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**BELIEVE SOLD OVER 10 MILLION WORLDWIDE!!**
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- The Greatest Hits album already over 3 million copies outside of the US since November!
- Believe is certified 4X platinum in the US!

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**OVER 6 MILLION COPIES SOLD WORLDWIDE!!**
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- #1 Selling Single of the Year (according to Soundscan)
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- #1 Single on Billboard's Hot Dance Music/Club Play Chart
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- A SUCCESSION OF HIT FILMS INCLUDING AN ACADEMY AWARD FOR “BEST ACTRESS”
MUSIC KEY FOR AOL TIME WARNER
New Entity Seen Paving Way Toward Digital Delivery

BY BRIAN GARRITY

NEW YORK—The proposed combination of America Online Inc. (AOL) and Time Warner Inc. will create a 21st century music powerhouse poised to cement the marriage of the Internet and recording industries and lead the mainstream adoption of digital downloading, music and technology experts say. The deal, announced Jan. 10 and valued at as much as $178 billion, pairs the parent of one of the record industry’s largest companies, Warner Music Group.

While the transaction combines a diverse spectrum of lucrative cable, entertainment, and Internet-related assets valued at more than $350 billion, the music portfolio of the new entity was highlighted by AOL/Time Warner executives as one of the early winners of the proposed combination.

“One of the most exciting things about this transaction relates to the music business,” said Time Warner chairman/CEO Gerald Levin in announcing the deal.

“This now catapults the Warner Music Group into a unique position, and the transition team is working on a structure that will...

U.S. Latin Music Sales Continue To Surge

BY JOHN LANNERT

When the U.S. Latin record industry breached record territory in 1998 by tallying nearly 16 million units, several prominent Hispanic record executives predicted that the stateside market would rise about 10% in 1999. Little did they know that blockbuster titles from superstar acts would help quadruple their forecasts in 1999.

According to SoundScan’s ’99 Year End

Christian/Gospel Music Biz Celebrates Expansion Of Its Sales Base In ’99

Page 10

Latin Music Distributor report, the tally generated by the stateside Latino sector last year was 22.2 million units, up a hefty 41% compared with 1998.

Spanish product accounted for 2.9% of the overall figures measured by SoundScan, which tabulated the Latin numbers from Jan. 5, 1999, to Jan. 3, 2000.

Jeff Young, VP of sales and distribution at Sony Discos, the perennial top Spanish imprint...

The Future Of Downloadable Music
New Playback Devices, Alliances Unveiled At Consumer Electronics Confab

BY MARILYN A. GILLEN

LAS VEGAS—If there remained any doubt that the U.S. entertainment industry is moving fast toward a new music-delivery and playback paradigm, the 2000 Consumer Electronics Show (CES) put it to rest.

Dozens of consumer electronics companies—including Sony, Philips, Thomson/BCA, Sanyo, Sharp, and Panasonic—laid big bets on a wired future here, anting up with all make and manner of new digital-music-enabled devices, such as lighter-size portable players, watches, cellular phones, car decks, game systems, and table-top units. All are designed to play back music in such Internet-keyed formats as MP3, C2, Liquid Audio, ATRACS, and others...

Work-For-Hire Provision Sparks Artist Furor, Demand For Change

BY BILL HOLLAND

WASHINGTON, D.C.—A provision that makes sound recordings a “works-for-hire” category in the Copyright Act, which could mean that recordings’ featured artists could lose the right to regain their authors’ copyrights in the future, has caused a furor in the artists’ community. It also has become a rallying point among some artists, artists’ representatives, and managers for the need for full-time recording artists’ representation in Washington.

Meanwhile, Rep. Howard Berman, D-Calif., a longtime industry supporter on the House Intellectual Property Subcommittee, and Howard Coble, R-N.C., the subcommittee’s chairman, are calling for hearings on the issue this session. To overturn the law, which was inserted without House or Senate hearings, Congress will have to hold hearings and decide if the law is fair and whether corrective legislation is needed.

Failing that, observers say, the law will almost certainly be challenged in court.

Online Issues Will Be In Spotlight At MIDEM

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

LONDON—The natural attractions of the French Riviera in January may be constant, but the customs of MIDEM reek of the longevity of the annual music industry conclave in Cannes depends on its ability to change.

So this year, the hyperactive online world will be

For free demo, visit www.billboard.com/directories
Asylum Records salutes George Jones, Linda Ronstadt, Emmylou Harris and Dolly Parton on music that cannot be denied. They are TRULY legends in their own time.

Asylum Records
Six 1999 Grammy nominations

Committed to Country
Shivaree: Gigs So Good They’re Scary

The record is really good, but the live show is great, like coming in on the middle of a conversation any stranger would love but a close friend could never bear to overhear. Shivaree is a slightly jittery but expertly recentre act out of California and San Fernando Valley that quietly issued an album late last year on Ozone/Capitol called “I Oughtta Give You A Shot In The Head For Making Me Live In This Dump.”

The record is saucey and slack but refusis to sit up straight, with textures that often shift from baroque prog to house music with a dribbled-jazz piano to audio buzzo that keeps cutting up like a rude danseur. “Dancing Lousy Guy” is a case in point. “That was written in a back- yard in Hollywood,” says Shivaree’s lead singer/songwriter/producer Ambrosia Parsley (on her stage name). “Duke McVeinnie, her guitarist-colleague and keyboard player Brad Kung kung fu on movies that another songwriter friend, Tracy Tidlen, had written down. You know, the subtitles that get all fucked up because the translators don’t really understand English. So you get stuff like, ‘Why do you go a dancing lousy guy with no control?’ I can’t believe I got away with that! We took the accidental poetry from this stuff and made it into a song.”

As recorded, “Dancing Lousy Guy” has a scatty, diamond-edged edge, but at gigs the Shivaree sound oddly tender, sincere, and poignantly urgent. It’s as if they came from the best available greeting card, with a scruffy signature added as a personal touch. The Shivaree set I caught lasted about 20 minutes, one of those days when it was particularly good. It unfolded at Baby Jupiter, a beanyth place on the corner of New York’s Orchard and Stanton streets, its perky dining room tenants a ten-foot-floor-sized performance space where the whole back of the joint was engaged in “signs of a struggle.”

Parsley stood and held the microphone like a wine glass while she sang, simultaneously talking to herself in the audience during a Tuesday night residency in the lower Manhattan club. Shivaree’s musicians sat huddled around her lithe, dungaree-framed, working methodically in seeming fear that they’ll lose the frequency of the place. Shivaree’s sound is a bit of a Dole fruit cup colorful, tart, and surprisingly appealing for something served at room temperature. Detractors might say it’s their best one could reasonably expect at a dicey lunch counter that probably should be closed. But that’s the problem with most popular music these days: It’s buffed up, over-designed, and perfect for a realm nobody can actually visit when they get off work. In the real world, most records and concerts get sandwiched between dental appointments, personal injury lawsuits, and a heavy date that begins when you realize the bar you’re waiting for is gone and your wallet fell out of your back pocket two blocks ago. Shivaree, however, makes listeners grateful for what gets set in front of them, along with any commiseration that comes as a garnish.

“Okay, I’m not the most strong — I used to get really nervous and be a basket case before shows — but I’m thankful people come, and I need something to say when they’re here,” says Parsley. “It’s a sign of a struggle. I don’t want their hugs as well.”

“That’s why I make small talk in between,” says Parsley. “Performing’s not my strong suit — I used to get really nervous and be a basket case before shows — but I’m thankful people come, and I need something to say when they’re here,” says Parsley. “It’s a sign of a struggle. I don’t want their hugs as well.”

According to Michael Robertson, chairman/CEO of the company, this is a type of technology that will help drive both CD sales and the industry’s traditional products — Instant Listening Service and Beam-It — that permit consumers to store, customize, and listen to their CDs from any Internet-enabled device.

So, once MP3.com receives a receipt of purchase from the customer for a CD, it will make the music from that CD immediately available to the consumer. Additionally, the customer will receive a hard copy of the disc via mail.

“We consider this groundbreaking, traumatic and shattering development in the music business. This development says, ‘Listen up, the music business is changing and you need to jump on the train,’” says Lisa Bauer, an Internet analyst with Credit Suisse First Boston. “This technology truly blurs the line between physical and virtual distribution.”

For Robertson, what’s most exciting is “only you own a CD, it can be listened to anywhere in the world through MP3. com. Not only will music be heard when you physically own the product, but by making it available in these new CD collection standards, we will also be able to listen to them through the widespread proliferation of Internet appliances that are still being developed for the market.”

Phil Leigh, an analyst with Raymond James & Associates, says that MP3.com’s (Continued on page 127)
The Beat: Bon Jovi & B: Amel Larrieux pens tunes for release of compilation of his hits and remixes.
44 Country: Lorrie Morgan combines greatest hits and new tunes on CD compilation.
49 Jazz/Blue Notes: Mac "Dr. John" Rebennack pays tribute to the Duke on his premiere Blue Note release.
50 Classical/Keeping Score: The Eroica Quartet records new album of Beethoven material minus a rare piece auctioned by Sotheby's.
52 Pro Audio: TimeLine Vista draws notice with Tascam-branded recorders.
54 Songwriters & Publishers: Former PolyGram Publishing executive David Hockman plans to build ideal's publishing arm.
55 Latin Notes: Album sales figures may see decrease as major acts by their hands at legal market.
67 Wax-Main's music discounts may trigger price war in Germany.

Copyright Amendment Should Be Repealed

BY EDWARD M. CRAMER

In 1976 Congress passed the first major revision of the Copyright Act since 1909. The proposal for the revision was authorized by Congress in 1964, and the Copyright Office prepared 35 studies that were distributed for review and comment. This was followed by many years of extended and controversial hearings before congressional committees.

In sum, it took more than 20 years before the act was amended, and it was not to become effective for nearly two years in order to give the Copyright Office and the bar an opportunity to prepare for the changes. I was honored to have been a participant in this process.

Contrast this with a recent and very important amendment that was passed last November and became effective immediately. There were no hearings, no studies, and no requests for comment from interested groups. Anyone interested in

Under the existing law, an "employee" is considered the "author" of the copyright created as a result of the employment relationship. Under the old 1906 Copyright Act, the "authors" of some of the great songs in films were not the individual composers and lyricists but the film companies. Thus, when the Copyright Act gives various rights to the "authors" it means employers. (Incidentally, the U.S. is virtually alone in refusing to recognize as the author the person who really wrote the work.)

The 1976 Copyright Act, which took effect in 1978, is a work-for-hire act:

- A work prepared by an employee within the scope of employment. The November amendment does not change this.
- A specially ordered or commissioned (Continued on page 122)
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   (Booth 02.02), or the InterTrust/Midem Cyber Café.
3. Install & activate the Midem 2000 CD via Internet, at the InterTrust Partner Pavilion (Booth 02.02), or Cyber Café during Midem 2000 (Jan. 23-27, 2000), and you will be entered into free drawings for a chance to win one (1) of five (5) cases of Chateau Margaux (approx. value $3600 US) or one (1) of fifty (50) Rio 500 Digital Audio Players (approx. value $5270 US). A winner for each drawing will be picked at the end of each day of Midem 2000.

Visit the InterTrust Partner Pavilion 02.02
or the RioPort booth 02.13 at Midem 2000
January 23-27, 2000 Cannes, France

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Christian/Gospel Gains
Genre Now Industry's 5th Largest In Sales

BY DEBORAH EVANS PRICE

NASHVILLE—With a diverse spectrum of artists driving sales, the U.S. Christian/gospel music market industry is celebrating an 11.5% sales increase. According to SoundScan, sales of Christian/gospel music rose from 44.6 million units in 1998 to 49.5 million units in 1999.

The genre’s gain surpassed growth by the U.S. music industry as a whole, which saw only an increase of 6.2%.

The Gospel Music Assn. (GMA) is touting the fact that the industry is closing the sales gap between Christian/gospel music and other genres. According to the GMA, figures indicate that for every 10 country albums sold, the Christian/gospel industry sells seven.

Christian/gospel music is now the industry’s fifth largest-selling genre—selling more than twice as much as Latin music, and more than classical, jazz, and new age combined. In the past four years, Christian/gospel has seen overall growth of 19.4%.

Christian/gospel video sales continue to grow, up from 475,000 units sold in 1998 to 563,400 units sold in 1999, signaling a 19.4% sales increase. The general market led the way in sales, selling 550,000 units, a growth rate of more than four times the 121,000 units sold last year.

We had some great products last year, and great products always help sales,” says Skipper Entertainment president Roland Lundy. “From Word last year, we had a great year in general-market music. Sony’s ‘Shout! Power Worship’ record and the ‘Wow—The 90s’ record were very successful, but at the same time, you have to look at the success of Point Of Grace’s ‘Christmas’ [album] and Amy Grant’s Christmas [album] and Steven Curtis Chapman’s record.

Peter York, president of the Sparrow Label Group, agrees that strong product is key to the genre’s growth. “It’s about top-tier records and us making better music,” he says. “It doesn’t matter how much marketing you give something, no matter how much publicity you give it.” The music that most touched consumers last year ran a wide gamut from classical to punk to pop. Accolades like the Songwriters Hall of Fame “Song of the Year” Award for Burt Bacharach and Hal David, their 473,000 units of the album “The Man from the Sea,” plus the much-vaunted “Wow—The 90s.”

The success of these artists, says Skipper, has done more than just give the genre credit. “Artists now know that if they put out good music, people will come,” he says. “The industry has changed, and the artists are the ones driving it now.”

Sony/ATV Loses Lowery Music

Sony/ATV Music Publishing has completed its acquisition of Atlanta-based independent music publisher the Lowery Music Co. from its owner, Bill Lowery (Billboard Bulletin, Dec. 23). Lowery, who formed the hitladen 5,000-song catalog in 1952, will continue on as president, with the aid of his son Butch Lowery; Lowery’s wife, Billie; and their daughter Terri. Sony/ATV will assume international representation of the catalog when the current arrangement with BMG Music Publishing expires at the end of June. Lowery, seated, is shown with, from left, Stuart Prager of the Clark & Prager law firm; Jeff Harer of the Shaikut, Arrow, Harer, & Weber law firm; Scott Francis, VP of business affairs and administration at Sony/ATV; Allen Arrow of Shikut, Arrow, Harer & Weber; Butch Lowery; and Richard Rowe, president of Sony/ATV Music Publishing.

Launch Gets Warner vids For Streaming

BY ED CHRISTMAN

NEW YORK—In signing up the Warner Music Group to provide its music videos for streaming on Launch Media’s Web site, the Santa Monica, Calif.-based digital media company now has licensed video content from three of the five majors.

With content being a determining factor in driving traffic to the site, the Warner deal, although nonexclusive, helps Launch.com maintain a lead over its competitors in the amount of content it has at its disposal, says Dave Goldberg, CEO of Launch Media.

Combined, Warner, the Sony Music Group, and EMI Recorded Music account for 41% of all music sales, and Goldberg says he hopes to soon land BMG Entertainment and Universal Music as licensees.

The Web site has already cut some deals with artists and labels under the umbrellas of the two companies, he adds.

Currently, the Launch.com Web site offers visitors the chance to choose from 1,900 videos. Goldberg estimates that the Warner catalog of music videos contains about 5,000 songs. Some of the Warner videos have already been encoded, and the remainder of the catalog will be, as Launch receives the videos from the major.

He notes that Metallica, on Warner’s Elektra label, has been the most heavily requested videos on our site.” Now, Launch.com can fulfill demand.

In exchange for agreeing to license its videos to the Warner Music Group, Warner Music Group will receive royalty fees as well as a “small” equity interest in Launch, which went public last May. The percentage of equity interest was not disclosed.

Paul Vidich, executive VP of strategic planning and business development for the Warner Music Group, notes that the deal is significant because the company gets a royalty for each stream of a Warner video demanded by a visitor to the site, as well as a piece of the advertising revenue generated by the site’s programmed portion.

This is in contrast to cable TV, where many video programmers don’t pay compensation for playing videos, Vidich says. Meanwhile, artists will receive a portion of the royalties of each video that is streamed as a result of a viewer choosing it.

Besides providing revenue, the deal gives the Warner Music Group another vehicle to help promote their artists, Vidich says.

Besides the Warner deal, the Warner Music Group has pact to provide videos for the ARTISTdirect site and expects to sign deals with two more Web sites in the next 30 days, he adds.

Vidich points out that as part of the Warner deal with Launch, streams of Warner videos will be limited in the quality of the audio signal to discourage copying.

It’s important that we have visibility in Washington, D.C., where the future of our business lies in the hands of legislators.”

HAL DAVID

BY JIM BESSMAN

NEW YORK—Securing a long-hoped-for Songwriters’ Hall of Fame Museum in New York, as well as shepherding a “virtual museum” Web site and raising the hall’s profile and membership, is the major goal of legendary lyricist Hal David, the new chairman of the hall and its parent organization, the National Academy of Popular Music.

David, himself elected to the hall with songwriting partner Burt Bacharach in 1972, takes a post last held by Frank Sinatra, who died in 1998 (Billboard Bulletin, Jan. 6). Unlike Sinatra, however, David will carry far greater responsibilities in the day-to-day management of the hall.

Los Angeles-based David, a New York native and former president of ASCAP, will chair the hall’s board meetings, replacing Bobby Weinstein, the former president of the hall who resigned from the organization in December. David says he will now spend more time in New York after officially assuming his new post at the hall’s next board meeting here Feb. 1.

“It’s of utmost importance to make the National Academy of Popular Music—the Songwriters’ Hall of Fame in particular—much more visible,” says David, also a recipient of the Hall of Fame’s coveted Songwriter of the Year Award, named in honor of the organization’s founding president. The hall was founded in 1960.

“Currently, visibility is limited essentially to the music business, but we need a national presence,” adds David. “We’re dealing with probably the greatest art form of America: Everybody lives and loves music from this country, but nobody knows who we are nationally. So it’s important that we have visibility in Washington, D.C.—like ASCAP and BMI do—where the future of our business lies in the hands of legislators with intellegence and property legislation.

Along with the visibility issue is the continuing need for a museum to house the Songwriters’ Hall of Fame. We have a baseball and football hall of fame and a hall of fame for everything,” continues David. “But no sport has the importance to America as the Songwriters’ Hall of Fame. Young people have never heard of great songwriters like Vincent Youmans and Jerome Kern, and I think that’s criminal.

In addition to obtaining an actual museum site, an Internet museum is a key concern of the new chairman, who says he brought former Warner Music Young Chair and President Howard Richmond, founder of the organization together with Mercer and Abel Olman, for his recent $1 million contribution for development of the Web site.

“Howie’s gift is extraordinary, but it should be just the beginning,” says David. “We need matching funds for it because to form a Web site museum has to cost several million dollars.”

New York, Richmond’s son Larry, who runs the Richmond Organization, founded by Howard Richmond more than 50 years ago, and is a Songwriters’ Hall of Fame board member, is on a committee charged with establishing the Web site. He says that David’s appointment “ushers in a new era, which I think the museum Web site will really enhance the great story of the American songwriter.”

Fellow board member Oscar Hammerstein III, chair and former chairman of the board, says that when it came to being in 1969, adds that David brings a “larger name” necessary for obtaining financial contributions for the museum’s Web site, and various other endeavors. “We’re moving fast now, and it’s a real turning-point,” he says.

Board member Irvin Robin- son, chief of Famous Music, says

(Continued on page 126)
BET on Jazz: The Jazz Channel proudly presents jazz vocalist Cassandra Wilson in the television premiere of Traveling Miles. An independent film in tribute to the legendary jazz trumpeter Miles Davis featuring an appearance by Wynton Marsalis. Monday, February 21 11:00 PM Eastern / 8:00 PM Pacific This special presentation will be simulcast on BET and BET on Jazz.

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Peter Margasak, Chicago Reader

"Traveling Miles takes you into the space of a genius"
Anaya Byrd, Vibe Magazine

"Wilson has always been daring in her musical choices and never seems to tire of challenging herself. On this album, she not only travels Miles, but keeps moving ahead"
Steve Jones, USA Today

"Wilson skirts standard definitions of jazz singing, and her Miles Davis tribute is unexpectedly unexpected, a gentle dreamy thing. Wilson emerges, again, as a bittersweet-toned visionary"
Josef Woodard, Entertainment Weekly

For booking information, Ron Kaplan, Monterey International 312.640.7300

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Pirates Face Heavier Penalties In Hong Kong

BY DAVENA MOK
HONG KONG—A last-minute protest by 40 people failed to stop Hong Kong’s optical disc manufacturing industry from facing heavier penalties against copyright infringement, namely a maximum penalty of $50,000 Hong Kong ($6,400) fine or four years’ imprisonment per each case of manufacture and distribution of optical discs.

The move means manufacturers and traders will face heavier penalties, such as a maximum penalty of $50,000 Hong Kong ($6,400) fine or four years’ imprisonment per each case of manufacture and distribution of optical discs. At the moment, we have more than 60% of titles [manufactured by ODMTA] that we can’t find the copyright owners of.

Local trade bodies welcomed the bill, which Hong Kong’s Legislative Council passed by a vote of 17-0. Anti-Piracy Alliance spokesman Peter Lam describes Logos’s move as the culmination of a two-year battle. He dismisses ODMTA’s concerns, claiming those protesting against the bill are “probably more concerned at the extra burden and responsibility” they now must deal with.

Prior to the amendment, Hong Kong’s Customs and Excise department was the sole agency enforcing the Copyright Ordinance; now it is also the responsibility of the territory’s police force.

Jack English, chairman of the Hong Kong Music Publishers Association (ODMTA) and organizer of the last-minute protest, admits his “small demonstration” was a desperation move. “But we know the amendment would not be passed; we just wanted to raise our concerns,” he says.

ODMTA was the most vocal opponent of the move to use ODMTA to counter Hong Kong’s piracy problem. The association claims that licensed manufacturers will become secondary, and the cops will be on them to verify copyright ownership when production orders are made.

According to Lee, “It’s difficult to verify ownership somehow, especially for copyright owners on the [Chinese] mainland and some Southeast Asian countries—and the amendment means to help us with the checks. At the moment, we have more than 60% of titles [manufactured by ODMTA] that we can’t find the copyright owners of.”

A film such as this is rich with detail, and watching it at home provides the opportunity to discover new and different things every time you watch it.

- GORDON RADLEY

Fox Plans 1st Global Vid Bow

BY SAM ANDREWS
LONDON—20th Century Fox Home Entertainment will break new ground with the first simultaneous worldwide VHS video release, when it bows “Star Wars: Episode 1—The Phantom Menace” this April.

Available around the world the week of April 3-9, “Phantom Menace” will be held by the previously held belief that, unlike music releases, simultaneous video releases for major films are next to impossible due to the different theatrical release patterns around the globe.

The video will bow on April 3 in the U.K., then in North America on April 4. Consumers will be able to reserve their copies of the PG-rated video from Jan. 28, while Japan and Brazil end the week with the April 8 release.

Only France, because of its nine-month theatrical-to-video window, will release later—in the fall.

Before “Phantom Menace,” DreamWorks’ “Prince Of Egypt” came closest to a worldwide video release, launching last September and rolling out over two months.

The highest-grossing film in 1999, “Phantom Menace” is expected to gross $922 million worldwide at the box office and was the fastest film in history to reach $500 million in North America, eventuallytotaling $430 million in the U.S. and Canada.

Fox executives have played down suggestions that “Phantom Menace” will match its 1998 record-breaking success with “Titanic.” That became the first-ever billion-dollar video release, shifting around 58 million units worldwide. It was also remarkable for selling more copies internationally—33 million—than in North America, where it moved 25 million units.

Industry estimates for “Phantom Menace” suggest that it will sell around 20 million units outside of North America and about the same in the U.S. and Canada.

However, there has been criticism of the one-week release strategy. Industry insiders said that for Japan, April makes little sense because it is just after the end of the financial year for Japanese businesses and spending comes to a halt.

They should have released in the third week in May, which is known as the golden week, because that is when the Japanese get an extra month’s pay and they spend like crazy,” says one international executive.

Where “Phantom Menace” will not break new ground is as a VHS release. Despite being shown on pioneering digital video screens on its theatrical run, “Phantom Menace” and the first three “Star Wars” movies will not be available on the upcoming new VHS format in 2000.

“The film is being released on VHS only and is not being released on the DVD format in 2000 or for the foreseeable future,” Fox and Lucasfilm said in a statement. The delay is due to creative considerations and the fact that George Lucas is too busy with the next two “Star Wars” movies to concentrate on the extras required for the DVD release. Lucas is currently in pre-production on “Star Wars: Episode II,” which is due to begin shooting in Australia this summer.

Once again there was criticism of this strategy. “There is a surge of demand at the moment for DVD, and Fox should ride this. Look at what happened to the DVD of ‘Titanic.’ Nobody wants it because they sold so many on VHS,” says one industry source.

Indications are, however, that Lucasfilm has begun to plan for a DVD release with the announcement that it will use Technicolor rather than Deluxe to duplicate “Phantom Menace” on VHS. Technicolor has facilities to manufacture DVDs, while Deluxe does not.

Still, there will be a wide-screen VHS collectors’ edition—priced at $39.98 in North America. This will contain a “The Art of Star Wars: Episode I—The Phantom Menace” and produced exclusively for the widescreen video collectors’ edition.

“A film such as this is rich with detail, and watching it at home provides the opportunity to discover new and different things every time you watch it.” —GORDON RADLEY

A film such as this is rich with detail, and watching it at home provides the opportunity to discover new and different things every time you watch it.

- GORDON RADLEY

A film such as this is rich with detail, and watching it at home provides the opportunity to discover new and different things every time you watch it.

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- GORDON RADLEY
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Matthew Wilder  Bay City Rollers  "Weird Al" Yankovic  LeAnn Rimes  Grand Funk Railroad  Carlos Perez  Kate Pierson  Bad Company
Sting  B.T. Express  Julian Lennon  Lenny Kravitz  Orleans  Evelyn "Champagne" King  Goo Goo Dolls  Eric Burdon & the Animals
Poison  Eric Carmen  McFadden and Whitehead  Dave Matthews & Tim Reynolds  Biz Markie  John Mellencamp  Danielle Brisebois
Terri Nunn  Lil' Kim  Player  Def Leppard  Alanis Morissette  Spyder  Whitney Houston  Lisa Lisa  2PAC-A-Lot  Faith Hill  Crosby, Stills
Nash & Young  The Jets  Rob Halford  Michelle Visage  Mary J. Blige  Brian Vander Ark  Musical Youth  Snap  Gary Wright  Wyclef
Jean  Georgia Satellites  Art Alexakis  Tom Waits  Jack Wagner  Bruce Springsteen  Music Box  Chaka Khan  John Entwistle  Stephen
Pearcy  Jewel  The Black Crowes  Club Nouveau  Britny Fox  "N Sync  Tina Turner  Average White Band  Gerardo  Jennifer Lopez  Nia
Peeples  Eric Clapton  Gloria Estefan  Ce Ce Peniston  The Cure  Sheryl Crow  David Naughton  A Taste of Honey  Foo Fighters  Garth
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Tori Amos  Robbie Williams  Mickey Gilley  Buckcherry  Paula Cole  Haircut 100  Faster Pussycat  Violent Femmes  Beck  Michael
Martin Murphy  Backstreet Boys  Tuff  Carol Douglas  No D TLC  Eric Benet  Lisa Loeb  Leslie West  Dweezil Zappa  Branford
Marsalis  Red Hot Chili Peppers  Bobbi Brown  David Cassidy  Brian McKnight  Grace Stiek  Rufus-Wainwright  Hues Corporation  Stone
Temple Pilots  Deborah Gibson  Jackyl  David Bowie  Patrice Rushen  Andrea True Connection  Slash  Bigby Keys  Warren G  Fred
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Gene Smith 212.536.5001

ISSUE DATE: FEB 19
AD CLOSE: JAN 25

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

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

The first edition of the Asia Pacific Quarterly 2000 hits newsstands in the Feb 26 issue. Editorial features a special report on the new diversified companies tapping into the region’s emerging talent pool and future potential. Also featured are reports on musical developments and music retailing in the key Asian territories.

