMIC has affiliated directly with these performing right societies:

- **GEMA** in Berlin and Munich for Germany, Austria, and Switzerland (via Blueberry Music-Germany);
- **B U M A / STERM A** in Amsterdam for the Netherlands, Belgium, and Luxembourg (via Blueberry Music-Belgium);
- **STIM/Nordisk Copyright Bureau** in Stockholm for Sweden, Norway, Denmark, Finland, and Iceland (via Blueberry Music-Sweden);
- **The Mechanical Copyright Protection Society** in the United Kingdom for the United Kingdom Commonwealth (excluding Australia, New Zealand, Malaysia, Singapore, Hong Kong, and Canada) (via Blueberry Music-Great Britain);

Ekbach notes, “With today’s technology, you can easily be based in Nashville and communicate directly with all the societies. Additionally, we travel to the territories and visit each society regularly. So, we’re collecting directly from the societies, which means we get the money faster. In effect, we are acting as our own subpublisher in each territory. It works the same as if we had an office in each country.”

Blueberry representatives will be at this year’s MIDEM in Cannes.

Blueberry, in business since 1988 here, has as staff writers such prolific tunesmiths as Kim Richey, Jim Lauderdale, and Fred Eaglesmith, along with hits recorded by the likes of George Strait and Patty Loveless. Ekbach says bypassing subpublishers will not hurt Blueberry’s chances of getting covers in each territory, because 1) Blueberry pitches directly in each territory from its own database of artists and 2) it gets most cover versions after the original version is played elsewhere.

---

**MAKING BOOK AT CAPITOL:** Staffers at Capitol Nashville recently held a book drive to provide children’s books for the organization Book ‘Em. Shown, from left, are A&R manager Tracy Cox, Capitol Nashville president/CEO at Queasy, Georgeanne Chapman of Book ‘Em, A&R VP Larry Willoughby, and associate director of A&R Molly Reynolds.
### Billboard® HOT COUNTRY SINGLES & TRACKS

**January 15, 2000**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>IMPRINT &amp; NUMBER/PRODUCTION LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>FAITH HILL</td>
<td>BREATHE</td>
<td>No. 1</td>
</tr>
<tr>
<td>2</td>
<td>COWBOY TAKE ME AWAY</td>
<td>HEART</td>
<td>WINDMILL ALBUM CUT</td>
</tr>
<tr>
<td>3</td>
<td>I'M GONNA HOLLER</td>
<td>CAN'T BE THE ONLY ONE</td>
<td>RCA VIP 04001</td>
</tr>
<tr>
<td>4</td>
<td>I DON'T HAVE TO BE</td>
<td>PAMELA REIFFER</td>
<td>RCA 13618</td>
</tr>
<tr>
<td>5</td>
<td>MY BEST FRIEND</td>
<td>TIM MCGRAW</td>
<td>SONY 531</td>
</tr>
<tr>
<td>6</td>
<td>POP A TOP</td>
<td>ALAN JACOBS</td>
<td>CMC 8093</td>
</tr>
<tr>
<td>7</td>
<td>WHEN I SAID I DO</td>
<td>CLINT BLACK</td>
<td>CMC 8107</td>
</tr>
<tr>
<td>8</td>
<td>BIG DEAL</td>
<td>LEANN RIMES</td>
<td>CMC 8112</td>
</tr>
<tr>
<td>9</td>
<td>SMOKING LIKE A ROCKET</td>
<td>MARTINA MCBRIDE</td>
<td>CMC 8118</td>
</tr>
<tr>
<td>10</td>
<td>I'M NOT GOING TO BE THAT GIRL</td>
<td>CARY BLACK</td>
<td>CMC 8120</td>
</tr>
</tbody>
</table>

**NEW**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>IMPRINT &amp; NUMBER/PRODUCTION LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>11</td>
<td>MARTINA MCBRIDE</td>
<td>BREATH</td>
<td>No. 1</td>
</tr>
<tr>
<td>12</td>
<td>YANKEE GREY</td>
<td>ALL THINGS CONSIDERED</td>
<td>ATLANTIC ALBUM CUT</td>
</tr>
<tr>
<td>13</td>
<td>KENNY CHESSY</td>
<td>SHE THinks MY TRACTOR'S SEXY</td>
<td>CMC 8133</td>
</tr>
<tr>
<td>14</td>
<td>CLAY WALKER</td>
<td>LIVING</td>
<td>SONY 5329</td>
</tr>
<tr>
<td>15</td>
<td>JOHN MICHAEL TERRY</td>
<td>HOME TO YOU</td>
<td>ATLANTIC ALBUM CUT</td>
</tr>
<tr>
<td>16</td>
<td>KEITH URBAN</td>
<td>IT'S A LOVE THING</td>
<td>CMC 8139</td>
</tr>
<tr>
<td>17</td>
<td>KENNY LOGGINS</td>
<td>LESSONS LEARNED</td>
<td>CMC 8144</td>
</tr>
<tr>
<td>18</td>
<td>TRACY LAWRENCE</td>
<td>DON'T LIE</td>
<td>RCA 13622</td>
</tr>
<tr>
<td>19</td>
<td>STEVE HENDERSON</td>
<td>COME OVER</td>
<td>RCA 13624</td>
</tr>
<tr>
<td>20</td>
<td>MARY MANN</td>
<td>LOVE'S THE ONLY HOUSE</td>
<td>SONY 5340</td>
</tr>
<tr>
<td>21</td>
<td>KENNY LOGGINS</td>
<td>DON'T LOOK BACK</td>
<td>CMC 8148</td>
</tr>
<tr>
<td>22</td>
<td>MARTINA MCBRIDE</td>
<td>SMOKING</td>
<td>SONY 5344</td>
</tr>
</tbody>
</table>

**Top Country Singles Sales**

**January 15, 2000**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>IMPRINT &amp; NUMBER DISTRIBUTING LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>LEANN RIMES</td>
<td>BIG DEAL</td>
<td>No. 1</td>
</tr>
<tr>
<td>2</td>
<td>JOHN TITUS</td>
<td>IT'S THE BEST THING</td>
<td>SONY 5345</td>
</tr>
<tr>
<td>3</td>
<td>BARRY BROWN</td>
<td>DON'T MAKE ME BEG</td>
<td>SONY 5350</td>
</tr>
<tr>
<td>4</td>
<td>MARTINA MCBRIDE</td>
<td>IT'S THE BEST THING</td>
<td>SONY 5355</td>
</tr>
<tr>
<td>5</td>
<td>BARRY BROWN</td>
<td>IT'S THE BEST THING</td>
<td>SONY 5360</td>
</tr>
<tr>
<td>6</td>
<td>MARTINA MCBRIDE</td>
<td>IT'S THE BEST THING</td>
<td>SONY 5365</td>
</tr>
</tbody>
</table>

**NEW**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>IMPRINT &amp; NUMBER DISTRIBUTING LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>MARTINA MCBRIDE</td>
<td>IT'S THE BEST THING</td>
<td>SONY 5370</td>
</tr>
<tr>
<td>8</td>
<td>BARRY BROWN</td>
<td>IT'S THE BEST THING</td>
<td>SONY 5375</td>
</tr>
<tr>
<td>9</td>
<td>MARTINA MCBRIDE</td>
<td>IT'S THE BEST THING</td>
<td>SONY 5380</td>
</tr>
</tbody>
</table>

**Note:** The Billboard® Hot Country Songs chart and Top Country Singles Sales chart are compiled from a national sample of retail store mass merchant, and Internet sales reports collected, compiled, and provided by SoundScan. This chart is based on sales data for the three days from December 29, 2000, to January 1, 2000. The chart is compiled based on the best-selling singles and albums in the United States. The chart is published weekly in Billboard magazine and is also available online at billboard.com. The chart is produced by Billboard and is copyright © 2000, Billboard Communications, All Rights Reserved.
New counted member dently been Me Away.”

DEBORAH EVANS PRICE
NASHVILLE—Few successful songwriters are involved in more diverse creative pursuits than Marcus Hummon. He’s well-known in country music circles for co-writing such hits as Tim McGraw’s “One Of These Days,” Wynonna’s “Only Love,” Alabama’s “The Cheap Seats,” and, most recently, the first two singles from Dixie Chicks’ “Fly” album—“Ready To Run” (nominated for a Grammy for song of the year) and “Cowboy Take Me Away.”

Hummon also has recently released a new album, “Looking For The Child,” via Velvet Armadillo Records; authored a poetry book; and written three plays, two of which have been staged in Nashville and a third that will hit the boards in 2000.

Over the past several years, Hummon has developed a reputation in Nashville as a “centerpiece songwriter” because he can write anything for anyone—whether it’s a country album or an R&B album. He and his wife, the singer-songwriter Jeri Hummon, have a 1995 Columbia album, “All In Good Time.” Though critically acclaimed, Hummon’s set didn’t break through at country radio. However, the songs didn’t go unnoticed, and other artists began cutting more of Hummon’s tunes. McGraw’s hit “One Of These Days” was one of the standout cuts on Hummon’s Columbia disc, and it drew further attention to the talented writer.

Writing for and with other artists is a big part of what Hummon does. He recently wrote several cuts on contemporary Christian artist Russ Taft’s critically acclaimed Benson album, “Right Here Right Now,” and has seen his songs burning up the country charts with Dixie Chicks’ hits. He met the trio when they were in an opening band at Sony when he was on the label.

“Martie is a very classy lady,” he says of Dixie Chicks Martie Seidel. “We wrote ‘Ready To Run’ that first night we wrote together. The girl playing the fiddle, and I was playing electric, and I had this real aggressive approach to it...” We wrote seven songs together. I wrote one with Erwin Robinson and six with Martie. Then the next time, they were starting to sell records, and the next time we saw them, it was a gold party at Sony.

“The first time I wrote with them, they were becoming this huge deal,” says Hummon. “I placed it on ‘Ready To Run,’ and by the end of it, it was like the Beatles. The neat thing is they haven’t changed at all.”

Hummon is now gratifying to write hits for other acts, but he has not given up his own recording career. After the Columbia deal, he produced an independent album titled “The Sound Of One Fan Clapping.” His new project, “Looking For The Child,” is being released through Vel- vet Armadillo, a new company head- ed by rpm Management’s Scott Siman, which is targeting Internet sales through an agreement with Brad Holiday’s Ideal Music.

A trio of artists and writers finding homes outside the major labels that can cater to their specific needs. “Artists are going to bands, they’re free to be themselves, be highly expressive, and to be honest. I’ve been really lucky that I can make a decision like that, because writing has afforded of me living in the moment. I am not one of those who writes songs or come ask me to write with them—both of which I enjoy very much—but as a creative person, as an artist myself, I’ve got to go where I’m free (to record what I want).”

Hummon says Siman provides that creative freedom. “He said to me, ‘if you want to make a record again, want to produce it yourself and put it together, I’ll form a company.’ He’s a kind and very adventurous individual,” says Hummon.

Writing plays is yet another part of his creative personality. He began by co-writing a short piece with Bill Fee- ley, artistic director of Actor’s Repertory Theatre of Nashville—a nascent company called “the Rogers” among New York theater folk.

Fordin says his background as a producer of original-cast albums and his theatrical work, including a stint with legendary producer David Merrick (who preceded his formation of DRG 23 years ago), was a decided edge in giving him rights to the “Kiss Me, Kate” album. The show stars Brian Stokes Mitchell and Marin Mazzie, who last appeared in lead roles on Broadway in “Ragtime.”

One of Fordin’s good fortunes was his connection with the recordings of his series of old musicals affectionately re- concertized by City Center’s “Encore” series.

“I learned from Paul Gennigian, who conducted the Encore’s revival of Do Re Mi last spring, about plans (Continued on page 22)

‘Birthday’ Hit a Daily Present To Warner/Chappell; 2 Books Of Note

Y E A R A F T E R A F T E R YEAR: ASCAP’s list of its top performance songs since the society was organized in 1914 (“Billboard”, Dec. 28, 1999) proves that a set of songs, the album titled “The Sound Of One Fan Clapping.”

Actually the No. 1 song, “Happy Birthday To You,” can be considered a seasonal song of sorts—it’s sung to almost everyone every year, and it’s been sung millions of times a day; the mercuries, it’s a hit. “White Christmas” (No. 5), “Santa Claus Is Coming To Town” (No. 11), “Christmas Song” (No. 16) and “Winter Wonderland” (No. 18), are truly once-a-year favorites, though “Winter Wonderland” can get plays, well, all winter long.

As for “Happy Birthday,” it was written in the 1800s by sisters Mildred J. Hill and Patty Hill but not published until the 1920s. The song was deemed a towering song by the Songwriters’ Hall of Fame in 1996. The company that owned it was sold to Warner/Chappell several years ago. The publisher has made great efforts to that it could be used for commercial purposes of the song, which many believe to be a public domain composition. Tantol said

MUSIC THERAPY BOOK: Carl Fischer, the New York-based music print publisher/wholesaler/retailer, has released a book, “Themes For Therapy,” using material developed at the Nordoff-Robbins Center for Music Therapy at New York University. Carl Fischer says that the song and new instrumental pieces, edited by Michel Schmoeckel and Clive Robins, were developed from the clinical work at the Nordoff- Robbins Center with clients of diverse developmental levels, needs, and abilities.

The book carries a list price of $19.95.


Several former ASCAP members, including editor Didier C. Deuth— the musicolo- gist and producer of many Broadway cast reissue albums, particularly for Sony—have been mentioned in the reviews of both the quality and its sound on CD. In a helpful feature, in cases in which Broadway musicals have been turned into film musicals, the re- views of both versions appear together. At $24.95, the paperback is a great value.

DRG Expecting Big Sales For New ‘Kiss Me, Kate’ Album

BY IVY LICHTMAN
NEW YORK—Although it boasts a catalog of 80 original-cast albums, New York-based DRG Records will officially launch Jan. 21 what it confidently sees as its current best-selling Broadway cast album, the 1977 stage version of Rodgers and Hammerstein’s only full-scale original movie musical, “State Fair.” That album sold 85,000 units.

Fordin says that the label needs to sell at least 60,000 copies to break even on the $325,000 spent on the album’s production costs and for advances to the producers of the show, Roger Berlind and Roger Hor- chos, known as “the Rogers” among New York theater folk.

Fordin says his background as a producer of original-cast albums and his theatrical work, including a stint with legendary producer David Merrick (who preceded his formation of DRG 23 years ago), was a decided edge in giving him rights to the “Kiss Me, Kate” album. The show stars Brian Stokes Mitchell and Marin Mazzie, who last appeared in lead roles on Broadway in “Ragtime.”

One of Fordin’s good fortunes was his connection with the recordings of his series of old musicals affectionately re- concertized by City Center’s “Encore” series.

“I learned from Paul Gennigian, who conducted the Encore’s revival of Do Re Mi last spring, about plans (Continued on page 22)

Words & Music by Irv Lichtman

by Irv Lichtman

AIPP PAN- EL. The Assoc. of Independent Publishers (France); Robert Bowin, chairman of the National Music Publishers’ Assn. (U.S.); Marc Mor- genstern, executive VP of Enter- prise Groups, ASCAP (U.S.); Charles Sanders, chairman of the National Music Publishers’ Assn. (U.S.); Alison Smith, VP of BMI (U.S.); and Alexander Wolf, general manager of the sales and marketing department of BMI (Germany).

For more information, call 212-786-1585 or fax 212-786-3604.

P RINT ON PRINT: The following are the best-selling folios from Music Sales:

1. Tori Amos, “To Venus And Back.”
2. Tom Waites, “Mule Variations.”
3. Tori Amos, “The Singles.”

www.billboard.com
BILLOWER | JUARY 15, 2000
The Latin Jazz recording of a lifetime.

"Destined to become a hallmark of the Latin Jazz genre."

- Gene Seymour
Newsday

With special guests including Cachao, Gato Barbieri, Arturo Sandoval, Freddy Cole, Chocolate, Cándido, Mauricio Smith, Patato, Mario Rivera, and Paquito D'Rivera, with THE CHICO O’FARRILL AFRO-CUBAN JAZZ BIG BAND, with Arturo O'Farrill, piano and musical director.

Artists & Music

Classical KEEPING SCORE by Bradley Bamberger

GYPSY AIRS: The ridiculous and the sublime go hand in hand with the career of live wire Nadja Salerno-Sonnenberg. Following her enterprising Nonesuch debut—a 1998 re-creation of the virtuoso Romantic sonata tour of the 1947 film “Humoresque”—the 30-year-old violinist was the subject of a jaw-droppingly bad documentary called “Speaking In Strings” (which bowed at the Sundance Film Festival) and just aired on HBO, with a mediocre EM!1 anniversary disc accompanying the film. Now, though, the tide has turned again with a very special Nonesuch album, as Salerno-Sonnenberg performs with the Brazilian guitar duo of Sergio & Odair Assad in a set of Gypsy-flavored material due out Jan. 18. Drawing on airs born of the Gypsy tradition, from Bulgaria to Spain, the boldly rhythmic, intensely colored compositions were written and arranged by Sergio Assad—except for a turn on “Niaza,” a signature tune by that French jazz guitar great of Gypsy extraction, Django Reinhardt. “This is definitely not the kind of Gypsy music that you hear as background in restaurants,” Salerno-Sonnenberg says. “Sergio’s writing is very exciting and very sophisticated, and he has come up with some really difficult parts for his brother and I to play. And even though it was daunting to try to fit in with their incredible rapport, we’ve altogether simpatico as a trio. The music is just so vibrant that I can’t wait to take it on the road.”

Salerno-Sonnenberg gets her chance when she and the Assads embark on a five-date club tour that crosses the U.S., from Jan. 25 at Joe’s Pub in New York to Feb. 2 at Largo in Los Angeles. Two additional treks across America are to follow, with dates also planned for Europe and Japan. Salerno-Sonnenberg is so high on her partnership with the Assads that she is already thinking of another Nonesuch album project with the label-resistant duo, perhaps of Eurogypsy repertoire. Her long-held relationship with EM! also continues, with an album of William Bolcom music possibly in the works.

MAJOR-LABEL'S 2000: Janining the Nonesuch album from Nadja Salerno-Sonnenberg and the Assad brothers in the Atlantic group’s new release schedule is a Jan. 18 Teldec “best of” from the wonderful Broskay Quartet, including tracks from the group’s collaborations with Elvis Costello and Icelandic pop oddity Björk. March finds the label entering the DVD Arena arena with a 2-disc, 70-minute live set, a Beethoven symphony cycle by Daniel Barenboim and Johann Strauss from Nikolaus Harnoncourt. Teldec also promises a spring set from a bright new singer: young Canadian cabaret chanteuse Patricia O’Callaghan, who manages to find common ground among Leonard Cohen, Randy Newman, and Kurt Weill. In February, Finlandia will have a disc from Essi Mika Sasona and the Toronto Symphony featuring Henry Dutilleux’s subtitle Symphony (Continued on page 2)

Jazz BLUE NOTES by Steve Graybow

FORTUNATE SON: Sometimes, the things that have the strongest impact on our lives are not those that make a powerful initial impression, but rather those that we must strive to understand and learn to appreciate over time. Such was the case with saxophonist Sonny Fortune’s introduction to the music of John Coltrane.

I became aware of Coltrane around 1968, in a club in Philly called the Night Owl,” says Fortune. “But when I first heard him, I didn’t like him. I had just started out playing jazz, and I thought that when Coltrane was soloing he sounded like he didn’t know what he wanted to do.”

Fortune is far from reserved when assessing his original take on Trane. “At the time, I didn’t know anything,” he says, “and I’ve been kicking myself ever since for being so far from reality.”

Eventually, Coltrane would become a seminal figure in Fortune’s musical development, leaving a lasting impression upon a career that has spanned over three decades. “Next to my father, he had more influence on me than any other person,” says Fortune. “I knew him for only 10 years, and during that time he did incredible things with his music. I remember when he put out the first recording of ‘My Favorite Things’ on Atlantic, it really changed my impression of him. I began to understand where he was coming from, and my feelings and admiration for the man have only intensified over the years. I played with him before he died, and I don’t remember him being as tall as me, physically, but standing next to him, he seemed huge.”

That looming presence permeates Fortune’s “In The Spirit Of John Coltrane,” slated for release Jan. 25 on Shanachie Jazz. It is a tribute to the immense impression that Trane left upon both Fortune and the collective jazz landscape. While imitation may be the sincerest form of flattery, Fortune goes far beyond merely reconfiguring the music of his spiritual mentor. He composed six of the album’s eight tracks in a manner that reflects Coltrane’s own search for an understanding of the nature of human existence, as well as his warmth and love for others. Only “Africa” and “Ole” are culled from Coltrane’s extensive discography.

The result is a satisfying foray into Fortune’s own energetic playing, honed from years of sparring with such notables as Miles Davis, George Benson, and Coltrane alumni McCoy Tyner and Elvin Jones. Fortune is a powerhouse player, combining sharp bursts of intensity with a knack for long, lyrical melody lines. Even within his Coltrane-inspired environs, he has a sound that is clearly his own. “Spirit” features the quartet of Fortune, pianist John Hicks, bassist Dant Beavers, and drummer Ronnie Burrage. Coltrane alums Rashid Ali (drums) and Reggie Workman (bass) also hang alongside Fortune on the album’s composition “For John.”

“This project is my humble attempt to acknowledge my love and respect for John Coltrane,” Fortune says. “He gave me a broader view in which to look at this music, and he was also a very decent man. He was a quiet, shy person who just exploded when he got up on the bandstand, playing music that was unbelievable. When I listen to him, I record things that I’ve listened to for years, but I play the things that I’ve never heard before.”
and her ensemble choir accumulating quite a following on the East Coast as the St. Paul Sounds Of Praise. That, coupled with the fact that breaking the act has become a top priority for Gospel Centric market manager and CEO Vicki Mack-Latalladine.

Dalon Collins: A featured vocalist for Kirk Franklin & The Family, Collins has already built a solid fan base with his soaring high notes, which have been featured on some of the group's biggest hits. That solo debut is long overdue has only heightened the excitement.

Damilas Hadden: A showcase at last year's Gospel Music Workshop of America showed not only Hadden more than likely first got the attention of her husband, Deitrick, but also why she is just as likely to set the gospel scene on fire when she debuts on Atlantic Christian later this year.

Bishop Clarence McClendon: Most new artists have talent, but few have the kind of experience McClendon has, with his weekly TV broadcast, a growing presence on the national evangelistic front, and a Los Angeles-based church that boasts a weekly attendance of more than 10,000. The numbers alone add up to success for this pastor and worship leader, whose debut release is due in February from Integrity Music. J. Moss: He's one of the industry’s hottest young producers and has a growing list of impressive credits— including Hezekiah Walker and his cousin Karen Clark-Sheard—to prove it, so no one is doubting that the recording deliver, songwriter, and performer will be anything but successful.

Other artists whose names you’re sure to hear a great deal include Tramaine Hawkins, whose Gospel Centric comeback is slated for midyear; former R&B sensation Howard Hewett, who signed with Harmony Records late last year; and Lou Rawls, who is reportedly anxious to return to his roots with a gospel project slated for release on Malaco later this year.

**NEW GROUND, SAME CHALLENGES:**

Well, everyone made it into the new millennium with no Y2K bugs causing major disasters. So now it’s back to business as usual for the Christian music industry as everyone gears up for 2000, hoping to see a continuation of the growth that has characterized the Christian-gospel music market in recent years. Conversations with key executives from the Christian community’s major labels reveal that the game plan seems to be a renewed focus on tackling some of the issues that have been plaguing them in the past.

“I don’t think there are going to be any new challenges that we aren’t already dealing with,” says Provident Music Group chairman/CEO Jim Van Hook, “The ones we are already dealing with that could get tougher are, What do we really need to do regarding the Internet and Internet sales? With that would be the protection of the intellectual properties, both the songs and the masters, that we are responsible for. It’s a combination of protection, which is defensive, and at the same time concern about being offensive, so we reach as many people as possible through this medium that we should take advantage of as a highway to reach more people.”

Word Entertainment president Roland Lundy says his company will be revisiting some operational issues in the coming year: “I want to have a better year than I did last year. I want it to be much smoother operationally,” says Lundy, who began utilizing a new company, Menlo Logistics, last year to handle warehouse and shipping functions. “You always go through an evaluation process of the things you’re doing good and the things you can do better. It’s no secret we’ve been operationally challenged this past year from a back office system of changing warehouses. That’s one area we must focus on. It’s getting better every month, but it’s been a challenge.

Lundy says launching new artists will also continue to be high on the agenda. “I want to have a real strong emphasis on new artist product development and make sure from a spiritual standpoint we’re presenting the gospel in as many opportunities as possible,” he says.

EMI Christian Music Group president/CEO Bill Hearns says Lundy’s concern for new artist development, but he is generally optimistic about Christian music in the new millennium. “I think that as an industry, we closed out the millennium in better shape than we’ve been in a long, long time as a business,” Hearns says. “I think we’ve been good on our costs, and we’ve gotten control of our returns. I think everybody is being a little more selective in the artists that they sign and develop.