ISSUE DATE: FEB 26
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Linda Matich 612.9440.7777
Aki Kaneko 323.525.2299

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ISSUE DATE: FEB 26
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Chieftains Get Back To Their Roots
Premier Irish Folk Band Releases Traditional Set On RCA

BY PAUL SEXTON

LONDON—The new album by the Chieftains has a rather unusual selling point to it: no mega-star guests.

"It's the first album in a long time that's a pure, traditional Irish record, and we feel it's very much a record that their fans want," says David Neidhart, a leading proponent of traditional Irish music for the past 30 years. "We see this opportunity as very different than the last couple of major crossover records the Chieftains have done," he says. "But if the new one gets good reviews as being a strong folk album, people might try it on that basis."

Nelson Devine, marketing and promotion manager of jazz and crossover for BMG Classics U.K., describes the Chieftains' return to their roots as "a welcome thing. We know it's what the real fans really want, and it's an exciting opportunity to go back to the heritage they come from. They recorded many traditional albums in their earlier days, but this is the first one for quite a while, and it covers so much of Irish culture—length to breadth, no stone is unturned. Apart from being very pressurized, the album has to be experienced live. That's our greatest opportunity to get the music across."

In the U.S., says Neidhart, "the release date enables us to get some setup time for St. Patrick's Day (March 17), which is obviously a retail opportunity for a Celtic record. We will use the early tour dates as an opportunity to garner press and to hand out cassette samplers at the shows and at retail.

"We'll also be doing a lot of work with the Internet, through the BMG Classics Web site and our Irish.com Web site, and working very heavily with the Irish press in the U.S. as well," he adds. "As regards radio, it's very much an album project—our focus will be very much NPR and some of the more-Celtic-minded triple-A stations, but they will work their way through various tracks."

Meanwhile, Moloney has been as busy as ever with other projects. Among them, he has written the soundtrack to October Films' "Agnes Browne," directed by and starring Angelica Huston. The film bows in the U.S. in March, with a soundtrack album due on Decca.

Artists

Artist Storey Going Nat’l With Navarre
BY CHRIS MORRIS

LOS ANGELES—Denver-based singer/songwriter Nina Storey's Red Lady Records album "Shades" attains national distribution on Feb. 15 through New Hope, Minn.-based indie Navarre Corp.

Trillium Entertainment president Larry Stessel, who is coordinating the national marketing and promotion campaign for "Shades," says, "It's probably one of my strongest-selling albums since the days of Big Head Todd & the Monsters and the Samples...She's a very dynamic performer. She's Joan Osborne in a smaller package."

While Storey's recorded work has received only limited distribution to date, "Shades" is being launched nationally via a joint venture with Omaha, Neb.-based Monster Entertainment.

With Navarre now in place, Stessel has assembled a national promotion team that will work "Shades" to triple-A and college stations. Paul Brown of Red Hat Promotion in New York is quarterbacking the team, which includes Michelle Clark Promotions in L.A. and Outsources Promotion in New York and San Francisco.

Storey's independent team also includes JRB Sales & Marketing, which will handle retail marketing; indie publicity firm Shore Fire Media; and Internet promotion firm Electric Artists.

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CoCo To U.S.: ‘Do You Want My Love?’
San Franciscan Already Found Success In Asia On Epic/550

BY RAQIYAH MAYS
NEW YORK—With the Feb. 29 release of “Just No Other Way,” Epic/550 Music ingénue CoCo Lee is attempting to transfer her success in the Asian music market to the U.S. Since 1994 Lee has recorded in English, Mandarin, and Cantonese, selling a total of 2 million albums in Asia to date, according to the label. Her track record contributes to the label’s enthusiasm for “Just No Other Way” and for Lee’s potential for a large audience here.

“When CoCo was signed, we realized that there hasn’t been a highly visible Asian performer in the U.S.,” says Marty Maidenberg, VP of worldwide marketing for the label. “When you’ve got someone with CoCo’s talent, you’ve got someone that can be at the forefront of a movement. We know we’ve got a quality artist. There are so many people out there that are studio creations—who can’t sing or dance. CoCo’s got it all.”

Born of Chinese descent and raised in San Francisco, Lee grew up listening to artists like Whitney Houston and George Michael. After crashing her mother’s car during a vacation in China, Lee entered a Hong Kong talent show in hopes of winning prize money to pay for the damages. Not only did she win second place for her Houston’s “Run To You,” but she also went on to sign as the first act with Capital Artists, a fledging Hong Kong-based record label.

From there she issued her first album, 1994’s “I’m Still Your Lover,” a record that would win her an Asian Viewer’s Choice Award for best new artist. Three albums and 1 1/2 years later, Sony bought out Lee’s contract, and she began issuing albums on that label in the Asian market. “She’s that rarity in today’s pop market,” Maidenberg says.

The label’s confidence in Lee is evident in its marketing plan for “Just No Other Way.” First, promotion began will go out to press, radio, and retail outlets. Among the items included are a glossy, full-color pull-out bio, a CD, and a video showcasing clips for the set’s first single, “Do You Want My Love,” and “Before I Fall In Love,” a song from the “Runaway Bride” soundtrack.

“They’re definitely giving me the star treatment, and it feels great,” says Lee, who also served as executive producer of the album. Directed by Chris Robinson, the video for “Do You Want My Love” will be serviced to MTV, VH1, the

Log On To ‘The Bon Jovi Show,’ See Album In Progress; Osborne, Pumpkins Split

CANDID CAMERA: Fans of Bon Jovi can virtually move in with the band over the next month, with the group’s records B-sides and mixes its first album since 1995. All the action will be Webcast live on bonjovi.com and rollingstone.com, which have teamed up for the studio sneak peek. The promotion culminates in an Internet-only live concert on Feb. 10. Fans can also enter a contest via the site to attend the concert in person and spend the day with the band.

“I’m not the computer guy. I’m not into technology or change,” admits bandleader Jon Bon Jovi. Nevertheless, he says, when he was approached about the idea, “I said, ‘Would you be like, ’The Truman Show?’ and I thought, ‘Why not?’ What would I have given to watch my favorite bands record. That would have been sweet!”

The band is surrounded by three cameras in Bon Jovi’s home studio in New Jersey. However, the members have had a few controls built in so that the Internet faithful will not necessarily see or hear everything. “If there were ever to be a heated debate that you were worried about, you could just go to a camera angle that would take you out of the picture,” says Bon Jovi.

Additionally, a number of safeguards have been installed to keep any potential bootleggers from taking new songs before the album’s release, such as a logo that repeats, “Welcome to Bon Jovi TV,” during complete songs or the absence of vocals on some tracks. Each day’s broadcast culminates in an online chat with the band’s engineers, with the band occasionally participating.

While the cameras may seem like an intrusion into the creative process, Bon Jovi says he hasn’t found that to be the case. “It’s actually been really fun,” he says. “You can stop and look in the camera and chat, give our opinion about Bill Parcells, say anything.”

The new album, called “One Wild Night,” is being produced by up-and- comer Luke Eubin with Bon Jovi and band guitarist Richie Sambora, and it will come out May 30. Eubin was brought to the band’s attention by its longtime A&R guru, John Kalodner. One track sure to raise the curiosity factor is a rock tune written by Max Martin, better known for his pop ditties penned for Backstreet Boys, Celine Dion, and Britney Spears. It’s among 60 tracks that Bon Jovi says the band has written and/or recorded for the album.

Bon Jovi admits there’s no way to gauge the effect the Web site will have on album sales, but he feels it’s an excellent way to “build excitement about the project and get people involved. It’s to remind people that the band is making a record. The way records are marketed these days, you have to go outside the lines. For 15 years, it’s been the same thing: turn the record in; two months before the release date, talk to reporters; go on a radio tour; and play at Target’s warehouse. The rules have changed.”

STUFF: Look for former Creative Artists Agency music head Tom Ross to get into artist management. Among the artists he’s talking to, although no deals have been signed, is LeAnn Rimes. Ross continues as president of CDRNet Entertainment; the Internet entertainment technology company is expected to announce new partnerships with record companies and retail outlets shortly... After only three months, manager Sharon Osborne has parted ways with client Smashing Pumpkins. Osborne resigned while on tour with the band in Europe and could not be reached for comment. The Pumpkins’ next album, “Machina—The Machines Of God,” comes out Feb. 29 on Virgin... Dana Collins, former international marketing manager for MCA Records, has joined Los Angeles-based Direct Management Group (DMG) as an artist manager. Among the acts on DMG’s roster are Counting Crows, the B-52’s, Boney James, and Ebba Porsberg... Megadeth guitarist Marty Friedman has left the group and has been replaced on the current tour by Al Pitrelli of Savantage and Trans-Siberian Orchestra... Billboard’s sister publication The Hollywood Reporter has teamed with Liquid Audio to record music performances at the Sundance Music Festival, which will be streamed and/or downloaded via the Hollywood Reporter Composer Registry starting Jan. 23... The Web site, which showcases music composers for producers and creative directors, is at www.hollywoodreporter.com/registry.
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As an industry, as a team, we are penetrating better at retail.

-Frank Breeden

we have strength across our roster, that we aren’t just having an anomaly here and there. As an industry, as a team, we are penetrating better at retail.

Christian retailers continued to maintain dominance, accounting for 57.5% of overall Christian music sales, while mainstream retail stores account for 42.5%.

"In looking back over what our industry life has been like over the past five or seven years, I do believe we’re starting to see some of the effects of acquisitions and mergers settle to the point that we’re starting to see more of an efficient application of effort, a little bit better relationship with the mainstream side of our industry, so that we’re seeing growth there," says Breeden. "We also have to give credit to the Christian marketplace, because the majority of the growth came from their side."

Breeden says the "Bible-belt" stereotypes no longer apply.

'The increase in sales can be attributed to people’s desire to find meaning and purpose in their lives.'

-Rick Anderson

According to SoundScan, the top five Christian/gospel market are New York City, Los Angeles, Chicago, San Francisco, and Philadelphia.

Rick Anderson, senior music buyer for the Cincinnati-based Berean Christian Stores chain, says Christian's core acts remain Berean's best sellers.

"Music sales in the Berean Christian Stores were very strong in 1999," says Anderson. "Our top five non-Christian best sellers for the month of December were 'Wow 2000,' Michael W. Smith's 'This Is Your Time,' Jar's Of Clay's 'If I Left The Zoo,' WOW Worship, and Steven Curtis Chapman's 'Speechless.'"

"As you can see from the titles mentioned, sales came from core CBA product ... Charlotte Church's release, 'Voice Of An Angel,' didn't make our top 40," he says.

Anderson attributes the Christian/gospel genre's growth to consumers' increasing interest in spirituality and their willingness to introduce friends to the music.

"I think that the increase in sales can be attributed to people's desire to find meaning and purpose in their lives and to help others to do the same," Anderson says.
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Odetta - Grammy-nominated singer
Dubbed the "Queen of American Folk Music," Odetta is celebrating her 50th year in the entertainment business with the release of her 27th solo album. Her soulful voice was an emblem of the civil rights movement and has brought her international acclaim.

Barbara Skydel - Executive V.P., Premier Talent Agency
Barbara Skydel, the first female principal of a major agency, represents many of the most successful artists in the music industry, including Tom Petty, The Who, Prentice's and Sinéad O'Connor.

Marie St. Louis - April 5, 1925 - June 10, 1999
As Senior Vice President of Festival Productions, St. Louis negotiated talent deals for George Wein's major concerts and festivals, including performances by legendary artists Miles Davis, Oscar Peterson and Antonio Carlos Jobim.

Tuesday, February 1, 2000 - New York Marriott Marquis - 12:00 noon
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Sony, which previously announced its Memory Stick Walkman and VAIO Music Clip players, has added a new unit: the Network Walkman. Due in April in the U.S. at an expected retail price of about $380, it boasts 64 megabytes (MB) of embedded flash memory.

"Philips showed off its portable music unit, the Rush, which will be available in versions with 32 MB and 64 MB SmartMediaCards. The 32 MB unit is due in the first quarter at about $200; the 64 MB version bows in May at about $300." -Billboard

The company also displayed a "concept unit" of a cell phone that will also hold music in the Jini format and others.

"IBC, which already released the Lyra, announced a new portable CD player, due later this year at about $200, that will play back MP3-encoded CDs." -Billboard

"Casio said it will ship in April a "wrist-type wearable MP3 player," versions will be available at about $500 and $200." -Billboard

"Sharp showed "concept displays" of six solid-state portable devices in Japan in spring prices yet to be determined. "Some of these devices will ship sometime in the fall, a company representative said." -Billboard

"Creative Labs debuted the NOMAD Jukebox, due this spring at a price to be determined. It includes six gigabytes of built-in storage that can hold more than 100 hours of CD-quality music, according to the company." -Billboard

Sony said here that it has forged a deal as well with Liquid Audio to make their Internet music-delivery systems interoperable. The move will parallel digital downloads. In the U.S., and even beyond, "it's measured in the billions. When major labels come on with systems that are secure, that are convenient, that are stable ... then I think the demand is certainly there to consume music in this manner." -Billboard

"The entry of major hardware companies, which now have a vested business interest in popularizing the downloadable music formats, should also erase the added impetus." -Billboard

"The marketing commitments of these companies will certainly raise awareness for digital music," says Ken Conroy, senior VP of Columbia's worldwide marketing and new technology for BMG Entertainment, which is working with Universal Music on a digital-downloads sales system expected to be ready this spring.

"We are actively working with those companies that offer the consumer ease of use and respect the copyright owners' interests," says Conroy. "Consumers, artists, technology companies, electronics companies, retailers, and music companies will all benefit if approaches to digitally delivered music are both secure and standardized. When this is achieved, the market for digital music will grow very quickly." -Billboard

" Analyst Van Baker, VP of consumer platform research for the E-business group of Dataspex, says he "absolutely believe[s] that consumers are ready to start buying music online" but sees that issue of standardization as a sticking point.

"The market is in a situation where we have about 15 different codes out there, and nobody wants to buy a player worrying about whether it works with only some of the 15 different codes, and even the programmable players [work with] only some," Baker says. "So I think we will certainly see more unit shipments this year than we saw last year, maybe even as much as two times—which would take us from about 600,000 or so to a little over a million—but is it going to explode? Absolutely not.

"The lack of some standards—or at least a manageable number of options—will continue to cause consumers to hold back," says Baker. "We're hearing a lot of comments about the shorter-term potential.

"By the end of the year, you'll see a significant increase in digital music sales over last year," certainly," says Storm Gloor, director of music purchasing for Hastings Entertainment. "The players are going to get out there, and if there is a strong marketing commitment behind them, which I expect there will be, that's a big plus. But people still need to be educated, and I think that's going to take some time yet until you see a mass market developing for this.

"The next few months could prove very enlightening," concludes Alan Alpert, analyst at Gomes Advisors. "We now have the players coming out in significant numbers, and we have the technology coming into place. The players say: portability or variety to move "Internet music" off the PC, and premium content.

"Major-label content is absolutely everywhere," says Ted Hensley, president of digital media for online retailer CDNow. "That's what people are waiting for. There's a clear demand for the meassured, and I think that's going to take some time yet until you see a mass market developing for this.

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Billboard's semi-annual Buyer's Forecast hits the Feb 12 issue. Coverage includes a report of the most anticipated music releases for the January-to-June period, covering all genres and styles. Also featured is a look at key releases in selected international markets and reissue/catalog schedules and DVDs.

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Top 10 Favorite Artist Picks
December 31, 1999
The Most Popular New Talent On BTN
# Artist Genre Weeks On
1. Trade Stevens Rock, Pop In B 1
2. Sevenkind Rock, Alternative 8
3. Never On Sunday Rock, Pop 5
4. Leonard Moss, Jr. Rock, Pop 12
5. Straight Edge Metal 3
6. Atello Rock Hard Rock, Rock 4
7. Gemini Pop 6
8. Ray DeTone Rock, Instrumental 10
9. Quake Hip Hop 2
10. Pub-Fiction Alternative, Funk 3

Billboard Talent Net only lists bands or acts on BTN registered and with active music by the artist. A band or artist listed on the list are limited to six votes per artist per week. Top 10 positions is determined by the average of all votes received.

Radio BTN Favorite Song Requests
December 31, 1999
The Most Listened-to New Tracks On BTN
# Composition, Artist Genre Weeks On
1. So, You Tell Me-You Love Me, Never On Sunday Pop, Rock 9
2. Superstar, Michelle Crispin Pop 3
4. Cleanse, Swim Alternative, Rock 22
5. Mellow Yellow, Never On Sunday Rock, Pop 2
6. Doras Box, Quake Hip Hop, Rock 1
7. Lovin You True, The Gold Shot Band Dance, Pop 22
8. Big Payoff, Attila Hip Hop, Rock 26
9. Space Coaster, Tommy Shaw Blues 26
10. Future # 1, Kill Hannah Alternative, Gothic 5

Billboard Talent Net only lists bands or acts on BTN registered and with active music by the artist. A band or artist listed on the list are limited to six votes per artist per week. Top 10 positions is determined by the average of all votes received.

New Talent Spotlight
The Most Outstanding And Available Acts On BTN
WINE FIELD
Founded by Shawn Tolley and James Landry (both vocals/guitarists), Winer Field's blend of modern alternative pop-rock has hit in much recent success and acclaim. The group's latest album has sold over 15,000 copies, and with constant international touring has gained radio airplay on over 455 stations throughout the US, France, Canada and Japan. Their recent success has featured on The MTV program “Oprah Winfrey Show,” and on the Warner Bros. compilation “Party of Five,” and through word of mouth, press and constant touring, Winer Field has earned over 100 college campus performances across the U.S. in 1998. “Something so well written and orchestrated that it becomes a kindred spirit of word and sound” - CTV Magazine, June 1998.

For further artist details log on to www.billboardtalentnet.com/winefield

Phone: (212) 757-2031, Fax: (212) 757-2041, info@billboardtalentnet.com

www.billboardtalent.com
American Radio History

www.americanradiohistory.com
V FOR VERANCE. Verance. The new name resulting from the merger of ARIS Technologies, Inc. and Solana Technology Development Corp. The acknowledged industry standard in audio watermarking for DVD Audio copy control and for the Secure Digital Music Initiative (SDM Phase 1). A new world leader in creating technology solutions for the commerce and information management needs of the music, advertising, programming and media industries.
THE ROCKFORD FILES: Another member of Pearl Jam has branched out by
performing in another band. This time it’s Pearl Jam lead
performer Mike McCready, who formed the rock band

FISH OUT OF WATER. At a time
when American artists are
dominating the contemporary
Christian charts, British group
Prashit is aiming to make
its mark with its Pampin Music
debut album, “Purple Through
The Fish Tank.” The band
calls Prashit’s rock-oriented
sound “in-your-face Kingdom
music.”

ELLING JAZZ: Jazz vocal
ist Kurt Elling has
returned with his latest album,
“Live In Chicago”
(Blue Note Records).
The Grammy-nominated artist
is joined on the record by
pianist Laurence Hobgood,
acoustic bass guitarist
Rob Amster, and
drummer Michael Raynor.

Two of Elling’s previous albums
were on the Top Jazz Albums chart: 1997’s

“Time It’s Love” reached
No. 25. The Chicago native
is currently touring
in support of the album.
Upcoming tour dates
include Jan. 26-28 in
Chicago; Feb. 15 in
Madison, Wis.;
Feb. 19 in
Minneapolis; Feb. 24-
25 in St. Louis;
March 3 in
Detroit; March 23-25
in New York;
and April 5-9 in Los Angeles.

Spontaneous Combustion. Los Angeles-based
crappy Spontaneous col-
laborated with several
notable artists on his self-
produced album, “Spur
Of The Moment Music,”
scheduled for release Jan. 25 on
Goodvibes Recordings /
Atomic Pop. Among the
artists featured on the album
are Xibit, Kurtis Blow, Tha’Alkah-
olls, and Rock of Hiehalt
Skeith. The album’s cur-
rent single is “Touch This.”
Spontaneous is
planning to do a select
promotional tour of Cali-
ifornia, beginning in early
February.

the Rockfords with several
longtime fans lead vocalist
Ryan Ack, guitarist
Danny Newcomb, bass
player Rick Frey, and
drummer Chris Frey.

The last three musicians
have known McCready since
they were children, begin-
ning when they started
playing in bands in their for-
mative junior high school
years, and later, in bands
named Warrior and Shadow.

Akre, Newcomb, and
Chris Frey have been in the
band Goodness, which has
released albums on Lava/
Atlantic Records and
Immortal/Epic Records.

Now the Rock-

The Rockfords have
come full circle for
the Feb. 1 release of
their self-titled debut
album. The album
features song-
writing by McCr-
eday and a guest appearance
by Heart guitarist-
singer Nancy Wil-
son, who sings on the
track “River-
side.”

McCready says,
“The Rockfords
was like any band
project: Everybody
brings in as much as they’ve
got, and some ideas work
and some don’t.”

There are no plans for
a Rockfords tour, but word-

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Pearl Jam fans may
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STEVEN CURTIS CHAPMAN

CHRISTIAN MUSIC'S MOST AWARDED ARTIST
3 GRAMMYS, 38 DOVE AWARDS, 32 #1 SINGLES

(SPEECHLESS)

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BILLBOARD TOP 100 19 WEEKS
THREE #1 RADIO SINGLES
50-CITY TOUR
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"Dive"
CHRISTIAN MUSIC'S SONG OF THE YEAR
*1 AC AND CHR 1999 AIRPLAY CHARTS - CHRISTIAN RESEARCH REPORT

1999 GRAMMY NOMINATION
BEST POP/CONTEMPORARY
GOSPEL ALBUM
(SPEECHLESS)

WE'RE (SPEECHLESS)
**SPOTLIGHT**

**BARRY MANN**

Soul & Inspiration

**ALBUM:** Spirit of '81

**PRODUCER:** Fred Mark

BARRY Mann and his wife and musical partner, Cynthia Wei, are quite the successful songwriting duo. Since the '60s this pair, sometimes collaborating with others, has penned some of pop music's most loved numbers, including "On Broadway," "We Gotta Get Outta This Place," and "You've Lost That Lovin' Feeling," which is the most performed song in the history of BMI. With the songs' emotional melodies and memorable hooks, it's no wonder that acts as diverse as Hansen, Dolly Parton, and Chaka Khan have assembled the opportunity to record a Mann/Wei composition. For "Soul & Inspiration," Mann has created a sort of greatest hits set of some of Mann and Wei's most popular tunes. This is a very well-received album. weighty ones to clubland. Beautifully

**SPOTLIGHT**

**D'ANGELO**

**ALBUM:** Voodoo

**PRODUCER:** D'Angelo

Dion, Annie Lennox, and Paul McCartney. In the line of the title and some of pop music's most memorable moments, D'Angelo has created a classic album with a little song for everyone. From funk-fueled party jams like "Devil's Pie" and the album's first single, "Left & Right," to hard, catchy jazz cuts like "Send It On!" and "Great Day In Da Morrison," the situation could not be more comfortable and collaborative.

**REVIEWS**

**THE ROBBIE McINTOSH BAND**

**ALBUM:** Emotional Bends

**REISSUES**

**VITAL REISSUES**

**CAL TJADER**

**ALBUM:** Primo

**PRODUCER:** Joe Paley

Primo is a master trumpet player whose Brazilian-flavored music may wander. His music seems to be without strong borders and is often associated with the title "jazz," but it's also a distinct genre. His music can be heard on television shows such as "Get Outta This Place," and "You've Lost That Lovin' Feeling," which is the most performed song in the history of BMI. With the songs' emotional melodies and memorable hooks, it's no wonder that acts as diverse as Hansen, Dolly Parton, and Chaka Khan have assembled the opportunity to record a Mann/Wei composition.

**BILL JENNINGS/ACCA**

**ALBUM:** Go's Endearing Records

**PRODUCER:** Ginette Wildman, Stephen Davis

There are many major fiddlers, though, between the two albums. A spirited sense of optimism permeates the 12 tracks of "Bright Eyes." "What a way to welcome in 2000!"

**KITTIE**

**ALBUM:** Spine

**PRODUCER:** Ggarrt

Nkg/Art002

"Spine" is supposed to be titillating—from the jazzy visual image of the art to the four female members of Kittie. But the music is not as strong as the visuals. The title track is the only thing I found worth mentioning. Otherwise, this album is not worth listening to. Overall, this album is not very good and I would not recommend it.

**BILLY JENKINS/JACK McDUFF**

**ALBUM:** Glide On

**REISSUE:** Producet: Erwin Edwards

Leaving the parade of fantasy's six new double-disc releases in its "Legends Of Acid Jazz" series is "D.O.D.," which includes the very necessary 1950 and 1960 features featuring the remarkable guitarist Bill Jennings. Framed "back in the day" by former employers Louis Jordan and Bing Crosby, and nugget "in the kitchen" by B. B. King, this album is not something that you would want to invest in this CD, for he is one groovin' mellow fellow. Other artists spotlighted in the "Legends Of Acid Jazz" series include Don Patterson (with Stevie Wonder), Johnny "Hammond" Smith, and Shirley Scott.

**DANCE**

**MARINA**

**ALBUM:** Immortal

**PRODUCER:** MTM

**MRK 70622**

Despite its tremendous potential, "Umb Lotty Da" is a recording rooted in a time other than the present. Shoe tracks their way through the genre's 80s-era hi-NRG anthems, while others stroke with a mid-90s Euro tone to la bouche and Real McCoy. This is a collection that would have benefited from the input of a producer other than the artist. Unquestionably, Marina is a dynamic personality who also displays formidable skills as a tunesmith. Much of the material here is quite irresistible. In fact, the tunes "like Dream Land," "To Be Loved," and "Limbo Of Love" have the structure and hooks of major pop hits. Alas, Marina stills her material in discovery of arrangements and performances that can be taken to the next level. On one hand, "Umb Lotty Da" disappoints. But it also hints at what Marina could be with a little more outside collaboration.

**LATIN**

**MARCIO HERNANDEZ**

**ALBUM:** Calma La Música

**PRODUCER:** Thelma Carmona, Vandy Velas

**Anita/BMG Latin 72746**

This fine maiden disc by the former backing singer for many of the major Latin stars is really a complete disappointment. Luiz Guerra is ripe with exuberance, but the material here is not as strong as the vocals. This album contains many melodic arrangements and boasts Guerra. Oddly, the tenor singer's voice is not as compelling as expected.
C.A.M. PRESENTS

JAZZ
IN THE MOVIES

LA DOLCE VITA
TOMMASO/RAVA QUARTET

Enrico Rava, Stefano Bollani, Giovanni Tommaso, Roberto Gatto

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invite on the album, Héctor Aníbal, an expressive baritone stylist, steals the show from Hernandez by turning in a powerful performance that leaves you breathless. The album's two tracks, "Luna De Miel" and "Lloro," are well-crafted pop and tropical radio hits. Meanwhile, Hernandez's tracks are hardly throwaways. "Yo Un Sibarita," the album's opener, more pop first_single, appears radio-bound, as do the galloping merengue cut "Por Aquí Pasó Huaracito" and the sensuous ballad "Aís Eres Tú."

**CARAVANA CUBANA**

Late Night Sessions

PRODUCERS: Ohio 40 & Ruben Robles

RHO 78028

"Late Night Sessions" is an all-star Afro-Cuban session featuring some of the most legendary names in Cuban and Afro-Latin music of the past several decades. Musicians spotlighted include pianist Chicho Valdes, bassist Al McKibbon, trombonist Jimmy Bosch, and flutist Orlando "Mara- na" Valle, among others. Vocally, the night song sets the spotlight on Lazaro Galarraga, Jose Caridad "Perico" Hernandez, and the hot, young quartet of Estrellas. Oh so rhythmic and sexy, the album overflows with several musical forms, including the "Romantic" of Rosa Guajira ("Chucho Caraballo"), bolero/romba ("Solea Y Triste,") comparsa ("La Comparsa"), and guaracha ("Cuban's Suite"). Radio and retailers that did well with the hilarious The Social Club should investigate this release sooner rather than later.

**VARIOUS ARTISTS**

Latin Superstar Remixed

PRODUCERS: Joel Ewing

Sony Discs 8367

The album contains eleven rerecorded tracks of Tejano artists in an uneven set that falls short of clutch.

The tracks are too short in length, making it rather difficult for club DJs to seriously mix them into their sets. An exception is the extended Spanglish club mix of Stefani Montiel's "Ay Papi." Having said that, DJs in Latin music clubs in Texas and the Southwest should have no problem with these songs, as they generally navigate songs with a "short-heat" format and anyway. While Tejano radio will not likely embrace all of these tracks, the reissued roots of David Lee Garcia's "Cosa Rica," Edith Gonzalez's "Balla Esta Noche," Ani Maria's "Antes Llueve," "Que Alere Baille," progressive Latin pop and English power stations might be tempted to give one of these jams into their mix shows.

**NEW AGE**

**DAVID LANE**

East Of The Moon

PRODUCERS: Hugh Pelham

Decca 283 445 9657

Pianist David Lanz builds a reputation on romantically inclined solo piano and orchestral music with the Narada label in the 1990s. Producer Hugh Pelham gives Lanz a more musically diverse sound on this latest album, with a mixture of jazz, new age, and Latin music styles. Lanz taps into the storm-drenched bombastic Mannheim Steamroller on "Dancing With Dragons," "Blue Skies" on his latest CD, and even the "Fado" on the Brazilian soul music.

**TAMAR**

If You Don't Wanna Love Me

LABEL: CD Baby

WRITE: M. Shaver

PRODUCERS: M. Shaver

"R&B" 52628

The second single from new DreamWorks Artist Tamar (daughter of the late rhythm & blues soul icon Tavares) and the sister of pop/R&B heavyweight Tinie Tempah and former bassist of the Braxtons, tapers off on this tracks, "Put you in my life," and may add a punch to playlists. Also on the promo version is the original album version from the Lady's "Gordon."

**Eurythmics**

SPECTACULAR!! 1 Saved The World Today

PRODUCERS: Eurythmics

WRITE: A. Lennox, D. Stewart

PUBLISHERS: Eurythmics Ltd./A&R Promotions, Ltd.

"Ama 3787 (CD promo"

四大工程的最好，希望他的翻版能有"See You When I See You"的层次。当然，他们 singles will follow, just as they should follow-up singles, and the songs will follow-up singles, just as they should follow-up singles, and the songs will follow-up singles, and the songs.
JANUARY 22, 1931 - DECEMBER 11, 1964
home and work it out. It’s an “I’m leaving” song with a happy ending, and Chestney’s current single, “Get the Message,” comes with an upbeat delivery that resonates with today’s uncertain times.

JOHN MICHAEL MONTGOMERY Nothing catches me By Surprise 3:32

PRODUCER: Garth Fundis
WRITERS: Waylon Jennings, J. Douglas
PUBLISHERS: Waylon Jennings Music Inc.; Sony/ATV

Atlantic 9165 (CD) [pre] The latest single from John Michael Montgomery’s “Home To You” album is one of those that needs an attentive ear to work its magic. Penned by master songwriting craftsmen Waylon Jennings and Tom Douglas (the gifted writer responsible for the Colin Raye hit “Little Rock”), the song is a reflection of complications that make life so frustrating and yet so intriguing at the same time.

The telling line is the relationship line in the verse when he confesses: “You’re so pretentious, I haven’t found that when we talked about troubles, we’ve had our share. It’s a wonder we’ve both been able to laugh like you do.”

It’s a prescient, brooding lyric, and Montgomery’s performance among the impassioned grace in the song. It’s a different kind of track for country radio, but listeners will likely enjoy the variety.

ROLLINS BAND Illusionation 1:18

PRODUCER: Henry Rollins
WRITERS: Rollins Band
PUBLISHERS: DreamWorks 52624 (CD) [pre] Rollins ends a lengthy musical break with a new collaboration and guitar jam that reminds the kids what hard, underground rock is made of. No trendy hip-hop flavor or current instrumentals here. Live, hip-grinding drum beats are layered with a taste for80s and funk guitar parts. Of course, Rollins’ gutturally growl and undeniably deep, intelligent lyrics are what really “illuminates” this stew from park. Every syllable is packed with palpable emotion and an earthy poetical edge. Although the song is a general version, designed to appeal to the tastes of modern rock and mainstream rock programmers, you’ve got a hit on your hands. It’s the version with the most bite... and it’s the version that best prepares the listener for the Rollins Band’s fine new album, “Go Get Some Again.”

LEONNA NAESS Charm Attack 1:17

PRODUCER: L. Naess
PUBLISHER: EMI Music Publishing
Outpost Records/MCA 4440 (CD) [pre] Twenty-four-year-old British newcomer Leonna Naess, a self-proclaimed “nem” can come across as a throwback to modern rock’s golden 90s, complete with a witty use of snazzy kaleidoscopic guitar bars and jangly guitars, but there’s a contemporary ambience here that allows “Charms Attraction” to nearly seduce a line. It could help the song find success among old-school mod fans and the genre’s traditional youth. For the catchy, hooky and lyrically compelling “Charm,” Naess reassembles a sense of humor about her cynicism, a state of affairs that sometimes gets passed off women without a solution or wit. This could progress nicely at modern rock with the right care and fertilization from Outpost/MCA.

EDWIN MCCAIN Go Be Young 3:45

PRODUCER: Matt Sallek
PUBLISHER: EMI Music Publishing

Atlantic 9118 (CD) [pre] Edwin McCain shows his successful track “I Could Not Ask For More” with another AC-driven tune. While the former was blissful with lyrics championed “nem” can come across as a throwback to modern rock’s golden 90s, complete with a witty use of snazzy kaleidoscopic guitar bars and jangly guitars, but there’s a contemporary ambience here that allows “Charms Attraction” to nearly seduce a line. It could help the song find success among old-school mod fans and the genre’s traditional youth. For the catchy, hooky and lyrically compelling “Charm,” Naess reassembles a sense of humor about her cynicism, a state of affairs that sometimes gets passed off women without a solution or wit. This could progress nicely at modern rock with the right care and fertilization from Outpost/MCA.

LZ: Money Steal 4:42

PRODUCERS: Miss. Fox, Diggz Moms, Z Warren, T. Cow, M. McE, T. London, K. Swift, W. Merck
PUBLISHERS: P-Lo, PnB Rcha, M. Kline, AGC, Island/Mercury

Atlantic 470116 (CD) [pre] LZ’s “Money Steal” is just one of several cuts getting serious consideration from the songwriters to the Ice Cube film “Next Friday.” Even if the movie doesn’t stay in theaters long, the soundtrack has the potential to linger a long time.

Money Steal” goes from a sample of the Ohio Players “Happy To Know” into a hip-hop beat that listeners to their feet, hips swinging. Not too many rap records have done that of late. Too many Roth’s songs, no matter how catchy or snatching loops of Cameo or Parliament, give a certain party vibe to a hip-hop sound. Too many R&B records to come. LZ: “Money Steal” gets its funky feel from a sample of the Ohio Players “Happy To Know” into a hip-hop beat that listeners to their feet, hips swinging. Not too many rap records have done that of late. Too many Roth’s songs, no matter how catchy or snatching loops of Cameo or Parliament, give a certain party vibe to a hip-hop sound. Too many R&B records to come. LZ: “Money Steal” gets its funky feel from a sample of the Ohio Players “Happy To Know” into a hip-hop beat that listeners to their feet, hips swinging. Not too many rap records have done that of late. Too many Roth’s songs, no matter how catchy or snatching loops of Cameo or Parliament, give a certain party vibe to a hip-hop sound. Too many R&B records to come.
beautiful brother of ours
Epic/550 Sees ‘Infinite Possibilities’ With Larrieux’s New Set

BY GAIL MITCHELL


“My vision is to do an official plan about when or if I would do a solo album,” says Larrieux, whose moniker is her old stage name. “Prowess” superstar can also be heard on “Sweetback,” the self-titled 1994 two-song Sadie’s backup band. “But when I went to record a second Groove Theory album, it was pretty clear that our musical visions [partner and former Mantronix rapper Bryce Wilson] were going in two different directions.

“Making this solo album was the next logical step,” she continues. “I’ve always wanted to be more involved—not just learning lyrics and doing vocal production but making decisions about instruments and arrangements.”

With a lifelong passion for the arts, especially music, the New York native attended Philadelphia’s Performing Arts High School. “It was the first time I realized how many other people loved music the same way I did,” Larrieux recalls. “I was always interested in music, and that was helped along by what I was exposed to growing up: musicians, visual artists, poets, and actors. I dangled for a while and used to love to paint.”

Her influences range from writers Maya Angelou and Toni Morrison to the Beatles, Jimi Hendrix, Safia, and A Tribe Called Quest.

After moving back to New York, she found work with the Amo-Irving music publishing firm. She hooked up with Groove Theory partner Wilson after it was suggested that she write a song for him. The pair’s self-titled album—titled “soulful noir dream pop”—by Epic—was released in 1995.

Radio reaction to Larrieux’s “Get Up” is positive. “It’s a great song,” says Steve Gougey, PD of WILD Boston. “Her voice was recognized almost immediately when we first played the record. We started getting calls asking, ‘Is that the lady from Groove Theory? It’s doing well for us.”

“She’s extremely talented,” adds Marketta Rodriguez, owner of Houston-based retail outlet Serious Sounds Etc. “I’ve been waiting for her project for two or three years now.”

Managed by the Bliss Group and published (she and her husband) through Sony/ATV Songs/Jizop Music (BMI) and EMI April Music/Eliza’s Voice Music (ASCAP), the singer is also anxious to establish herself as a live performer.

“After writing and creating the songs, performing is where I find most of my joy,” she notes. “And I did a good amount of that with Groove Theory and Sweetback. I like to make a connection with people in the audience, think I might be on stage with other musicians.”

According to Epic VP of marketing Gary Beech, Larrieux will be doing a series of performances in conjunction with the album’s release. The dates include stops in Washington, D.C. (Feb. 14), New York (Feb. 15), San Francisco (Feb. 22), and Los Angeles (Feb. 25). She’s also set to perform at the Urban Network Convention.

(Continued on page 66)

Warner Bros.’ R&B Department Poised for Takeoff Under Bibbs

Six Questions is an occasional feature that focuses on noteworthy industry developments. This issue’s subject, Dwight Bibbs, joined Warner Bros. in October 1998 to help reconstruct the label’s R&B music department. His role is that of a second vp at Virgin's. According to Bibbs, this is a similar post at Virgin's.

Is the department progressing as you envisioned?

Yes. Other than Mya—*the one release from LL Cool J’s Rock the Bells label/RCA album that was released in 1999 by artists signed previously to Warner Bros.: Eric Benet, Trey Derry, and Pha Jua. But now we’re starting to roll out several Reprise acts. And we have joint ventures with Chris Schwartz’suffNation, Shemekiah Com- pere/Latifa’s Heating Works, Manuel Saul, and Somethin’ For The People. Plus Max- erick is bringing music from Jodeci member Dalvin DeGrate. I’m excited because you never know where that next hit’s coming from.

So 1999 was a building year?

It was more like label branding, letting people know that WB is back in urban music. For an entire year, we weredow, and now we’re focusing on brand recognition.

What’s on the horizon for 2000?

What’s on the horizon for 2000? With the current climate of consolidation, we have to be diverse and ever-changing. We’ll be presented with new opportunities to sell, market and distribute music. It’s up to us to take full advantage and adapt to those opportunities.

And musical predictions?

We’re going to have an R&B renaissance with real singers and real songs. And hip-hop will continue to be successful. And God willing, we’ll be putting out good music. It’s about quality, not quantity. I don’t want to be a part of making fast food music.

Eliza’s Voice Music (ASCAP), the singer is also anxious to establish herself as a live performer.

“After writing and creating the songs, performing is where I find most of my joy,” she notes. “And I did a good amount of that with Groove Theory and Sweetback. I like to make a connection with people in the audience, think I might be on stage with other musicians.”

According to Epic VP of marketing Gary Beech, Larrieux will be doing a series of performances in conjunction with the album’s release. The dates include stops in Washington, D.C. (Feb. 14), New York (Feb. 15), San Francisco (Feb. 22), and Los Angeles (Feb. 25). She’s also set to perform at the Urban Network Convention.

(Continued on page 66)

Bolton Among Bidders In Isley Bros. Catalog Sale; What’s In Store For Puffy & Bad Boy?

ISLEY CATALOG AUCTION: Michael Bolton is among the parties bidding for a portion of Ronald Isley’s assets, which go for auction in Isley’s bankruptcy hearing on Tuesday (18) in Los Angeles. Among the assets is Isley’s share of the Isley Brothers’ catalog. Lead vocalist Isley originally filed for Chapter 11 bankrupt- cy in 1997; he owes $55 million to the IRS. His case was later converted to Chapter 7 involuntary bankruptcy.

A major chapter in R&B history is at stake. The four-decade Isley catalog includes such nuggets as “It’s Your Thing” and “Shout.” Also up for sale is Isley’s interest in T-Nec Records.

As you may recall, Bolton was sold by the Isleys for plagiarizing over his song “Love is a Wonderful Thing,” with a judge ruling in 1994 that the Isleys were entitled to 65% of the profits from the song and 25% of album sales from “Time, Love, Tenderness,” which featured the tune. The case is still on appeal.

Bolton is bidding for Isley’s percentage of the 86 million dollar plagiarism judgment, according to Debra Grassgreen of Paisplicki, S PAINT & Young, who represents Isley bankruptcy trustee Howard Ehrenberg. Bolton’s attorney did not return calls by press time.

Additionally, EMI Music Publishing unit April Music, which bought 56% of the catalog’s publishing rights in 1980, entered a bid of $1.4 million earlier this month for the other 50%. “In addition to those who have submitted bids, we’ve been contacted by a number of other parties,” says Grassgreen.

Further complicating matters, the Fullman Group—the architect behind the royalty-based David Bowie bonds concept of securitization—has filed a bid of $4.3 million for the remaining 14% of the catalog. Representatives for the Fullman Group say they were forced to file a bid to pre-empt EMI. However, they are still hoping that a motion filed by Isley to dismiss Chapter 7 bankruptcy will be granted.

It’s possible that a bid that he’s been seeking to secure an assets-for-bonds arrangement through Fullman similar to deals negotiated for Bowie and other artists. The singer could not be reached for comment.

PEOPLE ARE ALSO TALKING . . . about the
**Billboard January 22, 2000**

**Front Section**

**Hot Rap Singles**

**Words & Deeds by Kwaku**

**Hip-Hop Fusion's Fans Grow in Ghana**

**R&B Artists & Music**

**Working Voodoo**

**Datu Faison's Rhythmic Section**

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**Hip-Hop Goes Mainstream:**

A year ago, following the release of his sophomore album, *Me Ne Kru* ('I'm The One That Said It'), Reggie Rockstone, the pioneer of hiphop—the local fusion of hip-hop and Ghanaian language and music—was voted as the country's biggest rap star. Now several young acts are coming after his crown.

In addition, the music has literally gone mainstream, spurred by radio's recent trend of focusing on local music, by the increasing production of music videos, and by the introduction of new rap music magazines such as Sound and Celebrity.

"We're playing more hip-hop because the production has gotten better," explains Mike Cooke, executive of Ghana's Vibe 91.9FM (www.vibe919fm.com). "People are relating to it more because it's in their own language and it's talking about issues closer to them. Hip-hop has become mainstream.

Singers of hiphop (Ghana's most indigenous popular dance music) have also begun incorporating hiphop into their music. Slim Bystar recently scored a big hit with the title track from his album *Masee Ahi* ('I've Come Back, on Air'), which featured rapper Tic Tac.

Hiphop artists are also dominating major live events, such as the Viber- Street Concert and others sponsored by Vibe 91.9FM. Juke placed Dec. 31-Jan. 2 at capital city Accra's Independence Square. Rockstone ushered in the new millennium, while several of life's new school of lyrical rappers— including Orafo (the Executioner)—also helped keep the concert going.

Orafo has been hot since his debut album, *Pensuma* (Say It Like I Do), was released by Noize last November. "The album déco started with [our] custom history, and social issues," says Orafo. The set includes tracks such as "Kwame Nkrumah," an ode to Ghana's first president and pan-Africanist.

"Kwame Nkrumah achieved independence for us, and I want Ghanaians to emulate him by living a life that can enhance the country and working together to heal the country's image," adds Orafo.

In addition to Rockstone and Orafo, Ghana's hiphop pioneer consists of Accra-based solo artists Tic Tac (Philomena), Lord Kenya (Fa Me Ko 'Take Me Away') on Slip Music; Ex-Doe (Ma Bo 'I See You') and Kwame of Rawkus, Ghana-based Ayakye (Mesan Ahi) 'Til We Be Back on Spinner's Web.

"Ayakye's biggest hit had a hiphop beat, which made it very danceable," says Abraham Ohene-Djan, chairman of the Noize label/management company. "Lord Kenya has style, while Tic Tac is Ghana's Busta Rhymes. And Ex-Doe gained popularity with a record that differed in the hiphop world, Chicago, and Reggie Rockstone."

The diss wars are creating both controversy and excitement within the hiphop scene. The lead in the Graphic newspaper dated Jan. 6-12 cautioned restraint, citing the deaths of Tupac Shakur and the Notorious B.I.G. Aboji Siduku Buari, president of the Musicians Union of Ghana, has already expressed his wish that "good music" will prevail, reflecting "positively on the image of the musician in 2000."

However, it seems just a business move by the acts. Indeed, Chicago's reply record—*Wobble* (You'll Go On) by Bukum—uses the same backing track as Ex-Doe's dissing "Ma Bo." And Chicago performed at a Jan. 17 concert with Ex Dace at Accra's National Theatre.

"I don't think there's competition here, because everybody's got their own style," says Orafo, who raps in Ghana's predominant language, Twi.

Despite being a target, Rockstone is magnanimous about his competitor. "Lord Kenya has picked up really well, and Orafo is the most..." (Continued on next page)
incredible lyricist,” offers Rockstone. “Ex-Doe’s record was just a publicity shot—there was no beef between us and him. The whole nation was evident, you and I, and do [onstage].”

Rab Bakari, Rockstone’s producer and Kassa label boss, adds that there will be no reply on record. While highlife albums usually sell 100,000 to 150,000 copies, most hip hop albums sell 20,000 to 50,000 copies on average, says Obene-Dan. With little disposable income and with more hip hop on the radio, just a minority of the core 14- to 28-year-old demographic buys the $2 cassette packs, adds Bakari.

However, John Achehena, head of leading hip hop label and distributor Precee Music, points to a growing acceptance of the music. “The elderly people are becoming to like it and are buying it,” he notes. “A lot of elderly people bought [up-and-coming act LifeLine Family’s] ‘Wo Sii’. In five years’ time, hip hop will dominate highlife music.”

Kassa plans to release Rockstone’s third album, “Me Ka” (I Will Say), and a compilation of new tracks with popular rap artists in April, which has been designated national hiplife month. Several activities are being planned that month, including a national tour, a compilation album and a show under the “Blaze 2000” banner. AIDS awareness will also be highlighted.

Love Jones. RCA artist Kevon Edmonds was a recent guest on “The Jenny Jones Show.” The singer is enjoying chart success with the title track from his debut solo album, “24/7.”
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**R&B/Soul Sales**

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**Jukebox Nostalgia**

- **Billboard**
  - January 22, 2000
  - Hot R&B/Hip-Hop Airplay
  - Hot R&B/Hip-Hop Current Airplay
  - Hot R&B/Soul Sales

- **Website**
  - www.billboard.com
  - www.americanradiohistory.com

- **Records with the greatest sales.**
  - 2000 Billboard Communications and SoundScan.
Makin’ Happy: Late last year, BBE Records U.K. released “Disco Spectrum,” a two-disc set compiled by fave British DJ/producers Joey Negro. Dubbed "For Real People," the collection featured many long-lost disco treasures. "It’s the kind of disco music I like, not the stuff that eventually gave it a bad name," says Negro. "Like much of today’s house music, so much of yesterday’s disco was pure rubbish."

Negro knows from where he speaks. As a teenager growing up in the English costal town of Clacton-on-Sea, Negro, aka Dave Lee, was introduced to disco’s incessant grooves via Radio Luxembourg. "That station played the best disco music," he fondly remembers. "I always heard more adventurous stuff on the radio than in the clubs. It’s where I first was introduced to music by the likes of Was (Not Was), Material, Arthur Russell, and Unlimited Touch."

So it’s only fitting that today, Negro has become the unofficial poster child for the U.K.’s ever-growing garage and post-disco house sound. After a short stint spearheading Rough Trade’s dance division in the mid-’80s, Negro decided to open his own dance label. In 1988 the highly revered (but short-lived) Republic Records was born.

Twelve years later, Negro’s production/remix/discography lists more than 200 titles. In addition to recording under numerous aliases (Raven Maize, Z Factor, Sunburst Band, Sessomatto, and the Red Boys, among others), Negro has restructured tracks by such artists as M People, Diana Ross, The Pet Shop Boys, and the Brand New Heavies. Oh, there’s also his label, Z Records.


Despite the success, Negro is only now coming to terms with his own label. "I didn’t think it would happen so quickly, but it did."

This month, Negro was awarded the title of Label of the Year at the prestigious DJ Mag Awards in London. "That award just goes to show that things do come true," he says.

No. 2 on the Hot Dance Club Play chart, and No. 3 on the Hot Dance Music/Club Play chart, Negro has successfully cast a spell on the dancefloor with his tracks featuring the sweeter side of female divas. "I always have the confidence in myself to know I can pull it off," he says. "I like the divas, not the vocalists. I can’t see the diva singing my song, but I can see myself singing it."

New York—Two years ago, U.K. duo Groove Armada made its presence known with a dazzling vibe-laced debut album, “Northern Star.” Seamlessly merging jazz, funk, and disco, the London-based dance band’s ultra-cool sound was often dubbed nu-disco. When it came time to record a follow-up, the icy collaborators/Tom Findlay and Andy Cato had a strong desire to create a more groove-oriented soundscape.

Welcome to the world of “Vertigo,” the act’s sophomore album—and first for Jive Electro, which will release the set on Feb. 22 in the U.S. Pepper U.K., the label to which Groove Armada is signed, issued “Vertigo” May 24 last year in the U.K., and, according to the label, it has been certifi- cated gold for sales of 100,000 units.

"It’s definitely a more commercial, more hypeotic, more anthemic, and some tracks are made for radio,“ says Findlay. “It’s as if we got into a groove and just kept going. I think that comes from enjoying the re- cording process so much.”

For Groove Armada, that means leaving the city life of London behind for the solace of the British countryside.

Explains Findlay, "We rented a remote cottage with inspira- tion and visited for three weeks. It was just Andy and I and a few farmers being very hippie-like, very monk-like even, not shaving for the entire time. Being in such an environ- ment definitely clears the mind."

Philosophically, the sonic landscape of “Vertigo” is incredibly cosmos- tal, with satisfying portions of soothing post-club beats, but- t-shaking house rhythms, jazzy soul, and cinematic escapes.

Additionally, the album features some savory samples, including the Chi-Lites’ “We Are Neighbors” (“If Everybody Looked The Same”), Alexander Robotnick’s “Problemes D’Amour” (“In My Bedroom”), and Dick Rivers’ “Blue Skies” (“Inside My Mind”).

A definite highlight is the wonder- fully lethargic “At The River,” which contains a remixed sample of Patti Page’s “Tennessee Waltz” but no other chest- nut “Old Cape Cod.”

Rounding out the aural panora- ma of “Vertigo” are diva vocals from Graham Pax and Sophie Barker, as well as rapper M.A.D.

For Jive Electro, the marketing plan for Groove Armada began last May, when the label mailed 500 copies of the album to retail, radio, and DJ clubs, and the press.

In October, the label serviced club and radio mix show DJs with a white label 12-inch of “I See You Baby.” On Nov. 16, the label issued a commercial 12-inch of the track, complete with a Fatboy Slim re- mix. An enhanced maxi-CD was released Jan. 4.

“We wanted to get a buzz going before the holidays," explains Neil Harris, senior director of Jive Electro. "The response so far has been great." On the current Hot Dance Mu- sic/Cub Play chart, “I See You Baby” jumps four spots to No. 32. According to Harris, a promo- tional CD single, with a "clean ver- sion," was delivered to modern-rock/alternative radio the week of Jan. 3. "But stations like KROQ (Los Angeles), KWOX (Sacra- mento, Calif.), WOXY (Cincin- nati), and WFNX (Boston) have been playing the track in the last week since before the holidays," he says. Jive Electro director of mar- keting, Jon Trepp continues. "The adds hap- pened very organically. Of course, having the Fatboy Slim tie-in didn’t hurt. Alternative radio loves Fatboy Slim." Harris says top 40 radio will be serviced with the single at the end of March.


U.S. fans will have an opportu- nity to experience Groove Arma- da’s live DJ set when the duo plays in San Francisco (Friday [21] at the 1015 club), Los Angeles (Sat- urday [22] and Jan. 24 at the Fois Do Ballroom and Louis XIV, respectively), and New York (Jan. 25 at the Izzy Bar).

On Jan. 28, Groove Armada is scheduled to perform at a taping of the "Electric Circus" TV show for Canada’s Much Music.

In March, Groove Armada—managed by Marc Algieri of Van- couver-based Nettwerk Manage- ment and booked by Sam Kirby of New York-based Evolution Talent Agency—are scheduled to play at the Winter Music Conference in Miami with a seven-piece live band.

Says Findlay, "We’ve toured throughout America with our full band. We want to be the best dance band in the world. The dance commu- nity needs a proper, proper band."
DANCE TRAX
(Continued from previous page)

(Epic/Work), and Donna Summer's "I Will Go With You (Con Te Parto)" (Epic).