I still think there’s a lot of product in the pipeline, and our retailers are getting more sophisticated,” he says. “They are starting to learn to say no more often. It’s OK if a lot of product is coming at you as long you as a retailer are discerning about what works for you and what doesn’t. That way we’re not excluding products that might have a chance of succeeding if they get some shelf space. There is such a thing as regional breakthroughs. … I think we’re learning. I think we’re heading into the new millennium in really good shape as an independent.”

Hearns feels breaking new artists is still one of the biggest challenges facing the industry. “The biggest obstacle we’ve still not over come is, How do we break artists on a more prolific basis and grow our top-line sales? We’ve got to have greater sales growth as an (Continued on page 62)
No. 2, “Metabolites,” and “Timbre, Esquive, Movement.” Also in February, soprano Dawn Upshaw will have an German and French melodies from Dutilleux, Debussy, Ravel, and Satie. And April brings from Erato a much-awarded Handel “Alerina,” with William Christie leading the starry soprano trio of Renée Fleming, Susan Graham, and Natalie Dessay. Leading the way in Universal Classics’ coming attractions is several of the group’s “20/21” contemporary music series, including Elliott Carter’s “Symphonia” and Peter Eotvos’ opera “Three Sisters” in January and albums revolving around Magnus Lindberg’s “Aura” and Pierre Boulez’s “Sur Incess” in April. In the realm of big stars and standard repertoire, Decca has a Schumann recital from baritone Bryn Terfel in January, and Philips has the long-awaited Tchaikovsky “Pathétique” from Valery Gergiev and his Kirov Orchestra. Crosswise, Decca Broadway brings out the original cast recording of Peter Shaffer’s “Amadeus” this month to accompany its revival on the Great White Way, and Philips has an Andrea Bocelli “Sacred Arias” VHS set for April. Also in April, Decca brings us cabaret knockout Ute Lemper’s “Punishing Kiss,” which features her singing the Costello title tune and songs written for her by the likes of Tom Waits and Philip Glass. With ECM having joined the Universal distribution stable in the U.S. last year, many of the label’s classic catalog titles will be available at retail again starting this month. On Feb. 1, ECM New Series has its first all-new instrumental Arvo Pärt collection, ages, as well as Hilliard tenor John Potter’s Downland project and discs devoted to pieces by Erkki-Sven Tuur and Veijo Tonila.

EMI Classics kicks off the new year with a Jacqueline Du Pré documentary on VHS. In February, the label has “Classic Kennedy,” a collection of crowd-pleasers from the singularly named British fiddler. Kennedy also has an EMI set of duets with cellist Lynn Harrell in May. That month should also bring the first new solo recital album in many moons from the super-hot Martha Argerich, whose unreleased 1969 debut with Coti Chopin was last year’s most spectacular find. EMI’s aptly named “Great Recordings Of The 20th Century” series resumes in March, with Walter Gieseking’s Debussy Preludes, George Szell’s Mahler “Das Knaben Wunderhorn” with Elisabeth Schwarzkopf and Dietrich Fischer-Dieskau, and Itzhak Perlman’s “Caprices,” among others. March on Virgin Classics sees sale of French soprano Veronique Gens’ 20th-century debut on record, as she sings Debussy and other melodies with accompanist Roger Vignoles, and in April, Angel Records issues a second set of engaging асторика from San Francisco’s Tim Hat Trio, a group that would top the charts in a more perfect world.

Sony Classical opens with more strong titles in its “Bernstein Century” edition, as well as two February discs from polyglot composer Ryuchi Sakamoto. In addition to the spring “Appalachia Waltz” release, Sony has several winning new albums from its star violinists. Young Hilary Hahn’s set pairs the Barber concerto with the premiere take on Edgar Meyer’s concerto. And Joshua Bell teams with Esa-Pekka Salonen on the Sibelius and rarely heard Goldmark concertos, and he plays the highly touted Nicholas Mace Violin Concerto with Roger Norrington. Along with a new album by Belgian lounge act Helmut Lotti, RCA has several first-quarter entries in its “High Performance” reissue series and gives super-virtuoso Evgeny Kissin the VHS/DVD Video treatment with “A Gift Of Music.”

At a subsequent meeting with Berlind and Horchow, Fordi discovered that Horchow, who recently sold a large mail-order company to Neiman Marcus, had remembered selling albums from a Fordi label, Out Take Records, which released material cut from film musicals.

Fordi says he was given just one day, Nov. 22, four days after the show opened, to make a cast album recording because of the hectic holiday season ahead. Without giving the name of the project, Fordi booked time at the Edison Studios in Manhattan, where he recorded many of his shows. Within a very brief period for a cast album today, “Kiss Me, Kate” was, after two weeks, offered for sale at the theater where the show is playing.

In addition to the Broadway rights, Fordi couldchoose to record the London cast album or make a version of a road production if he feels that the stars merit this revisal. “I’d record the cast using the tapes of the Broadway orchestrations,” he says.


The score to “Kiss Me, Kate” is published by Chappell & Co., a unit of Warner/Chappell.

At 34, Vocalist Kevin Mahogany has joined the Berklee College of Music’s Voice Department to teach two classes during the upcoming semester. For New York’s Living Room performance space hosts “Live Bird,” a one-man multimedia drama celebrating the life of Charlie Parker, every Saturday throughout February. The play is performed by its author, musician Jeff Robinson.
TRILOKA RECORDS IS PLEASED TO ANNOUNCE A NEW PARTNERSHIP WITH GOLD CIRCLE ENTERTAINMENT... TOGETHER, TAKING MUSICAL TRADITIONS FROM AROUND THE GLOBE INTO THE NEW MILLENNIUM.

TEN YEARS AND BEYOND

www.triloka.com
323-951-0678
SSL Sold To U.K. Investment Co.; Larraabee Buys Andora

In other SSL news, 12-year veteran Janet Mundy left the company to pursue a career in corporate law. SSL management characterized Mundy’s departure as unrelated to the $1 billion acquisition by the Virgin Group. Mundy had served in various senior capacities at SSL, most recently as the director in charge of expanding the company’s U.S. and Latin America operations.

Following Mundy’s departure, SSL U.S. president Rick Plushner and SSL Japan managing director Takeo Asano will report directly to the SSL board. Mundy says, “Although I have very much enjoyed working with SSL’s offices in the U.S., and Japan, I have often contemplated pursuing a career in corporate law. Helping with the interface between SSL and its parent company, Carlton Communications, during the past few months has reactivated these thoughts, and I now have the opportunity to realize my ambitions. I’ve had a marvelous time at SSL, and I’m really pleased that I can leave knowing that the company’s business is in such good shape and in such good hands.”

In a statement, Jeffery says, “Speaking on behalf of everyone at SSL, we wish Janet every success in her new career and express our sincere thanks for her hard work at SSL.”

LARRABEE SOUND STUDIO, a Los Angeles complex that caters to such stars as Madonna and Michael Jackson, continues to add to its growing empire with the purchase of Andora Studios, a two-room, all-new facility founded 10 years ago by Doug Perry.

Larraabee owner Kevin Mills says the Andora rooms—which will be called Larraabee 3, at least in the short term—complement an already vast studio operation comprising Larraabee North, a three-room complex in Universal City, Calif, that features three Solid State Logic (SSL) 9000J consoles; and Larraabee West, a two-room studio in West Hollywood.

Besides increasing Larraabee’s room count from five to seven, the Andora rooms—which are located approximately one mile away from Larraabee North—give the formerly all-SSL complex a foothold into music tracking, according to Mills. "I’ve always had a large clientele of people who went somewhere else to track their albums, but would come back to me for mixing," says Mills. "They’d say, ‘I wish you owned a nice tracking space.’ That’s what prompted me to buy this place.”

Equipped with two GML-automated Neve 8078 consoles, Andora has been a favorite tracking destination for L.A., having hosted such famous projects as Tom Petty’s "Wildflowers" album. The rooms feature 30-foot ceilings, ample space for large bands, and a healthy assortment of vintage equipment.

Mills says he hopes to eventually join the two Neve—32-channel models—together and use them primarily for tracking. "I’m hopin’ to open up the other Andora room as a mixing or surround room, depending on market demands." Mills won’t comment on the price tag for the Andora purchase, other than saying it was “well over $1 million.” He views the transaction as part of a consolidating trend in the studio industry whereby large studios are getting larger by acquiring smaller facilities.

"I’m not sure whether we’re today vs. a year ago, back then we had four rooms and 10,000 square feet of space. Now we have 30,000 square feet and seven rooms," says Mills.

Besides a full range of mixing and recording services, Larraabee is known for its impressive collection of vintage equipment, from microphones to proofs to processors to effects units. "More than just building studios, I’m building what I like to call the premiere collection of classic, esoteric outboard gear in the country," says Mills. "I probably spent upwards of $800,000 in the last two years buying gear from around the world to add to our collection.”

Mills acknowledges that he’s not in the vintage equipment business to get rich, but he says that impressing his key clients is reason enough to own the gear.

"Some things you don’t do for money," he says. "I don’t charge my clients extra for the use of most of this equipment, but we get people in sometimes who are very impressed because they’re [among the] few.”

Breezin’ Into Clinton. Veteran guitarist George Benson chose New York’s Clinton Recording Studios to track his upcoming release on GRP Records. Shown in Clinton’s Studio B, standing from left, are associate engineer Mark Fraufelder, producer Tommy LiPuma, Benson, engineer Ellis Schermer, and musician Marcus Benson. Seated is second assistant Alan Moon. (Photo: Sabrina Sapinsky)
**NEW YORK**

Metropolis DVD served as the creative and technical hub for the "Saturday Night Live" DVD, which features 160 minutes of programming, including performances by Chris Rock, Chevy Chase, Dan Aykroyd, Bill Murray, and others.

Josiah Gluck acted as technical producer on the project, with James Moore serving as chief engineer. Motion menus for the DVD were created and produced by Sharon Haskell of Broadway Video.

"Saturday Night Live" has always set the standard for creative, dynamic live television. We are very excited to be chosen to bring the "Saturday Night Live" experience to DVD," says Metropolis DVD co-founder David Anthony.

A number of additional "Saturday Night Live"-related DVDs are currently in production or in the planning stages at Metropolis, with releases scheduled for the first quarter, according to Anthony. Metropolis DVD is a joint venture between Sterling Sound, London-based Metropolis Studios, and Anthony.

**LOS ANGELES**

Skip Saylor hosted sessions by Def Squad/DreamWorks Records artist Xzibit, who tracked and mixed for an upcoming release. DJ Quik and Erick Sermon produced, with DJ Quik also mixing; Regula Merz assisted. Also at Skip Saylor, Double T Green Lizard worked with producer/engineer Cliff Norm, mixing for an upcoming release with assistance from Errin Familia. Earthbeat Records artist T.M.N. worked with producer T.K., mixing on Skip Saylor's new Solid State Logic Avid/MT digital console; Chris "Sparky" Puram engineered and Ian Blanch assisted. Also on the Axiom, DJ Quik produced and engineered for his next Arista project, with Blanch assisting.

**NASHVILLE**

Sound Stage hosted the following projects at the turn of the century: an opening and mixing date for BNA artist the Warren Brothers, produced by Chris Farren, engineered by Steve Marcan-tonio, and assisted by Tony Green; a Shooting Star project for V&R Records, produced and engineered by Kevin Beamish and assisted by Green; an Aaron Beward mix for Sparko, produced by Matt Bronleewee, engineered by Reid Shippen, and assisted by Dan Shikie; a self-produced Beth Nielsen Chapman tracking session engineered by Gary Pacesoa and assisted by Jason Sheesley; and a Tim Rushlow overdubbing session for Atlantic, produced by David Malloy, engineered by Derek Bason, and assisted by Doug Delong.

**OTHER LOCATIONS**

At the Famed Chicago Recording Co. (CRC), longtime client Smashing Pumpkins mixed their upcoming Virgin Records album in Studio 5 with producers Billy Corgan and Flood and mixer Alan Moulder. Veruca Salt's Louise Post also logged time in Studio 5, working on the band's upcoming album with producer Brian Liesegang and mixer Joe Baresi.

Also at CRC, local heroes Cheap Trick worked on a DVD release from a show at the Metro in Chicago; musical guests include Smashing Pumpkins' Corgan and D'Arcy. DVD authoring was done by Sean Sutton, with a 5.1-channel surround mix by Harry Witz. Marianna Carey remixed tracks from her "Rainbow" album with engineers Dana Jon Chapelle and Ron Lowe for inclusion on "The Oprah Winfrey Show." And R. Kelly, another longtime CRC client, produced sessions for acts including Secret Weapon, Talent, Changing Faces, and Sparkle; engineers included Tony Masurati, Jeff Lane, and Ron Gresham.


### PRODUCTION CREDITS

**BILLBOARD'S NO. 1 SINGLES (JANUARY 8, 2000)**

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>HOT 100</th>
<th>R&amp;B</th>
<th>COUNTRY</th>
<th>MODERN ROCK</th>
<th>DANCE SALES</th>
</tr>
</thead>
<tbody>
<tr>
<td>TITLE</td>
<td>Artist</td>
<td>Producer (Label)</td>
<td>Hot Boy</td>
<td>Missy &quot;Misdemeanor&quot;</td>
<td>Faith Hill</td>
</tr>
<tr>
<td>RECORDING STUDIO/Engineer(s)</td>
<td>FANTASY</td>
<td>(Beckley, CA)</td>
<td>David Thoen</td>
<td>Master Sound</td>
<td>(Florida Beach, VA)</td>
</tr>
<tr>
<td>CONSOLE(S)/DAW(S)</td>
<td>Neve 8108</td>
<td>Neve 2520</td>
<td>Neve 8078</td>
<td>Neve 8078</td>
<td>SSL 6000</td>
</tr>
<tr>
<td>RECODER(S)</td>
<td>Studer A-800</td>
<td>Studer A287</td>
<td>Sony 3348</td>
<td>Sony 3348</td>
<td>Studer A287</td>
</tr>
<tr>
<td>MIX MEDIUM</td>
<td>Pro Tools</td>
<td>Ampex 499</td>
<td>Ampex 467</td>
<td>Quaintegy</td>
<td>Ampex 499</td>
</tr>
<tr>
<td>MIX DOWN STUDIO/Engineer(s)</td>
<td>THE RECORD PLANT</td>
<td>(Los Angeles)</td>
<td>David Thoen</td>
<td>Manhattan Center Studios</td>
<td>(New York)</td>
</tr>
<tr>
<td>CONSOLE(S)/DAW(S)</td>
<td>SSL 9000</td>
<td>Neve VR</td>
<td>Neve 8078</td>
<td>SSL 4072 8+ w/Ultimatte</td>
<td>SSL 6000</td>
</tr>
<tr>
<td>RECODER(S)</td>
<td>db Technology/ GX 8000</td>
<td>Panasonic 3800</td>
<td>Sony 3348</td>
<td>Sony 3348</td>
<td>Studer A287</td>
</tr>
<tr>
<td>MASTER MEDIUM</td>
<td>Hiba Magneto Optical Disk</td>
<td>Ampex 467 DAT</td>
<td>Ampex 467</td>
<td>Quaintegy G99</td>
<td>Ampex 499</td>
</tr>
<tr>
<td>MASTERING Engineer</td>
<td>AAM Stephen Marcusen</td>
<td>Powers House of Sound Herb Powers</td>
<td>The Mastering Lab</td>
<td>Doug Sax</td>
<td>Bernie Gruneman</td>
</tr>
<tr>
<td>COCASSETTE MANUFACTURER</td>
<td>BMG</td>
<td>WE A</td>
<td>WE A</td>
<td>UNI</td>
<td>WE A</td>
</tr>
</tbody>
</table>
EMI Latin: After three straight years of declining sales from its regional label, BMG's Latin division, Latin, rebounded to post a tally of 893,500 units in 1999. As she did in 1995, Selena played a major role in EMI Latin's success. In fact, as her album "All My Hits—Todos Mis Exitos" sold 360,000 copies. Appropriately, "Amor, Familia y Raza" by Selena's brother A.B. Quintanilla and his band, Los Kumbia Kings, was EMI Latin's second-highest-selling album at 117,500 units.

Look for EMI to at least replicate its success in 2000, following the release of "Oye De La Tierra" by Los Kumbia Kings.

Fonovisa: Despite the convictions on payola-related charges of two key executives (one of whom was label president Guillermo San Jose), Fonovisa enjoyed its best year on "The Billboard Latin 50" with a pair of hit albums by Enrique Iglesias along with "Mi Tierra" by Los Temerarios. Contributing to the success of this label was its signature album, "Americana," by pop stars Alejandro Fernandez and Marc Anthony. The label received a nice shot in the arm when Enrique Iglesias signed with Interscope/Universal, but Iglesias's recent stint in Latin remains. Fonovisa's big success in Latin is its first major chart leader in 1999 with "En El Rastro." Fonovisa will be hard pressed to duplicate its 1999 run. Fonovisa is due to drop a new album in the first quarter of 2000, perhaps featuring new stars, Newjack.

But now that Iglesias has departed, Fonovisa will be hard pressed to duplicate its 1999 run. Fonovisa is due to drop a new album in the first quarter of 2000, perhaps featuring new stars, Newjack.

Sony Discos: Sony set a new sales standard with its "Hot Latin Tracks" tally unit increase on "The Billboard Latin 50." The label benefited mightily from a blessed combination of developments, including Martina's magic emergence, two hit albums by merengue icon Elvis Crespo, and a smash sophomore title by Shakira.

In addition, veteran artists Vicente Fernandez and Chayanne scored career-best albums on "The Billboard Latin 50." That holy set of circumstances for Sony last year likely will not be repeated in 2000.

Marc Anthony, Cumbia Kings: Best Tejano performance. The Latin pop and rock categories are tougher to predict, but in those categories, most of the acts are familiar to National Academy of Recording Arts and Sciences members, Latino and non-Latino alike.

Los Fabulosos Cadillacs won the Best Alternative Tropical Latin performance award this year, despite the label's "El Amor." Los Temerarios, which produced "Mi Tierra," was EMI Latin's top Latin act for 1999: 113,000 units. BMG's Los Temerarios, "El Amor," is among the top 10 sellers for the year, up 43% from 295,000 units to 169,500 pieces. Nonetheless, the latter sum still represents a 35% increase over their previous best period in 1998: 117,000 units.

Marc Anthony's front-running title on "The Billboard Latin 50," "Desde Un Principio—From The Beginning" (Sony Discos), which is one of five albums in the top 100 units this year, remains atop the tropical/salsa genre chart for the eighth week in a row.

Selena's "All My Hits—Todos Mis Exitos" (EMI Latin) remains No. 1 on the regional Mexican genre chart for the third week running despite creepin g to 3,000 units. Elvis Crespo's "The Remixes" (Sony Discos) earns the merengue star his first chart-topper on the pop genre chart. Sales of "The Remixes" came in at 5,000 pieces, down 29% from the previous issue.

New to "The Billboard Latin 50" this issue is Fulanito, a spirited merengue act that recorded its smash "Te Quiero Mucho" notches the top 14th Latin music audience impressions, up 500,000 impressions from last issue. The song is the Latin version of the Brazilian pop hit by Marc Anthony and Miami's rock group Smash. Fulanito's chart-topping smash "Te Quiero Mucho" notches the top 14th Latin music audience impressions, up 500,000 impressions from last issue. The song is the Latin version of the Brazilian pop hit by Marc Anthony and Miami's rock group Smash.
Over 3,000 listings from 19 countries: record companies executives, music publishers, wholesalers and distributors, Latin music radio stations in the U.S., clubs, artists, managers, agents, songwriters and much more!

To order your copy call toll-free 800-344-7119.

To order our NEW “International Latin Music Buyer’s Guide” online and get updated information any time now call (212) 536-5222 or visit our www.billboard.com/directories

www.billboard.com BDSLG009
Juno Awards Goes Back to Toronto
CARAS Prepares A Two-Day Event, New Televised Format

BY LARRY LEBLANC
TORONTO—Canada’s annual Juno Awards return to its former home of Toronto this year, as a two-day event for the first time in its 29-year history and with a newly designed statuette. Juno Awards 2000 kicks off with a dinner and an awards ceremony March 11 at the Metro Toronto Convention Centre, followed by an awards show March 12 at SkyDome, to be televised nationally on CBC-TV. The telecast’s producer is Lynn Harvey, and the director is Ron Mersaskia.

Tickets to both events, sold together, are $220 Canadian ($189) for the members of the Canadian Academy of Recording Arts and Sciences (CARAS) and $300 Canadian ($253) for non-CARAS members. Tickets for the SkyDome show only, which is open to the public, are $25 Canadian ($21), $50 Canadian ($43), and $75 Canadian ($64). Confirmed to perform on the second night are Barrenaked Ladies, Our Lady Peace, Propz, S2’s Sky, and jazz singer Diana Krall. Three more acts will be announced at a later date.

The new Juno statuette, designed by Shirley Elford of Clairwood Studio Glass in Hamilton, Ontario, is an individually crafted, amorphous glass figurine wrapped in a nickel-plated, spiraling blank musical staff that emerges from a half-sphere base. It replaces the acrylic statuette introduced in 1975.

“Product after producer told me our award did not look good on television,” says Daisy Falle, president of CARAS, who co-produces the awards with CBC-TV. “Shirley came up with three designs. Two were evolved forms of the previous design and then this absolutely different design. Each figurine is a piece of artwork. No two are the same.”

During the televised show, Bruce Fairbairn will be inducted posthumously into the Canadian Hall of Fame. Fairbairn, who died in May of last year, produced pivotal albums for Bon Jovi, Aerosmith, AC/DC, Mötley Crüe, INXS, Van Halen, Loverboy, Chicago, Kiss, and the Cranberries.

The Walt Gieski Industry Builder Award will honor German-bom Enke Berliner, inventor of the gramophone and co-founder of Deutsche Grammophon. Berliner took out a Canadian patent on his invention in 1897 and set up a record retail store in 1901 in Montreal. In 1904 he launched Canada’s first record company, the Berliner Graphophone Co.

Of the 41 Junos, including the new jazz vocal category, only 13 will be awarded during the televised show. Despite CARAS rotating many of the televised categories each year and the TV presentation featuring earlier-taped acceptance clips, omitting artists from the telecast has been a source of anger in the industry for years. In 1998 Vancouver-based rap trio the Rascalz refused their Juno for best rap recording, protesting that the telecast’s portion that year had omitted rap, reggae, and dance awards.

Describing this year’s two-day Junos as “a triumph,” Falle says CARAS wants to go to its genre acts given awards in advance of the telecast. “I’ve always felt that these artists had to rush up to get their award, say two words, and then sit down,” she says. “I felt there was no respect from the industry for their achievements.”

With awards presented on the first night, says Falle, “people will have the time to accept their awards gracefully. The ceremony will be taped, and Junos Portsmouth, who will have time to edit [acceptances] to drop into the show the following night.”

With the Junos drawing an average national TV audience of 1.7 million, (Continued on page 70)

$200 million. The artist plans to set up a store in New York this summer.

DJ Honda’s recording product will be distributed in Japan by Honda’s own company. A U.S. distribution deal has yet to be worked out. The artist’s newest album, “HHH,” was released in October 1999 in Japan and will come out in the U.S. this spring.

Honda’s first release on his new label is a vinyl double A-side: “The Eclipse,” featuring Manifest, and “Old School, New School,” featuring Black Attack. It dropped Feb. 10, 1999, in Japan. Another recent release was the DJ Honda-produced single “We Don’t” (Continued on page 70)
Appetite For Japanese Music Grows In Korea, Thailand

by Steve McClure

Tokyo—Audiences outside Japan are now starting to show an appetite for pop made in Japan. Yet while the rest of Asia goes gaga over everything Japanese, South Korea is just now beginning to ease its decades-long ban on Japanese popular culture. The ban reflects sensibilities stemming from Japan’s 1910-45 colonisation of Korea, when Japan suppressed Korean language and culture.

Despite the continuing de facto ban, J-pop has steadily gained in popularity among young Korean music fans and musicians. That has led to a thriving market in pirated and smuggled-in Japanese recordings. To cite just one example, album sales in Korea of now-defunct bijjal-kei (visual-style) band X Japan reportedly total some $10 million worth of legitimate sales.

Japanese CDs, both genuine and illegally copied, are widely available at large electronics retailers or through street vendors. Reflecting the trend, there are now Korean-language J-pop specialist magazines, such as J-Book and C-Japan.

Another sign of South Korea’s new willingness to accept Japanese pop culture was April’s Japan Culture Expo-Sou ‘99, in which Japanese anime and animation, fashion and music companies promoted their wares (labels represented included Sony, Toshiba-EMI, and Music Center USA).

“When it comes to J-pop, there are two distinctive groups in Korea: the enthusiasts and the emotional refusers,” notes music writer Shin Yong-hyun of the weekly newspaper Shawon. “But the refusers don’t really know what J-pop is or what it sounds like. They just refuse J-pop because it’s from Japan. But once they’re opened to it, people will come to like J-pop.”

Shin estimates J-pop will have roughly a 10% market share in South Korea once the ban on Japanese culture is completely lifted, with sales of domestic “K-pop” suffering more than those of Western acts.

Lee Hyoek, J-pop marketing manager at Sony Music Korea, says Sony is offering a new J-pop label, taking a go-slow approach while waiting for the government to fully lift the ban on Japanese pop culture. “J-pop acts may have an advantage over Western acts,” Lee says. “Geographically, Japan is closer to Korea, enabling Japanese acts to easily do promotion tours or concerts in Korea. For the first time, we can see how this advantage affects the market.”

Despite the impending full-scale lifting of the ban, Japanese labels are approaching the potentially rich Korean market cautiously, since they don’t want to be seen as crass opportunists.

Taiwan and Korea aren’t the only Asian countries where anti-Japanese sentiment has historically delayed the spread of J-pop in the region. In 1972, Thai students supporting the “Buy Thai” movement held demonstrations to boycott Japanese imports. Nearly 30 years later, it’s hard to imagine that young Thais could have ever demonstrated against Japanese goods—Japanese products, companies, pop, and fashion styles are ubiquitous.

Back in Thailand, the country’s biggest independent label, recently launched a label, Dojo (Japanese for a martial-arts practice hall), and a preteen/teen magazine, Katch, both of which take Japanese pop culture as their leitmotif. Bakery says that Katch is now Thailand’s biggest-selling teen magazine.

Bakery Music producer/musician Cheewin “Boy” Kosiyakong, one of Bakery’s three founders/owners, “I got interested in Japanese culture from TV, watching it as a kid. So Japanese just entered my lifestyle, as they do now for Thai kids.”

The one Asian territory where J-pop is proving a hard sell is the Philippines. Culturally distinct from the rest of the region due to 450 years of Spanish and American colonial influence, the Philippines have only recently started to march to a different drumstick of music.

Once the market is completely opened, more people will come to like J-pop.”

— Shin Yong-hyun

The site is expected to secure 50% of the online music market by 2003.

By David McNicoll

Auckland, New Zealand—Music retail consultant is aiming to capture half of New Zealand’s Internet music sales by 2003 through a newly launched online operation.

Sounds’ Web site (www.soundsnz.co.nz), launched in December, makes the company the first major New Zealand brick-and-mortar retailer to expand its business onto the Internet. Sounds managing director Sean Coleman says he expects the site to secure 50% of the local online music market by 2003.

Based on the fact that New Zealanders have been early adopters of the technology, that should amount to about a $15 million [New Zealand dollar] or $12 million (U.S.) business annually for the company, Coleman says. Developed as a 70% joint venture with new-media company Hyperactive, the Sounds site carries over 150,000 titles.

The launch is the first positive move by a local music retailer in recent months. It comes soon after the eight-store (Continued on page 55)
<table>
<thead>
<tr>
<th>JAPAN</th>
<th>GERMANY</th>
<th>U.K.</th>
<th>FRANCE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>SINGLES</strong></td>
<td><strong>ALBUMS</strong></td>
<td><strong>SINGLES</strong></td>
<td><strong>ALBUMS</strong></td>
</tr>
<tr>
<td>5. <strong>HEAVEN</strong> TAKAHIRO FUJIMURA - INFLUENCE 5.</td>
<td>1. <strong>CHRONOLOGY</strong> YOSHIO DE - NOBODY'S BUSINESS</td>
<td>1. <strong>BOY GEORGE</strong> MATT &amp; SONG 3 - STREETEVEN</td>
<td>1. <strong>NO BUDGET</strong> FIVE MILION - THE BEST OF THE BUDGET</td>
</tr>
</tbody>
</table>

**ALBUMS**

1. **THE ROCK** MATT & SONG 3 - STREETEVEN
2. **THE JET** TONY HARRISON - LADY MARMALADE
3. **NO BUDGET** FIVE MILION - THE BEST OF THE BUDGET
4. **ALREADY TAKEN** COVENANT - THE BEST OF COVENANT
5. **THE JET** TONY HARRISON - LADY MARMALADE

**NEW SINGLES**

1. **KING OF THE NIGHT** MC BRAWN - MARVIN'S MEMORIES
2. **THE JET** TONY HARRISON - LADY MARMALADE
3. **NO BUDGET** FIVE MILION - THE BEST OF THE BUDGET
4. **ALREADY TAKEN** COVENANT - THE BEST OF COVENANT
5. **THE JET** TONY HARRISON - LADY MARMALADE

**NEW ALBUMS**

1. **THE ROCK** MATT & SONG 3 - STREETEVEN
2. **THE JET** TONY HARRISON - LADY MARMALADE
3. **NO BUDGET** FIVE MILION - THE BEST OF THE BUDGET
4. **ALREADY TAKEN** COVENANT - THE BEST OF COVENANT
5. **THE JET** TONY HARRISON - LADY MARMALADE
### Hits of the World

#### Eurochart

**Music & Media**

<table>
<thead>
<tr>
<th>THIS</th>
<th>LAST WEEK</th>
<th>THIS</th>
<th>LAST WEEK</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>SINGLES</strong></td>
<td></td>
<td><strong>SINGLES</strong></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>RHISTY</td>
<td>1</td>
<td>RHISTY</td>
</tr>
<tr>
<td>2</td>
<td>DEE BRIDGE</td>
<td>2</td>
<td>DEE BRIDGE</td>
</tr>
<tr>
<td>3</td>
<td>DEEP SOUL</td>
<td>3</td>
<td>DEEP SOUL</td>
</tr>
<tr>
<td>4</td>
<td>THE NOVICE</td>
<td>4</td>
<td>THE NOVICE</td>
</tr>
<tr>
<td>5</td>
<td>DEE DEE</td>
<td>5</td>
<td>DEE DEE</td>
</tr>
<tr>
<td>6</td>
<td>THE NOVICE</td>
<td>6</td>
<td>THE NOVICE</td>
</tr>
<tr>
<td>7</td>
<td>DEE DEE</td>
<td>7</td>
<td>DEE DEE</td>
</tr>
<tr>
<td>8</td>
<td>THE NOVICE</td>
<td>8</td>
<td>THE NOVICE</td>
</tr>
<tr>
<td>9</td>
<td>DEE DEE</td>
<td>9</td>
<td>DEE DEE</td>
</tr>
<tr>
<td>10</td>
<td>THE NOVICE</td>
<td>10</td>
<td>THE NOVICE</td>
</tr>
</tbody>
</table>

#### Spain

**Devenirle MB: 01.02.00**

<table>
<thead>
<tr>
<th>THIS</th>
<th>LAST WEEK</th>
<th>THIS</th>
<th>LAST WEEK</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>SINGLES</strong></td>
<td></td>
<td><strong>SINGLES</strong></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>CECILE DI PROF</td>
<td>1</td>
<td>CECILE DI PROF</td>
</tr>
<tr>
<td>2</td>
<td>DEE DEE</td>
<td>2</td>
<td>DEE DEE</td>
</tr>
<tr>
<td>3</td>
<td>THE NOVICE</td>
<td>3</td>
<td>THE NOVICE</td>
</tr>
<tr>
<td>4</td>
<td>DEE DEE</td>
<td>4</td>
<td>DEE DEE</td>
</tr>
<tr>
<td>5</td>
<td>THE NOVICE</td>
<td>5</td>
<td>THE NOVICE</td>
</tr>
<tr>
<td>6</td>
<td>DEE DEE</td>
<td>6</td>
<td>DEE DEE</td>
</tr>
<tr>
<td>7</td>
<td>THE NOVICE</td>
<td>7</td>
<td>THE NOVICE</td>
</tr>
<tr>
<td>8</td>
<td>DEE DEE</td>
<td>8</td>
<td>DEE DEE</td>
</tr>
<tr>
<td>9</td>
<td>THE NOVICE</td>
<td>9</td>
<td>THE NOVICE</td>
</tr>
<tr>
<td>10</td>
<td>DEE DEE</td>
<td>10</td>
<td>DEE DEE</td>
</tr>
</tbody>
</table>

### Malaysia

**Irma: 12/23/99**

<table>
<thead>
<tr>
<th>THIS</th>
<th>LAST WEEK</th>
<th>THIS</th>
<th>LAST WEEK</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ALBUMS</strong></td>
<td></td>
<td><strong>ALBUMS</strong></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>MICHAEL JACKSON &amp; KATE BOSWORTH: 'FOREVER'</td>
<td>1</td>
<td>MICHAEL JACKSON &amp; KATE BOSWORTH: 'FOREVER'</td>
</tr>
<tr>
<td>2</td>
<td>GEORGE MICHAEL: 'STILL IF IT'S LOVE'</td>
<td>2</td>
<td>GEORGE MICHAEL: 'STILL IF IT'S LOVE'</td>
</tr>
<tr>
<td>3</td>
<td>CHEER THE HITS</td>
<td>3</td>
<td>CHEER THE HITS</td>
</tr>
<tr>
<td>4</td>
<td>METALICA: 'SAD'</td>
<td>4</td>
<td>METALICA: 'SAD'</td>
</tr>
<tr>
<td>5</td>
<td>SHANSA THAI: 'COME ON OVER'</td>
<td>5</td>
<td>SHANSA THAI: 'COME ON OVER'</td>
</tr>
<tr>
<td>6</td>
<td>LYNCH: 'SILENT NIGHT'</td>
<td>6</td>
<td>LYNCH: 'SILENT NIGHT'</td>
</tr>
<tr>
<td>7</td>
<td>DEE DEE</td>
<td>7</td>
<td>DEE DEE</td>
</tr>
<tr>
<td>8</td>
<td>NEW</td>
<td>8</td>
<td>NEW</td>
</tr>
<tr>
<td>9</td>
<td>NEW</td>
<td>9</td>
<td>NEW</td>
</tr>
<tr>
<td>10</td>
<td>NEW</td>
<td>10</td>
<td>NEW</td>
</tr>
</tbody>
</table>

### Belgium/Wallonie

**Ireland: 12/23/99**

<table>
<thead>
<tr>
<th>THIS</th>
<th>LAST WEEK</th>
<th>THIS</th>
<th>LAST WEEK</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>SINGLES</strong></td>
<td></td>
<td><strong>SINGLES</strong></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>I HAVE A DREAM</td>
<td>1</td>
<td>I HAVE A DREAM</td>
</tr>
<tr>
<td>2</td>
<td>INT</td>
<td>2</td>
<td>INT</td>
</tr>
<tr>
<td>3</td>
<td>I CAME TO BE</td>
<td>3</td>
<td>I CAME TO BE</td>
</tr>
<tr>
<td>4</td>
<td>THE NOVICE</td>
<td>4</td>
<td>THE NOVICE</td>
</tr>
<tr>
<td>5</td>
<td>DEE DEE</td>
<td>5</td>
<td>DEE DEE</td>
</tr>
<tr>
<td>6</td>
<td>THE NOVICE</td>
<td>6</td>
<td>THE NOVICE</td>
</tr>
<tr>
<td>7</td>
<td>DEE DEE</td>
<td>7</td>
<td>DEE DEE</td>
</tr>
<tr>
<td>8</td>
<td>THE NOVICE</td>
<td>8</td>
<td>THE NOVICE</td>
</tr>
<tr>
<td>9</td>
<td>DEE DEE</td>
<td>9</td>
<td>DEE DEE</td>
</tr>
<tr>
<td>10</td>
<td>THE NOVICE</td>
<td>10</td>
<td>THE NOVICE</td>
</tr>
</tbody>
</table>

### Switzerland

**Switzerland: 1/15/00**

<table>
<thead>
<tr>
<th>THIS</th>
<th>LAST WEEK</th>
<th>THIS</th>
<th>LAST WEEK</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>SINGLES</strong></td>
<td></td>
<td><strong>SINGLES</strong></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>DEE DEE</td>
<td>1</td>
<td>DEE DEE</td>
</tr>
<tr>
<td>2</td>
<td>THE NOVICE</td>
<td>2</td>
<td>THE NOVICE</td>
</tr>
<tr>
<td>3</td>
<td>DEE DEE</td>
<td>3</td>
<td>DEE DEE</td>
</tr>
<tr>
<td>4</td>
<td>THE NOVICE</td>
<td>4</td>
<td>THE NOVICE</td>
</tr>
<tr>
<td>5</td>
<td>DEE DEE</td>
<td>5</td>
<td>DEE DEE</td>
</tr>
<tr>
<td>6</td>
<td>THE NOVICE</td>
<td>6</td>
<td>THE NOVICE</td>
</tr>
<tr>
<td>7</td>
<td>DEE DEE</td>
<td>7</td>
<td>DEE DEE</td>
</tr>
<tr>
<td>8</td>
<td>THE NOVICE</td>
<td>8</td>
<td>THE NOVICE</td>
</tr>
<tr>
<td>9</td>
<td>DEE DEE</td>
<td>9</td>
<td>DEE DEE</td>
</tr>
<tr>
<td>10</td>
<td>THE NOVICE</td>
<td>10</td>
<td>THE NOVICE</td>
</tr>
</tbody>
</table>
StarTracker Expands Its Data ‘Box’
Service Plans To Transfer Its Information To The Internet

BY STEVE TRAUMAN
NEW YORK—With the complexity of music marketing today, labels are looking more and more to contracted computerized services to help them make sense of the vast amount of information related to the promotion and selling of records.

SoundScan, which tracks retail sales, is probably the best known of such services, but many others exist.

One of the music industry’s most comprehensive marketing software and data services is StarTracker, a product that provides instant access to more than 200,000 music-related marketing contacts, including press, retail, radio, and venues, along with search and query functions.

Windows-based StarTracker is a product of Pittsburgh-based Dormont Technologies Ltd. An online version is already in the works for early 2000, and executives expect it all to move to the Internet in a few years.

“There are so many features we liked about StarTracker that we didn’t want to rebuild”
—RALPH CAVALLARO—

“For the new millennium, we intend to become a true E-StarTracker.com,” says Tom Cossie, a 30-year music industry veteran and the company’s chairman/CEO. “Eventually our current clients and the entire industry will gravitate to an Internet network server.”

The system was originally designed several years ago by Cossie to provide a “record label in a box” for smaller independent labels and distributors. For example, a country music label with a developing artist might send a news release and 30-second sound bite via E-mail to all radio station music directors on the Billboard and R&R country panels and could find out in less than a minute the locations of these stations in relation to retailers on a U.S. map.

Last September, Dormont announced a deal with Universal Music Group (UMG) to provide the record company’s domestic labels with the StarTracker SQL Version 5.1 music marketing software and data service. UMG is the first major-label group to adopt the StarTracker technology.

Dormont’s client roster also includes record labels Capitol (Continued on page 56)

N.Y.’s Halcyon Offers Spot To Buy, Listen, Eat In Comfort

BY JIM BESSMAN
NEW YORK—The store’s minimalist logo—which depicts a loudspeaker, a steaming cup of coffee, and a lounge chair—indicates the unique nature of Halcyon, a record store/caffe/lounge that opened in September in Brooklyn’s Carroll Gardens neighborhood.

It has already garnered extensive local press, particularly for its open-turntable all-day record-spinning parties on Saturdays.

As many as 20 budding DJs of all styles and skill levels line up at noon outside the store—on Smith Street just three subway stops out of Manhattan on the F train line—waiting to sign up for 90-minute slots. Established guest artists and producers take over from 9 p.m. to midnight; these have included Future Primitive’s Anthony Martinez, Body and Soul’s Danny Krivitz, Sonic Groove’s Carl Tera, and Jaymz Nylon.

The Saturday events, which bring in as many as 70 customers to the 1,500-square-foot space, have helped earn Halcyon write-ups in Time Out New York, The New York Times, The Daily News, Paper, gay weekly entertainment magazine HX, the monthly urban culture guide Flyer, and Internet site Citysearch, with upcoming stories slated for The Village Voice and design magazine Wallpaper.

The store has two noteworthy selling points besides music: it’s also a cafe, serving coffee, soda, sandwiches, salads, soups, bagels.

(Continued on next page)

NARM Names Finalists For Merchandiser, Supplier Awards

NEW YORK—The National Assn. of Recording Merchandisers (NARM) has announced the finalists for its 1999 merchandiser and supplier of the year awards, which recognize outstanding industry achievement.

The winners will be announced at the Awards Banquet March 1 during the 2000 NARM Convention, which will take place Feb. 27-March 1 at the Marriott Rivercenter and Riverwalk Hotels in San Antonio. Listed below are the finalists.

RETAILER OF THE YEAR Small Division
CD World, New York
Crow’s Nest, Cresthill, Ill.
George’s Music Room, Chicago
Hear Music, San Francisco
Music Millennium, Portland, Ore.
Twele Inch Dance Records, Washington, D.C.
Vintage Vinyl, Fords, N.J.

Medium Division
Amazon.com, Seattle
Bull Moose, Portland, Maine
Central South Music, Nashville
Harmony House, Troy, Mich.
J&R Music World, New York
Manifest Discs & Tapes, Columbus, S.C.
National Record Mart, Carnegie, Pa.
Newbury Comics, Boston

Waterloo Records & Video, Austin, Texas
Large Division
Best Buy, Eden Prairie, Minn.
Musicland Group, Minnetonka, Minn.
Tower Records/Videobooks, West Sacramento, Calif.
Trans World Entertainment, Albany, N.Y.
Warehouse Entertainment, Torrance, Calif.

DISTRIBUTOR OF THE YEAR Small Division
Action Music Sales, Cleveland
Big Daddy Music Distribution, Maplewood, N.J.
Hep Cat Records & Distribution, Orange, Calif.
Naxos of America, Franklin, Tenn.
Proper Sales & Distribution, New York
Skeletope Distribution, Chapel Hill, N.C.

Medium Division
Alternative Distribution Alliance, New York
Bayside Entertainment Distribution, West Sacramento, Calif.
Caroline Distribution, New York City Hall Records, San Rafael, Calif.
Distribution North America, Woodland, Calif.

Koch International, Port Washington, N.Y.
Large Division
BMG Distribution, New York
EMI Music Distribution, Woodland, Calif.
RED Distribution, New York
Sony Music Distribution, New York
Universal Music and Video Distribution, Universal City, Calif.
WEA Corp., Burbank, Calif.

NARM
WHOLERSALE OF THE YEAR Small Division
Electric Fetus, Minneapolis
Fresh Picks Inc., Glen Allen, Va.
Music People Inc., Oakland, Calif.
Southwest Entertainment, San Antonio
Super Discount CDs & DVD, Irvine, Calif.

Medium Division
Alligator Records, Chicago
Chicago Records, Los Angeles
Putumayo World Music, New York
Rivergate Records, New York
Valley Entertainment, Santa Fe, N.M.

N.Y., N.Y.

Medium Division
Joe Records, New York
Wild Entertainment, Los Angeles
Righteous Babe Records, Buffalo, N.Y.
Roadrunner Records, New York
Ryanodice (USA), Salem, Mass.
Verve Music Group, New York
Wind-Up Records, New York

Large Division
Arista Records, New York
Atlantic Records, New York
Columbia Records, New York
Interscope Records, Los Angeles

BCA Records, New York
Warner Bros. Records, Burbank, Calif.

RELATED PRODUCTS & SERVICES SUPPLIER OF THE YEAR Small Division
Billboard Bulletin, New York
Concrete Marketing, New York
Gopher Products, Carson City, Nev.
Hal Leonard Corp., Milwaukee
Liquid Audio, Redwood City, Calif.

Macey Lipman Marketing, Los Angeles
SOS Retail Promotions, Novato, Calif.

Medium Division
Berklee College of Music, Boston
Billboard magazine, New York
Muse Media, New York
SoundScan, Hartsdale, N.Y.

Large Division
Ameri-Dis, St. Laurent, Quebec
Case Logic, Longmont, Colo.
Checkpoint Systems, Thorton, N.J.
Digital Audio Disc Corp., Terre Haute, Ind.

Large Division

Get to your page.
and desserts, and an antique store/ lounge, selling all kinds of kitschy antique games, model kits, dishes, lamps, clocks, radios, ashtrays, detective sets, coffee percolators, thermoses, and wire record racks and 45s holders. Even the vintage chairs, couches, and tables making up the store's lounge area, which seats up to 40, are for sale.

“We tie in with music,” says Maggie Stein, who handles marketing at Halcyon. She is particularly proud of the many antique toy record players displayed for sale in the store's music section—including an old Weber Hour radio/phonograph model and a vintage Delmoneco Nivico phonograph AM/FM-TV set. “We get a lot of people who own studios, who buy them for their tiny sound.”

Stein is one of a group of seven friends who operate Halcyon, which is owned by three partners, Ben Wild, Shawn Schwartz, and his cousin, Stephen Schwartz.

"Most of us are refugees from the music industry," adds Stein, noting that the Schwartzes are former major-label marketing staffers, and she works in MCA's public department. "We're all taking what we've learned in the industry and making this a dream spot."

The 24-foot-by-64-foot-dream spot looks more like a coffee shop when you enter, since the food and drink counter is directly opposite the front door; extending along the left wall two-thirds of the way in. Between the counter and the back of the store is a magazine rack carrying such music and design publications as Mixer, electronic music magazine XL89R, &B music mag Urb, art/music/culture/journal Index, and Wallpaper, as well as various promotional and party flyers.

Taking up the space opposite the counter is the store's display window displaying all the way to the right wall, which is covered by display boxes filled with sundry merchandise. "Everything on the wall and all the furniture is for sale," says Stein. "And it's constantly revolving. We sell a couch, and we bring out another one. The goal is for everything to be different whenever you come in."

The music part of the store is in the rear right corner and contains some 6,000 titles, 86% of which are groove-oriented dance vinyl albums and singles; these break down into the styles of house, drum’n’bass, techno, disco, hip-hop, breakbeats, and house and techno, and loop collections. There is a separate bin for F-111 drum’n'bass label releases. And there’s even a “cheese” bin for “stuff you love to hate,” like "The Evok Celebration (from Return Of The Jedi)." The other 15%, says Shawn Schwartz, is "our jazz fusion, R&B, and lounge—stuff that DJs and producers look for old breaks to sample from."

Product is obtained from various distributors, including local dance vinyl specialists Nemesis, Down- 

town 161, and Syntax. Halcyon also buys collections from retired DJs. Interpersed with music product on the wall of the music section are toy record players and carrying bags for recordings.

On the other side of this area is a listening station consisting of two turntables and a CD player, each with two stools so two can listen.

To the left of the booth and behind the counter is a narrow hallway leading to the restrooms and out to a 24-foot-by-30-foot backyard-smoking area, complete with lawn and beach chairs, tables, ashtrays, and artificial turf. On the outside is a mural created by Oliver Vernon, one of the store's two managers. He also designed the floor, which is decorated with vinyl half-sheerled in white and meticulously arranged in an ornate black- and-white tile pattern.

The hallway is artwork for sale, currently by local college artist Stephen Gaffney.

In addition to the Saturday spinning parties, Halcyon hosts events such as in-store by the likes of Keith Moon biographer Tony Fletcher, who read from his novel-in-progress, and Harry the Bastard, in support of his "Club II" mix CD on the Stetsa label. On Friday nights, "Acupuncture Therapy With Needles" stars F-111 label owner and neighbor DJ, who spins atmospheric "chill jungle" and "deep creamy smooth drum’n’bass" sides. "Wordsmith Sundaze," featuring readings by local writers and poets, takes place the first Sunday of every month.

Halcyon is closed Mondays, but otherwise open from noon to midnight. Thursdays and Fridays, especially Saturdays. "Then we’re open as long as we want, as late as 2 a.m.,” says Stein, who tallies some 500 transactions on any given Saturday.

As for the store name, Wild notes that the word "halcyon" means calm, peaceful, and serene and was selected to reflect the relaxed atmosphere sought for the enterprise.

"It really works when someone comes up and says, 'I’m going to buy three records, a coffee, a magazine, and a brownie,'” says Stein.
Trans World Takeover Rumor Stays Around For New Century

SAME OLD SONG: “There’s nothing like getting to work on the first day of the new year, eager to tackle the challenges that the next 12 months have to offer. Except, of course, when you’re getting to work on the first day of the new millennium.”

This year, on the Monday morning after New Year’s, the challenges I imagined I would face in the coming 12 months were “magnified and escalated” (my new favorite label: geeks’ expression) in my mind, as I saw myself momentarily breaking new journalistic ground.

Then, at 10:15 a.m., I received my second phone call of the day. The label sales executive on the other end of the line said to me, “Did you hear that Trans World is intent on taking down [acquiring] Wherehouse this year?”

Sigh.

The new year, new century, and new millennium may have all come in with a bang, but the same old rumor is still being worked to death.

In a way, however, it’s almost ridiculous that the first order of business for me this year is old issues left over from last year: Because no matter how dramatically the new technologies change the music business in this brand-spanking-new millennium, in many ways it’s still the same business as usual.

So getting back to business, in the Oct. 30, 1999, Retail Track I thought I dealt with the Trans World/Wherehouse rumor. In that column, I quoted Bob Higgins, Trans World’s chairman/CEO, as saying, in effect, that his company is too busy digesting the Camelot stores to think about making another transaction.

Since then, a couple of things have taken place that shot an even bigger hole in the rumor.