One industry observer notes, rather angrily, that once again, "true, underground house music wasn't represented." Several pundits wanted to know why Pete Heller's "Big Love" wasn't included in the final list. "That was the biggest house song of the year," says one. "Once again, it's the real commercial stuff that gets nominated. It just doesn't really reflect what's going on in the clubs.

"Oh, please," sighs Frank Cerato, senior director of marketing and A&R at Epic. "While three of my artists were nominated, I think I'm being objective and honest when I say that these tracks were all legitimate hits in the clubs.

Cerato openly concedes that "Big Love" was a great club record and perhaps should've been nominated. "Maybe this is a wake-up call for everybody in the dance community," he explains. "Are the people doing the complaining registered voters of the National Academy of Recording Arts and Sciences?" He's not sure if they're working for it. "If you want the underground stuff to get nominated, become a registered voter.

Ditto for any nominees of the nominees for commemorative remix of the year category, says Cerato. While the industry observers that Dance Trax spoke to were pleased with the nominees—Club 69, Hex Hector, Steve "Silk" Hurley, Masters At Work, and Soul Solution—most felt that there was one major omission. "We reflect what they weren't nominated. No disrespect to the other nominees, but Thunderpuss 2000 was responsible for some of the best remixes of the year."

Offers one dance music veteran, "If you look at the previous winners [Frankie Knuckles and David Morales], and some of this year's nominees, it looks like the award is necessarily for best remix of the year but for the most legendary or pioneering one. And that's not what the award is for."

While pondering such strong words, we'll congratulate all the nominees and wish them each the best of luck!
BY DEBORAH EVANS PRICE
NASHVILLE— Giant Records Nashville is showing an increased commitment to Internet marketing and promotions and a plan for an aggressive linkage with country radio.—with a secret or two to come along the way.

The label has moved promotion coordinator Tracy Collins to a new position, heading up Giant’s technology initiative.

Collins and Giant Nashville executive VP/GM John Burns have been working with Web site developers Chris Christian of Nashville-based Syne Logic to develop the company’s site, at www.giantnashville.com, and expect the site to be fully operational within the next month.

“We’re always looking for additional ways to market our artists’ products,” Burns said. “We’ve been working for the last couple of months, getting together our strategy. We want to be active and fine-tuning it. We want it to be our main site when we officially get this thing rolling in February, it will be that.”

Collins says the site will work in a progressive manner. “We go in every day and look at it, see what’s on there and see what we might want to change or add to.”

Burns acknowledges label Web sites aren’t new but says Giant is striving to provide new twists, some of which he won’t reveal in fear of giving away secrets to competitors. “We want this to be an up-to-date site on a daily basis,” he says. “We want this site to be a place that people can go for information about our artists, our tours, and so on. On our site, we will have surprises that are unannounced.”

Collins says rapidly changing technology will help labels provide better service to country fans. “I think over the next year to 18 months, we will see major strides in the audio and video technology portions of the Internet.”

The average computer user will be able to access the Internet very fast. It’s going to speed up audio and video capabilities for people at home. I think it could be the biggest marketing tool we have.”

Collins feels the Internet will become increasingly valuable to country radio.

“Fifty percent of country radio listeners have computers,” Collins says, “and 18-25% have access to E-mail and the Internet and are fairly active in it.”

Burns and Collins say they plan to use the Web site to enhance their efforts at country radio. Plans call for the Giant site to link with radio station sites and to use the Web site to help promote and run contests with radio. “There will be a lot of station involvement and special promotion,” said Collins. “We are still formulating ideas for contests, but we’re not going to put anything out there for the station to see that we’re not sure we’re going to be able to totally integrate into our site.”

Collins says she will work with stations to iron out any kinks before launching a full-fledged Web site assault. “Links that are established are pretty much common with every Web site,” she says. “It’s what you do with that link that makes a difference. If you just bring up a page on some game, that’s fine and you [can] integrate your links so it’s more interactive with your listeners.”

Barnes says the main thrust of the site won’t be as much to sell product as it will to enhance marketing efforts. “We’re not doing this necessarily to sell product over the Internet,” he says. “We’re doing this to provide information and the ability to market to our artists.”

He feels the Internet will be important to established artists but even more crucial to developing acts. “The ability to expose new artists to the consumer before they even hear the artist on radio,” says Burns. “It will be more of one of getting to know a new artist before they get on radio, and as everybody knows, it takes much longer today to develop new artists.”

New Year’s In D.C.: Mercury Nashville artist Kathy Mattea spent her New Year’s Eve taking part in the Washington, D.C., gala “America’s Millennium: A Celebration For The Nation” on the steps of the Lincoln Memorial. She sang “People Get Ready,” with Luther Vandross and joined the cast for the finale, “In The Midnight Hour.” Here, Mattea is greeted backstage by Kris Kristofferson.

COUNTRY CORNER

by Wade Jensen

BIG WIND: In its fifth week stop Hot Country Singles & Tracks, Faith Hill’s “Breathe” (Warner Bros.) has apparently been waiting to exhale, as it gains 970 detections to overrun all other gainers on the radio chart, including Tim McGraw’s “My Best Friend” (Curb) with its 232-detection week.

Although it isn’t unusual to see bigger-than-normal airplay increases across the board for a week or two during country radio’s post-holiday adjustment period, this issue’s top 10 shows extraordinary growth with very little change in rankings. Even former chart-toppers Brad Paisley’s “The World” (Arista) and Clint Black’s “When I Said I Do” (RCA) gain 523 and 189 spots, respectively.

All told, seven top 10 titles gain excess 800 detections, and Alan Jackson’s “Pop A Top” (Arista/Nashville) gains 682 spots, a more than respectable increase in that area of the chart at any time of year.

SWINGIN’: Amid the after-Christmas sales slump on Top Country Albums, several Grammy nominees bring a little warmth to the January charts. BMI/Smith Gainer’s “Talent” (Motown) is Bob Dylan’s “The Times They Are a-Changin’” (Dreamworks), the only gainer on the chart. Rising 73-53 with six nominations, the multi-artist Bob Wills tribute gains 18% and is the Greatest Gainer trophy.

Elsewhere on the chart, Lonestar’s “Lonely Grill” (BNA) bullets at No. 7, with a much softer sales dip, less than 10%, than most titles on the list. A pair of nominations and some noteworthy AC airplay for the band’s “Amazing” coincides with some making of country chart history, as the song is removed from tractor charts after 41 weeks. Lonestar matches billboard chart-longevity benchmarks with a couple of monster hits from 1984: Hank Snow’s “I Don’t Hurt Anymore” and Kenny Wells & Reid Foley’s “One By One.”

“Amazing” also ranked second place top-40 weeks titles as Ray Price’s “Heartbeats By The Number” from 1959 and Foley’s 1949 hit “Tennessee Saturday Night,” but it narrowly misses Tim McGraw’s 42 weeks with “Just To See You Smile.” That title is the only modern-era single to rank inside the top 10 for all-time chart-longevity history.

Finally, George Jones’ “Cold Hard Truth” (Asylum) scores three Grammy nods and bullets at No. 22 on Top Country Albums.

LITTLE ARROWS: When love songs are in season, we get the occasional welcome visit from piano man and frequent Nashville collaborator Jim Brickman, who enters Hot Country Singles & Tracks at No. 75 with “Your Love,” featuring Michelle Wright.

“Your Love” appears on his official follow-up to Brickman’s 1999 “Destiny” package, but Windham Hill has serviced an ever-so-catchy, cross-country themed to country stations. It spins on KIKK Houston, WFMW Washington, D.C., and WCKT Providence, R.I.

This week featured four umbrella storylines to country music, several of which are notably with “Valentine,” a pairing with Martina McBride. Wright’s solo country hits include “Take It Like A Man,” a top 10 hit from 1992.

COUNTRY SINGLES A-Z

PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

BY BRADLEY COX

www.americanradiohistory.com

46
How do you make a grown record label go "ah-haw"?

How about 6 Grammy nominations for Asleep at the Wheel's critically-acclaimed...

Ride With Bob!!

"Swings into the 21st Century"
—Playboy

"The Joint Jumps"
—The Utne Reader

"Ray Benson gets it, and that's the reason Ride With Bob sounds fresh and vital..."
—Texas Monthly

"Swingin' tribute gasses up country's past"
—People

"The music is too rich, the casting of guests too good, and the performances too fun and too bracing..."
—Tower Pulse

"Swings easily across genres"
—USA Today

"Disc of the Week"
—Boston Globe

Album of the Year, Country
Ride with Bob

Country Collaboration with Vocals
"Roly Poly" with the Dixie Chicks

Country Collaboration with Vocals
"Goin' Away Party" with Willie Nelson and Manhattan Transfer

Instrumental Performance
"Bob's Breakdowns"

Album Packaging
Buddy Jackson, Sally Carns, and Ray Benson

Best Long Form Video
"The Making of Ride With Bob"

With 6 Grammys over three decades...
Asleep At The Wheel is getting serious about kicking off their 4th decade with a boom! We're proud to be part of your vision...DREAMWORKS.
### Top Jazz Albums

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<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
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<tr>
<td>1</td>
<td>KENNY G</td>
<td>FAITH: A HOLY ALBUM</td>
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<td>2</td>
<td>KENNY G</td>
<td>MELODY OF THE CITY</td>
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<td>3</td>
<td>DAVE KOZ</td>
<td>CLASSICS IN THE KEY OF G</td>
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<td>4</td>
<td>BOB JAMES</td>
<td>BODY LANGUAGE</td>
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<td>5</td>
<td>GROVER WASHINGTON, JR.</td>
<td>COLUMBIA 90729</td>
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<tr>
<td>6</td>
<td>JOE SAMPLE FEATURING LALAH HATHAWAY</td>
<td>MIGHTY MIGHTY</td>
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<td>7</td>
<td>PAUL HARDCORE</td>
<td>TRAVELING MILES</td>
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<td>8</td>
<td>TERI THORNTON</td>
<td>LATIN SOUL</td>
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<td>9</td>
<td>KIM WATERS</td>
<td>ONE SPECIAL MOMENT</td>
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<td>10</td>
<td>KIRK WHALUM</td>
<td>FOR YOU</td>
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<tr>
<td>11</td>
<td>NORMAN BROWN</td>
<td>CELEBRATION</td>
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<td>12</td>
<td>BRIAN CUBERTON</td>
<td>SOMETHING BETTER LOVE</td>
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<td>13</td>
<td>RICHARD ELLIOT</td>
<td>CHILL FACTOR</td>
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<td>14</td>
<td>BOB JAMES</td>
<td>JOY RIDE</td>
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<td>15</td>
<td>SPIRITO</td>
<td>GUITAR JAZZ: I'LL BE WAITING</td>
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<td>16</td>
<td>THE RIPPINGTONS FEATURING RUSS FREEMAN</td>
<td>TOPAZ</td>
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<td>17</td>
<td>INCOCITO</td>
<td>NO TIME LIKE THE FUTURE</td>
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<td>18</td>
<td>RICK BRAUN</td>
<td>BEST OF BRAUN</td>
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<td>19</td>
<td>GROVER WASHINGTON, JR.</td>
<td>ULTIMATE COLLECTION</td>
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<tr>
<td>20</td>
<td>PIECES OF A DREAM</td>
<td>AHEAD TO THE PAST</td>
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<tr>
<td>21</td>
<td>DROWNED TO THE BRON <em>INTERNATIONAL, 2000</em></td>
<td>L.A. GROOVES - ALBUM II</td>
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<tr>
<td>22</td>
<td>MICHAEL FRANKS</td>
<td>BAREFOOT ON THE BEACH</td>
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<td>23</td>
<td>KRAZY KATS</td>
<td>1037 SAMPLER FOR AGA RELAX V.10</td>
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### Jazz Blue Notes

**Dr. AND THE DUKE:** New Orleans native Mac "Dr. John" Rebennack is known for his ability to assimilate virtually any type of music into his swampy Crescent City sound, replete with his trademark laconic vocals and boogie-woogie piano stylings. Similarly, one of the many beauties intrinsic in the compositions of Duke Ellington is the music's ability to adapt to virtually any situation while retaining its own unique personality.

So it's serendipitous that Dr. John would, for his 18th album as a bandleader and his debut for Blue Note, offer up "Duke Elegant." Due Feb. 1, the set is a collection of Ellington songs played in Rebennack's own inimitable way.

"Originally, I wanted an entire album of Duke songs that no one had ever heard before," says Rebennack. "But there was not as much unreleased material as I had hoped for, so I set about doing his songs in my own way, going back to arrangements that I would play in New Orleans strip joints and clubs back in the '50s."

Rebennack did, however, manage to unearth three little-known morsels of Ellingtonia, including "I'm Gonna Go Fishin,'" originally on the "Anatomy Of A Murder" soundtrack, and "On The Wrong Side Of The Railroad Tracks," which he believes is previously unrecorded.

However, Rebennack's prized find is the Ellington composition "Clairvoyant," which he learned from Ellington's original handwritten manuscript. "I think it was recorded in 1927, but I've yet to hear it," he says. "I could see that it had a Caribbean feel, and it fascinated me because it reminded me of the old New Orleans songs. It gave me the opportunity to play around within the arrangements like the old New Orleans players would."

"What's interesting is that the bridge to the song sounds completely modern, even though it was written in the '20s," he adds. "It sounds like something that became popular later, in the '50s or '60s. It shows how ahead of his time Ellington was."

While arranging the songs for his band (drummer Herman Earnest III, guitarist Bobby Broom, bassist David Barard, saxophonist Ronnie Cuber, and percussionist Cyro Baptista), Rebennack utilized a now-standard technique pioneered by Ellington. "Duke arranged the songs specifically for the guys in his band," he says. "He made each recording special, and as the band changed, the songs changed with the band. That opened the doors for the way people write today, and that's the way I did this record, keeping in mind the players I was using."

Ultimately, Rebennack hopes that "Duke Elegant" will "make people who wouldn't listen to jazz appreciate Ellington. I actually tested this out on one of my daughters. She doesn't particularly like jazz, and she liked some of the cuts. That's the reaction I was hoping for."

"You can do just about anything with an Ellington song," he adds. "He did just about anything. If you listen to 20 versions of him playing certain songs, it's like 20 different things. And there are as many more possibilities. That's the beauty of Duke's music."
Artists & Music

Classical KEEPING SCORE

by Bradley Bamberger

Row over Beethoven: As reported far and wide last fall, an autographed miniature for string quartet by Beethoven was discovered by Stephen Roe of Sotheby’s in a private collection of papers in Cornwall, England. Beethoven wrote the 23-bar piece in 1817 as a souvenir for an English traveler and critic, Richard Ford, and it was probably never played, at least in public. The Eroica Quartet gave the world premiere of the “Allegretto In B Minor” in October at Sotheby’s auction house in London, with the performance broadcast on the BBC.

Eroica violinist Peter Hanson compares the brief score with the sort of ”trifling that Picasso would dash off on a cocktail napkin as a memento for friends. The manuscript was sold in early December to a Swiss concern, Foundation Martin Böhm, for €175,000 (£150,000).

The Eroica had wished to include a recording of the newfound piece as a bonus on its upcoming Harmonia Mundi Beethoven disc. But, according to the group, the inclusion of the "Allegretto" has been dropped following the threat of a lawsuit by Sotheby’s. Even though the 50 seconds’ worth of music itself is in the public domain and could have been widely taped and transcribed from the BBC broadcast and subsequent airing, the Eroica's client would apparently like to preserve not only the manuscript as “fresh” but its realization, too (possibly trying to reserve the premiere take for a recording of its own spon-
sored. The Eroica has also stated that the initial pro-
hibition of a recording was an element of Sotheby’s premiere commission with the Eroica and that all parties have now resolved to live up to that agreement.

The Eroica disputes that there was any actual “agreement.” In any event, violinist David Watkin says that “it was a thrill to premiere the piece, and it’s of course unfortunate that we ran into this dis-
pute. But although people might have listened to our Beethoven CD with added interest because of that music’s virtuoso solo ‘reconstruction,’ the piece isn’t what was going to really make our disc. Our approach to Beethoven’s quartets is already very radical and on its own should cause shock waves.”

The Eroica will launch its new Beethoven album, which comprises the Opus 74 “Harp,” Opus 95 “Serioso,” and Opus 135 quartets, in March with a performance in Paris. Duet later in the year in the performance-oriented English group is a Harmonia Mundi set of the Schumann quartets.

INDE Labels’ 2000: Before Harmonia Mundi’s Eroica Quartet Beethoven disc in March comes one of the label’s key releases for the Bach anniversary year: violinist Andrew Manze’s new recording of the composer’s sonatas for violin and continuo. Due in February, the disc also features Manze’s virtuoso solo “reconstruction” of the famous Toccata and Fugue in D Minor. Manze undertakes his debut North American solo tour in March and April.

Duo from Harmonia Mundi in March is “I Am The True Vine,” the second fine Arvo Pärt collec-
tion from Paul Hillier and his Theatre Of Voices. The album includes the first recording of the characteristically haunting title work and premieres of “Tribute To Caesar” and “Woman With The Alabaster Box,” plus Hillier’s takes on such past pieces as the Berliner Mass. (Prior to that album comes ECM’s February release of the instrumental Part set “Alma.” The disc features the different versions of the chamber haiku “Spiegel Im Spiegel,” as well as two improvisations by pianist Alexander Malter on the composer’s breakthrough piano piece, “Für Alina.”)

Upcoming from Harmonia Mundi’s stable of dis-
tributed labels: This month, the historical special-
list Marston offers its first volume of 30s broadcast recordings by that legendary in-demand soprano Rosa Ponselle, and Chandelier Classics has a February album from Dutch cellist Peter Wispelway that pairs Shostakovich’s First Concerto and Kodály’s sublime solo sonata. Also in February, Astral Plays has letest new recordings of Violinist
ever Smith’s transcriptions of Bach’s sonatas and partitas for solo violin; Jordi Savall’s Alia Vox has a double-disc set of Septuagenarian works and dances due in March; and by the fall expect from Opus 111 an album of Gesualdo madrigals from Rinaldo Alessandrini and his Concerto Italiano.

Strange as it may seem, the first album devoted to works by 72-year-old pianist and Challenge Press composer Dominick Argento comes out in February, via Reference Recordings. Eli Oue and the Minnesotan orchestra (of which Argento is composer laureate) perform the title work “Valentina Dances,” from Argento’s 1994 opera “The Dream Of Valenti-
no”—plus “Le Tombeau” Edgar Allan Poe with tenor Chad Shelton.

Another Argento piece, Reference Recordings is distributed in North America by Allegro Corp. Among upcoming Allegro-distributed offerings include another entry in pianist Joanne Polk’s Arabesque survey of composer Amy Beach, a recording of Caine’s new hospital concertos (with the English Chamber Orchestra) and the Piano Quintet (with the Lark Quartet). In March, Marquis Classics begins reissuing early albums by star baritone Bryn Terfel, still among other pieces. Reference Recordings is distributed

by the “Songs Of My Welsh Home,” recorded from 1984-90. Also due are Terfel’s takes on Schu-
bert’s “Schwanengesang” and the songs of Welsh composer Meirion Williams.

Out in March in Europe and May in the U.S. is Winter & Winter’s latest classical homage from quelling jazz pianist Uri Caine. Known increasingly for his provocative arrangements of Mahler symphonies and songs (Keeving Score, Billboard, Oct. 2, 1999), Caine is taking on not only Bach this year but also one of his most beloved masterworks, “The Goldberg Variations.” The double-disc set will feature various string arrangements on the variations, with contributions from both jazz players (clarinetist Don Byron, soprano saxophonist Greg Osby) and classical ensembles (Vittorio Ghinetti’s gamba quartet). Caine and company will tour Europe with the work, including the 1703 Albinoni, an April concert in Cologne, Germany, that will be broadcast in six European countries and a six-gig stand at Spain’s San Sebastian Jazz Festival in July that will feature his Bach, Mahler, Wagner, and Schumann material, along side his “straight” jazz work. Due this spring is Caine’s album of Schumann arrangements, which confute the composer’s Opus 47 and 48 by year’s end expect his disc of Mahler’s “Kindertotenlieder.”

Classical KEEPING SCORE
Complete Nominations In Classical Music For 42d Annual Grammys

BEST ENGINEERED ALBUM
Crumb; Ancient Voices Of Children (A Little Angel Comes To Earth); Three Early Songs, Etc., David Moultan, Curt Wittgen, engineers (James Freeman, coordinator); Tidal Wave, Dvorkin, coordinator; Ann Martin, soprano, CR; Dvorkin Piano Trio "Dumky," Op. 89/Shestakovsky: Piano Trio No. 2, Op. 67/Rachmaninov: Vocalise, Marc Aubert, engineer (Erico Trio, EMI Classics); Dvorkin; Stabat Mater, Michael Tilson Thomas, conductor; Télarc; Mahler: Symphony No. 3, Michael Bublé, Thomas Knab, engineers (Janet Cohen, producer, conductor); Telarc; Firebird; The Rite Of Spring; Perséphone, Markus Heiland, engineer (Michael Tilson Thomas, conductor), RCA Victor Red Seal.

PRODUCER OF THE YEAR
Adam Abeshouse; Andrew Keener; Marina A. Ledin and Victor Lequin; James Mallinson; B. G. Young.

BEST ALBUM
Bartok: Violin Concerto No. 2; Rhapsodies Nos. 1 & 2; G. Bihari, violin; Pierre Boulez, conductor; Christian Gangor, producer, Deutsche Grammophon; Beethoven: The Violin Sonatas Nos. 1-5, Op. 12; Nos. 1-3, Op. 47/Alban Berg Quartet, Betsy Beene, violin; Sophie Muller, violin; Lambert Orkis, piano; Ulrich Vietz, producer, Deutsche Grammophon; Schumann: Piano Concerto; Daniel Barenboim, conductor; Michael Mansfield, producer; Deutsche Grammophon; Ravel: Violin Concerto; Steven Isserlis, violin; Christopher Warren-Green, conductor; John Suchet, producer; Decca; Szymanowski: Piano Concerto No. 3; Sir András Schiff, conductor; Jiri Belohlavek, producer; EMI Classics.

BEST CHORAL PERFORMANCE
Brattle: War Requiem, Robert Shaffer, conductor; Amanda Forsythe, soprano; Beth Bois, mezzo-soprano; St. Matthew Passion, John Rutter, conductor; Gulyayeva, soprano; St. John Passion, Lord Classroom, John Rutter, conductor; Rutter: Mass In F A flat, John Rutter, conductor; Thomas Jack, producer; Deutsche Grammophon; Berlioz: Requiem, Christoph von Dohnányi, conductor; Michael Mason, producer; Deutsche Grammophon.

BEST CHORAL PERFORMANCE (WITH OR WITHOUT ORCHESTRA)

BEST SMALL ENSEMBLE PERFORMANCE (WITH OR WITHOUT CONDUCTOR)
Brahms: Quintet In B Minor For Violin And Strings, Arranged By H. Bruch, Armitage, Barry, Bridge, Lippold, Maier; Classical-crossover nominees "Short Trip Home" features, from left, Sam Bush, Joshua Bell, Edgar Meyer, and Mike Marshall (Music To My Ears, Classical Records, Box 2, 1999).

BEST CONCERTO
Murray Perahia, piano, Sony Classical; Chopin: The Four Ballades; Berceuse, Op. 5, No. 4, Op. 54, Eugeny Kissin, piano, RCA Victor Red Seal; Confront Piano Music (Kit- ted Together), Patricia Kopatchinskaja, violin; Kjell Katter, conductor, Opus One; Sinfonie Oe New Yorker, etc, Eleri Andjaparidze, piano; Norrisk: The People United Will Never Be Defeated! Down By The Riverside; Winsborn Cotton Mill Blues, Marc-André Hamelin, piano, Hyperion Records; La Wally: Concerto, Augustin Desilets, piano; Fugues, Op. 87, Vladimir Ashke- nazy, piano, Decca.

BEST CHAMBER MUSIC PERFORMANCE
Beethoven: The Violin Sonatas Nos. 1-4, Op. 12/Alban Berg Quartet, Betsy Bois, mezzo-soprano; Sophie Muller, violin; Lambert Orkis, piano; Ulrich Vietz, producer, Deutsche Grammophon; Beethoven: The Piano Sonatas (Nos. 8, 9, 10, 11); Sir András Schiff, conductor; Michael Mason, producer; Deutsche Grammophon.

BEST CLASSICAL VOCAL PERFORMANCE
Imrie; Requiem, Andreas Imrie, conductor, Imrie; Requiem, Andreas Imrie, composer (Harold Rosenbaum, choir director; George Rothman, conductor; Lisa Saffer, soprano, New York Virtuosi Singers; Riverside Symphony), track from Imrie; Requiem; Piano Concerto, Raymond Booth, piano; Vienna Symphony Orchestra, track from Kernis; Air For Violin, Aaron Kay Kernis, composer (Joshua Bell, violin; David Zinnman, conductor; Brembeckia, Phoenix Symphony Orchestra), track from Kernis; Air For Violin; Double Concerto For Violin And Guitar; Lament Cantata, Soprano, The "Gibbons" Variation Of "Morning's Lament," John Tavenor, composer (Paul Goodwin, choir director; Patricia rizzio, soprano, The Orchestra Of The Academy Of Ancient Music), track from Tavener: Eternity's Sunrise (Song Of The Angel; Petra: A Ritual Dance; Pianino; Canticle, etc.), Harmonia Mundi USA.

BEST CROSSOVER ALBUM
Beautiful Star—A Celebration Of Christmas (O Holy Night; Wexford Carol, Thin Little Babe, Etc.), Various Artists, conductor (various artists; Joseph Joubert, key- board; Charles McQue, harmonica; the Center Men), Bemidji, Minnesota: Christmass By The Bay (The First Newfie; Rejoice, O Virgin; Ave Maria, Etc., Vance George, conductor; John Finkenauer, organ; Minnesota Symphony Orchestra), San Francisco Symphony Chorus, Delius, If Ever I Would Leave You—Lawrence Tenor, Lynn Trefz, piano, bass-baritone (Paul Daniel, conductor, Cho- ruses Of North England, Northern Philharmonic, Deutsche Grammophon; Meyer: Short Trip Home (In The Nick Of Time; SP; Concert Duo, The Prequel, Etc.), Joshoua Bell, violin; Sam Bad, mandolin, violin; Mike Marshall, guitar, mandola, violin; Edgar Meyer, composer, piano; Andrew Schwalbe, guitar; Schickle: Hornscombe (Piano Concerto No. 2 in F Major “Ole,” Brass Concert, Hornscombe—A Horse Opera In A Brass Suite Company; Peter Schickle, piano, conductor (Cynthia Carr, horn, Newport Classics, Tesh Project), Double Horse Opera), Dating Music, Hornscombe, (Song Of The Angel; Petra: A Ritual Dance; Pianino; Canticle, etc.), The Canadian Brass, RCA Victor.