First, in November 1999, Wherehouse Entertainment invested $20 million in acquiring a 49% share of Check out.com. That investment was made after Wherehouse management concluded that it would make more sense to back a pure E-merchant than to continue to mount its own online store effort. In my opinion, not only does that investment deflate the Trans World/Wherehouse acquisition rumor, but it also appears to challenge my reporting that Wherehouse parent Cerberus Partners was “getting antsy” about its equity stake in the chain.

Sometimes owners put money into a property to refurbish it in an attempt to lure new suitors, but the Wherehouse/Check out.com deal seems more like a long-term investment strategy than a short-term one. In fact, as part of the exchange, Yucaipa, which co-owns Checkout.com with Michael Ovitz, invested $5 million.

(Continued on page 57)

To Be Truly National, We Must Be Local.
Trutone Records chain went into receivership last September, followed by the collapse of music gift voucher company Music Trailers in October, which left customers holding about $1 million New Zealand ($505,000) worth of unredeemable gift vouchers.

Ex-HMV U.K. staffer Coleman launched the Sounds chain with two stores in 1991. It grew steadily through the '90s, and the 1997 purchase of a 39% stake by Sydney-based venture capitalists Hambo-Grandham marked the beginning of an aggressive expansion program. The chain now has a total of 47 stores, with an estimated 30% of the New Zealand market.

According to International Federation of the Phonographic Industry figures, that market was worth $184.6 million New Zealand ($110.8 million) in 1998; interim figures published in September 1999 put sales for January to June of that year at $177.3 million New Zealand ($110.2 million).

Almost mirroring Sounds' growth has been Wal-Mart-style retailer the Warehouse, New Zealand's music market leader. It began record sales in 1994, and the Warehouse's 69 stores now claim a 35% market share. It is particularly strong with top-40 product.

Fierce competition between Sounds and the Warehouse has seen margins slashed and many mom-and-pop record stores forced out of business. Record company execs admit privately that breaking new acts without the support of these huge influential retailers is now extremely difficult.

Although the Warehouse does offer online sales, its range is small, and Sounds' only music competitor for Web sales in New Zealand is online retailer CDStar (www.cdstar.co.nz).

Hyperactive spokesman Mark Twelve says the Sounds site will be launched by the early part of 1999, adding that the site will be launched by the early part of 1999, adding that the site will include features such as "The one is the best place in the world to buy music," Twelve says, adding that the site will come with additional tracks or extra CDs specifically for the Australian market, which are very attractive to the European consumer.

However, CDStar CEO Matthew Darby says he can see no price advantage for consumers in the U.K. or the U.S. ordering from a New Zealand-based retailer, after post packaging costs are taken into account.

CDStar, which launched in March 1999, opened an Australian site (www.cdstar.com.au) last October and opened a New Zealand stock exchange a month later. Darby says the $1 million raised will fund his company's business plan of establishing a presence in every country it operates in and handling order fulfillment locally. CDStar also has offices in Australia and plans to launch soon in Halifax, Nova Scotia, and the U.K. in 2000.
STARTRACKER EXPANDS ITS DATA "BOX"  
(CONTINUED FROM PAGE 52)

Nashville, TCI Music/Paradigm, and Moonshine Music; distributors Koch International and RED; listening station manufacturers; and syndicated radio program promoter MediaAmerica.

"With a server housing the most up-to-date data the industry has to offer, and software powerful enough to manipulate that data, StarTracker can help UMG and its labels access the timeliest music marketing information available and streamline their sales and marketing processes," says Dormont President John Degory.

Says Ralph Cavallaro, MCA Records' director of information resources and technology, "We look to StarTracker to provide us with an effective tool to drive marketing efficiency as we continuously seek more ways to maximize our productivity."

INTERNAL PROJECT

He notes that UMG is spending so much money on internal information technology projects that "it was much more cost-effective to use Dormont. We're modifying their product to integrate with our distribution system, and they're rolling it out at all the UMG labels and are phasing it in over several months. The entire system will become active the first part of 2000."

"In general," Cavallaro adds, "we wanted to centralize our data across the organization. There are so many features we liked about StarTracker that we didn't want to rebuild what was built. We also wanted to work with a partner who would help us scrub the data on an ongoing basis."

Another recent client addition is Red Bank, N.J.-based JRB Sales and Marketing Innovations, headed by Jeff Brody, a former senior VP of sales for Mercury Records. "We're seeing an ever-increasing need for aggressive sales and marketing, especially within the mid- to small-size labels," he says. "Many are understaffed, and StarTracker gives us the resources to step in and actually become their sales and marketing departments."

With four other veteran executives around the country, JRB is creating strategic plans for a growing number of small labels. "With StarTracker, we have all the information we need to put together a complete sales and marketing plan at a fraction of what it would cost them to hire their own team," he adds. Cossie's background with the RCA and Buddah labels and MK Production/Prime Time Marketing; his own production/marketing firm, made him realize that the industry was lacking a structure to organize data of all kinds. "There were individual sources for retail stores, radio stations, concert venues, and newspapers," he recalls, "but there was no place for a label to go to tie a campaign together."

As the publisher and editor of the R&R & Report sheet tipsheet for some years, Cossie had a small group of databases, including retail stores and radio stations by genre, which he used as the foundation for StarTracker. With a small staff and a lot of grunt work, like looking up numbers of businesses in the Yellow Pages, he and the Dormont staff put together a group of relational databases that initially pulled together more than 170,000 individual contacts.

Using his own Pittsburgh-based Saturn Records as the "alpha test site," he started to contact a number of his indie-label friends to expose his artists. "When I showed it to Tommy Silverman [chairman of Tommy Boy Record]," Cossie says, "he said, 'Tom, your music is doing fine, but this system is kicking our ass.'"

GROWING DATABASE

Realizing he had a potential winner, Cossie concentrated on expanding and improving the StarTracker database. There are now more than 200,000 contacts in more than 100,000 files and three versions of the software available. SQL version 5.1 is for major labels or distributors with 25 or more users—departments or computer workstations; version 4.0 for midsize labels with 5 to 25 users; and a limited-edition version is priced and sized to address the marketing challenges of smaller indie labels.

Two 18-person shifts operate seven days a week to cost-effectively stitch the database for their needs, as well as contacts to labels of all sizes. The rationale for the move of the entire StarTracker service to the Internet over the next few years is simple, Cossie says: "We want to help our clients to get their product to the market faster and maximize their cost of sales."
More Barney, This Time For Babies; Rounder, Sugar Beats Pact

BABY IT'S YOU: A new infant-targeted product line, Barney, for Baby, will be launched by Lyric Studios this coming spring. The initial release consists of a music album, seven plush toys, and two books.

According to Sue Bristol Beddingfield, VP of marketing for Lyric, both the music and the toys will be aimed at an even younger audience than the preschoolers who are the purple dinosaur's core audience. Barney for Baby combines the familiar characteristics of Barney with "softened styling and developmental content that are ideal for the newborn to 24-month set," says Beddingfield in a prepared statement.

The upcoming Barney for Baby album is called "Love & Lullabies" and features a young children's choir, acoustic instrumentation, and ambient sounds from nature. Among the 11 tracks on the 23-minute album are "Ring Around The Rosie," "One, Two, Buckle My Shoe," and a version of the Barney theme "I Love You" performed by a child soloist. All tracks are linked by interstitial nature sounds, such as crickets chirping, birds singing, waves crashing, and voices of children playing. "Love & Lullabies" will retail for $10.98 for CD and $6.08 for cassette.

by Moira McCormick

Other products in the line include a cloth book, a chunky board book with a plastic rattle, and a number of plush toys, including a wrist rattle, crib bumpers, soft blocks, and more—led by a "Love & Lullabies" Barney plush toy, which plays "I Love You.

SUGAR SUGAR: Rounder Records has entered into a production and distribution alliance with Sugar Beats Entertainment, home of kids' retro-rockers Sugar Beats. The group, led by Sherry Ginny Konor (whose parents are none other than Carole King and Gerry Goffin), has released five albums on its own Sugar Beats Entertainment label. Each features kid-friendly radio hits from the '60s, '70s, and '80s, rerecorded by Konor and husband Bobby Konor, along with a kids' chorus and crack session musicians and vocalists.

Under the Rounder/MBM deal, Rounder will release all five titles to stores Dec. 14, 1999, via Universal Music and Video Distribution, under Rounder's production and marketing deal with the Island/Def Jam Music Group. The five albums are "Wild Thing" (Sugar Beats' latest), "21 Really Cool Songs," "Back To The Beat," "Everybody Is A Star," and "How Sweet It Is."

G2 (CSO): The Chicago Symphony Orchestra (CSO) is one of the most Grammy-adorned organizations in the music world (and an immense source of pride, needless to say, to Child's Play, based as we are in the so-called Windy City). The CSO has added another distinction to its long, long line: It is the featured orchestra in Walt Disney Pictures' "Fantasia/2000," performing six of the eight classic pieces contained therein. (We had a chance to catch an advance screening of the film, which is sparkling, in late December.)

Roy E. Disney approached Metropolitan Opera conductor James Levine to conduct the orchestral soundtrack. Levine agreed and then selected the CSO, which he has led for 20 years as music director of the annual outdoor classical series Ravinia Festival, to join him. Levine line new line offers "Fantasia/2000" in a box set, along with a host of other CDs, including Steve Martin, Bette Midler, Quincy Jones, Angela Lansbury, and Penn and Teller.

The CSO performs Beethoven's Symphony No. 5, Respighi's "Pines Of Rome," Shostakovich's Piano Concerto No. 2 (with soloist Yefim Bronfman), the finale from Saint-Saëns' "Carnival Of The Animals," "Pomp And Circumstance" March Nos. 1, 2, 3, and 4 (with soloist Kathleen Battle and the Chicago Symphony Chorus), and Stravinsky's "Firebird Suite." These selections were recorded in five sessions over the course of several years at Chicago's Medinah Temple concert hall.

Levine also conducted the Philharmonia Orchestra Of London for Gershwin's "Rhapsody In Blue" and Duke's "The Sorcerer's Apprentice."

The soundtrack to "Fantasia/2000" is available on Walt Disney Records.

Billboard

Top Kid Audio™

JANUARY 15, 2000

Compiled from a national sample of retail stores, mass merchant, and internet sales reports; collected, compiled, and provided by ARTIST/SERIES IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELL PRICE)

<table>
<thead>
<tr>
<th>No. 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
</tr>
<tr>
<td>2</td>
</tr>
<tr>
<td>3</td>
</tr>
<tr>
<td>4</td>
</tr>
<tr>
<td>5</td>
</tr>
<tr>
<td>6</td>
</tr>
<tr>
<td>7</td>
</tr>
<tr>
<td>8</td>
</tr>
<tr>
<td>9</td>
</tr>
<tr>
<td>10</td>
</tr>
<tr>
<td>11</td>
</tr>
<tr>
<td>12</td>
</tr>
<tr>
<td>13</td>
</tr>
<tr>
<td>14</td>
</tr>
<tr>
<td>15</td>
</tr>
<tr>
<td>16</td>
</tr>
<tr>
<td>17</td>
</tr>
<tr>
<td>18</td>
</tr>
<tr>
<td>19</td>
</tr>
<tr>
<td>20</td>
</tr>
<tr>
<td>21</td>
</tr>
<tr>
<td>22</td>
</tr>
<tr>
<td>23</td>
</tr>
<tr>
<td>24</td>
</tr>
</tbody>
</table>

RETAIL TRACK
(Continued from page 54)

To buy the child soloist. In Wherehouse stock, getting less than a 5% share in the chain, according to a knowledgeable source.

Second, Steve Feinberg, general partner at New York-based Cerberus Partners, has been quietly accumulating a stake in Trans World over the last three months and now owns 7.5% of the Alliance, N.Y.-based company (Billboard, Jan. 8).

Now, there are a few ways to interpret this latest turn of events. One, evidence suggests that the rumor is incorrect. That Cerberus/Wherehouse may be considering trying to buy Trans World and will consolidate it into Trans World. Or two, Trans World Cerberus badly wants Trans World to manage its music retail assets and is willing to buy the chain to make it happen. Or three, and most likely, Cerberus, as a stock investor, just considers Trans World a good investment right now, as a source familiar with Cerberus suggests.

A Cerberus executive refused to comment, and Wherehouse chairman CEO Tony Alvarez was unavailable for comment. As for Higgins, he told me, "I can see [Feinberg] recognizing a stock that is undervalued."

In my opinion, Trans World, as well as other publicly traded music retailers, has been undervalued all year because of all the Internet hoopla. It's not inconceivable that Cerberus is betting that Higgins will try to do something dramatic to affect share price, maybe even going so far as to try to take Trans World private. If that happens, Cerberus could get a nice return on its investment. Maybe more, he's a pretty good negotiator. Time will tell which interpretation is right.

TO OUR READERS

Declarations of Independents will be published next week.
This week’s column was prepared by guest columnist Gervie Lira.

Entrepreneur David Haynes is planning to use the $20 million in equity funding he received late last year to deliver online audio with a minimum of “download time.”

A consortium of investors in his Sausalito, Calif.-based company, AudioBase, includes Sony Music, one of the firm’s clients. The company (www.audiobase.com) delivers online audio without any audio plug-ins, thus eliminating time spent downloading the traditional plug-in software.

The idea is “so simple it’s almost overlooked,” says Haynes, 31, AudioBase’s president/CEO. “The Web is analogous to silent films right now. It’s mostly silent and changing, and we’re changing it.”

Fred Ehrlich, president of new technology and business development at Sony Music Entertainment, says he attributes Sony’s attraction to the technology to what he calls its easy-to-use application, which he says “makes it simple to enhance our many Web sites around the world.”

Adds Ehrlich, “AudioBase allows consumers to listen to audio on the Web without any special steps—you point, click, and play.”

Haynes founded AudioBase in March 1998 with $2.5 million from the Cupertino, Calif.-based venture capital firm Bay Partners, which also participated in this new round of financing. The other partners hail from the telephone and venture capital world (Hambrecht & Quist, Texas Pacific Group, and Trans Cosmos).

Investment guru Charles R. Schwab also signed on as both a personal investor and the newest member of AudioBase’s board of directors.

Sony Music’s investment implies “tremendous opportunities for us across multiple applications,” Haynes says. “We have a number of initiatives on the table with Sony that I can’t disclose but which will be coming to market in the next couple of months.”

Sony Music has in the past utilized AudioBase streaming for music downloads on its site.

Additionally, a major AudioBase project began Dec. 17, when Windham Hill begins deploying AudioBase streaming on its Web site (www.windhamhill.com) via a virtual listening booth dubbed Radio Windham Hill (see story, page 10). From a pop-up window, listeners need only point and click to hear select Windham Hill artists—from pianist George Winston’s new album, “Plains,” to composer Angelo Badalamenti’s score for the David Lynch film “The Straight Story”—along with biographical audio, text, and graphics, plus CD and cassette shopping options.

“We see this as an enhancement of music promotion,” Haynes says, pointing out that the Web interface also allows Windham Hill to display and update audio information and content at its own discretion.

AudioBase’s plug-and-play solution is deceptively simple. The audio is enabled by a light Java applet, which (Continued on page 67)
Next-Generation Networks Target Y-Gen With Web Programming

BY LAURA SCHIFF

LOS ANGELES—Last month, 50,000 egg-shaped stickers bearing the cryptic message “Level 13” mysteriously sprung up overnight in computer labs, coffeehouses, and other high-traffic areas at more than 400 North American college campuses. The perpetrator was Film Roman—the producer of such hit animation series as “The Simpsons” and “King Of The Hill”—which used the sticker campaign as a promotional tool for its Level3.net, an animated television network that streams programs over the Internet. Film Roman and other “next generation” networks are targeting the Y-Gen demographic for a new brand of cutting-edge broadband entertainment that they hope will ignite numerous revenue opportunities through advertising, syndication, merchandising, licensing, and sponsorship.

“Most major colleges and universities are now wired up with high-speed Internet access,” says Curt Marvin, CEO of CinemaNow, a newly formed subsidiary of Trimark Pictures that features both online distribution of feature-length films and a virtual production studio. “That’s a target market that we feel is definable and attractive to advertisers.”

In addition to content, streamed advertising is increasingly blurring the line between entertainment and marketing. Level3, for instance, is generating revenue on its site through five-second animated commercials and product placement imbedded within entertainment content. Says COO William Shapil, “We’re prepared to produce and create shows where the ad message is incorporated into the text of the show itself.” This advertising-as-entertainment can be seen on Level3’s “Willis And Jonah” show, which features a couple of animated security guards who screen the latest movie trailers, music videos, and computer games on their security monitors while offering humorous commentary.

AtomFilms also syndicates its entertainment programming off line, to such high-profile companies as USA Networks, HBO, MTV, the Sci-Fi Channel, and a number of airlines. The studio recently closed a $20 million financing deal with Chase Capital Entertainment Partners LLC, Intel, and four other investment firms.

E-commerce continues to be a ubiquitous source of revenue in the marketplace, and upstart studios are hawking everything from DVDs to baseball caps at their online stores. “The home run here is if one of the...”

(Continued on page 61)

Indie Films Set Sights On Net

Streaming video will soon be doing for movies what MP3 technology did for music—splitting the distribution, and like the music industry, Hollywood studios are facing their own piracy fears. While independent filmmakers are eagerly forging strategic alliances with online networks to distribute their own movies via digital downloading, mainstream movies aren’t likely to play at a Web site near you soon.

“Opportunities for video-on-demand are out there, but right now the [streaming video] technology just really is too slow and cumbersome and not really effective for hit movies,” says William Guerrette, senior VP/COO of Movie Gallery, the nation’s third-largest video specialty retailer, with nearly 1,000 locations.

But the company is getting ready. In November, Movie Gallery teamed up with Video Pipeline, the largest supplier of promotional videos in the U.S., to stream 10,000 movie trailers over www.moviegallery.com. Eventually, Guerrette says, the chain expects that its customers will be able to reserve videos online and pick them up at the store.

Retailers today are building these Web relationships with their customers,” he says. “It used to be brick-and-mortar, and now the catch phrase is ‘click-and-mortar.’ You have a relationship on the Internet, and you have a retail store to send them to, and the two work in a symbiotic relationship together to meet the customer’s needs. But some see the click-and-mortar philosophy as short-sighted. “In the future, movies will be rented and sold using Internet protocols, not using bunks of plastic [like] VHS tapes and DVDs,” says Jon Sander, president of Sightsound.com. In 1999 Sightsound conducted a paid download of the feature film “Fl.”

Sander adds that the company is in discussions with a number of the major studios to license their film libraries for Internet broadcast.

But until advances in technology convince the studios that it’s time to join the digital-download arena, the market will continue to be largely dominated by independent films. And that’s just fine with online digital network Sputnik7.com, which streams music videos and plans to add films, animation, and E-commerce this year.

“The bulk of the content that you will see on our site is going to be independent,” says Sputnik7 executive VP Tom Grueskin. “A lot of the labels that we’re dealing with are labels that have a very difficult time getting attention through any of the more traditional media outlets.”

Grueskin says that filmmakers use Sputnik7 as a marketing tool that will lure consumers hungry for cheap DVDs to actually persuade consumers to buy the films online or at a video store. While indie filmmakers are taking advantage of the Internet, there’s no question that major studios will eventually play a major role.

“IT’s an incredibly important moment in time for the motion picture industry,” says Sightsound’s Sander. “They don’t want a replay of what happened in the music industry. This thing is either going to be a love story called ‘Movie Download: The New Revenue Stream’, or it’s going to be a horror flick called ‘Son Of Music.’”

LAURA SCHIFF
characters or one of the intellectual properties we have and promote on the Internet becomes a hit,” says Film Roman's Shpail. “Then there’s licensing, merchandising, direct-to-video, music. All of that we can market directly over the Level13 site.”

Through paid sponsorship of online content, companies are able to integrate brand names with entertainment programming. CinemaNow hopes to stream online film events sponsored by major motion picture studios, while AtomFilms is teaming up with brokerage firms such as E-Trade and Schwab to bring their animated “Stock Market Psychics” show to the Web.

Level13 is also banking on the attractiveness of real-time animation to spiff up The EepyBird World,1 which a 3D-animated gossipy columnist named Babes Babylon dishes Hollywood dirt, was created with motion capture animation technology in mind.

“Eventually,” says Shpail, “in a truly broadband environment, our real-time motion capture animated character could interact in real time with live callers. You could be sitting at your desk, watching her on your computer, talking to her on the telephone.”

It’s this sort of killer entertainment content that also offers the hope of salvation for sustainable interest in streaming broadband access into the average American home. Says AtomFilms’ VP of entertainment technology, Irl Nathan, “The next-generation companies that are out there are striving to innovate and find the optimum combination of content and broadband technology to create this new entertainment experience that will really drive people to want to get on the Web and watch this stuff. That’s our Holy Grail.”

For now, however, the streaming video experience of most Americans is limited at best. “There’s maybe 2 million to 3 million households that have broadband access as we speak,” says Irl Nathan of former Curt Media. “That figure is projected to grow to 5 million to 7 million next year and to 15 million by the year 2002.”

Until the day that online programming can compete with TV in terms of picture quality and compelling content, the majority of streamed content will remain free of charge to anyone who wants to watch it.

CinemaNow, which is one of the few sites to stream feature-length films, has no immediate plans to implement pay-per-view programming. “The Internet is a unique business model in that people are constantly getting things for free,” says Marvis. “I think that’s a model that we’re interested initially in exploring, because we want to drive traffic to the site. I think when people have to pull their credit cards out, they become more reluctant to want to do something.”

One thing CinemaNow is counting on is that filmmakers will screen their own low-budget films on the Internet, thus supplying the site with a vast library of content at an affordable price. Student directors in particular are being scouted, though the studio does not offer payment to amateur filmmakers unless their show proves to be a bona fide hit.

 Says Marvis, “I see this as much in the same vein as MP3.com, which recently announced they created a fund for paid musicians who have the most hits and the top traffic on their [music] site.”

Both Film Roman and AtomFilms pay competitive upfront fees for acquisitions, with the latter additionally offering stock options and royalties pegged to all revenue generated by advertising, syndication, sponsorship, and merchandising. AtomFilms already possesses the Internet distribution rights to more than 800 short films and animation, including titles such as those George Clooney, Ben Affleck, Jennifer Aniston, New Campbell, and Ewan McGregor.

Says Saltini, “People are doing these little side projects as a creative outlet. In the past, there was no place for them, but now . . . we’re opening up all kinds of actual revenue outlets.” With the cost of college tuition on the rise, that’s good news for Y-Gen.

Fitness Market Looks Past Tae-Bo

BY ANNE SHERBER
NEW YORK—Facing a 40% sales decline, the fitness category was all but abandoned in the mid-90s. But that was before Billy Blanks made Tae-Bo the hottest fitness trend since Jane Fonda donned her leotard and made aerobic exercise a multimillion-dollar business.

In 1996, infomercials explaining Blanks’ clever combo of kick-boxing, tai chi, and aerobics began heavy rotation on cable TV, and million-unit sales Anchor Bay hopes that “Boot Camp Training” will lead the next fitness trend.

of the video quickly followed.

When Los Angeles-based video company Ventura Distribution began selling the tapes to retail, Tae-Bo had almost single-handedly revived a video category that only 18 months before was heading for life support. “The popularity of kick-boxing gave the entire category a boost, although selectively,” says Michelle Rydell, senior product manager for Anchor Bay Entertainment. “We didn’t suddenly have 30 titles all selling well, but we did have five or six titles that were on fire.”

Hot on a trend, Anchor Bay discovered that Blanks was a featured instructor on one of its existing lines of Crunch Workout tapes and began promoting the titles as its own version of Tae-Bo.

Other fitness suppliers have followed suit, with many pushing kick-boxing workouts led by familiar fitness personalities, including Kathy Smith, Donna Richardson, and Denise Austin, into stores.

Sony Music Video senior director of marketing Annmarie Gatti warns that such established stars as Smith may soon be walking the line between jumping on a trend and preserving their long-term brand loyalty and name recognition.

“Kathy Smith is a great fitness expert, and she takes a lot of the trends and brings them to her consumers in a way that makes them comfortable,” she says.

The Tae-Bo craze has also opened the door for new distributors to grab market share from veteran fitness suppliers, such as Parade Video, which markets Austin’s best-selling line.

According to Parade VP of sales Sheldon Rudin, the emergence of new Tae-Bo players has cut their market share in half.

“Before Tae-Bo hit [we had] over 20% of the fitness market,” he says. “Now we’re around 13%.”

Austin’s “Power Kickboxing,” though, has been a bright spot for Parade, with sales of nearly 100,000 units, according to VideoScan.

Even though Blanks’ Tae-Bo workout tapes have topped VideoScan’s fitness charts for almost a year, there are signs that the two-year kick-boxing trend is ebbing, and suppliers are now searching for the next big trend. Some candidates include yoga and military-style boot camp workouts.

Warner, the only major studio still actively involved in the fitness category, is currently promoting a line of yoga videos led by Bryan Kest.

According to Warner VP of marketing Mike Suka, Kest has the same cachet that helped make Billy Blanks famous quickly.