BEST OPERA RECORDING
Adès: Powder Her Face, Thomas Adès, conductor; Valdós Anderson, Roger Bryson, Jill Gomez; Niall Morris, Christian Dotzauer, producer (Almeida Ensemble), EMI Classics; Dvorkin; Kasakha, Sir Charles Mack- earns, conductor; Renée Fleming; Ben Hеп- pers; Michael Haas, producer (various artists; the Kuhn Mixi Czech; Czech Philharmonic Orchestra, London/Decca; Russian Piano Quintet, Robert Shaw, conductor, London/Decca; British Sinfonietta; Sinfonia; Sophie Muller, soprano; vocalise, Lambert Orkis, piano; Ulrich Vietz, producer, Deutsche Grammophon; Russian Piano Quintet, Robert Shaw, conductor, London/Decca; Schumann: Piano Concerto; Daniel Barenboim, conductor; Michael Mason, producer; Deutsche Grammophon; Ravel: Violin Concerto; Steven Isserlis, violin; Christopher Warren-Green, conductor; John Suchet, producer; Decca; Szymanowski: Piano Concerto No. 3; Sir András Schiff, conductor; Jiri Belohlavek, producer; EMI Classics.

BEST ORCHESTRAL PERFORMANCE
Mahler: Symphony No. 1, Pierre Boulez, conductor; Deutsche Grammophon; Mahler: Symphony No. 3; Rainer Andrist, conductor; Beethoven: Symphony No. 7, Sir Simon Rattle, conductor; Michael Nyman, producer; Deutsche Grammophon; Mahler: Symphony No. 5, Neeme Järvi, conductor; Berliner Philharmoniker, Deutsche Grammophon; Mahler: Symphony No. 6, Peter Schreier, conductor; Berliner Philharmoniker, Deutsche Grammophon; Mahler: Symphony No. 7, Riccardo Chailly, conductor; Né eros, Deutsche Grammophon; Mahler: Symphony No. 8, Daniel Barenboim, conductor; Barenboim: The Mahler Cycle, Deutsche Grammophon.
SOMETHING FUNNY happened to Bob McDonald on his way to revitalizing TimeLine Vista.

The turnaround specialist—hired by the synchronizer manufacturer in 1995 to streamline the ailing company—fell in love with the audio business and decided to stay at TimeLine beyond his intended interim stay.

“I didn’t think I’d be here that long,” says McDonald, president/CEO of the San Marcos, Calif.-based firm.

“I was brought in to decide what to do with the company by the investors, and it looked like a tough gig. Like a lot of people in this business, I fell in love with the strange audio world. I felt TimeLine was a good place to stick around and try to help grow.”

Since he took over, McDonald has implemented a series of steps that have been key to the company’s success. For starters, he took the final step of downsizing to 25 employees from a high of 100. Also, he undertook an original equipment manufacturer (OEM) strategy that has recently yielded some of the pro audio industry’s most talked about products, manufactured in conjunction with Tascam.

These include the Tascam-branded MX-2424 hard-disk recorder and DA-78HR and DA-98SR modular digital multitracks. All of those units feature 24-bit resolution, and the MX-2424 offers the added capability of 12-track recording at 96-kilohertz sampling.

At 48 kHz, it offers 45 minutes of 24-track recording in its internal drive, with greater time capabilities with additional drives.

“Although it’s too early to gauge the success of the TimeLine/Tascam alliance, the September 1999 Audio Engineering Society Convention was buzz with talk of their collaborative products, particularly the MX-2424, which carries a suggested list price of $4,000,” Tascam Division manager Gene Joly says, “Tascam has been working with the folks at TimeLine for almost three years. From what I’ve seen and heard in other companies, this type of relationship is very difficult to pull off. It requires a great deal of communication, trust, and mutual respect. We now have a number of different projects under way with them.”

Besides the Tascam-branded products, TimeLine has been busy with its MMR line of digital dorders and its flagship Micro Lynx and Lynx-2 synchronizers, all of which continue to enjoy a robust business and a reputation for quality.

At the same time, TimeLine is exploring OEM relationships outside the pro audio industry, including a soon-to-be-announced venture in the digital cinema arena and some Internet-related projects.

“From TimeLine’s standpoint, we want to evolve away from total dependence on high-end pro audio products that are just used for film and music,” says McDonald, who worked at chip manufacturers Motorola, General Instruments, and Commodore before moving on to various other companies as an interim chief. “We’re continuing to develop those, and hopefully they’ll be important players. But we are trying to get involved in digital cinema and come up with some Internet products that may be more service and software-oriented.”

TimeLine Vista is 75% owned by private investors, with management accounting for the remaining share. Besides McDonald, key staff includes VP of engineering Gerry Lester, director of marketing Ron Franklin (formerly of Sonic Solutions), and director of product management Mike Newman (formerly of DigiDesign).

TimeLine founder Gerald Block left the company and is no longer involved in the pro audio industry, although he retains some stock in TimeLine, according to McDonald.

SPEAKING OF TASCAM, the Montebello, Calif.-based firm has opened the Palo Alto Research Center (PARC), a facility designed to generate software-based solutions to digital audio products built by Tascam’s Tokyo-based research and development center.

“As time goes on, the plan is to expand the group into other engineering areas, such as hardware and ASIC (chip) design, depending on product needs,” says PARC engineering manager Rob Boyer. “The group is structured to support a synergistic relationship with our colleagues in Tokyo, so that core technologies are developed at either facility and shared when developing new products.”

The rest of the staff at PARC includes project leader/engineer Tom Duffy and engineers Giraud Jones, Brian Clark, and Colin Clark.

RESPONDING TO THE NEEDS of its membership to address technologically critical mastering issues, the Society of Professional Audio Recording Services (SPARS) has formed the SPARS Mastering Group.

In a statement, SPARS president Michael Tarsia says, “With the emergence of DVD Audio, Super Audio CD, Digital TV, and the Internet, SPARS Mastering Group will tackle the challenges that these new technologies pose. It will be a fertile environment to discuss operational, marketing, and management issues unique to mastering houses.”

Masterfonics owner/engineer Glenn Meadows will serve as the spokesperson for the group, which also includes representatives from Airshow Mastering, Digital Domain, Bob Olhsson Audio, Colossal Mastering, and Maia Audio.

Colossal Mastering’s Barbara Nashold says in a statement, “With the audio industry so cluttered with equipment, new technology, and general audio concerns, it will be extremely useful for the mastering community to have a dedicated organization that cuts through all of that to isolate mastering-specific topics.”

The new division will function as the SPARS Educators group does, with meetings to be held at the SPARS Biz/Trade shows and the fall Audio Engineering Society Convention. In addition, the Mastering Group members will have the option of being listed on the SPARS Web site, with links to their respective facilities.

The mastering unit comes at a time when mastering engineers and audio owners are facing tough choices about which technologies to adopt in their facilities. The lack of standards in the high-res 

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GRAMMY-NOMINATED PRODUCER AUSTIN GIVES GOLDEN TOUCH TO ACTS FROM MADONA TO TLC

BY GAIL MITCHELL

LOS ANGELES—Look up the word “idol” in the dictionary and you definitely won’t find Dallas Austin’s name. The Atlanta-based music man is among an elite group of in-demand producers—including Rodney Jerkins, Timbaland, Swizz Beatz, and Kevin “Shekspere” Briggs—who are becoming just as well-known to their peers as are they to the public.

With an enviable and diverse production resume that includes names like Jimmie Jam, Jermaine Dupri, Tevin Lewis, L.A. and Babyface, Austin’s dream was to have own credentials on an album someday.

Three years after moving to Atlanta in 1986, he began producing for former Klymaxx lead singer Joyce Irby. Their collaboration led to the successful single “Mr. D.J.,” featuring Doug E. Fresh. From that point on, it was his first gold single for Troops’ “I Will Always Love You.”

After scoring top 10 singles with Another Bad Creation, Austin recorded and produced eight tracks for Boyz II Men’s multi-million-selling debut album, “Cooleyhighharmony.” He then aimed his multimillion touch at TLC, racking up hit singles and albums (“Ooohhhhhhh... On The TLC Tip,” “CrazySexyCool”) as well as his first Grammy for his production/songwriting skills on the 1996 single “Creep.” Along the way, he signed Monica as the first R&B artist on his earlier label venture, Rowdy. He ended his association with the Arista-distributed label in 1997.

No matter whom he’s working with—his 2000 worksheet includes upcoming projects from Janet Jackson, Stevie Nicks, the Spice Girls, and Lisa Marie Presley—Austin says he’s looking to make each new record. “I don’t go for a producer-driven sound. I like to bring out what a person has. That’s what it’s all about.”

Austin also finds time to operate three publishing companies, Cypr Rock Songs (ASCAP), Soundtron Tunes (BMI), and Cyprtron Music (BMI) (his catalog is under DARP with ASCAP); a film company; and a merchandising/marketing business. Other Austin principals include Freeword VP David Gates and Cyprtron Industries (www.cyprtron.com) GM Ted Florence.

To “maintain his musicianship,” Austin plays guitar and keyboards and sings as a member of a futuristic rock band called Autobach, which may go on the road for a few gigs later this year,” he says. Despite his emerging high profile, Austin would prefer to remain relatively low-key. “When a producer becomes more of a star than the artist, that can be damaging,” says Austin. “When you start off having that kind of profile, it limits the time you have to really accomplish what you want to.”

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Tamara’s Day. Curb Records artist Tamara Walker takes a break from sessions for her new album at SoundShop in Nashville. Shown, from left, are co-producer Chris Waters; studio owner Mike Bradley, who is engineering the project; Walker; and co-producer Don Cook.
Dolby Laboratories is entering its 35th year, having just enjoyed record revenue of more than $125 million for the fiscal year that ended Sept. 30, 1999, according to a statement from the San Francisco-based technology firm. Dolby Labs president Bill Jasper says in the statement, “Trends in the market were very favorable for us in 1999. In particular, there were noteworthy gains in demand for our cinema formats and home entertainment technologies. Given a strong sales year in fiscal 1999 and some exciting audio technologies in the pipeline, we think this points to an impressive start to our next year.”

Among Dolby’s current audio projects are Dolby E, an encoding technology for Digital TV audio; the Advanced Audio Coding Group, a licensing unit designed to promote the proprietary Dolby compression format; the Dolby Headphone multichannel emulator; and a concerted effort to boost the company’s presence in the game market.

Furthermore, if DVD Audio takes off, Dolby will profit from acting as the licensing agent for Meridian Lossless Packing compression, which is a mandatory algorithm in the DVD Audio specification.

Future Disc Systems, one of Los Angeles’ premier mastering facilities, has opened DVD Audio/Video encoding suite Studio 7 and is preparing to inaugurate Studio 6, a surround-sound studio designed to handle high-resolution, multichannel projects.

Future Disc president Gary Rice says, “We have made a major investment in Studio 7 in response to client demand for state-of-the-art DVD mastering and authoring.”

Future Disc’s chief mastering engineer Egan Rice will oversee all phases of the mastering process, according to executive VP/chief mastering engineer Steve Hall.
Hockman's Back To Building Catalog

Former P'Gram Publishing Chief In Comparable Post At edel

BY NIGEL HUNTER

LONDON—For David Hockman, it was déjà vu all over again when he rejoined edel last July 1 with the task of establishing a global music publishing operation (Billboard, July 17, 1999).

Once more he was seated at a new desk with a blank sheet of paper in front of him—this time as chairman of edel Music Publishing Worldwide the challenge of building a company’s publishing arm into a world player.

As chief executive of PolyGram International Music Publishing, he was in the same situation in 1985. PolyGram decided then it wanted to re-enter music publishing again after selling its catalogs, notably the Chappell one, to fund the development costs of the CD and tapped Hockman for the job.

“It’s a similar challenge here at edel, although I have broader responsibilities,” he says. “I met Michael Haenel [edel’s founder/CEO] in January last year, and the company is expanding its operations very quickly.”

Despite his fundamental role in making PolyGram an international publishing force, Hockman was not included in Seagram’s plans when it bought PolyGram and merged it with Universal Music, an earlier Seagram acquisition when it was called MCA.

“I miss the team of people at PolyGram, and I enjoyed building up the copyrights over 12 years,” Hockman says. “I gave a lot of thought to what I wanted to do and decided to come to edel. I’m a child of the ‘60s and started in the music industry in 1973 when Dick James gave me a job as legal adviser. It has to be something in entertainment after PolyGram, and I wanted to be part of the music business.”

Hockman has seen substantial changes in that business, particularly in music publishing, over the last 26 years. The growth of the international conglomerates is one factor characterizing the marketplace today.

“The majors are victims of their own size, and they can’t possibly cover all the ground represented by the catalogs they now own,” he says. “It’s all got a bit clinical—a numbers game and all business about and only just a bit about music.”

Recent turmoil revolving on both sides of the Atlantic suggests that Rondor Music (Almo Irving in the U.S.) may be in edel’s sights as a possible acquisition. Hockman’s response to this question is pithy and unambiguous, but he has no specific comment.

“Good catalogs are scarce and expensive, but there are some around,” he says. “I’ve a clear idea of where we’ll be in two years’ time. We will have a network of companies in the major markets looking for new talent and thinking of buying or merging with other rights. We’re seeking quality copyrights and writers and are setting up our own companies around the world. We already have them in Germany, Denmark, Sweden, and here in the U.K.”

Hockman sees the importance and influence of Anglo-American repertoire declining. Although some great songs are still being produced, it’s the sampling and mixing phenomena, drawing on material from the last 20 or 30 years, is not helping the cause of original songwriting.

“It would be a great pity if pop music culture went the same way as classical music with over-concentration on standard repertoire at the cost of new material,” Hockman says. “Short-termism is the major disease of the music industry, with priority being given to the market expectations of stakeholders. Songwriters and artists need time and space to be nurtured and developed, and this is the core of edel’s philosophy.”

Another threat to edel’s publishing arm is one with Megasonic in Denmark, which owns the rights to Ace Of Base. edel has signed Herb Christlow (Backstreet Boys, Five) and has the rights to Andrews songs and masters, including “Long Live Love,” “Girl Don’t Come,” and “Yesterday Man.”

Another deal, with Cutting Edge in the U.K. and Barrington Pheloung into the fold in the U.S., an important association has been formed with songwriters/producers/bands called Stones Songs (Billboard, Nov. 20, 1999).

“It’s [all] challenging but not daunting,” says Hockman. “I’ve done it before, but with new technologies and the Internet, it will be different this time.”

Old Songs Make New Profits, Thanks to Billy Terrell’s Concept

OLDEST OUTLET: If the great songs of the increasingly distant past are having a hard time getting recorded or played these days, it’s not because Billy Terrell hasn’t out there trying—and in many ways succeeding—where it counts: on the bottom line.

Terrell, a one-time chartmaker, especially in R&B circles, as a songwriter—as well as half of the late-’80s/early-’90s duo Terrell & Dahrouge has been runnng Sigma Music Publishing for the last four years. He’s done so in association with Joe Tarsia, founder and owner of Philadelphia’s legendary Sigma Sound Studios.

Within this framework, Terrell has produced close to 50 CDs, which are rife with the grand oldies and post-’50s rock songs that form the basis of his label’s and other artists’ existing catalogues.

Terrell, a native of Asbury Park, N.J., has had his songs placed on box-set albums featuring Frankie Avalon, Helen Reddy, David Clayton-Thomas, and the Manhattans, who receive exposure from such diverse outlets as QVC Home Shopping Network’s Q label, stations carrying the syndicated Music of Your Life format, the Jones Radio Network, EMI’s Capitol Music Special Markets, K-Tel International, and Simitar Entertainment. And, last but not least, Terrell gets his recorded material sold on the Premier Cruise Lines, where acts he records can also make live appearances.

In addition to newly recorded projects, Terrell has licensed recorded projects by such vintage performers as Dean Martin, Pat Boone, Ray Orbinson, Bobby Darin, and Neil Sedaka. Their hits were combined in a two-volume CD, “Good Guys,” featuring Artie & Mike doing a song penned by Terrell called “When The Good Guys Used To Be.” A separate Avalon CD also contains the song.

A new recording of holiday oldies by Lisa Mason, who is QVC’s top hostess, Terrell even made use of a specially created Web site (pillowwusmusic.com), in addition to selected retail outlets.

The title of the CD, “The Christmas of Your Life,” is a new contribution by Terrell and has been adopted by Music of Your Life stations as its Yule season theme.

Although a great fan (and writer) of George, Terrell says his recording career faltered when R&B stations discovered that he and Ray Dahrouge were white kids. Attempts at a more pop sound at the Paramount label failed.

Terrell is now on working on ways to commensurate the 50th anniversary of DJ Alan Freed’s use of the term “rock’-n-roll.” Terrell has also signed exclusive rights to use an Alan Freed Productions logo and likeness to market several sets of the artist and songs that were introduced by Freed in the ’50s. This product, too, will get special treatment, with cruise promotions and online and direct-response tie-ins designed to reach a post-50s age demographic.

When he writes, Terrell deposits his works into his own publishing company, Wee Small Hours (ASCAP). No, the catalog doesn’t contain the old Sinatra standout “In The Wee Small Hours Of The Morning.” But that sounds like a good song to give fresh life to.

Artists & Music

Industry Has A Tough Year To Follow

By John Lorentz

Latin Notas

was some compelled the English-language second he has busy because markets the growth success board, Jan. to arena, develop stars in the English-language product tabu-

Some Hispanic divisions have reassessed their positions within their own companies

Best of all, there are plenty of heavy hitters—including Martin, who has a remix set due—that are slated to drop product in 2000.

Many big names are Selena, whose second volume of greatest hits will be released shortly before the fifth anniversary of her death in March.

Also expected to help boost sales in 2000 will be the superstars who in the past have climbed into the upper echelons of The Billboard Latin Top 50: Gloria Estefan, Luis Miguel, Elvis Crespo, Julio Iglesias, Shakira, Marco Antonio Solís, Alejandro Sanz, and Alejandro Fernández, the latter of whom will put out his second pop disc.

Those artists were needed to provide the blockbuster punch that for one week in 1999 placed record nine Latin acts on The Billboard 200.

Such blockbuster firepower needs to be ignited in a hurry. In the last quarter, there was new a Latin artist charting on The Billboard 200—the first time such an occurrence occurred since the Jan. 9, 1999, issue.

RECORD SET IN DECEMBER:
Given the holiday crush, December usually is the top-selling month of the year. But December 1999 will go down as not only the best December ever but also the biggest month ever, in terms of sales, for the five years.

The tallies of titles appearing on The Billboard Latin 50 came in at 885,500 units, the highest figure for a four-week measuring period.

The weekly sales average was an unprecedented 217,500 units, a sum that easily eclipsed the previous weekly record of 180,500 units last July.

Leading the way in December was product by Sony Discos acts Martin, Solís, and Chayanne, with Martin's Latin product topping the charts, the top 10拉丁语ien product tabu-

According to industry insiders, a key factor in keeping the Hispanic music train on an upward path is the ongoing marketing power of the fans in the Latin market.

These retailers—along with the Latin imprints, obviously—are pushing Spanish-language pro-

What’s more, a growing key to the success of the Latin market is the Latin music tour, which has helped to create a new market for Latin music. The Latin music tour is now the biggest money maker in the Latin market.

Another trend that has happened in December is the release of new albums. Most of the new albums released this month have been by major artists, who have been the key to the success of the Latin music tour.

But as we look forward to the new year, we can expect to see more of the same. The Latin music tour is a momentum that is not going to stop anytime soon.
Artists & Music

NOTAS (Continued from preceding page)

167,000 units.

Pop genre chart: December: 316,500 units; weekly average: 79,000 units. November: 263,500 units; weekly average: 58,000 units. December 1998: 304,000 units; weekly average: 76,000 units.

Tropical/salsa genre chart: December: 300,500 units; weekly average: 90,000 units. November: 225,500 units; weekly average: 45,500 units. December 1998: 204,500 units; weekly average: 51,000 units.

Regional Mexican genre chart: December: 130,500 units; weekly average: 38,000 units. November: 94,000 units; weekly average: 23,500 units. December 1998: 122,000 units; weekly average: 30,500 units.

CONFERENCE NOTES: It was noted here several weeks ago that Billboard's 11th annual International Latin Music Conference is slated to take place April 25-27 in Miami.

The conference locale has now been confirmed for the Sheraton Biscayne Bay in Miami.

In addition, five panels have been confirmed for the following topics and their relevance to the Latin music world: the Internet, concert promotion, event sponsorship, Latin rock/alternative, and television. And like last year, there will be a songwriters-in-the-round panel, in which songwriters, publishers, and representatives from the performance rights organizations will audition tapes and CDs from unsigned artists.

Two evenings of showcases have been confirmed, with one showing of Sony Discos' popular Latin soul outfit DLG being breaking up after three discs and two Grammy nominations case being sponsored by Sony Discos.

One new event has been added to the conference proceedings: the inaugural Hope & Harmony Golf and Tennis Classic, hosted by the Entertainment Industry Council of the Diabetes Research Institute Foundation and Billboard.

The outing is scheduled for April 25 at Doral Golf Resort and Spa in Miami. For more information, call 800-321-3437 or 954-964-4040.

Crowning the conference, as always, is Billboard's seventh annual Latin Music Awards, scheduled to be held at the Jackie Gleason Theatre of Performing Arts in Miami Beach.

For more conference information, contact Michele Quigley, Billboard's special events director, at 212-536-5002 or visit www.billboard.com/events/latin.

DLG SPLITS: Sony Discos' popular Latin soul outfit DLG is breaking up after three discs and two Grammy nominations, the group's manager, Adam Torres of Swing Factory Management and Productions, has confirmed.

Torres dispelled rumors that the split was caused by clashing egos among bandmates Huy Dunbar, James "Da Barba" de Jesus, and Wilfredo "Fragancia" Crispin. He says the decision was amicable and carried out to facilitate a solo project by lead singer Dunbar and a joint project by de Jesus and Crispin.

Torres says both projects are being overseen by his partner-producer Sergio George, who founded DLG. The discs should be released sometime this spring. None of the group members have heard any of the songs before DLG received its second Grammy nomination as best salsa group for its album "Getcha," which spawned the hits "Volvere" and "Acuyoye."

Torres adds that a series of auditions are planned for New York.
BMG Wins Biggest Gain; WEA Drops To 5th In 2 Areas

BY ED CHRISTMAN

NEW YORK—After completing its first full year as a merged company, Universal Music and Video Distribution (UMVD) came in as the No. 1 U.S. distributor in total album market share, beating the closest competitor by more than eight percentage points.

Moreover, its 26.4% share for the year ending Jan. 2 is almost two percentage points better than the combined market shares that Universal and PolyGram had last year before the merger, when the former had 10.5% and the latter 14%.

In addition to total market share, UMVD was the No. 1 distributor in current market share, country, and R&B, while BMG Distribution came in as the top distributor in singles. The latter company also distinguished itself as the distributor that posted the biggest gain in album market share, gaining almost four percentage points in total album share to 16.07% and more than five percentage points in current share to 19.6% from the totals it accumulated in 1998.

The other significant shift that occurred last year was the weak performance by WEA, which dropped from the No. 1 spot (prior to the Universal/PolyGram merger) in total album market share and No. 2 in current album market share in 1998 to being No. 5 in each of those categories last year.

The market-share rankings are for the period from Jan. 4, 1998, to Jan. 2, 2000. They are determined by Hartsdale, N.Y.-based SoundScan, which collects point-of-sale information for all formats and configurations of albums, and rack accounts, and other merchants, including mail-order companies and online stores. The accounts that provide the data generate 85% of U.S. music sales, and SoundScan projects totals for the entire U.S. market.

In Market-share tallies for albums and singles include all formats and genres available in the respective configuration. The market shares for country and R&B consist of data collected by SoundScan from the specialized panels used to compile Billboard’s album charts for those genres. In calculating current market share, SoundScan counts only those album sales that have occurred within the first 18 months of a title’s release (12 months for classical and jazz albums).

Sony Music Distribution nailed down the No. 2 spot in total overall album distribution with a 16.3% share, down from the 16.6% tally it had in 1998. Sony’s performance was abetted by its showing in Latin music, where it is the No. 1 distributor, and in soundtrack, where it is the No. 2 distributor.

In coming in third for overall albums, BMG Distribution was aided by its performance in jazz, where it is the No. 2 distributor, and in new age, where it placed first in market share. But with BMG’s perennial weak showing in classical, where it has the smallest market share, its ascent in total market share appears to be driven primarily by its performance in the current album category, where it is the No. 2 distributor with a 19.6% share.

The independent sector collectively placed fourth in total album market share, finishing a hair behind BMG in total market share, with almost 16.0% which was up from the 15.6% the group posted in 1998. Independent labels had strong showings in distributing classical and gospel albums, where they were the No. 1 distributor in both genres, and in Latin, new age, and on the Heatseekers chart, where they were the No. 2 distributor in each of those categories.

WEA, which used to be the industry’s traditional leader in total album market share, finished in fifth place with a 15.8% share, down from the 18.2% it had last year, when it was the No. 1 distributor before the merger of Universal and PolyGram. WEA’s market share has been softening over the last few years, partially due to a weak performance in rap, which has emerged as one of the best-selling music genres in the U.S.

While WEA had the largest drop in the rankings, EMI Music Distribution (EMD) suffered the biggest decline in total album market share, finishing 1999 with a 9.5% share, down from the 13% the company garnered in 1998. EMD’s performance received a boost from rap music, where it is the No. 2 distributor, largely due to the Priority label.

In current album market share, the Universal/PolyGram merger garnered a 26.9% piece of the pie, which is almost three percentage points better than the 24.1% that Universal and PolyGram had in 1998, if their market shares are added together. Its best-selling titles are Shanti Twain’s “Come On Over,” which was the No. 1 selling title in 1999, and Limp Bizkit’s “Significant Other,” the No. 5 selling

(Continued on next page)
CD UNIVERSE, a Web site that sells music, has acknowledged that an unidentified computer hacker cracked the site's security system, stole customer credit card numbers, and tried to blackmail the company in return for giving up the stolen numbers. Brett Breuer, VP of E-commerce for Wallingford, Conn.-based CD Universe, acknowledged that the site was contacted by the hacker and that a blackmail attempt was initiated. "We brought in the FBI from day one," said Breuer, "and we hope that they can find him. We're concentrating on protecting our customer base and minimizing damage. And we hope we'll bear with us through this rough time." Breuer declined to verify the information in a New York Times article, which reports that the hacker demanded $100,000 to turn over more than 300,000 customer credit card files. Breuer said the company has notified credit card companies of the theft and has E-mailed customers in its database warning them that "there has been a security breach and to be very cognizant of credit card transactions." CD Universe is owned by EUniverse Inc. An FBI spokeswoman was unavailable for comment at press time.

MUSICLAND STORES reports that sales from stores open at least a year rose 2% in the five holiday weeks that ended Jan. 1. The Minnetonka, Minn.-based retailer attributes the gain to higher sales of CDs, DVDs, books, and Pokémon products. It also says that electronic gift certificates sales were 22% higher than a year ago. At the same stores, sales for the mall concepts Sam Goody and Suncoast Motion Picture Co. increased 2% in December; same-store sales for the superstores Media Play and On Cue were up 1%. Total sales for the five weeks rose 2.5% to $439 million. For the mallrias, they were up 1.8% to $289.5 million and, for the superstores, 6.7% to $150.1 million. In other retail news, consumer electronics and entertainment software retailer Best Buy reports that its same-store sales rose 3% in the five weeks that ended Jan. 1. Rose 9.8%. Total sales were up 23%, to $2.27 billion. Another electronics retailer that sells music, Circuit City Stores, reports that same-store sales rose 6% in the five-week period.

WAL-MART STORES says it will spin off its Internet unit, Wal-Mart.com, into an independent company based in Palo Alto, Calif., and is expected to make a public offering of stock. The Web business is a partnership between Wal-Mart and venture capital firm Accel Partners.

BARNES & NOBLE says that sales from superstores open more than a year rose 5.8% in the nine-week period from Oct. 31 through Jan. 1. The New York-based retailer also reports that sales for barnesandnoble.com are more than tripled in the fourth quarter from the year before, to $81.5 million. It says that music accounted for about 10% of online sales.

WINSTAR HOME VIDEO has unveiled a direct-to-retail cooperative advertising program on 50 of its best-selling DVD titles, called "Cold Hard Cash." For three months, beginning Feb. 1, retailers will be able to earn $2 in co-op funds for each DVD purchased. Merchants are required to order a minimum of 200 units to qualify.

ALBUMS

HOME VIDEO. R. Quentin Lily is promoted to president of video media services for Telepix in Camarillo, Calif. He was COO.

DISTRIBUTORS. Ken Antonelli is promoted to president of RED Distribution in New York. He was VP/GM.

Robert Sausa is appointed senior VP/Chief Information Officer of the Handleman Co. in Troy, Mich. He was VP/chief technical officer for Simon & Schuster.

Rozanne Koko is promoted to VP of finance for North Coast Entertainment in Detroit. She was director of finance.

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Online Customer Service Crucial

CUSTOMER service is not the first phrase that comes to mind when most people think of e-commerce. Words like convenience, price, and selection are more apt to be on the tip of the tongue. But online merchants should not forget the phrase.
A study by new-media research company Forrester Research reports that 90% of online purchasers say good customer service is "critical" in choosing a Web site on which to shop.
Moreover, 37% of online consumers say they use customer service more when they shop online than they do when offline.
The reason for this appears to be convenience. Web shoppers can buy from home and communicate directly with merchants via E-mail or telephone.

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Tower Opens Conn., Pa. Stores; BMG Direct Downsizes 20 Jobs

Building Tower: Tower Records/Video/Books added two stores right after Thanksgiving. It opened a 31,000-square-foot supermarket in downtown Philadelphia, giving the West Sacramento, Calif.-based chain five record/video stores in that area. An obviously unbiased Stan Goman, executive VP/COO for Tower Records/Video/Books, labels the Philly stores as “drop-dead gorgeous.”

Also, the chain opened a 20,000-square-foot outlet in Stamford, the chain’s first store in Connecticut. Tower now operates 114 stores in the U.S.

Before signing off, Goman touched upon a favorite lament of Tower’s and other retailers, noting the further decline of the singles configuration. Last year, singles sales were down almost 24% from 1996’s total, and that number was off about 17% from 1995’s total. “It’s getting very hard to find something in our stores that the kids can buy,” he says. “The record companies have to throw a bone to the kids.”

Retail Track hears that BMG Direct downsized about 20 positions on Jan. 7, about eight through layoffs and the remainder through attrition.

Sources suggest that in making the cutbacks, executives at BMG Direct are reacting to reduced profits expectations. But George McMillan, president/CEO of BMG Direct, labels the cutbacks as “fine-tuning.” He says the company “has been shifting resources to our E-commerce base and building up staff there while still supporting our core business,” the record clubs properties that still do business via paper.

McMillan says that with the shift in business, different skills are needed. “The real story is we are shifting our focus, retraining some staff, adding skills, and doing some streamlining.”

Going Up: The move to the $18.98 price point continues to pick up ground, with Universal Music and Video Distribution (UMVD) leading the charge. In The Billboard 200 chart of Jan. 18, 13 titles carry an $18.98 list price or equivalent, and of that, 12 are UMVD titles; the other one is Celine Dion’s “All The Way ... A Decade Of Song.”

Of course, UMVD began the charge when it repriced some catalog titles at $18.98 back in August (Billboard, Aug. 29). Now it looks like WEA, via the Atlantic label, is coming to the $18.98 party. Right around Christmas, the label repriced two $17.98 titles up to $18.98, Kid Rock’s “Devil Without A Cause” and Sugar Ray’s “11:59.”

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Navarre Corp. Shuffles Music Sales Staff Again

MORE MOVES AT NAVARRE: Navarre Corp. has started the new millennium in familiar fashion—by restructuring the top of its music sales staff.

The New Hope, Minn.-based independent distributor has elevated Ed Maxin to director of sales and named Vyto Lazauskas as national accounts director.

Maxin, who was Navarre's Eastern regional director, will now oversee all the company's music sales efforts. Based in New Hope, he will report to music division VP/GM Jim Chiado.

Lazauskas, who has been with Navarre for five years, was most recently a national accounts manager and serviced Target, Musicland, and Best Buy out of New Hope. According to Chiado, he will report to Maxin and will continue to work with those accounts, but now he oversees and develops the strategy of how we're going to develop accounts nationally.

Only 10 months ago, Navarre's music division underwent a major reconfiguration, as several field salespeople became national accounts managers (Billboard, March 13, 1999). At the time, Chiado explained, "The consolidation of retail and the needs of the labels and the way that product is being placed necessitated a review of our structure."

The latest alteration of the Navarre structure is also tied to that consolidation, Chiado says. "Responsibilities have to change; they just do."

With the entire sales force now reporting to Maxin, Western regional director Frank Mooney will be working with Navarre in a nonexclusive, long-term consulting capacity.

Chiado, who states emphatically that industry veteran Mooney has not been fired, says, "The labels love him. I'm just taking him out of the cross hairs."

Other changes are afoot in Navarre's Western operations. A replacement will be sought for Los Angeles-based national accounts manager Dave Bagley, who was set to exit the company Jan. 14, for a new position in sales with the Navarre-distributed, L.A.-based label Ultimatum Music.

Bagley serviced Wherehouse (Continued on next page)
The broad label California music might be better applied to the Sparks’ distinctive fusion. Gunst identifies the group’s influences as including “the late-’60s Byrds albums, like ‘The Notorious Byrd Brothers,’” but also the California pop sound from those years.

Fans of both the Flying Burrito Brothers and the Beach Boys will find something to admire in the Sparks’ sweetly melodic, harmony-drenched originals. Here, Gram Parsons’ concept of “cosmic American music” meets Brian Wilson’s “teenage symphonies” head-on.

Many of the alt-country references in Beachwood Sparks’ press are likely inspired by the sprightly lap steel guitar playing of Dave Scher. But Scher, who took up the instrument when he was a student in Northern California, flashes a versatile style that doesn’t cleave slavishly to the precedents of such precursors as the Byrds’ Sneaky Pete Kleinow.

“It’s only now I’ve gotten to the point I can listen to a country record and pay attention to it,” Scher confesses.

He adds of his unique role in the Sparks, “It’s really thrilling. It’s a total score to be able to be a chemist of sorts... if it was just straight country, not only would I not be able to do it, but I wouldn’t be able to do an authentic rendition.”

Originally a sextet, the Sparks—which also include bassist Brent Rademaker and drummer Aare Sperske—are made up of ex-members of the local bands Further and Strictly Ballroom. They came to the ’60s sounds that feature so prominently in their music through a college radio connection: Gunst and Scher once both worked as DJs on KXLU-FM, the free-wheeling station operated by Loyola Marymount University.

Gunst recalls, “We were playing the regular punk stuff of the early ’80s through meeting all sorts of weird guys who were into this music, it turned us on to this whole scene that grew up here in L.A. 25 years ago.”

The Sparks—who previously recorded singles for Sub Pop’s Singles Club and for L.A. indie label Bom! Records—played their Calli-pop hits in full when they backed vocalist Kurt Heasley on the Lyls’ last tour. They continue to play the L.A. clubs in anticipation of their album’s release.

Other teen pop favorites among the 50 were Jennifer Lopez at No. 8; Backstreet Boys, No. 10; ‘N Sync, No. 22; Mariah Carey, No. 34; and Christina Aguilera, No. 37.

Rock fans made Korn the 26th most-searched term on Lycos. In fact, the hard-rock band jumped a whopping 17 places on the Lycos 50 (almost as much as the dreaded IRS, which moved from 33 to 12). Other rockers were Metallica at No. 40 and Blink-182 at No. 43.

The only country artist to make the list was Shania Twain at No. 31.

Besides Britney, Jennifer, Backstreet Boys, and Pokémon, other names among the top 10 on Lycos were Dragonball Z; Pamela Anderson, the World Wrestling Federation, poetry, the National Football League, and Sony PlayStation.
### BEST-SELLING RECORDS OF 1999

**Billboard**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Titanic&quot; soundtrack</td>
<td>Celine Dion</td>
<td>Epic</td>
<td>1,900,000</td>
</tr>
<tr>
<td>&quot;Wannabe&quot;</td>
<td>Spice Girls</td>
<td>Virgin</td>
<td>1,300,000</td>
</tr>
<tr>
<td>&quot;I Will Survive&quot;</td>
<td>Pat Benatar</td>
<td>Elektra</td>
<td>1,200,000</td>
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<td>&quot;Smells Like Teen Spirit&quot;</td>
<td>Nirvana</td>
<td>DGC</td>
<td>1,100,000</td>
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<tr>
<td>&quot;No Doubt&quot;</td>
<td>No Doubt</td>
<td>Interscope</td>
<td>1,000,000</td>
</tr>
<tr>
<td>&quot;I'm Gonna Make You Mine&quot;</td>
<td>Zeppelin</td>
<td>A&amp;M</td>
<td>1,000,000</td>
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<tr>
<td>&quot;My Heart Will Go On&quot;</td>
<td>Celine Dion</td>
<td>Atlantic</td>
<td>900,000</td>
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<tr>
<td>&quot;Don't Forget&quot;</td>
<td>O-Town</td>
<td>Jive</td>
<td>800,000</td>
</tr>
<tr>
<td>&quot;Take That&quot;</td>
<td>Take That</td>
<td>Polydor</td>
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**Best-Selling Latin Pop Albums**

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<th>Label</th>
<th>Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Inevitable&quot;</td>
<td>Gloria Estefan</td>
<td>Warner Bros</td>
<td>800,000</td>
</tr>
<tr>
<td>&quot;All Night Long&quot;</td>
<td>Jennifer Lopez</td>
<td>Elektra</td>
<td>800,000</td>
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<tr>
<td>&quot;Si Me Tratas&quot;</td>
<td>Thalía</td>
<td>Columbia</td>
<td>700,000</td>
</tr>
<tr>
<td>&quot;Soy La Vida&quot;</td>
<td>Thalía</td>
<td>Sony</td>
<td>700,000</td>
</tr>
<tr>
<td>&quot;I Love You&quot;</td>
<td>Thalía</td>
<td>Sony</td>
<td>700,000</td>
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</tbody>
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**Singles (More Than 500,000)**

<table>
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<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Bust Your Window&quot;</td>
<td>Jay-Z</td>
<td>Def Jam</td>
<td>1,300,000</td>
</tr>
<tr>
<td>&quot;I'm Gonna Make You Mine&quot;</td>
<td>O-Town</td>
<td>Jive</td>
<td>1,200,000</td>
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<tr>
<td>&quot;Smells Like Teen Spirit&quot;</td>
<td>Nirvana</td>
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<td>&quot;I'm Gonna Make You Mine&quot;</td>
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BY DON JEFFREY

**NEW YORK**—It was the year of the teen idol. For proof, look no further than the best-selling albums of 1999. Five of the top 10 titles are teen pop. Other genres that made a mark in sales last year were hard rock fusion, Latin-flavored pop/rock, and female country.

The top three albums of the year, according to SoundScan, are by teen favorites. No. 1, appropriately titled "Millennium," is by Backstreet Boys, selling 9.44 million units. Britney Spears is No. 2 with "...Baby One More Time" (8.36 million), and Ricky Martin comes in at No. 3 with his self-titled album (5.98 million).

Martin figures in another big trend of the year: Latin pop. And, in what has to be the biggest comeback of the year, Santana scores the No. 6 album, "Supernatural." (5.33 million units).

Another fusion, rap and hard rock, exploded on the best-seller charts. Limp Bizkit lands "Limp" at No. 5 with "Significant Other" (4.95 million) and Kid Rock at No. 7 with "Devil Without a Cause" (4.25 million).

Country fans fared well in 1999, but it wasn't guys in big hats who sold most of the records. Superstar Shania Twain has the No. 4 album, "Come On Over" (6.52 million units). And Dixie Chicks, whose name defies their origin and gender, have the No. 10 title, "Wide Open Spaces" (3.46 million) and a follow-up album, "Fly" at No. 19 (2.67 million).

In R&B, the top album of the year is TLC's "Fanmail," at No. 8 (4.19 million units). Juvenile has the top selling rap album, "400 Degrees," at No. 12 (3.25 million).

What wasn't the year of is alternative rock. The biggest album in that category—by far—in the top 20 is by the Offspring, "Americana," at No. 14 (2.58 million).

In all, 86 albums sold more than 1 million units, says SoundScan. That compares with 81 the year before. The "Titanic" soundtrack, the No. 1 title of 1998, sold 9.3 million units that year.

Teen stars also did well on the singles chart last year, but the best seller of the year is a comeback record as eye-opening as Santana's, a pop veteran old enough to be Christina Aguilera's grandmother, has the No. 1 single with "Believe," which sold 1.7 million units, well ahead of Aguilera's No. 2 single, "Genie In A Bottle," at 1.36 million units.

Santana has the No. 5 single with his duet with Rob Thomas, "Smooth" (1.22 million units).

Bill & Ray, whose Whitney Houston had a good year on the charts, with two of the top 11 singles.

Overall, though, it wasn't a great year for singles. Total unit sales fell 23.8%. That's evidenced by the number of singles selling more than 500,000 units. Only 45 made the cut in 1999, compared with 67 the year before.
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**New Media**

**MERCHANDS & MARKETING**

**Kiosk Holiday Results Cheer Watchful Industry**

**Digital On-Demand Tests Soon To Be Followed By Musicmaker.com Launch**

This week's column was written by guest columnist Steve Traiman.

The music industry has hit a high note in this year's trend to early in-store tests of the first consumer kiosks to offer both instant "burns" of full albums and customized compilations of major-label and independent artists' tracks. Adding interest is the bonus offer of ordering for overnight delivery any catalog album that is not available in store inventory.

Results from the critical holiday period are in from the initial 13 installations by Digital On-Demand (DOD), which was recently acquired by the Alliance Entertainment Group. Another test planned by musicmaker.com for 25 locations at three major chains (Billboard, Jan. 8) has been delayed by a lack of certain music clearance and technical problems, according to the company.

The DOD test involved 59 screens at two Musicland and five Target stores in San Diego, a Virgin outlet in Ohio, the Navy locations in San Francisco and New York, and six Disney Stores in Orlando, Fla., and in Southern California.

"The record outlets tied the kiosks into their respective in-store inventory," says DOD CEO Tom Szabo, "with the result that about 70% of holiday sales were for non-inventory titles. These were shipped overnight from the Alliance Miami warehouse with a modest $9.99 charge.

"Another 10%-15% were customized track compilations, and the balance were albums from the first 400-plus digitized EMI and Sony selections, burned at the counter and delivered to customers before they left the store," he says.

Szabo also notes that the Disney Stores had content available only on the kiosks, including a special "Christmas At Disney" album. Among the four special kiosk offers are planned this year, the next due in February when "The Tigger Movie" hits the big screen.

For Jay Samit, EMI Recorded Music senior VP of new media, the early results are very positive. "We've taken an equity interest in both DOD and musicmaker because we see a market for digital downloads for the Internet. The first 400-plus albums we've made available are in the first and second quarter," he says.

"Recording Industry Assn. of America surveys indicate that 22% of consumers walk out of our stores because they can't find a particular selection," he adds. "From now on, whether a customer 'makes' a CD or downloads an album of selected tracks to portable players or has an album burned in-store, it's all incremental sales to our industry. The kiosk allows every track and every product to be in stock in every store, and no album will ever be 'out of' any label's catalog.''

EMI has cleared about 5,000 titles in its labels' catalogs for digitization by DOD: Crichton Mather, head of global release management, gave the first 200 the quality control OK for the holidays. He is "on loan" from his U.K. base for up to two years to handle the program.

"We've got another 500-600 in the QC pipeline and are getting the first selections from the Christian Music Group in Nashville and EMI Capitol Latin," he says.

At Sony Music Entertainment, a spokesman confirms that more than 4,000 deep catalog albums have been cleared for digitization by DOD, with the first 200 made available for the holiday kiosk tests, and a steady stream is in the QC pipeline from many of the labels.

"The key question of customized compilations, the core of the musicmaker.com kiosk test, Samit reports that EMI Recorded Music has delivered more than 10,000 tracks from various label artists.

"The problem is to get them approved for kiosk use," he says. "The sticking point is the uncopyrightable clause in most major artist contracts that date from the '70s, mostly in the U.S. [These require artist approval for any compilation use of their songs.] It's a very slow education process to talk to each artist, or an estate, to make more product available.

He points out that in certain key genres such as classical and jazz, where most retail outlets don't carry much inventory, it has been possible to deliver more than enough cleaned content to offer consumers compilation opportunities. At the same time, he admits that clearing top-line pop and rock selections is an evolving process that will take more time.

Wherehouse Entertainment COO Hugh Hilton emphasizes that this lack of front-line product for in-store compilations has held back his OK for a musicmaker kiosk test. At the same time, the availability of top artist album titles from both EMI and Sony for the DOD kiosks has gotten the green light for the first three Wherehouse installations in mid-January.

Hilton says, "We're getting real [top] artists with real music to sell. I see the DOD Red Dot Network offering of full works of both top-line and catalog music happening a lot faster than mixed artist compilations that will be much tougher to get clearance for.

(Continued on page 66)
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(Charges not valid without signature)
“Interest is very high from consumers to come into our stores and get any music any way they want it,” he adds. “If the industry does well in stores, we’ll roll [kiosk installations] out through the year,” he adds.

At the Musicland Group, Marcia Appel, senior VP of corporate advertising and communications, was positive about the first returns from the DOD tests.

“We’ve said from the beginning that we would participate in new distribution technologies like downloading, first with availability from our Web site,” she says. “This year we’ll continue to work on similar developments, both online and in our stores.”

Szabo notes that DOD is now gigabitizing about 500 all-week and will soon add a second facility to speed up the process. Through January, he says, DOD is speaking to five retail kiosk locations a week, and will ramp up through the year with a goal of 700-1,000 store locations with 2,500-3,000 screens by year’s end.

Musicmaker.com has a legitimate claim as the largest custom compilation CD and secure digital download music site on the Internet. Bob Bernard, music maker founder/Chairman/Chief Executive Officer, acknowledges that the incoherence issue in artists’ contracts is a major obstacle to launching the kiosk test. Other technical problems, including the interface between the Photo-Me kiosk and the Digitron’s Riptar 50 portable download device for consumer use, are being worked out.

“We know we need at least one of the big five music groups to make the test work in stores,” he says, “and we’re concentrating on EMI at this time. We expect progress soon and hope to launch the test later this quarter, or early in the spring quarter, with commitments still in place from Warner Bros, Trans World, and Tower.”

Related to the special download deals with EMI and Zomba, Bernard reports that with the Zomba/jive settlement with BMG, he expects to have the first exclusive offer for a top Jive act like Brinley Speer and high street Boys “in the near future.” EMI’s success with its Beastie Boys two-CD compilation download offer through musicmaker.com, which the company says brought in sales of close to 50,000 units at $17.85 each by press time, has led to an extension of the promotion through the end of the month. EMI’s Samit confirms that another exclusive top artist deal will be offered through musicmaker.com in February. “The Beastie Boys demand has been huge and handled magnificently by musicmaker.com,” he says. “We’ll be in testing the business model to see what consumers will enjoy and buy. It’s a learning experience that will benefit everyone in the industry.”

TRAFFIC TICKER: Top Online Retail Sites

Unique Visitors From Home And Work (in 000s)

| 1. amazon.com | 14,765 |
| 2. barnesandnoble.com | 5,538 |
| 3. buy.com | 1,783 |
| 4. cdnow.com | 1,157 |
| 5. columbiahouse.com | 1,073 |
| 6. buy.com | 1,062 |
| 7. mall.walmart.com | 952 |
| 8. bestbuy.com | 914 |
| 9. blockbuster.com | 607 |
| 10. towerrecords.com | 460 |

18-24

| 1. amazon.com | 1,534 |
| 2. cdnow.com | 868 |
| 3. barnesandnoble.com | 736 |
| 4. columbiahouse.com | 596 |
| 5. mall.walmart.com | 592 |
| 6. bestbuy.com | 509 |
| 7. towerrecords.com | 460 |
| 8. blockbuster.com | 181 |
| 9. musicmatch.com | 118 |
| 10. buy.com | 100 |

25-34

| 1. amazon.com | 1,463 |
| 2. cdnow.com | 1,381 |
| 3. barnesandnoble.com | 1,113 |
| 4. columbiahouse.com | 880 |
| 5. bmgservices.com | 810 |
| 6. buy.com | 705 |
| 7. towerrecords.com | 440 |
| 8. blockbuster.com | 169 |
| 9. musicmatch.com | 120 |
| 10. bestbuy.com | 102 |

35-49

| 1. amazon.com | 1,392 |
| 2. cdnow.com | 1,293 |
| 3. barnesandnoble.com | 1,085 |
| 4. columbiahouse.com | 880 |
| 5. bmgservices.com | 772 |
| 6. bestbuy.com | 705 |
| 7. towerrecords.com | 440 |
| 8. blockbuster.com | 169 |
| 9. musicmatch.com | 120 |
| 10. buy.com | 102 |

Source: Media Metrix, November 1999. Sites categorized by Billboard. Media Metrix defines unique visitors as the actual number of users who visited each site, without duplication, once in a given month. More than 40,000 individuals throughout the U.S. participated in the Media Metrix sample.

LARRIEUX’S NEW SET

In the Lifelines column in the June 15 issue, the Jackson 5 legendar singer Joe Higgs passed away was incorrect. He passed away in Los Angeles.

LARRIEUX’S NEW SET (Continued from page 36)

viction Feb. 19. A major tour—slated for early spring—is in the planning stages. In addition to scheduling appearances on “Soul Train,” “Showtime At The Apollo,” and “BET Live From L.A.,” Epic plans to advertise in Heavy, Vibe, and another female targeted magazin. The “Get Up” video is also being played on BET and VH1. Beech notes that the label plans to now build the record at mainstream radio, using a combination of R&B radio following its initial push at adult R&B. “We want to develop a strong following and then translate that success to mainstream radio,” he says. Part of that plan includes the issing of special club and hip-hop mixes. For Larrieux, it’s all about the music. “It’s not about me,” Larrieux emphasizes. “The music and lyrics are the most important things. I’d rather give someone a happy experience because that’s what I do. Something that makes them feel emotion than intrude upon people’s lives with what my per- sonality or image. I love music. I entered this industry, and I’ll love it when I leave.” Assistance in preparing this story was provided by Clay Marshall.
From a *Pebble*...
To a *Stone*...
It's been **20** Years now,
And We'll be...

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TAIPEI, TAIWAN—A frantic energy surrounds the head office of Rock Records, the largest independent record company in Southeast Asia. On the street, cars and motorcycles fight for spaces, barely missing each other. In the offices, people rush to meetings, talk on the phone or type furiously.

But in the center of all this action is the calm presence of Sam Duann, the company's president and founder. Duann seems unaffected by the maelstrom around him and enjoys his tea and cigarette. When asked a question, he ponders it carefully and doesn't speak until he's sure of exactly what he wants to say.

In 20 years, Sam and his brother Johnny have brought the company from its lowly beginning as an unsuccessful music magazine to a huge multinational record company that is known in Asia as "the other major.

Rock has offices around the region and dominates the Chinese music industry, which accounts for roughly half the record sales in the region.

Recently, Duann sat down with Billboard to talk about his life in the music industry and the future of the Asian music market.

What got you interested in pop music?

I had been listening to Armed Forces Radio since I was 14 years old, so I learned to love Western pop, rock and blues. During college, I formed a band and played bass.

How did you get into the music industry?

Actually, that was around 28 years ago, when I went to study business at the graduate school of Chengchi University in Taipei. I thought that it would be a good idea if I started my own business during that time. I talked to my brother, Johnny, who was then working at an advertising agency, and we came up with the idea to create a music magazine that focused on international pop and rock music, which we called Rock Magazine. That was the beginning of our involvement in the music industry.

We did that for five years, and then I went away to do my mandatory military service for two years. When I came back, we decided that the magazine business was too difficult and we should try something else. Since we already had relationships and interest in the music industry, we felt that we should open a record company.

So what was it like at the beginning?

It was a very small company—we only had a staff of seven, and four of them were shareholders. At the beginning, we didn’t have job descriptions—we just had to do everything. But did you and Johnny divide up your responsibilities in any way?

Well, I think my contribution to the company was that I could work very well with artists and also decide which direction the company should go. Johnny would handle the administration, management, marketing and publicity.

So you set up a working relationship between you that still exists today.

Who was the first artist you signed to Rock?

The first album we released was by three women singers. It went fairly well, so we decided to do something different with the next album. We signed two actors, Sun Yueh and Tao Tai-wei, to do the second album, and it was a big hit. We sold over 100,000 copies, which was a big success at that time.

What do you think is the reason for that album’s success?

First, I think the music was the key reason because there was nothing like it at the time. We really tried to make the songs very lively and interesting, and we put a lot of comedy into the lyrics, so when people heard it, they would laugh and feel happy.

What was music like at that time?

Music was very ballad-like. Generally, the music was not very interesting and the artists were all trying to copy each other. No one [at competing labels] really focused on R&B. I remember, at that time, record companies wouldn’t really have much of a promotion budget and only promoted their albums by arranging for the artist to perform on TV. At that time, the highest promotion budget for an album was about [NT] $400,000. We thought promotion was really important, so we decided to make our promotion budgets the highest and would spend about [NT] $800,000 per album.

We ended up selling many more albums than other companies, so we tried to set new standards for sales volumes, production budgets and production costs. Fortunately, we had the ability to make this work for us, and, with every album we did, we tried to make a better overall package.

Why did you do it that way? Wasn’t that a big risk at that time?

During my high school and college years, students didn’t like listening to Chinese pop music—they thought those kinds of songs were low-class and only for laborers. So there was a huge, untapped market of teenagers and students who all listened to international pop music. We knew the market was there—the only thing was whether we could make the music right. But we were not sure whether the audience would accept the music. We did everything we could to make our albums successful and would do very detailed evaluations of every aspect of each project—from music to the artist to the marketing.

Even with the limited marketing knowledge that I learned from school, we were very confident that we could do a better job than the other companies were doing.
From: Clive, Barry, Stuart, Paul K, Paul P, Ryan, Kieron, JoAnn, artists, colleagues and friends at Zomba/Jive

To: Sam D, Cheryl, Nikki, Philip, Gary, Watson, Sonida, Bernie, Chong-Yi, Teddy, Flora, Steven, Clint, Chris, Jenny, Alice, Irene, TJ, Wang Young, Landy and all your wonderful staff
"I first met Sam Duann in May 1996 when I approached him in regard to a possible licensing arrangement for the Zomba catalog in Greater China—Taiwan, Hong Kong and China—and Thailand. "I was immediately impressed with his open and direct approach to doing business, and we more or less agreed to a framework for the proposed license at that first meeting. Although Zomba is no longer licensed to Rock in Thailand, we are now partners in Korea, where Rock is currently the No. 1 company. "In the three-and-a-half years we have been working together, all our dealings have been straightforward and mutually beneficial. Sam is a genuine and honest person who, I believe, will remain a friend and colleague for many years to come. The infrastructure he has established, together with his superb executive team of territory heads, is unparalleled in Asia, and it has been a pleasure and privilege participating in their success."