Like Blanks, Kest runs his own studio in Southern California that has a clientele celebrity. In a recent news story page from Blanks’ success story, Salo says, Warner is investigating the possibility of producing an infomercial to promote Kest.

“We’ve been very successful as a division with infomercials,” he says. This quarter Warner is promoting Kest’s “Power Yoga: Energize,” “Power Yoga: Tone,” and “Power Yoga.”

(Continued on page 64)
INTRODUCE YOUR MUSIC TO THE WORLD

We will guarantee National Distribution of your CD with any order of 500 CD's or more.

Call for details on this Exciting Offer
Act now and be ready for the new millennium.

CD LABS
The sound of success

(818) 501-9581 1-800-423-9227
cd@earthlink.net
No Hollywood, CA

---

COMPACT DISCS • .65¢ each

From your CD-ready Master & Print-Ready Film

**COMPLETE PACKAGE DEAL!**

- 1000 Audio Cassettes (C-40) $55
- CDR-Replication $2.10 (and up)
- Blank CD-Rs $3.33

**SERVICES INCLUDE**

Design & Film Printing & Fulfillment Video Duplication

MIRROR IMAGE PACKAGING

CALL TODAY!

CALL TOLL FREE 1-800-486-6782 • Fax 805-648-0125 • www.wavco.com

---

ONE-STOP MANUFACTURING

- CD Replication
- Vinyl Records (colors available)
- Cassette Duplication
- Graphics Design
- Super-Hot Mastering Studio

**NEW - On-Demand Color Printing**

We make everything in-house.

Best Price, Best Service, & Best Quality ... per unit.

EUROPADISK LTD
(800) 455-8555

http://www.europadisk.com

---

THIRD WAVE MEDIA

World Class Quality & Duplication

**OVER 5000 of EXTRA FREE with each retail ready package**

- Free Web page on www-thirdwavemedia.com
- Free Barcode
- Free Master on CD
- Free Design Kit
- Call today for a COMPLETE catalog (800) WAVE CD1

---

CASSETTES • DIGITAL BIN

1000 FOR .64 EACH

CHROME TAPE, UP TO C-45, CLEAR SHELL, ASSEMBLED IN NORESCO BOX, SHRINKWRAP YOU SUPPLY PRINT, LABEL FILM, MASTER.

ALSHIRE CUSTOM SERVICE

Call Now!

(800) 423-9396
FAX (818) 569-3718
sales@alshtw.com

---

46 PRODUCTIONS

25 CDs: $ $600 20 CDs: $550 15 CDs: $450
10 CDs: $250 5 CDs: $125 $5 OFF WITH THIS AD

Printed CD labels: $4.95 each. No fancy artwork. Order 100 or more for $3.95 each. Payment with order. Copies & cases are ready to ship. Ask for 30 free project kits.

Tel: (800) 808-5227 Email: alshire@comcast.net

Visit us on Web Page at http://www.46pro.com

---

CD REPLICATION

Cassette Duplication Graphic Design & Printing Digital Editing & Mastering

1-800-527-9225

(716) 691-7631 • Fax (716) 691-7732

---

REPRODUCTIONS SERVICES

- CD: Audio & CD-ROM Replication
- Pre-Mastering / Short-Run CD-R
- Vinyl Pressing / Cassette Duplication
- Design / Film / Printing

MaxDisk

Call for free catalogue / custom quote!

1-800-681-0708

http://www.maxdisk.com

---

REPRODUCTIONS SERVICES-READY-TO-GO

- CD-ROM One-Offs. Same Day - On Site
- 2000 CD-R Duplication. Next Day - On Site
- Video Compression: BetaSP, 8mm, VHS to AVI, Quicktime, MPEG1 & MPEG2. On Site
- Audio & DVD Mastering Suites. On Site
- DVD-R Duplication. On Site
- Audio Archival Restoration with CEDAR
- Personalized Service: Outta Sight!

800-815-3444

In New York City call 212-730-2111

On the web: www.digirom.com

---

MEDIAWORKS INTERNATIONAL

COMPACT DISCS, CD-ROM & DVD

DIGITAL BIN - CASSETTE DOWNSIZING

CALL FOR QUOTE

1-800-874-4174

1110 48th Avenue North • Nashville, TN 37209

---

BILLS 150,000 key music business decision makers around the world. More impact. More results.

Now Available Online!

www.billboard.com

---

DUPLICATION/REPLICATION

CALL BILLBOARD CLASSIFIED TODAY!

Tracy Walker 1-800-390-1489 • twalker@billboard.com

FAX ALL ADS TO: 212-536-8864

DEADLINE: FRIDAY AT 3:30PM EASTERN

7 TO 9 MILLION PAGE HITS A MONTH!

www.billboard.com

---

DISCUSSION ON CDR

IT'S A BETTER DEAL!

'Add It Up'

1,000 CDS 750.00
1,000 Jewel/Wrap 300.00
1,000 2 Pg Book/Tray 125.00
$1,290.00

From your CD-Ready Master & Print-Ready Film

---

RATES & INFORMATION

• SERVICE & RESOURCES:
  $160 per inch/week, 4 weeks minimum
• MUSIC INDUSTRY HELP WANTED:
  $160 per inch/week
• BOX REPLY SERVICE: $30
• REAL ESTATE: $80/ci/wk

All Major Credit Cards Accepted

---

USED CD'S

TOP TITLES & OTHERS

WE ARE THE #1 SOURCE

1-877-USED-CDS

---

FOR SALE

RECOMMENDED RECORDING STUDIOS

2 Studios, 8 Business Offices
6,800+ Sq Ft-Bldg. Convenient LA Location.
Motivated Seller!! $2,350,000.
CALL Mark @: 323-664-5766.

www.billboard.com
Senators To Push For Violence Panel


The legislation, which is in the mandate, they say, would be to produce a "comprehensive understanding of what forces are turning our children into killers."

The Senate already passed the measure, which is contained in the juvenile justice bill, on May 24, but the bill must still be reported out of conference committee when Congress returns this month. That committee must forge a final bill from the passed Senate and House versions. The House bill, which passed June 16, 1999, did not include the commission provision (Billboard, June 26, 1999).

In their Dec. 14, 1998, statement calling for the formation of the commission, the legislators say that it would be composed of educators, religious leaders, and experts in family psychology, law enforce- ment, and parents. The statement omitted the fact that, under the provision as written, it would include the attorney general, who would have subpoena power to bring this kind of work to its "home," she says.

Unapix is promoting the "Kun- dalini Yoga" program, which, according to Videscan, has sold more than 40,000 units.

The supplier is also releasing a line of yoga programs made in conjunction with the Kripalu Yoga Center. The company had "actively sell online and in new-age bookstores, according to Unapix sales manager for special markets Dave Kurtz.

Best-selling fitness personality Austin has hopped on virtually every fitness bandwagon, and this quarter Parade will release her "Beginners Yoga ."

A number of program suppliers will also be releasing military-style workout videos, such as Anchor Bay’s "Boot Camp Training."

Rygiel says that the decision to produce a boot camp workout stems from noticing that similar bar- ies offered in gyms were hugely popular. "There were no tapes on the market for people to be able to handle multiple tasks under pressure. Computer skills and 2 years label experience is a must!"

FAX: 412-276-6201

FITNESS MARKET LOOKS PAST TAE-BO

(Continued from page 61)

Sweat," which are also available as a three-pack, just like Blanks' intro- duction of Tae Bo.

Unapix is promoting the "Kun- dalini Yoga" program, which, according to Videscan, has sold more than 40,000 units.

The supplier is also releasing a line of yoga programs made in conjunction with the Kripalu Yoga Center. The company had "actively sell online and in new-age bookstores, according to Unapix sales manager for special markets Dave Kurtz.

Best-selling fitness personality Austin has hopped on virtually every fitness bandwagon, and this quarter Parade will release her "Beginners Yoga ."

A number of program suppliers will also be releasing military-style workout videos, such as Anchor Bay’s "Boot Camp Training."

Rygiel says that the decision to produce a boot camp workout stems from noticing that similar bar- ies offered in gyms were hugely popular. "There were no tapes on the market for people to bring this kind of work to their "home," she says.

Unapix is promoting the "Kun- dalini Yoga" program, which, according to Videscan, has sold more than 40,000 units.

The supplier is also releasing a line of yoga programs made in conjunction with the Kripalu Yoga Center. The company had "actively sell online and in new-age bookstores, according to Unapix sales manager for special markets Dave Kurtz.

Best-selling fitness personality Austin has hopped on virtually every fitness bandwagon, and this quarter Parade will release her "Beginners Yoga ."

A number of program suppliers will also be releasing military-style workout videos, such as Anchor Bay’s "Boot Camp Training."

Rygiel says that the decision to produce a boot camp workout stems from noticing that similar bar- ies offered in gyms were hugely popular. "There were no tapes on the market for people to bring this kind of work to their "home," she says.

Unapix is promoting the "Kun- dalini Yoga" program, which, according to Videscan, has sold more than 40,000 units.

The supplier is also releasing a line of yoga programs made in conjunction with the Kripalu Yoga Center. The company had "actively sell online and in new-age bookstores, according to Unapix sales manager for special markets Dave Kurtz.

Best-selling fitness personality Austin has hopped on virtually every fitness bandwagon, and this quarter Parade will release her "Beginners Yoga ."

A number of program suppliers will also be releasing military-style workout videos, such as Anchor Bay’s "Boot Camp Training."

Rygiel says that the decision to produce a boot camp workout stems from noticing that similar bar- ies offered in gyms were hugely popular. "There were no tapes on the market for people to bring this kind of work to their "home," she says.

Unapix is promoting the "Kun- dalini Yoga" program, which, according to Videscan, has sold more than 40,000 units.

The supplier is also releasing a line of yoga programs made in conjunction with the Kripalu Yoga Center. The company had "actively sell online and in new-age bookstores, according to Unapix sales manager for special markets Dave Kurtz.

Best-selling fitness personality Austin has hopped on virtually every fitness bandwagon, and this quarter Parade will release her "Beginners Yoga ."

A number of program suppliers will also be releasing military-style workout videos, such as Anchor Bay’s "Boot Camp Training."

Rygiel says that the decision to produce a boot camp workout stems from noticing that similar bar- ies offered in gyms were hugely popular. "There were no tapes on the market for people to bring this kind of work to their "home," she says.

Unapix is promoting the "Kun- dalini Yoga" program, which, according to Videscan, has sold more than 40,000 units.

The supplier is also releasing a line of yoga programs made in conjunction with the Kripalu Yoga Center. The company had "actively sell online and in new-age bookstores, according to Unapix sales manager for special markets Dave Kurtz.

Best-selling fitness personality Austin has hopped on virtually every fitness bandwagon, and this quarter Parade will release her "Beginners Yoga ."

A number of program suppliers will also be releasing military-style workout videos, such as Anchor Bay’s "Boot Camp Training."

Rygiel says that the decision to produce a boot camp workout stems from noticing that similar bar- ies offered in gyms were hugely popular. "There were no tapes on the market for people to bring this kind of work to their "home," she says.
newsline...

CLEAR CHANNEL CONTESTING PRACTICES INVESTIGATED. The Florida attorney general's office is investigating Clear Channel's contest practices at the five dozen stations it owns in the state, particularly Clear Channel's adherence to Florida's law against unfair and deceptive trade practices. The investigation was launched after the attorney general's office received complaints about a contest on country WTNW Tallahassee, Fla., which was run at three dozen Clear Channel stations nationwide via a toll-free phone number. While Clear Channel has repeatedly denied that its contest rules state otherwise, "listeners think they are competing against the local market when they're competing against millions of listeners nationwide," contends Assistant Attorney General Stephen Iglesias. He says that Clear Channel has been "very cooperative," noting it has until Wednesday (2) to turn over information on its contesting practices. While Florida investigators are not working with the Federal Communications Commission (FCC), Iglesias says Clear Channel may also be in violation of federal contesting regulations.

ARBITRON DELAYS FALL BOOK 21 DAYS. Arbitron says its new Y2K-compliant diary processing system, implemented last fall, is taking longer to process diaries than expected; thus, results will be released a full three weeks late. Arbitron president Steve Morris says that while quality is a problem, the reality of the output is fine. The delay will also push back release of some of the winter numbers. Phase one trends will be seven days late, although the other two phases are expected to be on time. Some programmers lament that the fall book is the most important of the year, because it sets the tone for sales in the new year.

FCC TO VOTE ON LOW-POWER FM. The FCC is set to vote on its low-power FM (LPFM) proposal Jan. 20, and Chairman Bill Kennard apparently has the necessary three votes to pass it, since commissioners Susan Ness and Gloria Tristani have publicly backed the idea. The National Assn. of Broadcasters (NAB) has sent a letter to its members urging them to lobby the FCC and Congress. Already, five additional congressmen have signed on to a bill that would bar the FCC from implementing LPFM. The NAB is also threatening to challenge the FCC in court.

XM SATELLITE/SIRIUS RAISING MORE CASH. XM Satellite Radio is dipping back into Wall Street's money well. It has filed a 4 million-share secondary offering, which will bring in $128 million. XM says most of the money will be used to launch its satellites and build its on-the-ground antenna repeater network. Analyst Timothy O'Neil rates XM a "strong buy," predicting its stock price will jump by a third over the next year. Meanwhile, Sirius Satellite Radio says it will make a secondary offering as well. The company has said it will raise at least $200 million to pay off its debts. Sirius will also sign a deal with Kenwood to develop satellite radio receivers.

Megapoly Makes On-Air Impact
Mid-'90s Consolidation Had Major Effect On Programming

This story was pre-pared by Airplay Monitor’s Sean Ross with Dana Hall, More Schaffman, Frank Saxe, Jeff Silverman, and Phyllis Stark.

Even before the Telecommunications Act of 1996 kicked consolidation up a notch (or several), its impact on radio programming was clear. Even by 1994, a viable station could be duopolized by a rival and dismantled (or moved to a worse frequency). Radio had long been a business; now it was becoming real estate.

Consolidation’s boosters claimed megapoly was good for programming diversity. Diversity can certainly be credited with the growth of both adult and young-end R&B formats and, perhaps, the top 40 revival, although many of the stations that sparked that resurgence were not part of duopolies when they were launched. But in certain formats, particularly country, megapoly was used to thin out the herd.

In early 1994, researcher John Parkhill “guaranteed” Country Radio Seminar (CRS) attendees that “within five years there will be an oldies country station in most markets,” fueled by disenfranchised older listeners who didn’t like the same country music as their boot-scootin’ kids.

Shortly after CRS, KJ-JO-FM Minneapolis went country — for only a year. Today country gold per se is on FM in only a handful of markets. But Parkhill wasn’t necessarily wrong. Just as stations had tried to preempt “young country” by becoming it, many rushed home to beef up their gold libraries. Soon, many younger listeners were back at top-40.

By 1995, country stations were exiting at a rapid clip. Usually, the market’s second or third country station, the one that had depended the most on new format parameters, was the one most hurt by the format’s “levelling.” Consolidation also helped thin the format’s ranks. The 1980 deal involving KBBQ and KKFJ Kansas City, Kan., was among the many that put two existing major competitors under the same roof; it was one of the few that didn’t result in a format change shortly thereafter.

With its audience older and more female, country became more conservative. By ’96, there were already stations like KSCS Dallas playing two currents an hour and weekly reports of playlist cuts. When Bryan White’s “Someone Else’s Star” took 18 weeks to hit No. 1 in ’96, it occasioned a page 1 story. Now, it can take that long for a new act just to make the top 10.

“Someone Else’s Star” also reopened a long-running debate about how “pop” country music should be, as did the ’95 breakthrough of Shania Twain, Garth Brook’s decision to cover an Aerosmith song, and John Sebastian’s ’86 experiment with pop-oldies at KZLA Los Angeles, which typified country radio in its ’80s doldrums. But when LeAnn Rimes released “Blue” in 1996, it, too, faced resistance from many PDs. And while country was sounding more pop, top 40 had more ‘90s-flavored acoustic-driven acts like Hootie & the Blowfish — the sort that had been found only in county for several years. If a top 40 station didn’t go away in 1992—93, chances are it was considered more adult. Even KIKS Dallas, one of the first top 40 success stories, launched in 1992 on the cusp of hot AC—not so unlike sister KIES Los Angeles, which itself made a short-lived run at hot AC.

But some programmers took the opposite tack. Keith Clark unveiled the MTV-like Channel X format at nights on WZJM Cleveland, then all day on WJX Jacksonville, Fl. And by early ’96, Steve Kingston’s WHHT (Z100) New York weeded out AC and added modern rock. For most of ’96, those songs played alongside current R&B and dance hits, but by ’96, Z100 was almost a modern rocker, as were KRBK Houston; WEDJ Charlotte, N.C., and WFSF Trenton, N.J.

Like Z100, those stations usually weeded out the last of their non-modern titles as insurance when a new modern rock station came into the market. And even mainstream outlets were resistant to R&B crossovers, save an occasional “Waterfall.”

But top 40 now has a steady supply of viable uptempo pop for the first time in years. Several of the PDs we spoke to cited “You Oughta Know” by Alanis Morissette as reversing the format’s fortunes, with KRBK’s John Peake calling Morissette “the Nirvana of top 40.”

Top 40 was still losing outlets rapid in the mid-’90s, but there were also key sign-ons. In ’96, WIOQ (Q102) Philadelphia went to a rhythm top 40 that anticipated next year’s launch of WKTS New York. And small-market debuts like Beau Richards’ WMG1 Terre-Haute, Ind., and WFBC-FM Greenville, S.C., proved that the format hadn’t lost its heartland appeal.

Some format modifications were key, too. KIKS became less adult and more rhythmic, providing a template for many WFLZ Tampa, Fla., left the Power Pig handle and added modern rock (Continued on next page)
hits but never dropped rhythmic music, proving that you could play Marvin Gaye and Live together.

In '95, some familiar calls returned to top 40 after a few years in hot AC. WCVB Columbus, Ohio, was a major hit from the late '70s, but WCLM Long Island, NY, and WHYY Miami among them. But a key set of returning calls had been fag for over a decade. Consultant Guy Zapoleon recalls the decision made by WLW Cincinnati to return WCLM, getting the heart of the long-running R&B lyrics controversy. In 1993-94, WFRS New York and WRLX L.A. and KKBT announced that they would no longer play suggestive lyrics. But by '95, there were hits you couldn't play without obscuring the hook ("Player's An-then") and, by '96, with the "N" word in the title, courtesy of Jay-Z.

But the mid-'90s also saw a gospel music boom, both with Kirk Franklin's crossover hit "Save Me" and gospel success of WFMV Columbia, S.C. R&B and oldies also made its way onto FM in '94 at KACE and KMEZ New Orleans, although its explosion was some years away. (One might call it a "study" by researcher Jon Cole- man showing "Movin" as the most preferred music style nationally.) In the mid-'90s, the "rock upstaged active rock's growth for a while, especially after some early active rockers like WJRR Orlando, Fla., and WRZQ Indianapo- lis went national. But in '94, at the heart of the new rock revolution, Dave Richards' WYCH (Rock 103.5) Chicago became active rock's poster child for the next four years. They also used "a best of the best, the new book" that would become the rallying cry for anyone who wanted to maintain the position.

But the variety position was harder to maintain than ever. By the mid- to late '90s, it was common to see three or four rockers in the top 40, a near a share, including some once- mighty call. If heritage rockers couldn't keep all the listeners on one frequency, a little more modern. In '95, they could try to keep them in one cluster, as duped away their owners to build a multiple-position rock. As the market-mix revolution, in '94-96, it was finding new weekly. Some were heritage outlets—KOME San Jose, Calif., WMMS Cleveland, and WKBW Buffalo. Also in '94, WHRT Long Island, NY, and PD Tom C. WXYZ joined Jacobs Media as "Edge" clients proliferated. And in '94, Billboard changed the '80s squabbles over holiday-concert acts. The "who gets what" issue would, in '96, lead heritage rockers KLOS L.A. and KISS Seattle to work on the industry that they wished to be considered modern, too. While those claims were largely disregarded as "spam," the format's numbers were still tested on an ongoing basis for the rest of the decade, so that the real convergence wasn't what was happening with new media but what was happen-
L
ike a fine wine, the Counting Crows have gotten better with age, according to singer Adam Duritz. "This Desert Life," the act's third studio album, "isn't an album I can compare to any earlier in our career than we did it. It capitalizes on the chemistry that we've cultivated through several years of playing, touring, and collaborating together," he says. "There were no studio sessions, no pre-production. It changed the final product a lot. You get more original perspectives, inspired spontaneous playing, and a more live sound. It's more stripped down than our first two. I wanted it to represent what we can do, not just what we've done so far."

Although "Hanginaround," it's not one of the songs we recorded it. It just kept getting more layered and complicated. We started with an idea kernel, and by the end, we were throwing kitchen sinks in there. It's scary to go into a song and not have every second planned, but then the stress goes away and music starts pouring out. That's the epitome of our creativity."

It also allowed Duritz to take a step back from his multi-platinum, award-winning life and examine his bohemian past. "I was thinking about a talk I gave 10 years ago in Berkeley when we were a lot of drinking and drugs. I was just getting started and living a wild sort of life. The song looks back on it fondly but is also quietly saddened that that life goes nowhere. It's a celebration of the rebellion that leads us to want to be rock'n'roll star."

### Sites + Sounds

(Continued from page 56)

Stream automatically, through all Netscape and Internet Explorer browsers 2.0 and up, with modems 28.8 and up. This assumes the use of software designed for this purpose by the users, Hayes notes, which is why he believes that AudioBase represents "the new emerging audio delivery platform on the Internet."

Our normal Java applet is 4.7K (kilobytes), and the one we're using with Woolly Hill is under 1.5K, which is "very fast, easy, seamless, and clean."

Tower Records used AudioBase's Java streaming in an e-mail campaign in which each e-mail recipient could listen to 30-second music clips within the e-mail itself. AudioBase also performed streaming of 30-second music clips for the online stores of Ticketmaster and Live¿s Music. Audio is generally delivered in eight kilohertz, 16-bit mono at 24 kilobytes per second.

The company also does audio encoding, hosting, and serving, and it tracks and reports data back to its clients, which include Disney, Ford, Macy's, ITT Sheraton, and MCI WorldCom.

The music is drawn from an audioshop library of more than 15,000 works—all full-length, master-quality, instrumental pieces licensed by AudioBase from various sources—for the express use of clients lacking prerecorded music from radio or TV commercials.

For their Web sites—"snippets from Miles Davis to Madonna," says Hayes."

Haynes says he is quite happy to have record companies approach him, even though he's never been approached as a musician. Prior to starting AudioBase, he was a stockbroker and then an equities trader, simultaneously developing what he calls "an online terrestrial music channel." He played guitar in a band, consisting entirely of stock traders, called Low Fat Handshake. The band's bassist also is the chairman of Pacific Street Exchange, provided the initial seed capital for AudioBase.

Haynes then rented a 30-year-old wooden houseboat in Sausalito and based the company there, some years after the company there, a situation often referred to as "offline."

From a start-up with six, AudioBase now has 37 employees and is finally out of the houseboat and into a real brick-and-mortar office. Hayes is quick to point out that AudioBase differs from its closest perceived competitor, Q-Base Interactive, which offers plug-in-free audio delivery with its technology, called Emblaze. Q-Base Interactive, headquartered in Israel, targets the educational and broadcast markets, neither of which AudioBase plans to compete in.

Regardless, advances in technology have now enabled Web users to eschew the clumsy efforts of earlier times, such as "we had to buy some expensive software for $50, and you basically had to do it yourself," Hayes says. "We empower people to listen to audio easily."
W ith the second studio album from Aussie duo Darren Hayes and Daniel Jones, “Affirma-
tion,” Savage Garden is set to culti-
vate some new ground.

While the Columbia act’s immedi-
ate predecessor, the band’s first studio effort, was more effort and less effect, the band’s second album should address some of the musicality they’re known for. And, with some live instrumentation intact, the band is back to its roots.

Savage Garden offers Hayes. “When I wrote it, I wasn’t feeling that way at the time, as opposed to [the No. 1] ‘Truly Madly Deeply,’ which was absolutely living and breathing. I didn’t know if I could write this one without having that same feeling, but I did, and it actually put a whole new life into my voice.”

Adds Jones, “This song is beauti-
ful, with Darren’s falsetto and the rise of acoustic guitars. We found that there was a loss of innocence between the first album and the sec-
ond, and it was important that we find that place where we started from on this album again.”

Amazingly, in the face of the success of “I Knew I Loved You,” the 1997 re-
lease “Truly Madly Deeply” continues to flourish in its 106th week on the chart, an un-
precedented accomplishment.

It has become a modern clas-
sic, never having dropped off the chart since its debut in November 1997.

“It still gets played at least once a day, 10 to 12 times a week,” says Ryan at WLTW. “It continues to be a really strong song, another one of those that people love. There was a little burn a year ago, but it was a short-lived thing. It has really stood the test of time in a way that very few songs are able to do.”

Still, according to radio pro-
moters, Savage Garden, for all of its

favor, is still considered a band that’s known only by its individual songs and not as its own entity—never three years after its first hit, the top five “I Want You.”