—Stuart Watson, chairman, SWAT Marketing; managing director, Zomba Group International

Hammer Musik Gmbh looks back on a very successful relationship with Rock Records of more than five years. Initially, Rock was representing Boulevard Records, a division of Hammer, for the whole territory of Southeast Asia, including, more recently, Japan. For the past three years, we have also worked with Rock on music publishing. "Although Hammer has been successful in Southeast Asia for the past decade, the past five years have been a high point in our history due to the extraordinary effort of Rock. Out of the four solid, No. 1 hits with which we have been involved in the Asian territory—"Blame It On The Samba," "Lemon Tree," "Aeroplane" and "I.O.U.—the last three have been in connection with Rock Records. It speaks for itself that our version of "Lemon Tree" became a huge hit, one much bigger than the original version and the countless other versions in different Asian languages. "More important is the friendship, appreciation, hospitality and understanding shown by our Chinese friends and, in particular, Sam Duann. I am glad to see that Rock has overcome the difficult times in 1999, and I wish Sam Duann and the Rock family all the best for the future. Rock remains one of the few really successful independents in the world."

—Ingo Kleinhammer, owner/managing director, Hammer Musik Gmbh

TAIPEI, TAIWAN—Sam Duann may be the name that comes to everyone’s mind when they think of Rock Records today. Two-plus decades ago, however, it was his brother, Johnny, whose name was most closely associated with the then-fledging record company. "By 1977, the brothers had amassed debts totaling 4 million New Taiwan Dollars through the failure of their music magazine, and it looked as if their careers in the music business were going to be short lived. "Enter Wu Tsu-tsu (later founder of U.E.O. Records Taiwan), a very popular folk musician who performed a new style of bouncy, melancholic music, known as “campus folk songs,” which was quickly growing in popularity among Taiwan’s youth. "In 1977, Wu Tsu-tsu approached us and asked if we’d like to release an album of his folk songs,” recalls Duann. “Of course, we wanted to, but because our debt was so great, we weren’t in any position to do the time.”

RETURN OF THE AD MAN

It was after being approached with this offer by Wu that Johnny Duann decided that it was time to pay off the huge debt. So he returned, albeit temporarily, to his previous career, advertising. “I still had a lot of contacts in the field, and I managed to get a contract between [chewing-gum maker] Wrigley’s and a radio station signed,” he recalls. By 1979, Rock Records was established, and within a year, the debt had been paid off in full. Running a new label, however, brought a fair share of challenges.

Surprisingly, perhaps, the government left the young record company well alone. It was their competitors and a certain distributor who posed the greatest problems. "I remember walking around all the record stores looking for Wu’s album and not finding many copies,” says Duann. “I asked several of the store owners if they had it or even heard of it and was told that, yes, they knew of it, but no, they didn’t stock it. "After making more inquiries, I discovered that the distributors were being pressured by some other labels not to distribute it. I wasn’t having this, so I went to see the distributor personally,” continues Duann. “I thought there may be trouble, but I found the distributor to be very friendly, and that all he wanted to do was meet with someone from the label before he distributed our album.”

Sitting in his spacious office some 20 years later, Duann is no longer the troubleshooter he once was. Instead, he enjoys his position as chairman of Rock Records. “I have people to do [most] things for me now,” he allows. “If there’s a problem, they deal with it. If they don’t, or they do a bad job, though, I’ll tell them. My position in the company today is more supervisory than anything else. Sure, I still play an active role, but I let Sam do most of the work and see to the day-to-day running of the company.”

SUPERVISING ROCK’S ROLE

He may be taking it easy physically nowadays, but Duann is constantly thinking of the future, and, having seen Rock change so much through the years, is looking for new avenues for the company to explore. “I think, over the next several years, the record business is going to see a lot of change. I mean, we’ve seen so much over the past five years, with DVDs, MP3’s and so on, that I can imagine really big shake-ups occurring within the recording business, not only in Asia, but the world.”

As for Duann’s personal future, well, he’s going to stay put as chairman of Rock and enjoy life in the music business. “The reason I stay here is simple,” he says. “Both my brother and I love music. We sing together, and music is our life.”
Congratulations Rock Records on your 20th Anniversary

Next Stage Next Dream
"Dancing Future"

http://www.avexnet.or.jp/
1975
- Rock Magazine runs its first issue.

1976
- Rock Records & Tapes is founded in Taiwan.

1978
- Rock Records & Tapes releases its first album, "Rock's 3 Artists" compilation.

1981
- Rock Records & Tapes' first concert on New Year's Eve for artist Lo Ta-Ya.

1984
- Rock Retail opens its first store in Taipei, Taiwan.

1992
- Rock Records & Tapes becomes the exclusive licensee of RCA in Taiwan.

1994
- Rock Records & Tapes becomes the exclusive licensee of EMI in Taiwan.

1995
- Rock Communications is established in April, to focus on concerts, television and radio-program production.

1996
- Rock Communications becomes the exclusive licensee of RCA in Taiwan.

1998
- Rock Records & Tapes invites Stevie Wonder to Taiwan as part of an international-artists concert.

1999
- Rock Records' President Sam Duann is honored with the Pioneer Award at the MTV/Billboard Asian Music Conference in Singapore.

1999
- Rock Records' President Sam Duann is honored with the Pioneer Award at the MTV/Billboard Asian Music Conference in Singapore.

2000
- Rock Records marks its 20th anniversary.

Source: Rock Records

Our Congratulations to Rock Records on your 20th Anniversary from your friends at MNW Records Group AB
Sam Duann  
Rock Records  
Taipei, Taiwan

Stuttgart/Hamburg January 2000

Dear Sam,

Congratulations for you and your team for 20 years Rock Records.

Many more LEMON TREES and AEROPLANES and we do not have to BLAME IT ON THE SAMBA as this would not have made a difference anyway. I am thankful for the last five years and hope that the next twenty years are even better.

Mith freundlichen Grüßen,

Ingo Kleinhammer  
Geschäftsführung  
HAMMER MUSIK GMBH
Congratulations!

ROCK RECORDS

on your 20th Anniversary

From left: Steven Liao Jonathan Lee Tandy Chang
Will Wal-Mart Germany Apply Aggressive Pricing To Music?

BY WOLFGANG SPAHR
HAMBURG—Thanks to American merchant Wal-Mart, the prospect of a new music price war is looming in Germany. Wal-Mart Germany GmbH cut prices significantly in the first week of the new year in its 60 stores across a wide range of products, fulfilling predictions that the retail giant’s “everyday low prices” strategy would eventually be applied here. The company entered the market in 1997 through acquisition and now has sales estimated at $4 billion.

Of course, pre-recorded music is not yet part of the new Wal-Mart discount drive. “We started the rollback program on Jan. 3, with more than 100 products,” says company press manager Dagmar Tutein. “Every week and month, we will have new product ranges with rollback prices. For the moment, we have no records in the program.”

However, according to anecdotal reports from competing retailers, Wal-Mart is already cutting the prices of maxi-singles and some front-line albums. They cite maxi-single retail prices dropping to $4.90, from the standard $5.20 level, and a typical hit album by, for instance, Celine Dion sliding below $10.50, from the normal $15-16 range.

The wholesale price of the maxi-single format is $4.10 and of a front-line album, $12. Value-added tax is 16%. Retail margins in Germany are generally acknowledged to be in the 25%-27% range.

Exclusive deals have been negotiated in the traditional segments of the music market, and the company has been successful in the top tier of the market. In addition, it has been successful in the area of direct sales, with songs such as “Nocheros” and others.

Supported by the company’s marketing campaigns, the strong sales of traditional music have been reinforced by the company’s efforts to promote new artists and hit albums, including “Nocheros.”

For the moment, the company has no plans to enter the area of music production, which is still dominated by the major record companies. However, Wal-Mart has been successful in promoting new artists and hit albums, including “Nocheros.”

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Sweden’s Polar Music Prize Honors Isaac Stern, Dylan

BY KAI R. LOFTHUS
STOCKHOLM—Bob Dylan and violinist Isaac Stern are jointly receiving this year’s Polar Music Prize, the annual award presented by the Royal Swedish Academy of Music to artists who have made an outstanding contribution to global music.

Stern, who died in 1995, will each receive the sum of 1 million Swedish kronor ($119,000).

The annual award is presented by the Academy of Music to all artists who have made an outstanding contribution to global music.

Gerd Gebhardt, chairman of the German Academy of Music, says that in addition to Stern, Dylan and Stern, the prize is presented for the first time in 1990.

Russian-born New York resident Stern has made more than 100 recordings exclusively for CBS Masterworks/Sony Classical since 1945. In addition, he has been president of Carnegie Hall for more than 35 years.

First-Ever Mechanicals Deal Struck In Korea

BY STEVE MCCLURE
TOKYO—A new agreement between labels and publishers in Korea (Billboard/Bulletin, Jan. 10) means that, starting in April, a formal framework for collecting mechanical royalties will exist in the country for the first time.

The agreement has been reached between the Korea Entertainment Producers Assn., which represents local labels, and authors’ society the Korea Music Copyright Assn. (KOMCA).

Under the new deal, local labels have agreed to pay mechanical royalties on new releases, effective April 1. The rate has been provisionally set at 7% of retail sales price (RSP), but actual rates have not been announced.

For its part, the publisher, EMI Music Publishing Korea, will pay the rate likely be finalized at just over 9% of published product to dealer (PDD).

To date, only a few Korean labels have been paying mechanicals to KOMCA. Instead, they have paid flat fees to local songwriters. Because of an ongoing dispute between KOMCA and international labels, the Korean subsidiaries of local publishers are currently collecting mechanicals from domestic labels operating in the territory. KOMCA is demanding a rate of 7% of RSP.

Under the recently renewed Memorandum of Understanding between publishers and major international labels in Asia (excluding Japan), the headline royalty rate is 5.4% of PDD.

Argentina Returns To Hits Of The World

BY MARCELO FERNÁNDEZ BITAR
BUENOS AIRES—Effective this issue, Argentina will be added to Billboard’s Hits of the World section, with a top 10 album chart. The cover story will provide a comprehensive look at the country’s recording industry association, Cambio Argentino de Productores de Fonogramas y Videogramas (CAPPIE)

On the cover story, EMIs Los Nocheros have the No. 1 album, "Nocheros.” The collection of the CAPPIE’s best-selling list marks the first appearance by a Latin American chart in Hits of the World since 1996. A Chilean chart appeared from 1994 to 1996, while Argentina was represented by a sporadic chart in 1995-96.

“We are pleased to add a creditable Argentinian chart to our Hits of the World package,” says Geoff Mayfield, Billboard’s director of charts. “Considering the undeniable growth of Latin music in the international picture, we’re hopeful that CAPPIE’s efforts will set an instructive example for other Latin American countries.”

The chart will appear in Billboard every other week.

Roberto Piai, president of CAPPIE, notes that the chart has been in existence since 1997. An earlier attempt to publish it in Billboard proved unsuccessful because it was available only monthly. Now, CAPPIE receives information twice (Continued on page 121)
HITS OF THE WORLD

Continued

EUROCHART

MUSC & MEDIA

SPAIN

WWW.METRO.COM/MBI/01/06

THE FIRST Israeli Music Awards, organized by the nation's music industry, were telecast at the end of December. The overall level of live recording was higher than expected, as the artists, led by Shlomo Azri, criticized the "Americanization of the Israeli sound." The big winner was Barry Sakharov, who took home awards, including best male singer and best album. Sarit Hadad took the top female singer award, while Knesset Haskel (Church Of The Mind) was named top group.

NEW ZEALAND

(Recorded Publications Ltd 1/26/99)

THE YEAR 2000 could see 16-year-old Alson becoming one of the first Russian artists to break through internationally. Universal Russia, distributed the artist's singles, "Her songs were enchanting when I heard them for the first time, and we are looking forward to bringing her to the widest possible international audience." Managed by former Wham! manager Simon Napier-Bell, Alson will record her debut for Universal in English. It will be produced by Steve Levine (Culture Club, Honeyz) and Valery Bobelkovskii, who produced her Russian album.

ALESSIO KRIZZEN

PORTUGAL

WWW.INTERNATIONAL.MUSIC.PT/01/06

BARRY CHAMBER

PHILIPPINES ARTIST Regine Velasquez’s latest album, “R2K,” not only turned platinum (40,000 units) within two weeks of its Nov. 27, 1999, release by Viva Music Group (VMG), it is also the first album by a local artist to include a bonus Video CD (VCD). The VCD, available only with the album, contains six videos of songs on the recording, including Regine’s “Lost Without Your Love” and George Benson’s “In Your Eyes.” “R2K” consists entirely of covers, a long-term trend in the Philippines. The set comes with a 48-page booklet that looks back at the career of Velasquez, one of the Philippines’ most popular singers.

DAVID GONZALEZ

THE SUCCESS of the live album “1,2,3,4 Sóisels,” which has sold 520,000 units in France, according to Universal, and featured Rachid Taha, Faouzi, and Khaldi, has encouraged the label to go back to his musical roots. Algerian-born Khaled’s fourth album for Universal Barclay, “Kenza” (named after his second daughter), was released last month and blends typical Algerian sounds with high-tech funk. Partly produced by Steve Hillage, the album features an Egyptian string orchestra on two tracks, as well as traditional Arabic instruments. It also finds Khaled teaming up again with Jean-Jacques Goldman—who wrote his last hit, “Aicha”—on “C’est La Nuit,” the first single serviced to radio. Khaled will be touring France and the rest of Europe this spring.

CECILE TESSIER

THE AFRICAN JAZZ PIONEERS (AJP) are close to being in South African legend after a lengthy decade career. They start the new millennium with “Africa Vakani” (Africa, Wake Up), an album that combines their trademark acoustic rhythms with a fresh and modern contemporary approach. Much of the new sound comes courtesy of Joe Njou, one of South Africa’s most versatile and talented young producers and songwriters. Says the band’s smashing leader, Bra Stemi Elpho, “Joe was able to inject a contemporary sound into the recording, which enabled us to move into a new musical place while staying true to our roots. We want a young audience to get to know the AJP!”

Diane Cortez

NORWAY

WWW.METRO.COM/FR/01/06

NEW ZEALAND pop sensation Deep Obsession has achieved platinum status (15,000 units) with its debut album, “Infinity” (released Nov. 11, 1999) and broken records as the first NZ act to have three consecutive No. 1 singles from its debut album. In addition to the two singles that are peaking, Universal Music U.K. has commissioned Brian Rawlings to rework the single “One & Only,” and Universal NZ managing director George Ash says “Infinity” has also been confirmed for release in Germany, Japan, Australia, and South Africa. “On the back of these three consecutive No. 1 singles, we obviously feel they’ve got a shot internationally,” says Peter Bond, regional president of Universal Music International.
International

Australian Arts Funds To Go To Indies
Managers Forum Also Benefits From Latest Round Of Grants

BY CHRISTIE ELIEZER
SYDNEY—Government arts funding body the Australian Council is targeting music’s independent sector in its latest round of grants.

Among the beneficiaries is trade group the Assoc. of Independent Record Labels (AIR), which will receive $750,000 Australian ($455,000) spread over a three-year period. The Aus-
tralian branch of the International Managers Forum (IMF) is to receive a larger sum—$1,750,000 Australian ($1,000,000)—over the same period. The funding is part of the government’s three-year Contemporary Music Development Package, set up as a trade-off for lost income from its relav-


AIR and the IMF both say that some of the grant monies will be used to raise their global presences, and they will have higher profiles at this year’s MIDEM trade fair in Cannes (Jan. 29-31). AIR will fly more than 25 executives from its offices and proms its own stand at MIDEM. Australia will chair the inaugural IMF summit meeting at the event. Artist managers from the U.S., U.K., Canada, Japan, France, Norway, and possibly Canada will attend.

One Australian artist manager says, “This news will be very welcome because it is important for our acts to go overseas to find new deals. Those signed to the multinational companies here find it much much harder for their band to actually find substantial success. Two of the biggest acts recently from here, Savage Garden and Natalie Imbruglia, get their deals outside this country.”

Established by the grant, the associa-
tion is to appoint a paid national co-

ordinator. It has been running on a voluntary base since launching in 1995. The grant will be used to help the member analogous their skills and to devise business and marketing plans. It will also help the IMF provide net-

works and advice for making global inroads, develop its Web site (www.
im.com.au), and publish a managers’ manual. Says IMF co-chairman Russell White, “Australia lacks enough good managers. And smarter managers mean better artists and a healthier industry.”

The IMF, which claims to represent 60% of managers here, has proved to be an effective lobbying voice. Most recently, on Dec. 15, it applied to the Copyright Tribunal to be involved in the mechanics of digital copiright (Billboard, Dec. 11, 1999) between the Australian Recording Industry Assn. (ARIA) and the Australasian Mechanical Copyrigh-
to curtail abuse. The IMF will oppose ARIA’s attempts to lower the current rate. White says he expects the IMF to be more involved in nego-
tiation over digital copyright, moral rights, and performance rights and in kick-starting the live scene.

The 3-year-old AIR previously received $350,000 Australian ($211,000) spread over a three-year period. The funds were earmarked for trade fairs, develop a Web site, and launch a weekly independent chart. “This

year’s funding sees us grow from a networking group to a genuine trade association,” says executive officer Julie Owens. Membership has grown in the past 12 months from 24 to 124 labels, she adds.

‘Smarter managers mean better artists and a healthier industry’ — RUSSELL WHITE

January’s Sales ‘Explosion’ Delights Canadian Retailers

BY LARRY LEBLANC
TORONTO—Canada’s leading music retailers are delighted—and some-

what surprised—that a strong surge in sales during the week leading up to Christmas, followed by hearty sales for the two weeks afterward, dramat-

ically turned around their holiday music-buying season.

“We had a great finish,” says Bruce Heibein, VP of operations for HMV Canada, which has 94 stores national-

ly. “We had a solid November. The first week of December was released where the second and third weeks of December

were all right. Everything started selling a week before Christ-

mas. Overall, our sales were up 5% from the previous year.”

A key factor in this year’s sales successes has been that, due to anticipating of Y2K computer difficulties (which failed to mate-

rialize), many Canadian schools stayed open much later than usual, until Dec. 24, and then reopened Jan. 10, a week later than usual. The extra sales days, coupled with unexpectedly warm weather across the country, gave retailers a strong sales boost.

“We have had an unbelievable January so far,” says Heibein. “For the first week, our chainwide sales were up 10%.”

“Since Christmas, sales have been outstanding,” says Tim Baker, buyer at Sunrise Records, with 32 stores in Ontario. “In December, sales lagged because kids were in school right up until Christmas. A sales surge arrived the week of Christmas, and it has since continued.”

“Our January sales are up about 40% from the same period last year,” says Alex Irwin, GM of retail at Rob-


dians Distribution, which operates the title—Jack Bruce, whose 1973 album was recorded in Canada, is now chairman. “Some stores are up 60-55% from the previous year.” While the chain had a strong December, he notes, the first week of January was “explosive.”

Recent success by independents has given the whole sector a greater sense of purpose,” Owens claims. “We want to be collating more accurate data about the industry, and have more radio airplay for new Australian acts, and set up more ‘how to guides’.”

The trade fair/showcase Circle Music Expo, which returns after a year’s break, this year will feature Canada, grant—$80,000 Australian ($58,000)— to present showcases for up-and-com-

ing acts and help transport managers and engineers to the event. Says Paul Buchanan, director of events, “We can [now] tap input from different states and particularly from the rural areas.”

‘For the first week, our chainwide sales were up 30%’ — BRUCE HEIBEIN

FABRIC NATAF HAS BEEN APPOINTED GM of the newly formed French subsidiary of U.K.-based Internet company peoplesound.com. A former president of Virgin France, he has been running his own independent label, Freedonia Entertainment, since 1997. “As the U.K., we will build a freelance A&R network to sign new acts, and to find new deals with domestic artists,” states Paris-based NATAF. Acts are required to make sure of their titles available free downloads for the firm on a nonexclusive basis. NATAF claims that, since its launch in the U.K. last year, peoplesound.com has indeed 25,000 acts through a network of A&R freelancers. Peoplesound.com also has opened a subsidiary in Germany.

U.K. INVESTMENT FIRM Duke Street Capital has taken a 54% stake in Mr. Music, a Swedish mail-order firm that markets competitions of hit repertoire licensed from the major music companies. No price tag was disclosed. Gothenburg, Sweden-based Mr. Music will continue to be headed by CEO Anders Laurens, who, together with its management team, retains a 46% share. Mr. Music’s revenue in 1998 was 124 million Swedish kronor ($26.5 milli-

on), and the company has more than 160,000 active customers. The deal is intended to help Mr. Music expand and develop its E-commerce capabilities. Viva Managing director Deirdre Perry said, “This is the investment company’s first entry in the music field. The balance of Mr. Music shares is owned by Duke’s partner in Stockholm, AB Segulah.”

NEWSLINE...

UNIVERSAL MUSIC MAINTAINED ITS DOMINANCE of the German album market in 1999, according to chart-figures just published by research firm Media Control. BMG stepped up to the top in singles. The merged Poly-

Gram/Universal took 18% of the singles charts, compared to 21.1% in 1998. Runner-up with 21.2% was Sony Music, advancing from 18.5% the previous year. Next were Warner at 18.5% (15.6% the previous year) and BMG at 16.9% (18.8%). While EMI took a serious tumble at 11.5% (18.3%). BMG saw 21.4% of the German singles charts, ahead of its 16.9% slice in 1998, while Universal saw less than half, at 15.7% (29.4%). Warner at 10.9% (15.4%), and EMI at 8.0% (12.8%). As for specific relea-

ses, the “Braav Hits” compilations dominated the album charts, with four such titles in the year’s top 10, including the overall leader, “Braav Hits 26” (EastWest), which sold 9 million units. Top single was Lou Bega’s “Mambo No. 5 (A Little Bit Of...)” (BMG) with 1.5 million sales.

TOWER RECORDS HAS OPENED A SECOND STORE in the Philippines, where it launced in late 1998. The new site is in the Alabang Town Center mall, in Muntulu-

ps City, near the capital city of Manila. The single-floor site covers 74,000 square meters and carries 15,000 titles on CD and 2,000,000 cassettes. The new location also stocks magazines and, according to store manager Jayem Cabrera, may expand its product range to include books by the middle of this year.

SPANISH ARTISTS/PUBLISHERS’ SOCIETY SGAE has launched a Web site titled Portal Latino, which allows members to register and license works, publish music scores, hear and download other composers’ works, access a Latino music data bank, buy music-related goods, and acquire original music scores by Spanish and Latin American authors. Jose Niete, director of SGAE’s digital unit, Sociedad Digital de Autores y Editores (SDAE), says he expects the Spanish-language destination (www.portalalatino.com) to attract 75,000 visitors per month by Easter.

GERMAN MUSIC TV CHANNEL VIVA has secured rights to the teen-oriented “St Club 77” series, featuring the British pop band of the same name, and will begin airing the 13-episode skein in January. The pickup is expected to boost record sales for the Polydor U.K. act, which is directed by Simon Fuller’s 19 Management. Viva managing director Dieter Gerry Smith, however, reflects the channel’s move toward a broader entertainment offering.

WOLFGANG SPAHR

FABRIC NATAF HAS BEEN APPOINTED GM of the newly formed French subsidiary of U.K.-based Internet company peoplesound.com. A former president of Virgin France, he has been running his own independent label, Freedonia Entertainment, since 1997. “As the U.K., we will build a freelance A&R network to sign new acts, and to find new deals with domestic artists,” states Paris-based NATAF. Acts are required to make sure of their titles available free downloads for the firm on a nonexclusive basis. NATAF claims that, since its launch in the U.K. last year, peoplesound.com has indeed 25,000 acts through a network of A&R freelancers. Peoplesound.com also has opened a subsidiary in Germany.

REM BOUTON

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KARL LOTHUS

American independents often go to the massive MIDEM conference not knowing exactly what to expect. But many return with the inescapable conclusion that the Cannes show is the place to do business.

"It really is where the world goes to talk about music," says Jim Colson, VP of independent distribution for Woodland, Calif.-based Distribution North America (DNA), of his first-time experience at MIDEM '99. "I'd always heard everyone say that. People tend to exaggerate or embellish things, but you go there, and it literally is that. Every floor, every corner, there's somewhere else in the world represented, and it's from all angles."

This year, Colson will return to MIDEM with DNA import product manager Rick Lawler and, for the first time, senior marketing and label-relations manager John Ruch; the DNA staffers will work out of a booth operated by the distributor's parent, Valley Media. Ruch's presence at the conference is predicated by the fact that MIDEM is no longer only a place U.S. firms go to meet with foreign companies—it has become a major huddle for domestic business partners, as well.

"One of the things I got from the experience last year is how many of the domestic labels that we distribute have a presence there," Colson says. "You fly thousands of miles to meet with labels that are hundreds of miles away from you, which seems kind of crazy, but everybody is there. So we're bringing [Ruch], and we're going to have meetings with the top labels across both domestic and international spectrums."

Mike Cornette, director of label development for New Hope, Minn.-based Navarre Corp., is making his first trip to the conference and views MIDEM as a "seek-and-destroy mission"; he'll be setting up meetings independently at Cannes. Like Colson, he views the confab as an opportunity to sit down with Navarre's domestic imprints.

"I'm going to have eight to 10 of my labels there already," Cornette says. "Instead of flying to New York in January to meet with my New York labels, the predominant number of those labels are going to be at MIDEM anyway. So I can kill two birds with one stone. I'm going to MIDEM to meet with my existing labels and to meet with current U.S. labels that are going to be there."

Another first-time attendee is Mark Viducich, COO of Bayside Entertainment Distribution in West Sacramento, Calif. Last year, Bayside's VP of sales and marketing, Glenn Devery, headed the company contingent, and the trip bore immediate fruit for the distributor.

"We have opened up FNAC, one of the biggest retailers in Europe," Viducich says. "That came out of meetings last year. Our goal is to expand our international sales base. That's our only goal."

STAKING OUT NEW TURF

U.S. indie labels and distributors continue to view MIDEM as an opening to branch into new foreign territories, improve deals in territories they have already penetrated and discover new sources of product. Several of the indies will be making the trip as participants in the annual Assn. For Independent Music (AFIM) stand, including such returnees as Chicago-based Alligator Records, San Francisco–based Blind Pig Records and Redondo Beach, Calif.-based Oglio Records.

Buffalo, N.Y.-based Righteous Babe Records, home of neo-folk performer Ani DiFranco, first tested the waters at MIDEM three years ago, according to label manager Mary Begley. "It was very exciting," she says. "Nobody had really heard of Ani over there, so we were doing the spiel every time we turned around, non-stop, 24 hours a day."

This year, Righteous Babe, represented by Begley and label head Scot Fisher, will participate in the AFIM stand with a definite mission in mind. "We're looking for better European distribution," Begley says. "Right now, we don't have a contract with our current distributor, and we're taking proposals—what can people do for us in England, Europe, all the territories over there? We're happy with Japan and Australia. Before we go into any other countries, like South

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MAJORS AND INDIES ALIKE ARRIVE WITH SPECIFIC AGENDAS FOR INTERNATIONAL STRATEGIES

By Richard Henderson

The worldwe hit from Sixpence None The Richer's "Kiss Me" figures into Idea's agenda for the Cannes meet, as does the inevitable maintenance of business relationships. "You're always looking for new relationships, finding out who's not doing the job who's stepping up to the plate and who is a new player, learning where key personnel have moved from one office to another in various territories," says McSpadden. It's a relationship business, and the face-to-face time is really important, especially given the global nature of our business.