“We consider them a faceless group,” says Tom Peace, PD of top 40 WRW in Nashville. “They’re not on the road, they don’t do the concert circuit, they don’t have the same public face as their single. The band is a big deal, but with the rest of it, we play it the way we know and prefer it.”

It’s this kind of growth that has helped tighten Savage Garden’s own definition of self on “Affirmation,” an album with the potential to spurt hits out the duration of 2000, per-
haps long enough for the band to get a handle on projecting the act’s image, if primarily through its more intimate music.

Most surviving artists always take one way to do it. I think the gen-
eral public is comfortable with the way things are, but if you keep giving

them what they expect, they’ll get bored,” says Hayes.

“So often, sophomore albums are a topical reaction to success or fame, and I find that very boring,” he says. “‘Beat That’ were some days, I know that there’s a bad day, but with the rest of it, we play it the way we know and prefer it.”

It’s this kind of growth that has helped tighten Savage Garden’s own definition of self on “Affirmation,” an album with the potential to spurt hits out the duration of 2000, perhaps long enough for the band to get a handle on projecting the act’s image, if primarily through its more intimate music.

Most surviving artists always take one way to do it. I think the gen-
eral public is comfortable with the way things are, but if you keep giving

them what they expect, they’ll get bored,” says Hayes.

“So often, sophomore albums are a topical reaction to success or fame, and I find that very boring,” he says. “‘Beat That’ were some days, I know that there’s a bad day, but with the rest of it, we play it the way we know and prefer it.”

It’s this kind of growth that has helped tighten Savage Garden’s own definition of self on “Affirmation,” an album with the potential to spurt hits out the duration of 2000, perhaps long enough for the band to get a handle on projecting the act’s image, if primarily through its more intimate music.

Most surviving artists always take one way to do it. I think the gen-
eral public is comfortable with the way things are, but if you keep giving

them what they expect, they’ll get bored,” says Hayes.

“So often, sophomore albums are a topical reaction to success or fame, and I find that very boring,” he says. “‘Beat That’ were some days, I know that there’s a bad day, but with the rest of it, we play it the way we know and prefer it.”

It’s this kind of growth that has helped tighten Savage Garden’s own definition of self on “Affirmation,” an album with the potential to spurt hits out the duration of 2000, perhaps long enough for the band to get a handle on projecting the act’s image, if primarily through its more intimate music.

Most surviving artists always take one way to do it. I think the gen-
eral public is comfortable with the way things are, but if you keep giving

them what they expect, they’ll get bored,” says Hayes.

“So often, sophomore albums are a topical reaction to success or fame, and I find that very boring,” he says. “‘Beat That’ were some days, I know that there’s a bad day, but with the rest of it, we play it the way we know and prefer it.”

It’s this kind of growth that has helped tighten Savage Garden’s own definition of self on “Affirmation,” an album with the potential to spurt hits out the duration of 2000, perhaps long enough for the band to get a handle on projecting the act’s image, if primarily through its more intimate music.

Most surviving artists always take one way to do it. I think the gen-
eral public is comfortable with the way things are, but if you keep giving

them what they expect, they’ll get bored,” says Hayes.
Music Video Programming

Texas Channel To Broadcast From Landmark Threadgill’s

AUSTIN CHANNEL MOVES TO HISTORIC LOCATION: Austin Music Network (AMN)—the 24-hour music channel based in Austin—has moved its production operations to the original location of the notable Threadgill’s nightclub/restaurant. AMN will be televised from its new location as of Jan. 30.

Threadgill’s is considered an important historic music landmark. The venue first opened in 1963, at its original location, 4611 North Lamar, as a gas station, but it was subsequently converted into a nightclub/restauarant that became one of Austin’s flourishing music scenes over the next several decades.

Club founder Ken- neth Threadgill has been called the “Father of Austin Music,” and Threadgill’s is where the late Janis Joplin developed her act before she took the world by storm.

AMN GM Rick Mel chin says of the relocation, “Our intention is to make some of the programs more like a talk/show with music videos and live performances, than the present MTV-like video presentations.

This arrangement gives us the opportunity to connect back with the history of Austin music and the ability to do most of the programs on the schedule with a live audience,” he says.

Threadgill’s owner Eddie Wil- son, who will also serve as an AMN creative/working consultant, adds, “We believe the channel needed a more Austin-like housing for the first year of the new calendar. Threadgill’s is the perfect place, since it has been serving up music in Austin for most of the last century.

“We intend to help the staff of AMN make the channel the graduate school of Austin music history for its younger growing of viewers,” Wilson says.

AMN can be seen on Time War- ner Cable’s channel 15 in Austin. The channel, which is owned by the city of Austin and is advertiser-supported, frequently showcases local talent.

According to AMN, moving to Threadgill’s will reduce the channel’s operating costs, and the contract with Threadgill’s is a lease arrangement.

This & That: MTV Latin America has named Evan Oster director of research and strategic planning. He was previously VP at Strategy Research Corp.

Bill Arciprete has retired as host of the Bridgeport, Conn.-based modern rock show “The Swindle.” He is plan- ning to be the show’s executive producer. Meanwhile, show producer/director Doug McCann will handle the day-to-day operations of the program. “The Swindle” is now hosted by Markquis and Lisa.

Local Show Spot Light: This issue’s spotlight is on the Denver-based modern rock program “Teletunes.” TV affiliate: TCI Cable in Denver.

Time slot: 11:30 p.m. Fridays; 8 a.m., Saturdays.

Program length: 60 minutes.

Key Personnel: Rich Italo, music director; Justin Kennedy, producer.

Following are the show’s top five videos for the episode that aired the week ending Dec. 11, 1999:

1. Type O Negative, “Everything Dies.”
2. Machine Head, “From This Day.”

The Clip List

A Sampling of Submissions Taken From National & Local Music Video Outlets for the Week Ending January 13, 2000

Vanilla Ice—Analog

You Really Got to Stop

Fugitive

Lil’ Kim

The integer is hot

Dr. Dre, 2Pac, D.R.U.

Dr. Dre

You’re A Big Girl Now

Dr. Dre, 2Pac, D.R.U.

Lil’ Kim, Notorious B.I.G.

Lil’ Kim

You Really Got To Stop

Lil’ Kim, Notorious B.I.G.

Lil’ Kim

The integer is hot

Cypress Hill

If You Can’t Love Me

Wu-Tang Clan

Lil’ Kim

Lil’ Kim

The integer is hot

Lil’ Kim, Notorious B.I.G.

Lil’ Kim, Notorious B.I.G.

Lil’ Kim

Lil’ Kim

The integer is hot

Lil’ Kim, Notorious B.I.G.

Lil’ Kim

Lil’ Kim

Lil’ Kim

Lil’ Kim, Notorious B.I.G.

Shakur

You Really Got To Stop

Notorious B.I.G.

Lil’ Kim

You Really Got To Stop

Shakur

Lil’ Kim

Lil’ Kim

You Really Got To Stop

Lil’ Kim

You Really Got To Stop

Lil’ Kim

Lil’ Kim

Lil’ Kim, Notorious B.I.G.

Lil’ Kim

Lil’ Kim

Lil’ Kim

Lil’ Kim

Lil’ Kim

Lil’ Kim

Lil’ Kim

Lil’ Kim

Lil’ Kim

Lil’ Kim

Lil’ Kim

Lil’ Kim

Lil’ Kim

Lil’ Kim

Lil’ Kim

Lil’ Kim

Lil’ Kim

Lil’ Kim

Lil’ Kim

Lil’ Kim

Lil’ Kim

Lil’ Kim

Lil’ Kim

Lil’ Kim

Lil’ Kim

Lil’ Kim

Lil’ Kim

Lil’ Kim

Lil’ Kim

Lil’ Kim

Lil’ Kim

Lil’ Kim

Lil’ Kim

Lil’ Kim

Lil’ Kim

Lil’ Kim

Lil’ Kim

Lil’ Kim

Lil’ Kim

Lil’ Kim

Lil’ Kim

Lil’ Kim

Lil’ Kim

Lil’ Kim

Lil’ Kim

Lil’ Kim

Lil’ Kim

Lil’ Kim
handover, their borders are seamless,” he explains.

Lankester adds that tax law enforcement in Macau could actually encourage increases in piracy and also help feed international efforts to combat piracy.

The Macau government’s Economic Services Department defends its efforts to protect intellectual property rights. “It is worth noting that as a result of continuous and consistent efforts of the administration in fighting piracy in the enclave, the total number of registered factories producing CDs from 30 to 20,” says Lo Ioi Weng, the department’s acting director. “And currently, only seven of them remain active.”

Lo says that in 96 inspections made by his department’s officers in the first 11 months of 1999, a total of 266,248 pirated optical discs were seized. In 1998, 148 checks resulted in the seizure of 169,971 pirated Macau marine and customs police officers seized 788,503 pirated optical discs from January-November, 1999, compared with a total of 1,270,624 in 1998.

Lo says that in 1999 a total of 475,616 pirated CDs exported from Macau to Hong Kong were seized in three incidents in Hong Kong waters, while the Macau marine police confiscated a total of 384,176 pirated CDs intended for export to Hong Kong in six separate incidents.

**DJ HONDA BREAKS AWAY WITH OWN LABEL**

(Continued from page 18)


Honda has come a long way from when he arrived in Tokyo from his native Hokkaido (Japan’s northernmost island and not usually considered a hotbed of hip-hop culture) as another unknown musician in the early ‘80s. He says, “It was a complete surprise, as was my own decision to work as a DJ—possibly he had never considered. Honda soon became well-versed in various styles of music, but was hip-hop that captured his heart.

In the early ‘90s, Honda began doing remixing and production work for a Tokyo-based indie label. In 1992, he was one of the DJs going system to system in New York’s DJ Battle for World Supremacy, where he met many of the rappers featured on his debut album. They included Biz Markie, Redman, Common Sense, Erick Sermon, and Fat Joe. Honda’s guests on “b hoo” included the Beatnuts, A’Ta’irig, Black Attack, De La Soul, Keith Murray, KISS-One, and Mos Def.

“Travelin’ Man,” a track on “b hoo” that Honda recorded with Mos Def reached No. 76 on Billboard’s Hot R&B & Singles chart the week of Dec. 19, 1998, and No. 17 on the Hot Rap Songs chart the week of Jan. 23, 1999.

The Japanese DJ’s international profile has been further heightened by his membership in the National Turntablism Federation World DJ Championships all over the world. Of his decision to live and work in New York, Honda simply says, “I feel more comfortable here, I like the freedom.”

Although Honda is fluent in English thanks to his time in the States, on his albums he leaves lyrics writing to his rapper collaborators. “I can’t make music, the Honda says,” Sometimes I tell them to do a different hook or chorus, but mostly I say nothing.”

Honda admits that he has little interest in the Japanese hip-hop scene. “It’s a little better now, but I really don’t know much about it,” he says.
“When Steely Dan started touring again in 1998, we discovered to our great surprise that we had a lot of fun touring,” he says. “Everything was different. We had a great band, a great sound, and the logistics of touring had been perfected in every way to a much higher degree than in the ’70s. It was just satisfying musically and more in line with people making music as opposed to losing money, like we did back then.”

When it came to getting a new record deal, New York-based Fagen and Becker say the decision to sign with Giant was greatly influenced by the fact that Giant president Irving Azoff needed to be their manager in the ’70s. “We forced us to sign with Giant,” jokes Fagen. “But seriously, Irving made us an offer we couldn’t refuse.”

Becker adds, “He made sure we’d be happy at Giant!”

Azoff emphasizes about Steely Dan, saying, “They have always stood for the highest recording standards, the ultimate audiophile experience. I’m very proud to put this record out.”

But the question remains: Will today’s music buyers embrace Steely Dan as they did in the ’70s and early 1980s? Fagen admits, “I hope we have a massive audience, but it’s a very different musical landscape than when we last put out an album. We’re not as100% sure as we used to be.”

Becker adds: “On the plus side, there’s a lot of range out there. On the negative side, it seems like the business is so fragmented and rigid in some ways that it’s harder for music that’s not obvious to get a chance. We’ve been told that our music doesn’t fit with a certain demographic. I don’t necessarily agree with the idea that you have to be a certain age to appreciate our music.”

Record Giants Larry Jacobson says the obvious audience for Steely Dan albums is “a lot of the band’s early fans,” but he notes that “this band also has a youth-oriented audience—the same kids who bought the ‘Doord And Continued’ Dan album who may be interested in music from the ’70s. The new Steely Dan record will find a lot of jazz aficionados. There’s also an urban audience that’s been exposed to Steely Dan since Steely Dan has been sampled extensively.”

The marketing of “Two Against Nature” will be multifaceted campaign with a large push toward print advertising, media coverage, retail, and the Internet, according to Jacobson. “We did focus groups, and one of the things we learned is that people used likely to buy Steely Dan albums find out about records through traditional mainstream media. So we're targeting everything from Time magazine to People magazine to music or audio-based publications.”

He continues, “We'll be working with our retail partners to bring this project to the public.”

Lee Bernbaum, senior programmer at the Oklahoma City-based retail chain CD Warehouse, notes, “Steely Dan is still a very popular name, especially with baby boomers. There’s been some buzz about the new Steely Dan album with fans on the Internet. If the record label is smart, they’ll use all possible avenues on the Internet to promote the album.”

Jacobson says, “Demographically, the Internet has the largest potential group of buyers for this album. People who buy the Internet new and online tend to be progressive music buyers. We have an Internet promotion in which retailers will be given one track from the new Steely Dan album that they can stream from their own sites from the end of January through the end of February.”

He adds, “Steely Dan has a very active and iconoclastic Web site [www.steelydan.com]. We’ll be having an online listening party, and we’ve partnered with [Internet company] E-Greetings to put together consumer and business-to-business cards for us. We also have an Internet contest in which the winner will win a trip to see Steely Dan’s upcoming night concert of the new tour.”

Steely Dan—bowed by the Howard Flipping, Becker, Fagen Share Music-Making Memories

The legacy of Steely Dan includes a catalogue of multiple hit albums. Band founders Walter Becker and Donald Fagen remembers with Billboard about their most vivid memories of each album. Steely Dan albums are from The Bestselling Billboard 100. Album-certified sales are noted from the Recording Industry Assn. of America.

"Can't Buy a Thrill" (ABC), 1972. Certified platinum. Hit singles: "Do It Again" (No. 9), "Tea Leaf Deeners" (No. 8).

Fagen: "We had just moved from New York to L.A., and I remember rehearsing a lot at the ABC-Danish building after-hours.

Becker: "We also rehearsed with our band on instruments, but recording vocals with the band was new to us.

"Countdown To Extasy" (ABC), 1973. Certified gold.

Fagen: "We were touring and trying out new songs, so this album had more of an ad-lib, organic quality.

"Pretzel Logic" (ABC), 1974. Certified platinum. Hit single: "Rikki Don't Lose That Number" (No. 4).

Fagen: "That was our first record where we extensively used professional session players, and we tried to sound more like a band.

"Katy Lied" (ABC), 1975. Certified platinum. Hit single: "Black Friday" (No. 37).

Becker: "This was the first album where we decided we didn't want to tour anymore, and our hand lineup changed.

Fagen: "We were trying to go for something a little more minimal and clean with this record.


Fagen: We went back to New York for this album and had session musicians we knew from our [early] New York days.

"Aja" (Atlantic/MCA), 1977. Certified double-platinum. Hit singles: "Peg" (No. 11), "Deacon Blues" (No. 19), "Josie" (No. 20).

Fagen: "We had older jazz musicians playing on this record with younger musicians schooled in rock 'n' roll, and you can hear the confluence of influences on this record.

"Gaucho" (MCA), 1980. Certified platinum. Hit singles: "Hey Nineteen" (No. 10), "Time Of The Game" (No. 22).

Fagen: "We had this vague idea to do some sort of disco/jazz on this record.

Fagen: "We were getting pretty tired of Steely Dan by then.


CARL HAY
Following are the nominations for the 42nd annual Grammy Awards, except for classical, which will appear in next week’s Billboard.


The Week That Was by Todrick Hall, Epic; I Want It All by Backstreet Boys, Epic; The Week That Was by Todrick Hall, Epic; For You by Bobby Bones, Warner Bros.; Unpretty by Austin, Tionne "Tiny" Andrews, Arista, Producers: Bobby Bones, Sean "Diddy" Combs, Rich "Zonky" Briscoe, "T.I.-T Bone" Harris, "Yavoo Got A Way?" by Robert Perea, Pauw, songwriters.


SANTANA LEADS GRAMMY NOMINATIONS

Continued from page 1

clearly think [the nominations] will add another dimension to the sales of the album. It’s already done a pretty good job of grabbing a pop audience, and this will broaden it even more. There’s probably still a lot of adults who haven’t figured out the record they’ve been hearing on the radio.

Adds George Daniels, owner of George’s Music Room in Chicago, "From day one, Santana’s been a good number--all the artists that sound like them definitely have an effect on his sales. There’s always a sales in sales after the Grammys in terms of the nominations number."

Leading all artists, Santana earned nominations in the categories of record of the year, album of the year, six other Grammys, three Grammy instrumental, pop duo or group, and pop collaboration with vocals. Additionally, Al Shur and Rob Thomas garnered nominations for writing their hit “Shake,” which features on vocals.

The 1996 Grammy Ballad Award honors has won only one Grammy in his career. That was in 1988 when he was awarded best rock instrumental performance, orchestra, group or soloist, for the Columbia album "Salvation.

When asked why he felt "Supernatural" had touched so many people, Santana tells Billboard, "There’s a sound, resonance, and vibration that captures intentions, motives, and purposes of all the people who participated, from my wife to Mr. Clive Davis to everyone else on the engineering team. None of us talked about monetary things or any rewards. It reminds me of when you go to Paris and see lovers. The whole world may have fallen apart, but they’re just glued to each other. (The album) just has that state of grace. Nothing bothers you. Luther doesn’t bother you. If her parents don’t like it, it doesn’t bother it. It was like that when we were in the studio with Eric Clapton or Dave Matthews. There was that kind of warm in the room. I feel it is a divine energy."

Santana also credits being named Billboard’s 1996 Century Award winner, who received six nods, as another "That started the whole thing," he says. "Before that, I was more invisible than invisible." The Century Award, Billboard’s highest honor, acknowledges an artist’s still-unfolding body of work.

In addition to Santana, other top Grammy nominees include TLC, who has scored six nominations, and the Wheel, with five; and the Backstreet Boys, Dixie Chicks, Emmylou Harris’ 1999 Billboard Century Award winner, the Spandau Ballet, with four each. The much-hyped Latin Cenarz earns nominations for Rick Martinez, Marc Anthony, and Lou Bega.

Notes Bob Bell, senior rock buyer at the 550-store, Torrance, Calif.-based Wherehouse Entertainment, "The Grammy nominees are the names of all-together with Santana’s huge comeback story—it is certainly a good thing to spur sales.

Calling the Grammys “one of the most important music events at our stores each year,” Cosimano, like many retailers, will put up displays to fully capitalize on sales potential.

"You know, every Monday morning the upper management Verge president Ron Goldstein and VP of marketing Nate Here are banking on for jazz artist Diana Krall, who delivered an impressive display. It was a surprise nominee for album of the year. “Our immediate goal is to connect with consumers and let them know what the Grammy nominees are,” says Goldstein, the album has sold 325,000 units, according to SoundScan.

To achieve that goal, Herrera says that this year’s album is currently in the works, complemented by a litany of “great quotes she’s acquired over the last few months. We’re also featuring a TV special we had previously produced on cable’s Bravo.”

Adds Goldstein, “We’re obviously going to put forth a major effort in terms of co-advertising and getting price and position.”

Krall just returned from Argentina where she received word about her nomination. “I’m as thrilled as anyone would be and also surprised. I was at the Los Angeles airport with my family when the phone rang,” she said.

Pop phenom Britney Spears and relative newcomer Susan Tedeschi are two of the five nominees in the year’s 73 nominated best new artist category.

“When they said my name, I was so shocked,” recalls Spears, who was on hand in New York to participate in the Grammy announcement activities. “1999 has been the most amazing year for me, and now what a great way to end it.” The 25-year-old Spears was also nominated for best female pop vocal performance.

Tedeschi’s debut album, “Just Wounded,” was released earlier this year. She is also surprised about her nomination. “I’m as thrilled as anyone would be and also surprised,” she said. “I was at the Los Angeles airport with my family when the phone rang.”

The 73 nominees are voted by the 10,000 members of the National Academy of Recording Arts and Sciences. The Grammy Awards will air live on CBS from the Staples Center in Los Angeles.

Yamagata Creates Grammy Art

BY MICHAEL PAOLETTA

NEW YORK—For the 42nd annua-
llations to paintings to light-beamed con-
trols to full-scale installations.

This year’s Grammy Awards were presented to artists in a variety of categories. Among them were the 1999 Grammy Awards, which were held at the Staples Center. In Los Angeles.

The Grammys are voted by the National Acadet of Recording Arts and Sciences. The Grammy Awards will air live on CBS from the Staples Center in Los Angeles.


73
International Retailers Report a Lukewarm Holiday

Partial International Retailers Report a Lukewarm Holiday (Continued from page 1)…

...Christmas and New Year’s Day. Labels are looking to December’s figures to help reverse a double-digit decline in sales in the first three weeks of December, says Wolfgang Orthmayr, managing director of Germany’s leading brick-and-mortar music merchant WOAG. In 13 retail outlets, year-to-date December sales were mixed, ranging from a 12% drop in one store to a 20% gain in another. Jürgen Weiss, buyer at WOAG in Hamburg, cites George Michael’s “Songs From The Last Century” (Virgin), the Buena Vista Social Club’s eponymous album (East-West), and the new Kraftwerk single “Tiga 2000” (EMI) as particularly strong sellers.

Middle East\n
Orthmayr says that proceeds from “middle-of-the-road” artists—notably André Rieu, Celine Dion, and Andrea Bocelli—attached many non-regular music buyers into stores, a view echoed by other German retailers. Bodo Bochting, chairman of the German record retailers association GDM, who also has his own store in Wuppertal, noted that while consumers were “restrained,” classical releases sold well. German record retailers also report strong demand for movies on DVD, particularly at larger outlets.

In Northern Europe, Carl Haakon Kjølstad, managing director of Mega Music, which is a Stockholm-based retailer that is part of the Norwegian music retail chain Hysling, Hysling, holiday earnings “significantly improved” over last year, and January prospects are good.

Lars Brask, Stockholm-based music buyer at the 71-store Ahlens hypermarket chain, says sales were “up around 5% since last year.” He notes that 1998 had seen even better growth—a 10% increase over the previous year. Only Ahlens was Carol’s “Jul I Betlehem” (Christmas In Bethlehem) (licensed to MNW from Norwegian music label, Wega), which was No. 1 on the Swedish album chart over Christmas.

Says Brask, “January is always a tough month but there are a few areas that could do well. BMG is releasing compilations by Dionne Warwick and Boney M., while Warner is releasing a compilation by Leif Gardeberg, a popular singer.”

Juan da Silva, GM at the Netherlands’ market-leading retailer Free Record Shop, is more upbeat. He says 1999 was the chain’s “best Christmas ever.” Compared with 1998, he says, sales were up 15%.

Among the biggest sellers at Free, which has 150 outlets across the country, were Dutch rock singer Anouk’s second album, “Urban Soliloquy” (BMG). However, said da Silva, “We have to make a decision whether we will carry Anouk’s third album, ‘Black Water’ … A Decade Of Song” (Columbia/Epic, and Michael’s “Songs From The Last Century” (Virgin). However, the top seller was Metallica’s “S&M” (Vertigo), which Da Silva says sold 25,000 copies at Free during the holiday season.

Tiny Growth\n
To the southeast in Italy, Alfredo Conti, managing director of Messaggerie Musicale, with one supermarket in Turin, says, “We had hoped for better sales, but they reached levels that could be expected given the flat annual growth. After Christmas, we registered a tiny growth.” He suggests that reasons for the flat season for music include “a general crisis in the music industry, the growth of music net¬work is very turbulent at the moment, and piracy, especially home piracy and CD-R mastering, is having a negative influence on sales.”

However, the top seller of the season, he adds, was the Bocelli release, “Sacred Arias” on Sugar/Universal, which sold “a lot more than we expected.” (Marianna Spitaleri is a part of the Sugar Music Group.) He adds, “It was our third-best seller over the Christmas season. Adriano Celentano’s disc, which was our second-best seller of the season, also, adds the Bocelli release, “Sacred Arias” on Sugar/Universal, which sold “a lot more than we expected.” (Marianna Spitaleri is a part of the Sugar Music Group.) He adds, “It was our third-best seller over the Christmas season. Adriano Celentano’s disc, which was our second-best seller of the season, also, adds the Bocelli release, “Sacred Arias” on Sugar/Universal, which sold “a lot more than we expected.” (Marianna Spitaleri is a part of the Sugar Music Group.) He adds, “It was our third-best seller over the Christmas season. Adriano Celentano’s disc, which was our second-best seller of the season, also, adds the Bocelli release, “Sacred Arias” on Sugar/Universal, which sold “a lot more than we expected.” (Marianna Spitaleri is a part of the Sugar Music Group.) He adds, “It was our third-best seller over the Christmas season. Adriano Celentano’s disc, which was our second-best seller of the season, also, adds the Bocelli release, “Sacred Arias” on Sugar/Universal, which sold “a lot more than we expected.” (Marianna Spitaleri is a part of the Sugar Music Group.)

But the biggest seller, says Affonso, was Alanis Morisette’s “MTV Unplugged” (Maverick/Warner). Among the surprise hit titles, says Affonso, was “Samba Pop Brasil Vol. 2” (Polydor/Universal). The record, which was initially dropped by EMI Brazil before Virgin Brazil re-released the disc with a remix track that helped sales.

Paul Dezelsky, president of HMV Japan, says that the retailer’s November and December sales were down compared with 1998—but not by surprising, since sales in November—December ’98 were up 25%-30% over the previous year. However, Dezelsky confesses to being “pleasantly surprised” at the end of December. In particular, three albums—“Love Is The Message” by Japanese R&B singer Misia (Funkhouse/Universal), “Carry On My Way” by female idol group Spice (Toys Factory), and “Recycle—Greatest Hits Of Spitz” by pop/rock band Spitz (Polydor)—were big-year-end sellers.

A major release that failed to meet retailers’ expectations was Mariah Carey’s second album in Japan, “But I Am Me” (Virgin), according to Dezelsky, who describes 1999 as “not a very interesting year for music in Japan.” Looking ahead, Dezelsky suggests that the strong titles released at year’s end will likely mean a strong January. “But I’m not optimistic about the rest of the fiscal year,” which ends March 31, he adds.

Keith Cahoon, Tower’s senior VP for the East Coast, says, “Holiday sales were good but not great, just slightly stronger than our comparable rackable-store sales. Our No. 1 title for the week of Dec. 26-26 was Back¬rop Bombs [Toy’s Factory], which I think was a Christmas effort, and that’s well. Foreign music picked up a lot over the last few months, after doing quite poorly for most of the year. Overall, our sales were dominated by foreign albums that had sold well for us over the year—Celine Dion, Red Hot Chili Peppers, Eric Clapton, TLC, Beck, OASIS, Harry Chapin, and B.B. King. Rights were Boys, Rage Against The Machine, Lauryn Hill.”

More Than Music\n
Cahoon is also looking beyond music for one of the major launches in coming months. “The big expec¬tation from now,” says, “is for Sony’s PlayStation Two, which is due March 4 and we think will kick off DVD, which has been increas¬ingly strong. Sales have only been a slow in Japan compared to the States.”

Portia Chung, operations man¬ager of Tower Records Hong Kong, says sales there this Christmas showed a 30% drop compared with 1998, reflecting the poor retail mar¬ket in the region. “We expect a little a disappointing. The start of January has been quite slow after the holidays—perhaps people are still recovering from the parties. We think sales will be a little slow until towards the end of the month, when more releases may come out before Christmas.”

In Australia, a lack of seasonal blockbusters and less ad expenditures by the record labels saw sales spread across the board. The “Road To Sydney” compilation, which included artists such as Sanity and HMW were Macy Gray, Santané, and Bocelli, although Will Smith and Cher failed to live up to expectations.

Sanity’s sales were up 30% from last Christmas, thanks to the addition of 46 stores to the chain, according to GM Johnny Watson. Sales of singles, particularly dance and pop, were particularly strong, while “gift certificates went out of control; it was our best year for those.”

Online, Australian consumers were able to take in their biggest “E-Christmas” yet. Five-year-old online music store, CDNow, saw numbers jump from zero in Sep¬tember 1998 to 16,000 in September 1999, slashed the prices of 17,000 titles by $5 Australian ($5.30), while HMV’s sales were up 10%, managing director John Hazell. “We had the right product front-of-store at the right times, and our pricing was extremely competitive, particu¬larly in the last few days. Strong sales of DVD also indicate it’s a format that has a lot of potential for us in the future.”

Online, Australian consumers were able to take in their biggest “E-Christmas” yet. Five-year-old online music store, CDNow, saw numbers jump from zero in Sep¬tember 1998 to 16,000 in September 1999, slashed the prices of 17,000 titles by $5 Australian ($5.30), while HMV’s sales were up 10%, managing director John Hazell. “We had the right product front-of-store at the right times, and our pricing was extremely competitive, particu¬larly in the last few days. Strong sales of DVD also indicate it’s a format that has a lot of potential for us in the future.”

Online, Australian consumers were able to take in their biggest “E-Christmas” yet. Five-year-old online music store, CDNow, saw numbers jump from zero in Sep¬tember 1998 to 16,000 in September 1999, slashed the prices of 17,000 titles by $5 Australian ($5.30), while HMV’s sales were up 10%, managing director John Hazell. “We had the right product front-of-store at the right times, and our pricing was extremely competitive, particu¬larly in the last few days. Strong sales of DVD also indicate it’s a format that has a lot of potential for us in the future.”

Online, Australian consumers were able to take in their biggest “E-Christmas” yet. Five-year-old online music store, CDNow, saw numbers jump from zero in Sep¬tember 1998 to 16,000 in September 1999, slashed the prices of 17,000 titles by $5 Australian ($5.30), while HMV’s sales were up 10%, managing director John Hazell. “We had the right product front-of-store at the right times, and our pricing was extremely competitive, particu¬larly in the last few days. Strong sales of DVD also indicate it’s a format that has a lot of potential for us in the future.”

Online, Australian consumers were able to take in their biggest “E-Christmas” yet. Five-year-old online music store, CDNow, saw numbers jump from zero in Sep¬tember 1998 to 16,000 in September 1999, slashed the prices of 17,000 titles by $5 Australian ($5.30), while HMV’s sales were up 10%, managing director John Hazell. “We had the right product front-of-store at the right times, and our pricing was extremely competitive, particu¬larly in the last few days. Strong sales of DVD also indicate it’s a format that has a lot of potential for us in the future.”
fear this development may change the historical balance of rights between artists and record companies.

With signatures from the Recording Industry Assn. of America (RIAA), the item was attached to a giant omnibus appropriations bill passed by Congress in the rush to pass spending bills. The provision was part of the final version of the 103rd Congress (Billboard, Dec. 4, 1999). There were no hearings on the sound recording.works-for-hire provision. President Clinton signed the bill into law Nov. 29.

Previously, the Copyright Act did not specifically define sound recordings as works-for-hire. The insertion of “sound recordings” into its limited list of nine other categories in its employment-for-hire definition section ("audio visual," "collective works," and "compilation," for example) means that recording companies may now be judged as the sole authors—and therefore sole owners—of the sound recordings they release, according to critics. Artists typically assign their rights to companies in contracts but have a window under the Copyright Act to recapture them. But once the work is considered a work-for-hire.

The question of whether sound recordings are works-for-hire, and whether recording artists thereby become employees, has been debated for decades.


The omnibus bill was then added as an attachment to the end of the 90-page federal government appropriations bill. The bill was then folded into the huge omnibus spending bill of 1,174 pages.

Hilary Rosen, president/CEO of the RIAA, says and the practice of recording companies have long recorded registrations with the Copyright Office as works-for-hire, "this is why in everybody’s view, this is a technical issue."

However, in a letter to several lawmakers, one law firm that represents artists says the provision is a radical change that would take away the ability of recording companies to head off future litigation over the 2013 reversion of rights to authors.

One of the major concerns about the new law’s implications is the future rights of artists to regain “authorship.” In 2015, “artists of works-for-hire” were allowed to exercise their copyright “reversion” rights for recordings that were not produced as works-for-hire.

Rosen maintains that the item was put in the bill to avoid an inadvertent and abruptfuture litigation but to help artists during consideration of the Cyber-Piracy Prevention Act, described in the practice of registering the names of people or companies for the purpose of selling them back to them (Billboard, Dec. 4, 1999).

However, sources say the RIAA has tried to attach the item to various copyright bills for several years.

RIAA REQUEST

Adding to the furor in the artists’ management community was the discovery that the sound recording definition section of the bill was recommended by any member of Congress. Instead, it was apparently inserted into a final conference report of the Satellite bill by a consultant staffer at the request of the RIAA.

Some congressional leaders say the issue was brought to their attention before the public. Rep. Howard Coble, R-N.C., chairman of the House Intellectual Property Subcommittee, tells Billboard that the artist community may be “over-reacting” but adds, “I am convinced that, we can go back to the drawing board.

Top officials at the Copyright Office are bothered that the item appeared in the conference report without a public airing. Register of Copyrights Mary Beth Peters was concerned that “it was suggested in the middle of the night.” She adds that “obviously, this was done without input from performers.”

Peter sees that “I have also been asked if this is a technical amendment. And the answer is no. It is a substantive amendment.” She also explains that “all [copyright] registrations that ever come in from major record companies are in as works-for-hire. When we asked them about it, they say they are ‘contributions from employees’ or ‘motion pictures.’ ”

She also says that “to my knowledge, no performer has come to the Copyright Office to register a composition or sound recording with the authorship statement.”

Several lawyers countered that often the performers aren’t aware of or privy to the registration practices of record companies.

Washington attorney Art Levine, whose clients include the American Federation of Television and Radio Artists (AFL-CIO) and the American Federation of Musicians, says the practice of registering sound recordings as works-for-hire, “It’s the record companies who register them, not the artists.” He explains that “a typical recording contract will say, ‘This is a work made for hire, but if it’s not a work for hire, the artist hereby assigns his or her rights to the record company.’ ” That’s correct and fine, but just saying it’s a work-for-hire in an agreement doesn’t make it one.

DELICATE BALANCE

According to critics of the law, it radically shifts the balance of power and unique balance of copyright ownership of sound recordings to U.S. record companies, including the ability of artists to reclaim their authorship rights, future ownership of their masters, and, some argue, control Web sites.

The RIAA’s Rosen disagrees that the change will affect artist Web site control. “Definitely not,” she says. “Companies are already dealing with the Web site issue in individual negotiations with artists.”

Historically, recording artists have occupied an unusual position in contract discussions. They are not traditional 9-to-5 work-for-hire employees who are paid a salary to produce work but rather enter a contractual relationship with royalty payments on a recording. Further, recording, publicity, and other costs are charged against their royalty balances and are “recovered” by the record company, even if the artist ever sees any royalty money from sales.

The Supreme Court reviewed the work-for-hire issue in a 1989 case, Community for Non-Violent Solutions v. Reid. It spelled out 10 factors that must be weighed in a decision about whether a work is a work-for-hire, but the specific recording artist and record company relationship has never been explored by the court, and the factors leave the issue amenable.

In the industry text “This Business Of Music,” co-author M. William Kraskolsky, a veteran music business attorney, writes that “the ambivalent frame of uncertainty and complexity.

Kraskolsky, who has represented Chuck Berry, Harry Connick Jr. and many others, says he is upset by the item. “This wasn’t a clarification,” he says. “That’s fraudulent. There was an intention [by Congress, in its 1976 Copyright Act update] to list nine categories that were ‘if’ employment-for-hire. This [new one] is a substantive change.

Rosen disagrees with concerns over the 2013 reversal. “Assumption of the reversion of [rights] has nothing to do with the master recording,” she says, “because the recording itself is always going to be owned by the record company. The issue of what would revert back to the artist [is that there is nothing] to revert back except maybe their own vocals, if they could strip them out of the tape—that’s what they could own.

ARTFORYOU

The works-for-hire feature was first discovered by lobbyists from ARTFORYOU. However, they were unable to change or kill it, since conference report bills or appropriations bills cannot be amended.

The music industry veteran and Giant Records president Irving Azoff, “I was assured by the RIAA’s Highley Rosen that this was not any substantive change that would negatively impact any artist with regard to the reversion of their rights. But if the artist community that I’m part of should be advised differently, I’m sure there will be a major series of hearings, complaints, and lawsuits.”

Jay Rosenthal, a copyright music attorney who represents Sweet Home, In The Pines, says, “I think that the performance of an artist on a record is owned originally by the artist, not withstanding work-for-hire language in a contract. The artist assigns the work to a record company, and the record company has the right to release it but is subject to termination rights.

He adds, “The copyright law specifically states that termination rights will survive in an author even in the face of a contractual provision that says otherwise. This is what Congress intended—they didn’t want record companies to come along and say to the artist, ‘You waive your termination rights in the sound recording.’ They have turned the intent of the termination right on its head.”

LONESTAR FINDS CROSSOVER SUCCESS

(Continued from page 1)

album “Lonely Grill,” released June 1, 1999, by the RCA Label Group imprint BNA (Billboard, May 1, 1999). RCA Label Group (RLG) chairman Joe Galante notes that the song that became the single “Amazed,” the song continues to drive sales of the album, which has sold 1.1 million units, according to Nielsen SoundScan.

“When we cut the song, we believed it could be a huge record,” says Galante. “And it was bigger at the radio level than we expected. So that led us to the next step.”

Galante says RLG senior VPGM Butch Waugh said that he felt he could get the track to air on AC. “The song’s vibe is that of ‘Amazed’ hit ‘I’ll Still Be Loving You’ as a prequel. “At WKSE [Buffalo, N.Y.] we just put the record on at middays and got requests right away. “At Z100, where ‘Amazed’ is No. 13 on their station’s top 40, Waugh said, ‘That record was doing great in its first week, but they never, they were never going to make it. “That record changed my life,”” says McDonald. “We just had a guy propose to his girlfriend onstage during that song. They sold a song like this is truly amazing.”

Although Waugh notes that there was no crossover plan in recording “Lonely Grill,” since the success of “Amazed,” the label has released “Smile” as a follow-up country single; it is now at No. 9 on the country charts track. The track is No. 66 on this issue’s Hot 100, and Waugh says the label is getting “numerous inquiries from top 40 and AC stations as to whether it will be available as a crossover. Waugh says the label has not yet decided.

ARTISTDIRECT GETS $97.5M FROM 6 COS.

(Continued from page 5)

Music has investments in a number of other companies, including the</p>

A spokesman for Warner Music Group says, “We think they’re a strong company and view them as an ideal promotional partner going forward.”

Universal declined comment. The only major not involved with the online company is EMI Recorded Music, Executives were unavailable for comment at press time.

ARTISTDIRECT operates a number of Web sites, including unb.com (a music search engine) and iMusic.com (a music store), and is also involved in music and merchandise and operates Web sites for acts like Beasty Boys.

ARTISTTix, which is based in Encinitas, Calif., is described as a “flash deal because it is in its “quiet period” following the filing with the Securities and Exchange Commission for an initial public offering. The last time recent investments are said to ARTISTTix’s first from music companies. Previous financing had come from venture capital firms.

75
Copyright Cos. Boost U.S. Economy Most

BY BILL HOLLAND
WASHINGTON, D.C.—U.S. copy-
right industries contribute more to
the American economy than any
other manufacturing sector and rem
earned from sales and exports, ac-
cording to the 1999 eco-
nomic report of U.S. copyright
industries.

According to this year’s report
from the U.S. Copyright Office and
the U.S. Intellectual Property Asso-
ciation (IPAPA), in 1997 U.S.
copyright industries contributed an
estimated $348.4 billion to the eco-
omy, up 4.5% from 1996. This
includes all sectors of the gross domestic product (GDP).

That’s an increase of 7.2% from
1990’s $324.8 billion.

Government statistics usually lag
up to two years due to the time in-
volved in collecting the data and au-
thenticate projections against ac-
tual sales. According to an IPAPA
spokesman, the government is re-
structuring its system for tracking
industries and promises to be more
up-to-date starting with next year’s
statistics.

The figures, released Dec. 16,
show the musculation growth of the
copyright industries in the past 20
years. Between 1977 and 1997, the
growth rate of value added to the
U.S. economy by copyright industries
was 241%.

According to the report, U.S.
record companies; film and video stu-
dio producers, publishers of maga-
zine, and newspaper publishers; computer software companies; and
other copyright-related industries
sold 427 million albums and exports
with a total of $65.96 billion.

The report says 1997 foreign sales/exports for the record indus-
tries were valued at $18.01 billion; for
the motion picture, TV, and video
industry, $12.34 billion; for comput-
er software, $40.28 billion; and for
newpapers, books, and periodicals,
$4.22 billion. The IPAPA report does
not break out other figures for the
industry.

The growth rate for the copyright
industries between 1996 and 1997
was 11.1%, a gain over the prior year’s growth of 9.8%.

The average growth of copyright
industries since 1995 has been be-
tween 10.4% and 13.3%—the fastest
in the last 15 years, due to demand
and more than double that of the eco-
nomy as a whole.

U.S. copyright industries have al-
so created jobs at a faster rate than
other leading sectors of the economy,
and more workers are em-
ployed in copyright-related indus-
tries than in the aircraft, automo-
tile, steel, pharmaceutical, or textile
industries.

The copyright industries’ collec-
tive contribution outdistances that
of other leading sectors, such as
chemical and allied products industries, which totaled $65.40 bil-
ion; the agricultural sector; $57.30 billion; electronic component and
equipment segment; $54.29 billion; and banks and loan

For the source data come from
federal agency reports, the Inter-

ternet, the Motion Picture Associa-

tion, and the U.S. Indus-

try and Trade Outlook.

The copyright industries’ collec-
tive contribution outdistances that
of other leading sectors, such as
cal chemicals and allied products industries, which totaled $65.40 bil-
ion; the agricultural sector; $57.30 billion; electronic component and
equipment segment; $54.29 billion; and banks and loan

HIT-DRIVEN ALBUM SALES LEAD IN ’99 REPORT

(Continued from page 5)

The genres most heavily affected by
double counting appear to be R&B
and rap, alternative rock and heavy
rock, and classical and jazz

The albums were another category
that suf-
fered a setback last
year. Those titles made up 35% of all albums in
1999, down
33.2% from the 61.5
million units the cat-
gory moved in 1998.

When the albums were fueled by
the “Titan-

The country continues to suffer a

The country continues to suffer a
decline. Last year that
category had album sales of 69.3 mil-

When the albums were fueled by
the “Titan-

The country continues to suffer a
decline. Last year that
category had album sales of 69.3 mil-

When the albums were fueled by
the “Titan-

The country continues to suffer a
decline. Last year that
category had album sales of 69.3 mil-

When the albums were fueled by
the “Titan-

The country continues to suffer a
decline. Last year that
category had album sales of 69.3 mil-

When the albums were fueled by
the “Titan-

The country continues to suffer a
decline. Last year that
category had album sales of 69.3 mil-

When the albums were fueled by
the “Titan-

The country continues to suffer a
decline. Last year that
category had album sales of 69.3 mil-

When the albums were fueled by
the “Titan-

The country continues to suffer a
decline. Last year that
category had album sales of 69.3 mil-

When the albums were fueled by
the “Titan-

The country continues to suffer a
decline. Last year that
category had album sales of 69.3 mil-

When the albums were fueled by
the “Titan-

The country continues to suffer a
just the opposite. "This means we can make more key things in a short period of time," he says. "Now we will be doing A-list TV shows instead of C-list shows everywhere. Radio and TV are still very important. [Aqua is] great artists singing great songs, and we want to communicate that to as many people as possible. Radio and TV are the key means of doing that."

The band is wise to the particular difficulties and extra scrutiny that come with an attempt to follow up such a monster debut as "Aquarium." Says the band's vocalist, Lene Nystrom, "We have all odds against us in doing a second album, and that's kind of a challenge. In pop, people think they were lucky. A lot of people thought we were a one-hit and one-album wonder, but we will show we're here to stay." Gone are the woolly Beanies, the bubble-head antics, but the fun is still firmly in place. If the similarity between the two album titles doesn't make you smile, you may be missing Aqua's sense of irony. The same goes for the album's first single, released to radio worldwide Jan. 1 and to retail on different dates at the end of the month, titled "Cartoon Heroes."

"There are two sides to Aqua: the immediate meaning of the lyrics and the deeper point shrouded in irony," explains Aqua's Claus Noreen. "A lot of kids will relate to the 'Cartoon Heroes' idea, while older people will see the humor."

Universal Music's U.S. office started local promotional efforts for "Aquarius" in December. Following further promotion work in several European countries in January and February, a global launch party in Copenhagen is scheduled for Feb. 25—three days before its international release. The act then heads for the U.S., where the album will be released one month later. Aqua will return to Europe in April, when a second undisguised single is scheduled for release. The Pacific Rim and Latin America will follow.

"We expect to do six or seven months of intense promotion and then a worldwide concert tour toward the end of 2000," says Universal Music Denmark manager Jens-Otto Paludan. "Since the release of 'Aquarium,' Britney Spears, 5ive, and Backstreet Boys have hit there, so soundwise, Aqua is no longer light-years away."

Adds Hole, "For an American president of a record company, [MCA Records president] Jay Bobo is very well traveled. He's been to Denmark and Sweden. Of all the American acts, he's the most open. He will get behind something like this. From his perspective, the glass is always half full."

The new album was presented at a global marketing meeting Oct. 21, 1999, where key execs heard five songs from the set. "The feel of the artwork and the music reflects the fact that the band has moved forward," says Universal Music International product manager for international repertoire Matthew Tilley. "It's much more dark and moody, a little bit more mature."

Aqua's Seven Rastes, who co-wrote the songs with Noreen, says, "We didn't want to carry on with the [concept from] the first album, so we had to make some slight changes. As soon as we began working on the sound we realized it had moved away from 'Aquarium.' It's still the kind of pop songs that we do, but with more substance to it."

"It's still cheesy though," quips Nystrom. Another distinction is René Elf's vocals. Says Elf, "It's a mix between singing and rapping, but leaning more toward singing. And [Lene and I] sing ballads together. It's not the kind of voices, Lene's high tones and my growl, [that] were heard on the first album."
<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>PEAK POSITION</th>
</tr>
</thead>
<tbody>
<tr>
<td>100</td>
<td>GREATEST GAINER</td>
<td>VARIOUS ARTISTS</td>
<td>168</td>
</tr>
<tr>
<td>1</td>
<td>LIMP BIZKIT</td>
<td>FLIP</td>
<td>20</td>
</tr>
<tr>
<td>2</td>
<td>DMX &amp; KANYE WEST</td>
<td>MOB DEEP</td>
<td>32</td>
</tr>
<tr>
<td>3</td>
<td>CELINE DION</td>
<td>A NEW HOLIDAY</td>
<td>25</td>
</tr>
<tr>
<td>4</td>
<td>CHRISTINA AGUILERA</td>
<td>すべてが終わる</td>
<td>23</td>
</tr>
<tr>
<td>5</td>
<td>VARIOUS ARTISTS</td>
<td>THE WANTED</td>
<td>31</td>
</tr>
<tr>
<td>6</td>
<td>KORN</td>
<td>AMERICAN GOTHIC</td>
<td>16</td>
</tr>
<tr>
<td>7</td>
<td>SANTANA</td>
<td>SUPERNOVA</td>
<td>10</td>
</tr>
<tr>
<td>8</td>
<td>MARIAN CARY</td>
<td>COLUMBIA 600/ID.length 3.5</td>
<td>2</td>
</tr>
<tr>
<td>9</td>
<td>LP</td>
<td>HAPPY TIMES/THE END</td>
<td>5</td>
</tr>
<tr>
<td>10</td>
<td>BLINK-182</td>
<td>MCA</td>
<td>16</td>
</tr>
<tr>
<td>11</td>
<td>SHANIA TWAIN</td>
<td>MERCURY 60399</td>
<td>12</td>
</tr>
<tr>
<td>12</td>
<td>KID ROCK</td>
<td>LAVANTICIAN 9119</td>
<td>8</td>
</tr>
<tr>
<td>13</td>
<td>BLINK-182</td>
<td>MCA</td>
<td>16</td>
</tr>
<tr>
<td>14</td>
<td>BRITNEY SPEARS</td>
<td>JIVE</td>
<td>4</td>
</tr>
<tr>
<td>15</td>
<td>BACKSTREET BOYS</td>
<td>JIVE</td>
<td>57</td>
</tr>
<tr>
<td>16</td>
<td>WILL SMITH</td>
<td>COLUMBIA 6000/ID.length 3.5</td>
<td>30</td>
</tr>
<tr>
<td>17</td>
<td>JUINILE</td>
<td>CASH MONEY</td>
<td>24</td>
</tr>
<tr>
<td>18</td>
<td>DIXIE CHICKS</td>
<td>MERCURY 60206/NASHVILLE</td>
<td>1</td>
</tr>
<tr>
<td>19</td>
<td>LOU BEGA</td>
<td>RCA</td>
<td>9</td>
</tr>
<tr>
<td>20</td>
<td>SHANIA TWAIN</td>
<td>MERCURY 60399</td>
<td>12</td>
</tr>
<tr>
<td>21</td>
<td>EIFFEL 65</td>
<td>REPUBLIC</td>
<td>16</td>
</tr>
<tr>
<td>22</td>
<td>VARIOUS ARTISTS</td>
<td>WARNER BROS</td>
<td>7</td>
</tr>
<tr>
<td>23</td>
<td>VARIOUS ARTISTS</td>
<td>WARNER BROS</td>
<td>7</td>
</tr>
<tr>
<td>24</td>
<td>BIRDWOOD</td>
<td>5187/STRAIGHT</td>
<td>13</td>
</tr>
<tr>
<td>25</td>
<td>VARIOUS ARTISTS</td>
<td>WARNER BROS</td>
<td>7</td>
</tr>
<tr>
<td>26</td>
<td>SAVAGE GARDEN</td>
<td>COLUMBIA 6371</td>
<td>81</td>
</tr>
<tr>
<td>27</td>
<td>SIBO</td>
<td>DRAGONGrab SO</td>
<td>50</td>
</tr>
<tr>
<td>28</td>
<td>KENNY G</td>
<td>ARISTA</td>
<td>15</td>
</tr>
<tr>
<td>29</td>
<td>DISTIN'S CHILD</td>
<td>COLUMBIA</td>
<td>67</td>
</tr>
<tr>
<td>30</td>
<td>FAITH HILL</td>
<td>WARNER BROS (NASHVILLE)</td>
<td>10</td>
</tr>
<tr>
<td>31</td>
<td>BRIAN McKnight</td>
<td>MOTOWN-Universal</td>
<td>9</td>
</tr>
<tr>
<td>32</td>
<td>RICKY MARTIN</td>
<td>ELECCION</td>
<td>8</td>
</tr>
<tr>
<td>33</td>
<td>BEASTIE BOYS</td>
<td>UNIVERSAL</td>
<td>10</td>
</tr>
<tr>
<td>34</td>
<td>LFO</td>
<td>ARISTA</td>
<td>30</td>
</tr>
<tr>
<td>35</td>
<td>SWASH MOUTH</td>
<td>INTERSCOPE</td>
<td>9</td>
</tr>
<tr>
<td>36</td>
<td>ENRIQUE IGLESIAS</td>
<td>INTERSCOPE</td>
<td>12</td>
</tr>
<tr>
<td>37</td>
<td>LIL' WAYNE</td>
<td>CASH MONEY</td>
<td>15</td>
</tr>
<tr>
<td>38</td>
<td>NAS</td>
<td>COLUMBIA</td>
<td>30375/ID.length 3.5</td>
</tr>
<tr>
<td>39</td>
<td>SOUNDTRACK</td>
<td>95/52 (ID.length 3.5)</td>
<td>5</td>
</tr>
<tr>
<td>40</td>
<td>DAVE MATTHEWS BAND</td>
<td>RCA</td>
<td>20</td>
</tr>
<tr>
<td>41</td>
<td>SINE MIND</td>
<td>SUN 61/ID.length 3.5</td>
<td></td>
</tr>
<tr>
<td>42</td>
<td>LA TROBA</td>
<td>SONY</td>
<td>28</td>
</tr>
<tr>
<td>43</td>
<td>VARIOUS ARTISTS</td>
<td>UNIVERSAL/EMI-ZOMBA</td>
<td>34</td>
</tr>
<tr>
<td>44</td>
<td>SUGAR RAY</td>
<td>A LAVANTICIAN 9119</td>
<td>7</td>
</tr>
<tr>
<td>45</td>
<td>EVA</td>
<td>PROMOCD/ID.length 2</td>
<td>7</td>
</tr>
<tr>
<td>46</td>
<td>VARIOUS ARTISTS</td>
<td>VARIOUS ARTISTS</td>
<td>16</td>
</tr>
<tr>
<td>47</td>
<td>30 RED HOT CHILI PEPPERS</td>
<td>WARNER BROS</td>
<td>17</td>
</tr>
<tr>
<td>48</td>
<td>GOODIE MOB</td>
<td>LAKEVIA-ZENITHA</td>
<td>16</td>
</tr>
<tr>
<td>49</td>
<td>COUNTING CROWS</td>
<td>DOG 462</td>
<td>11</td>
</tr>
<tr>
<td>50</td>
<td>JENNIFER LOPEZ</td>
<td>WORLDS</td>
<td>8</td>
</tr>
<tr>
<td>51</td>
<td>MARC ANTHONY</td>
<td>COLUMBIA</td>
<td>9376/ID.length 7.5</td>
</tr>
<tr>
<td>52</td>
<td>JIM JOHNSTON</td>
<td>A WORLD</td>
<td>10</td>
</tr>
<tr>
<td>53</td>
<td>VARIOUS ARTISTS</td>
<td>THE SOURCE PRESENTS HIP HOP HITS</td>
<td>40</td>
</tr>
<tr>
<td>54</td>
<td>GODSMACK &amp; AUFKAMP</td>
<td>REPRISE</td>
<td>9</td>
</tr>
<tr>
<td>55</td>
<td>ANDREA BOCELLI</td>
<td>PHILIPS</td>
<td>28</td>
</tr>
<tr>
<td>56</td>
<td>LEANN Rimes</td>
<td>CAROLINA</td>
<td>8</td>
</tr>
<tr>
<td>57</td>
<td>MANDO MOORE</td>
<td>SONY MUSIC</td>
<td>36</td>
</tr>
<tr>
<td>58</td>
<td>FOO FIGHTERS</td>
<td>UNIVERSAL</td>
<td>10</td>
</tr>
<tr>
<td>59</td>
<td>Q-TIP</td>
<td>ARISTA</td>
<td>28</td>
</tr>
<tr>
<td>60</td>
<td>FUNKMASTER FLEX &amp; BIG CAP</td>
<td>DOJ</td>
<td>35</td>
</tr>
<tr>
<td>61</td>
<td>JESSICA SIMPSON</td>
<td>COLUMBIA</td>
<td>96 (ID.length 3.5)</td>
</tr>
<tr>
<td>62</td>
<td>BUSH</td>
<td>KAHUNA-ARISTA</td>
<td>8</td>
</tr>
<tr>
<td>63</td>
<td>MIKA</td>
<td>SONY</td>
<td>10</td>
</tr>
<tr>
<td>64</td>
<td>EMINEM</td>
<td>A EARTHQUAKE-INTERSCOPE</td>
<td>15</td>
</tr>
<tr>
<td>65</td>
<td>METHOD MAN/REDMAN</td>
<td>RCA</td>
<td>16</td>
</tr>
<tr>
<td>66</td>
<td>WILL SING</td>
<td>SONY</td>
<td>20</td>
</tr>
<tr>
<td>67</td>
<td>U2</td>
<td>SONY</td>
<td>28</td>
</tr>
<tr>
<td>68</td>
<td>RAGE AGAINST THE MACHINE</td>
<td>A BATTLE</td>
<td>12</td>
</tr>
<tr>
<td>69</td>
<td>VANILLA ICE</td>
<td>SONY</td>
<td>29</td>
</tr>
<tr>
<td>70</td>
<td>BOYD - BEE</td>
<td>ELECCION</td>
<td>4</td>
</tr>
<tr>
<td>71</td>
<td>SAVAGE GARDEN</td>
<td>COLUMBIA</td>
<td>81</td>
</tr>
<tr>
<td>72</td>
<td>ISLAND</td>
<td>ELECCION</td>
<td>4</td>
</tr>
<tr>
<td>73</td>
<td>BOYD - BEE</td>
<td>ELECCION</td>
<td>4</td>
</tr>
<tr>
<td>74</td>
<td>BOYD - BEE</td>
<td>ELECCION</td>
<td>4</td>
</tr>
<tr>
<td>75</td>
<td>BOYD - BEE</td>
<td>ELECCION</td>
<td>4</td>
</tr>
<tr>
<td>76</td>
<td>BOYD - BEE</td>
<td>ELECCION</td>
<td>4</td>
</tr>
<tr>
<td>77</td>
<td>BOYD - BEE</td>
<td>ELECCION</td>
<td>4</td>
</tr>
<tr>
<td>78</td>
<td>BOYD - BEE</td>
<td>ELECCION</td>
<td>4</td>
</tr>
<tr>
<td>79</td>
<td>BOYD - BEE</td>
<td>ELECCION</td>
<td>4</td>
</tr>
<tr>
<td>80</td>
<td>BOYD - BEE</td>
<td>ELECCION</td>
<td>4</td>
</tr>
<tr>
<td>81</td>
<td>BOYD - BEE</td>
<td>ELECCION</td>
<td>4</td>
</tr>
<tr>
<td>82</td>
<td>BOYD - BEE</td>
<td>ELECCION</td>
<td>4</td>
</tr>
<tr>
<td>83</td>
<td>BOYD - BEE</td>
<td>ELECCION</td>
<td>4</td>
</tr>
<tr>
<td>84</td>
<td>BOYD - BEE</td>
<td>ELECCION</td>
<td>4</td>
</tr>
<tr>
<td>85</td>
<td>BOYD - BEE</td>
<td>ELECCION</td>
<td>4</td>
</tr>
<tr>
<td>86</td>
<td>BOYD - BEE</td>
<td>ELECCION</td>
<td>4</td>
</tr>
<tr>
<td>87</td>
<td>BOYD - BEE</td>
<td>ELECCION</td>
<td>4</td>
</tr>
<tr>
<td>88</td>
<td>BOYD - BEE</td>
<td>ELECCION</td>
<td>4</td>
</tr>
<tr>
<td>89</td>
<td>BOYD - BEE</td>
<td>ELECCION</td>
<td>4</td>
</tr>
<tr>
<td>90</td>
<td>BOYD - BEE</td>
<td>ELECCION</td>
<td>4</td>
</tr>
<tr>
<td>91</td>
<td>BOYD - BEE</td>
<td>ELECCION</td>
<td>4</td>
</tr>
<tr>
<td>92</td>
<td>BOYD - BEE</td>
<td>ELECCION</td>
<td>4</td>
</tr>
<tr>
<td>93</td>
<td>BOYD - BEE</td>
<td>ELECCION</td>
<td>4</td>
</tr>
<tr>
<td>94</td>
<td>BOYD - BEE</td>
<td>ELECCION</td>
<td>4</td>
</tr>
<tr>
<td>95</td>
<td>BOYD - BEE</td>
<td>ELECCION</td>
<td>4</td>
</tr>
<tr>
<td>96</td>
<td>BOYD - BEE</td>
<td>ELECCION</td>
<td>4</td>
</tr>
<tr>
<td>97</td>
<td>BOYD - BEE</td>
<td>ELECCION</td>
<td>4</td>
</tr>
<tr>
<td>98</td>
<td>BOYD - BEE</td>
<td>ELECCION</td>
<td>4</td>
</tr>
<tr>
<td>99</td>
<td>BOYD - BEE</td>
<td>ELECCION</td>
<td>4</td>
</tr>
<tr>
<td>100</td>
<td>BOYD - BEE</td>
<td>ELECCION</td>
<td>4</td>
</tr>
</tbody>
</table>

Greatest Gainers

- Various Artists: "The Source Presents Hip Hop Hits, Volume 3" (66)
- Red Hot Chili Peppers: "Blood Sugar Sex Magic" (99)
- Goodie Mob: "Lakevia Zenitha" (100)
- Counting Crows: "A Long Day's Ride" (12)
- Jennifer Lopez: "Worl'd Up" (31)
- Marc Anthony: "Mi Tierra" (32)
- Soundtrack: "Atlanticogie" (26)
- Pokemon: The First Move" (11)
OUTPOST ENDS UNIVERSAL VENTURE, WILL LIKELY SHUT DOWN
(Continued from page 5)
make the joint venture work, and in August released Hot Sauce John- son’s “Truck Stop Jug Hop,” which sold 2,200 units, according to Sound- Scan, and Days Of The New’s sophomore set, which has sold 215,000 units.

By then, UMG had given Outpost the OK to talk to other labels outside of UMG, Williams says. “We talked with a number of other labels, but the last major label we talked with was Outpost because of our relationship with our record company,” Williams says. “We’re not 100% happy with it, but there’s resolution.”

Williams admits that Outpost has a lot of faith in his company. The label launched with the release of “Everything I Long For” from Hayden, a Canadian artist whom Outpost landed after an expensive bidding war. Speaking to Billboard, Hayden’s record failed to ignite south of the border. According to SoundScan, 1996’s “Everything I Long For” sold 27,000 copies. Hayden’s “Lost” single failed to break. The label’s second single, “The Closer I Get,” sold 11,000.

Outpost’s commercial successes were few. Days Of The New’s first self- titled album, released in 1998, sold 261,000 million copies, according to SoundScan. Williams says that Outpost both say the Crystal Method is moving to Inter- scope. But the act’s manager, Richard Bishop, says, “We have never had any contact from anybody at Interscope at any time. In this day and age, when companies are all about executives, Outpost was a com- 
pany formed by three individual and creative executives, and they aggres- sively wooed Crystal Method. These three executives persuaded them to sign to Outpost [Recordings]. If Outpost [Recordings] no longer exists, I would assume that the Crystal Method’s deal with them is over.”

For Days Of The New, the switch from Interscope was likely a welcome relief, since the group worked with Interscope on its release last fall. “Outpost was like family for Travis [Meeks, Days Of The New leader],” says the band’s manager, Rick Smith. “But I think [Interscope] the marketplace is going to step up and take on the responsibility.”

Lipman was fired in May after he left for a job at BMG. Lipman was a key player in the label’s promotional man,” offers Lewinter.

Lipman has “great relationships with artists and people, and he’s cer- tainly a leader. There are certain people that come along that have music and soul in their heart, and he’s one of them; that’s what you look for in people to lead a company.”

Lipman previously served as national director of promotion for Atlantic Records, where he championed Hootie & the Blowfish and Collective Soul, and as EMI Records’ West Coast regional promotion director, working with Lipman to head up Universal Records
(Continued from page 12)
jon Secada and Arrested Develop- ment. Republic Records is preparing to release new projects from the likes of The New Radicals and Placebo; it also has the upcoming releases from Joss Stone, and is working on an album from John- said the label would promote its new record, which he says is “the album we always thought we could make,” with a national tour. Lipman is also working with “ nova” (see story, page 11), the band’s second album, which was released in late February. Lipman says he is “thrilled” with the album’s success, which has made it “the best record we’ve ever made.”

Lipman’s departure also marks the end of a long association with Universal. Lipman joined Universal in 1991 as vice-president of marketing, and has worked his way up to become one of the label’s top executives. Lipman says he is “very proud” of his time at Universal, and is looking forward to the next phase of his career. "I’m excited about what the future holds, and I’m grateful for the opportunities I’ve had at Universal," he said. "I’ve learned a lot and made a lot of great friends here."

HISPANIC POP: Jay-Z, debuts at No. 1 on The Billboard 200, four of the top six albums are rap titles; the hip-hop compilation from The Source is the Greatest Game of All.發行的唱片在拉丁美洲和西班牙裔美国人中很受欢迎。据《商业周刊》报道，拉丁裔在美国的唱片销量已经超过了黑人。据《商业周刊》报道，拉丁裔在美国的唱片销量已经超过了黑人。据《商业周刊》报道，拉丁裔在美国的唱片销量已经超过了黑人。
FedEx domestic and international services. The U.S. Postal Service (USPS) meanwhile, says its rates are remaining unchanged, for now.

Shipping has to become more efficient, including being cost-effective, before E-commerce shipping becomes more prevalent, analysts note.

Forrester Research estimates that of 2.08 million parcel packages delivered to residential addresses each day, 17% are now Internet purchases. However, Martin Delano, a senior analyst with Forrester, says that the Internet number should grow with greater economies driven by the "E-commerce decision," which isn't what more people come online and by the rise of new Web-oriented carriers.

BizRate.com reports that 74% of online holiday shoppers it surveyed said they received E-commerce purchases on time, and 80% reported satisfaction with on-time deliveries. While satisfaction numbers were flat compared with a year ago, the time labs of deliveries was down, BizRate said. Last year, 80% of online shoppers reported on-time deliveries.

According to Martin Delano, analyst with Gomez.com, the big success stories this holiday season came from sales online of music and other media because "music retailers didn't have the supply-chain problems that most companies did." He adds that in the online sales arena, music represents a much more mature market segment than other products, such as toys, and benefits from the fact that its fulfillment is streamlined into a hand of key suppliers.

Among the major music fulfillment operations are Valley Media and Alliance Entertainment Corp. These fulfillment houses say they receive volume discounts from all private carriers, including the USPS—and charge up to $1 for services rendered, breaking out shipping costs from picking and packing.

According to Forrester Research, retailers receive roughly a 20% volume discount from private shipping companies. Because the fulfillment companies interact with the parcel carriers, most E-tailers have little to no contact with delivery service providers.

The USPS and Valley Media and Alliance will give their clients the rates of the various services, and then the Web companies choose which ones they want to offer their customers.

FAST AND FREE

Not only are Web retailers facing with meeting demands for instant gratification of customers, they are offering a variety of music products, but they are also contending with consumers who are increasingly cost-conscious when it comes to delivery charges. In trying to stay competitive on shipping and handling costs, E-tailers are faced with two choices: either to subsidize costs or to pass freight and handling expense through to the consumer in an overall shipping and handling fee.

So far, when push comes to shove, E-tailers are choosing subsidies. "We know our customers are spending a lot more money with us over the holidays. They are doing a lot of shopping, so it's one of the better ways to go," says Forecaster Consumer. "The most customers are getting a lot," says Daniel Blackman, director of music and video at Barnesandnoble.com.

The problem most businesses are facing is that they are not universally accepted, however. Some online retailers of music and industry watchmen warn that the practice of offering free shipping could be a Pandora's Box that builds customer expectations for such services and invites undercutting by companies desperate to boost market share.

"There's a huge danger in offering free shipping across the board," says Forecaster Consumer, "and the reason is that the company absolutely does lose money," says Forecaster's McCulough. "People can't have to be able to weigh the costs. If they are going to give away free shipping and they are only making a dollar per CD, but it's going to cost them more than that to get the business model will never make money.

Luckily for E-tailers, the preferred method of shipping among consumers is also the cheapest: old-fashioned U.S. mail.

Rob Cain, CEO of Woodland, Calif-based Valley Media, the No. 1 fulfillment house for online merchants—and in turn, the leading coordinator of E-commerce shipping—says roughly 70% of all deliveries are made by U.S. mail, which takes anywhere from two to five days. The rest goes either by Federal Express or UPS. Most customers choose two-day shipping instead of overnight, he adds.

Eric Weisman, president/CEO of Coral Springs, Fla.-based Alliance Entertainment, says the same is true for his company—save for the holiday rush. "When we get down to the last few days before Christmas, consumers were more apt to pick overnight or two-day delivery," he says.

However, one area where the USPS appears to be unique to the music market, as UPS services 62% of E-commerce-related parcel deliveries, according to Alliance, is its recent efforts to meet the needs of E-commerce merchants, which have not been decided, however. The shipping industry today finds itself in a state of flux as it faces unprecedented home delivery needs.

According to an industry analyst, "When UPS went public, it was about providing infrastructure to meet the increasing demand of E-commerce." He adds that for both UPS and FedEx, the future hinges on the ability to meet Internet sales demand.

"What we hope is that E-commerce provides some incremental growth opportunities for the [shipping] industry, although frankly, we haven't seen it yet," says Alex Brand, a analyst with Scott and Stringfield.

"What has to be accounted for, although it's probably virtually impossible to account for, is the displacement of traditional shipping functions," he adds.

Forrester estimates daily parcel deliveries will grow to almost 7 million in 2003, with the Internet accounting for more than 50% of the market.

Brand says that even if the number of parcel deliveries increases over the next several years at the rate that he predicts, suggesting that the shipping industry actually may not face dramatic infrastructure problems—"with respect to expanding the size of their vehicle fleets and warehousing capacity to keep pace with demand.

Brand explains that shipping via the Internet reduces, the volume of product shipping to store-based retailers and also decreases the cost. The result for the likes of UPS, FedEx, and the USPS looks to be a redirection of resources as much as the addition of new ones.

"E-commerce will, in the not too distant future, simply be commerce," he says. "If you look at it that way, in global commerce going to grow in excess of a 100% growth rate annually: between now and 2003. I think the answer is pretty obvious."

A USPS spokesperson declined to comment on the impact of E-commerce until a study of the recent holiday shipping season is completed later this month.

But the impact that shipping can have on E-commerce sites is being hotly debated. Among the sites to absorb shipping costs for a limited promotional period during the 1999 holiday season were twc.com, Barnesandnoble.com, CDnow, and CircuitCity.com. Others, like Musicland, charge shipping only for priority or overnight shipping for their customers.

Many Internet retailers have long insisted that even though shipping fees can substantially increase the cost of low-volume CD purchases, in the long run, price tends to lose out to selection, reliability, ease, and convenience in the buying decision.

"I don't think the shipping is that big of an issue to make someone switch from one site to the next," says Barnesandnoble.com's Blackman. "People are begging shipping prices in mail order for years, and mail order is a huge business. And other factors combined [in choosing an online retailer] really any of these concerns.”

Assistance in preparing this story was provided by Ed Christman.
Latin Fax Is Hot New Tool For Radio Programmers

Airplay Monitor is launching the Hot Latin Fax, a new publication for the Latin music industry to be distributed beginning Jan. 11.

Three different versions of the fax will be available, each one detailing the week's activity at one of the three major Latin radio formats: Regional Mexican (62 stations), Latin Pop (24 stations), and Tropical Salsa (16 stations). Each fax includes a 40-position audience-based chart; power playlist reports from stations across the country; an impact page focusing on the hottest upward-moving songs; first impressions, greatest gainers, and first impressions; a chart column; and other information geared toward helping radio decision-makers.

The regular subscription price is $200; complimentary subscriptions will be offered to stations monitored by BDS and those who are panel members in their format.

Chart strip advertising is available to purchase at an oil, contact the Billboard sales department at 212-336-9004.

Billboard Online Debuts Daily Email News Alerts

Billboard Online has launched a daily email service that alerts readers to breaking news stories and exclusive features as they are posted on the site, www.billboard.com. The email provides links to music news headlines, current charts, album reviews, and special features, such as exclusive interviews and free Liquid Audio downloads of authorized music tracks.

The new service is free and available to any user that signs up for the email at Billboard Online. The email also provides the latest information on other Billboard Online resources, including recently introduced Digital Directories and a free database of international national tours, new more comprehensive than ever. The email also links to the day's top business story in Billboard Bulletin, which can be accessed with a month-

Summing Up 'A Century Of Pop'

Musicologist Joel Whitburn has issued his latest book, "A Century of Pop Hits." This book chronicles the biggest pop hits of the past 100 years, in yearly rankings of the Top 40 songs of every year from 1900 through 1999. This chronological tour through the prime of pop's past travels from ragtime to rap, crooners to country, big bands to R&B, and the cylinder to the CD.

The ranking of the Top 40 hits of each year is based on America's weekly popular music charts and lists complete chart data on every hit including yearly Top 40 ranking.

Ten fascinating articles highlight the events, moods and pop music trends of each decade. Also included are pictures of the top artists and a listing of the number one and top artists by decade.

A "Century of Pop Hits" is available for $39.95. Send check payable to Record Research, P.O. Box 200, Monomoon Falls, WI 53062, or call 800-527-5810, or fax credit card information to 262-231-9452, or visit www.recordresearch.com.

Billboard International Latin Music Conference & Awards

Sheraton Biscayne Bay • Miami • April 20-25, 2000

Billboard & IET On Jazz - Jazz Conference & Awards

J.W. Marriott Hotel • Washington, D.C. • June 9-10, 2000

Billboard Dance Music Summit

Waldorf Astoria • New York • July 12-14, 2000

For more information, contact Michele Jacangelo at 212-336-5002

Visit our Web site at www.billboard.com

Contact Sam Bell at 212-336-1402 - 1-800-440-1402.

E-mail sbell@billboard.com
Dear Clive,

This letter is long overdue, but I felt that as we enter this exciting new time, I would be remiss not to publicly say “thank you” for all that you have done for me and for your constant belief in me and my music.

From the first letter you personally wrote to programmers on my behalf to introduce them to “Songbird,” to the latest one about the uniqueness of “Auld Lang Syne” (The Millennium Mix), you have always stood strongly in my corner. For that I am eternally grateful. In an ever-changing musical climate you have always encouraged me to stretch creatively, and have continuously found new ways to bring my music to the public.

As I stood in the middle of Times Square on New Year’s Eve performing “Auld Lang Syne” to the crowd of over two million people, I couldn’t help being swept up by a wave of nostalgia. I thought about how lucky I am to be where I am, not only in this historic place at this historic time, but musically as well. And I owe this to you, Clive.

For the past 18 years your unwavering support of me and my music has led to more celebratory moments than any artist could possibly imagine. From performing at two inaugurations to selling over 60 million albums and having a number one record for over 200 weeks on the Contemporary Jazz chart, these are just a few of the examples of what your leadership has accomplished for me, just one of the artists lucky enough to be under your wing. And most recently, to have yet another Top 10 album this past holiday season is no small feat indeed. Yet, once again, your guidance, wisdom and of course “Faith” in me made this latest dream a reality.

Clive, I thank you for caring the way that you do about your artists and I consider myself very lucky to be one of them. Your constant forethought and encouragement to stay fresh has been responsible for the longevity of so many careers, including mine. So let me take this opportunity to say thank you for my career, and all the milestones in my life, but mostly I thank you for the most important part of all… your friendship. I look forward to continuing our relationship for many years to come.

With Warmest Regards from your number one fan,
Kenny G