THE INTERNET ALSO FIGURES INTO McSPADDEN'S PLANS. "We've purchased a number of e-commerce sites, musicforce.com and lightsources.com, and we're working on different ways that we can transfer our content, pitch our titles in a way that reaches them on the Internet," he says. "It also facilitates better communication with our global sub-publishing relationships."

VETERANS MEET AND GREET

The opportunity to see a lot of international personnel within one's own company is a convenience afforded Toni-Anm Narinaccio, director of international acquisitions for BMG Music. Having attended the conference seven times, she also appreciates the opportunity to introduce recent signings to the company's international staff. At this particular MIDEM, though details could not be announced at press time, Narinaccio was hoping to introduce a current publisher, looking to sign a deal with BMG, to BMG affiliates from around the world. "Then, of course, there are large dinners with certain catalogs that we represent, like Lieber & Stoller Music Publishing," she says. "I get to see all of our contracting partners that we have around the world, and it's important that being in the Palais, taking meetings, seeing what the vibe is, what are the bigger deals in the works."

And no trip to MIDEM would be complete without a meal at the Colomb D'Or, she adds.

Ira Jaffe, president of Famous Music Publishing, is a 15-year veteran of MIDEM. He explains why this year's visit is special: "Recently, we've entered into two joint ventures, one in France (with Jean Davoust) and one in Germany (with Hille Hillekamp) to find new talent. The hope for MIDEM this year is to find possibly two other entities to joint venture with, in either Scandinavia or Holland; we may look for a joint-venture partner in England, also. If I want to meet a lot of people from the same territory, get a lot of different opinions even as to who the right person might be to work with in the future, the chances are that the people will be there or, at least, there will be someone from whom I can gather informed opinions. I'll have the luxury of getting more than one opinion and possibly the chance to meet the person in question while I'm there."

Waxing enthusiastic about MIDEM's locale, Jaffe says that he loves the whole feel of the place. "La Mer reef is my absolute favorite restaurant there, with hearty peasant-style cuisine. That and La Piazza are the places where I can always count on a great meal."

Alexa Baum, managing director of Putumayo Music Publishing, says that last year's MIDEM was "a real eye-opener, in terms of my realizing the extent of the company's brand-name recognition. People see [Putumayo's signature folk-art] CD graphics and they just freak out! They immediately know what this represents." Baum's agenda at MIDEM this year includes shopping for non-US-based independent labels that need administration, especially in the areas of film and TV use and advertising to exploit their copyrights, "which is something that we're specializing in here at Putumayo," Baum adds. "We're just starting to do sub-publishing deals with some of the artists that we're signing here on our Artists' label. Of course, we want to take this to MIDEM, as this is a relatively new aspect of Putumayo's operations. We want to have the full force of personnel here to lay out our game plan for the coming year and to show how aggressive we plan to be this year. In the big picture, it means getting all the ground in the correct way with the artists with whom we're doing publishing deals and letting other people who may or may not be signed to Putumayo know that we have administration expertise, particularly in media."

And this will be the third MIDEM attended by David Hirshland, VP of business and legal affairs for Bug Music Publishing. "We have a general agenda every year, which is to meet with all of our sub-publishing affiliates from around the world, summarize the preceding year's events and attempt to strategize for Continuing on page 92
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LONDON—Flat global sales, the strength of British sterling and a sluggish industry response to new technologies such as DVD are among the challenges facing U.K. music companies as they head to MIDEM 2000 to seek new distribution outlets.

Ranking up there with Lightning, Windsong and Caroline as one of Britain’s biggest music exporters, Lasgo Exports, which is part of the Chrysalis Group, has reason to grumble at the continuing strength of the pound, which continues to increase costs to foreign importers and chip away at demand for its products. This considerable disadvantage has been compounded by a leveling off in global music sales in most markets, aside from the U.S., and the growing strength of domestic repertoire in key markets, particularly Japan.

In such circumstances, Lasgo chairman Peter Lassman says, “Exporting is not an easy game, [but] there remains a worldwide demand for U.K. music, and where that demand is not so price-sensitive, business has moved to reasonable levels.” One particularly bright spot for Lassman is 12-inch vinyl, which, “despite record companies’ attempts to phase it out,” continues to thrive across Europe and in Japan. Lasgo’s strategy within the prevailing conditions has centered on “running our business more efficiently, particularly with regard to costs and management,” says Lassman. There’s also been marked diversification into non-music video, DVD, books and merchandise. “Non-audio product now accounts for more than 50% of our turnover,” says Lassman. “That’s helped us, because the margins on these products tend to be better.”

Looking forward to Cannes, Lassman says the cancellation of MIDEM’s markets in Asia and the U.S. “in no way detracts from the importance of the French event. For us, it remains the convention—an unmatched opportunity to meet with our multitude of suppliers and customers.”

A CATALOG CASTLE
At Castle Music, which owns or licenses a total of 90,000 copyrights from a broad range of artists—from Black Sabbath to Dean Martin—commercial director Roger Semon’s enthusiasm for MIDEM is undiminished.

“It offers a unique window on the world of catalog, acquisition and distribution. Everybody is there,” says Semon. “Once again, we’re being proactive partners, at all price points, to maximize the global potential of our catalogs.” Castle’s existing distribution partners include EMI in the CSA territories, and Warner/Chappell in France and Spain, and Duranot in Holland.

Under the brand name of “Castle Music 2000,” the company travels to Cannes following a year of “broad relaunching, re-engineering and consolidation,” says Semon. A key immediate objective is to develop business in North America. During 1999, its new partner, Distribution North America (DNA), did a “fantastic job” relaunching British metal merchants from Maiden across the U.S., according to Semon.

Castle’s MIDEM agenda also includes a range of releases from across the group’s various labels (including Pulse, Castle EVP, Sequel, Immediate and Essential), a swathe of new DVDs from the group’s video division (including the Rolling Stones’ “Live At The Max”) plus a new Gary Moore album titled “A Different Beat” on the full-price Raw Power imprint.

“In all respects, 2000 is a very big year for us,” says Semon.

MARKED BY DIVERSITY
At Hallmark Music And Entertainment—whose Hallmark brand has led the U.K.’s super-budget market for the past three years—marketing manager Des de Silva describes MIDEM as “an under-one-roof chance to get the business done, both in terms of sales and in setting up distribution deals.” Now part of the Point Entertainment Group, Hallmark’s catalog consists of more than 800 titles, spanning all genres and nine different labels, which yields around 90 new titles per year.

Hallmark’s diversification, particularly into dance music on the labels Master Dance Tones and Hyperactive, has done much to shake off the “crusty, conservative” image of budget-price music, says De Silva, who adds that recent twists in the Hallmark formula—such as the mid-price Star Profile label, which specializes in big-name artist interviews on CD, and the Exceed label, which focuses on four CDs—have also served to “enliven the market.” New Hallmark releases for MIDEM include Dean Martin (“Best Of,” “Some Enchanted Evening”), Bob Marley (“Love Life,” “Soul Almighty”) and Van Morrison (“1967 New York Recordings”).
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Since the first MIDEM in 1967, conference organizers have had to keep a close eye on trends and technological developments in the music industry, from the use of listening stations to the invention of CDs and DVDs. In recent years, the growth of digital distribution, marketing, and listening to music has become a growing area of interest.

"It is no longer possible to talk about the music business without talking about the Internet," says Christophe Blum, who is director of the music division of the Reed MIDEM Organization. "The digital age has changed the landscape for everyone in the music business, and these changes require an unprecedented corporate spirit toward solving problems that affect every player—from songwriters and artists to producers, music publishers, record companies and performing-rights organizations. These developments are changing existing relationships within the music business and introducing a number of new players." It is so large, in fact, that MIDEM organizers decided that this year would be a whole day of discussion devoted to the interactive side of the music business. The one-day summit, known as MIDEMnet, will offer seminars on a variety of topics throughout the day and an awards ceremony in the evening.

"Since 1996, approximately half of the MIDEM conference has been dedicated to questions related to this new technology. That's the same year we launched the multimedia pavilion," Blum explains. "Last year, five workshops debated the future of digital distribution and attracted a record number of attendees. MIDEM '99 also witnessed record numbers of online music and e-commerce companies exhibiting..."

TOPOICAL TRENDS
MIDEMnet will take place Jan. 22 (one day prior to the traditional MIDEM conference) in Cannes at the Palais des Festivals' Auditorium Debussy.

With Blum's remarks that the "New Music Distribution Models" discussion has already piqued his interest. "The 21st century will bring new music-distribution models to average consumers and corporate buyers," he notes. "We hope to assist in driving new music-distribution models as well as learn and understand unique perspectives on this emerging market.

According to Blum, the response in all areas has already been incredible for MIDEMnet, which requires accreditation and registration separate from MIDEM. Five hundred business participants and 200 journalists were registered by mid-December.

Blum adds, "MIDEMnet 2000 will be the premier European new-media event for the new millennium. As it is one day prior to MIDEM 2000, professionals who would otherwise find it difficult to find the time to participate in the conference due to tight schedules will be able to attend all the targeted conferences."

And, for those who can't make it all the way to France, MIDEMnet will be simultaneously translated into French and English and webcast by Tappedinto.com.

The MIDEMnet Awards, hosted by Stewart McRipple of United Digital Artists, will close out the evening. There were 28 nominees in seven categories, including Best Label Site, Best Artist Site, Best Media Site, Best Shopping and Digital Distribution Site, Best Organization Site, Best Festival, Award and Event Site, and Best Services Site. Nominees include Billboard Online, Blue Note, Rykodisc, David Bowie, Atlantic Records, Aerosmith, Dave Matthews Band, ReelWorld, Beastie Boys, Dot Music, MTV, Ama- zon.com, CDbnow, Liquid Audio, Ultimate Band List, Artist Direct, MIP.com, RIAA, the Lilith Fair, Woodstock '99, Country Music Association and more. Voting took place online on MIDEM's site from Nov. 25 through Dec. 30.

With good early response and a continuing growth in the interactive side of the industry, Blum assures that MIDEMnet will probably continue in future years.

"Our role at MIDEM is to serve our delegates and the music industry. The response we receive after the first MIDEMnet will have a significant impact on our decision to continue the concept in the future," Blum says. "It is certain that the Internet will remain at the center of our event for years to come. Electronic commerce via the Internet is a vast, growing economic opportunity and a tremendous new media. The recording industry has much to benefit from this new technology and should be confident in the future of digital music. We believe that MIDEMnet will contribute to this."
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JAPAN: Execs Stress Dance And Urban

TOKYO—In the age of fax, e-mail and mobile phones, MIDEM in Cannes still offers music executives the prized opportunity to sit down and chat with partners and colleagues from around the world. “It’s a situation where we are able to meet, face-to-face, our many original publishers,” says Sebastian Mair, professional manager with Fujipacific Music. “It’s rare that we are given the chance to sit down with them and have real conversation and hear what their focus will be for the upcoming year. It also gives them the chance to address any of their concerns, which helps to preserve our strong relationships.

From an A&R standpoint,” says Mair, “we’ll be concentrating on finding new dance and urban catalogs that we believe will continue to be not only viable but also dominant from an international-repertoire perspective. Besides myself, our attendees are company president Ichiryo Akituma, Taka Itazawa, Aki Morishita, Akira Isakahara, Koji Matsuo and Yusuke Suzuki.”

This year’s MIDEM will be the first that Fujipacific executives have attended following its sale of Windswept Pacific to EMI Music Publishing, which also saw Fujipacific take over administration of the EMI Music catalog in Japan.

“I had the opportunity to attend EMI’s managing-directors meeting this past September,” says Akiyama, “but MIDEM will provide the opportunity to meet everyone at EMI, not just the MDs. MIDEM has been great for us in the past, and I expect it to be the same next year.”

The sentiment is shared by Japan’s leading independent record company, Avex. “On top of the usual goals—to seek new possible collaborations and to maintain existing relationships with our clients—we want to show our special appreciation to our collaborators for the success of ‘Super Eurobeat Volume 100,’ which has sold more than a half-million units since being released in August,” says Avex’s Hajime Taniguchi. “These clients have been with us for years now, and they believed in us. Without them, we couldn’t have made it happen.”

Taniguchi says the three companies to which Avex feels especially grateful for their support over the years are A-Beat C., Time and Delu, all of which are from Italy. He says Avex’s priority will be to look for pop/dance product to license and adds that Avex also sees MIDEM as an opportunity to get this message out—although the company has been extraordinarily successful in building up its own domestic repertoire in Japan, it is still paying attention to its international product.

“We want everybody to understand how serious we are about international repertoire,” he says. In terms of domestic repertoire, Taniguchi says Avex will promote Tokyo Ska Paradise Orchestra, whose large vocal-arrangement music is an easier sell overseas than product featuring Japanese-language vocals. Avex will also be seeking licensing deals for British R&B singer Elisha La Verne, who is directly signed to the Japanese label. However, Avex, which will be sending some 20 stalliers to MIDEM this year, won’t be hosting any artist showcases, says Taniguchi.

Major label Victor Entertainment is expanding its presence at MIDEM this year by taking a slightly bigger stand than in the past, says Aya Ohi of Victor’s international department. The nine people Victor is sending to MIDEM include specialists in rock, easy-listening soundtracks, imports and special-products marketing.

“As usual, we’re looking for more commercial, radio-friendly product that we can market in a big way,” says Ohi. She points to Victor’s recent promotional campaign for British pop act BB Mak, signed to Telstar in its home market, as an example of how the label is broadening its international repertoire beyond rock, where it has historically been strong.

“We’re doing a lot more commercial pop/dance than before,” Ohi says, noting that Victor will nonetheless be on the lookout for rock product to license for Japan. In terms of trying to sell its domestic product at MIDEM, Ohi says Victor will place particular emphasis on “VMO Remixes,” an album featuring reworkings of Yellow Magic Orchestra tunes by well-known Japanese DJs and producers. Victor will also be looking for overseas licensing deals for a tribute album to the late Jaco Pastorious, featuring such jazz luminaries as Marcus Miller and David Sanborn, which has sold some 40,000 copies in Japan.

—STEVE MCGUIRE

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GERMANY: Large Numbers Turn Out To Discuss Everything From Classical To Cyberspace

HAMBURG—More than 150 German music publishers, record companies and online providers will be at MIDEM 2000. Thirty companies are attending from the classical-music business alone. The focus of activity for the world’s third-largest music market will once more be the joint German stand of the German Music Publishers’ Association. According to its managing director, Dr. Heinz Stroth, the German Music Publishers’ Association in Bonn has managed to secure funding from the federal Ministry of Economics again, for the 10th year, in order to give small and midsize companies an inexpensive international platform on which to present their products.

Companies such as edel and Deutsche Telekom also have stands of their own at MIDEM. In spite of multimedia trends and the rise of e-commerce, Dr. Peter Hanser-Strecker, president of the German Music Publishers’ Association, still considers MIDEM to be the ideal forum for music deals. He says that the music business not only needs the Internet but also person-to-person contact to present a product as emotionally charged as music. Hanser-Strecker is the owner of Schott Musik International, one of the world’s largest publishers of classical music, and represents composer Carl Orff, among others, around the world.

Michael Karnstedt, head of peermusic, says MIDEM plays an important role in his multimedia planning. It provides the only opportunity to see all forms of music media and to judge the extent to which copyrights are being used illegally on the Internet. Karnstedt predicts that MIDEM will continue to play a key role in the new century, as it still offers the best contacts and latest trends within a manageable space.

For edel, Germany’s aggressively expanding independent music company, MIDEM is not primarily about positioning individual products, since edel already has a solid network of international label partners, says managing director Jens Geisenmeyer. “Instead, we use the fair as a communications forum for our numerous partners outside Germany. There is no more effective way of meeting numerous international decision-makers in such a small area. And MIDEM remains an interesting forum for finding new talent and hits,” he says.

Peter Kirsten, owner of Global in Munich, says his company’s participation in MIDEM is a success every year. “It is always good and important to meet with long-standing business partners from all over the world,” says Kirsten. “As in the past, we will be able to establish new contacts and sign new agreements at MIDEM. At the moment, we are in the process of finishing new productions that we believe are internationally suitable. Due to that, we hope that we will be in the position to place them well.”

—WOLFGANG SPAHR

FRANCE: Bringing Plenty Of Product And Looking For Like-Minded Labels

PARIS—During the past four years, France’s Pschent label has specialized in electronic music, funky, deep house music and tech-house compilations, as well as releasing such adventurous projects as Paradise Garage and Hotel Goyes.

“We aim to work more closely with foreign record labels specializing in the same style,” says Pschent founder and CEO Eric Hasville, who will meet with those partners at MIDEM. The company also handles business affairs for other companies (Barrfly, Claude Challe/Buddha Bar) and releases 12-inch singles by its own artists currently in development, such as Gato and Flying Pop’s.

Among the Pschent priorities at MIDEM are the second Hotel Costes compilation mixed by Stephane Pomponneau and “Same As It Ever Was,” the first album from Charles Schillings. Both acts will be presented during a Pschent music event at MIDEM Jan. 23.

Naive, the two-year-old record and distribution company founded and chaired by former Virgin France and Virgin Megastore CEO Patrick Zelnik and managed by former Sony Music France executive Frederic Rebey, brings to MIDEM several fresh projects in diverse genres. Highlights include the Cuban group La Familia Valera, Breton jazz pianist Didier Squiban’s second album, “Forz Gwenn,” which already has sold 55,000 copies.

Continued on page 84
Playground Music Scandinavia

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GLOBAL ROUNDUP
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copies in France; the U.S. band Pink Martini, which has sold 40,000 copies in France, and Irish act Perry Blake, whose new album, "Still Life," was released in France by Naïve in December.

"At MIDEM, we aim to find licenses in Europe and abroad for our rock, pop and electronica productions and to reinforce our worldwide distribution network for our world and classical catalog formerly known as Auvidis," says Naïve international marketing manager Rebecca Delanne.

International repertoire is on the shopping list of Wagram Music, France's leading independent distributor, which hopes to license new catalogs at MIDEM 2000. "We have increased our 1999 turnover by 15%, to 250 million francs, but 90% to 95% of that is generated with the domestic catalog," says CEO Stephane Bourdoiseau. "We look to international independent labels to reinforce our international activities."

Formerly Arcade France, Wagram Music still has a deal with CNR and another one with ZTT. "We are a full-service company with a big special-marketing division, and we are working all genres of music with our 75-person staff," adds Bourdoiseau. Wagram already distributes 10 labels, all essentially from France. "We can increase this figure to 20," says Bourdoiseau.

Among Wagram's noteworthy new releases are "OC," a world-music concept project based on medieval occitan music from the South of France; "Kasoli," an album from the Madagascan singer and guitarist Mikolache; and a release from the hip-hop group Dubmatique.

—REMI BOUTON

AUSTRALIA: Greater Economic Clout And Increased Participation

MELBOURNE—With the Australian dollar worth 15% more this year in exchange for the franc, MIDEM in Cannes is more enticing for folks Down Under, especially those in the independent sector. The 200 Australian attendees at nine stands—up from 150 delegates at six stands last year—represent labels, online and traditional retailers, radio syndicators, marketers, lawyers, TV networks and "The Australasian Music Industry Directory."

Three of the largest independent record companies are on hand. Michael Lynch, director of operations at recently merged Festival Mushroom, says that nine executives—including chairman Roger Grerson, CEO Paul Dickson and MD Jeremy Fabiny—will use the gathering essentially to discuss the company's merger with such global partners as Mute, React and TVT. Wendy Aldridge, the company's new director of marketing, and Steve Cross, the new head of Mushroom Distribution Services, also will be looking to strike deals with new acts and labels.

"The Shock Music Group invests heavily in MIDEM, it's worked very well for us in the 11 years we've been there," says CEO Charles Caldas. Shock's 15% growth last calendar year for its record label, publishing and export divisions included several chart-topping success stories from licensing deals brokered at MIDEM. These include the gold "One Million Strong" album and the Top 20 & Notorious Big single "Rummin,'" which has sold 60,000 units.

"We're letting people be aware of our chart success and of our growth," says Caldas. The export division, expecting further strengthening of the Aussie dollar, will widen its client base.

About a dozen eclectic labels, aided by an Australasian Council grant, are networking under the Association of Independent Record Labels (AIR) banner. "The size of the Australian population [19 million] makes it essential for an independent to find markets abroad," says Graeme Regan, a director of Hot Records.

Regan first visited Cannes in 1984, when Hot was set up, and brokered long-standing European and U.S. distribution deals. "It's the most important fair, because you get everyone from starry-eyed newcomers to veterans of 30 years from most territories in the world. AIR's mix ranges from a dance label like Pro DJ to longtime classical and jazz distributor Tempo, and you can find someone to do business with."

The MRA Entertainment Group is the largest importer and exporter of world music and adult contemporary. A&R general manager Glen Navratil says, "We're looking at expanding our export customer base and promoting our budget Mastersong label and our local acts." A MIDEM deal in 1998 with World Circuit Records, which gave MRA a top-10 release by Buena Vista Social Club, has seen Navratil scout for similar releases.

—CHRISTIE ELIEZER
Continued on page 86
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the coming year,” he says. “It also enables us to spend time with Mark Anders, who is head of our international operation, based in Bug’s U.K. office. There are obvious opportunities for Bug on a worldwide basis to meet with potential clients, people who aren’t affiliated with us yet but who we’ve been speaking to and can now meet face-to-face about representing them. I’ll meet with European and Asian catalog owners who are looking for sub-publishing arrangements in the U.S.” The Internet also figures into Hirshland’s MIDEM plans, in order to learn “who collects what and how income generated territorially by the Internet is handled.” Additionally, Hirshland says, “Being in the south of France isn’t bad. Enjoying good food, enjoying the company of people we work with around the world. It’s important for an independent to maintain relationships. Maintaining strong ties to our partners is vital to our success. There’s no substitute for having an office in each territory, with people who speak the language and deal with the respective societies; there’s no other way to do worldwide administration. We meet our affiliates to strengthen our ties and introduce our clients to affiliates as well.”

A MIDEM perennial, Kathy Spanberger, COO at peermusic, has attended for 14 years. She looks forward to seeing current contacts and monitoring deals on behalf of entities like Cherry Lane and Elvis Presley Music, which peermusic represents in different territories. Of the recent emergence of the Internet as a MIDEM topic, Spanberger notes, “We’re participating in MIDEMnet, which occurs the Saturday prior to MIDEM itself. We have our own digital-download site, digitalpressure.com, so we’re hoping to have a good presence at that event and to learn what others are doing in that domain. Our ads are focused on our digitalpressure.com site this year, so we’ve placed priority on MIDEMnet participation, which three of our staff members will be attending, we’ll try to sign some things for digital-distribution rights, too. We’re trying to develop our own distribution abilities, whether on behalf of our own masters or third-party masters.”

“If I want to meet a lot of people from the same territory, get a lot of different opinions even as to who the right person might be to work with, the chances are that the people will be there or, at least, there will be someone from whom I can gather informed opinions.”

—Ira Jaffe, Famous Music Publishing
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that we administer. The Internet can provide information about the company and about artists and writers that we work with and can offer more opportunities to have direct relationships with consumers.

"Prior to MIDEM, we have managers meetings," Spanberger continues, "so we combine it all in one fell swoop. We have our own offices throughout the world, so we sub-publish for other people, and many of those opportunities arise at MIDEM."

David Renzer, worldwide president of Universal Music Publishing Group, points out a significant aspect of MIDEM 2000 for his company: "This is the first year of operating as the new combined Universal Music Publishing Group, so we'll be having international personnel meetings, as well as meeting some of our key clients. There'll be a number of meetings with various European societies, as well as our peers at other American music-publishing companies, to discuss the Canies Accord, the agreement between major domestic publishers and European societies such as PRS and MCPS that established a sliding-scale reduction in the fees that the European societies were charging to collect money. The agreement only has a year before it expires, so it's time to be talking about what we'll do when that happens. It's in the best interests of both the societies and the publishers to communicate about this. Also, we're discussing Internet licensing, a favorite topic of the day. I'll be attending MIDEMnet, and one of our executives, Crispin Evans, VP of international business affairs, will be speaking. The Internet will be a big topic when meeting with the international societies, we're going to be talking about establishing Internet licensing procedures and rates and examining various entrepreneurial possibilities and business-partnership possibilities—all kinds of opportunities.

"What people tend not to realize about MIDEM," comments Renzer, "is that it's a lot of hard work. Even schmoozing is hard work when you've got meetings set up on the half hour. We are busy, there's a lot for us to cover, and we take full advantage of this kind of networking opportunity."

"Maintaining strong ties to our partners is vital to our success. There's no substitute for having an office in each territory, with people who speak the language and deal with the respective societies; there's no other way to do worldwide administration."

—David Hirshland, Bug Music Publishing

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THE BRITISH ARE COMING
Continued from page 26

Schoenleber: "It's proven valuable for contacts; the business tends to follow later."

DVD now forms the core of ARI's operation. Recent or upcoming releases include Robbie Williams' "Angels," Blur's "No Distance Left To Run" and Cher's "In Concert," plus the movies "Spiral Tap," "Escape from New York," and "V for Vendetta." But, as Schoenleber points out, "The music industry is really just at the stage of embracing online business and Web sites. Most companies are surprisingly slow in this regard. Despite its benefits and its takeoff with movie fans, DVD will take a little longer to take hold."

WHAT'S ON TV
Elsewhere at MIDEM, music-and-arts television programming represents an increasingly busy area of business. "Many TV buyers from the U.S., Europe and Japan roll up each year," says Hazel Wright of BBC Music, a division of the U.K.'s public broadcasters. "A lot of the deals I initiate at MIDEM then get completed at our own Showcase event in February or at the Cannes MIPTV television market in April." At Cannes, a BBC Music roster of more than 30 new programs will include specials on the Royal Opera House and a Louis Armstrong documentary.

Another prominent U.K. music programmer, NVC Arts, part of the Warner Music Group, will again be attending the IMZ Screenings, a MIDEM staple that showcases 250 to 300 of the latest audiovisual and dance programs from around the world.

NVC travels to Cannes in the wake of notable success at the International Emmy Awards in New York, where it was a co-winner in the arts-documentary category for "The Phil," a study of the London Philharmonic. Managing director John Kelliehers says he is "looking forward to another busy market. MIDEM is always interesting for us."

Aside from "The Phil," NVC will be concentrating on specials on the life and work of Montreux festival founder Claude Nobs; a Montreux "blues workshop" with the legendary B.B. King; and a series of South Bank Show profiles on the likes of Michael Douglas, Cher and Cecilia Bartoli. "It'll also be seeking to develop our DVD business," says Kelliehers.

For Christina Schoenleber, at Abbey Road Interactive (ARI), the trip to Cannes is likely to be less about making deals and more about "helping to educate music companies on the potentials offered by new technologies."

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America, we really want to work on our European distribution. We're just not really satisfied with what we have set up now.

The label also will seek to heighten the profile of DiFranco, who is now a proven commodity in the U.S. but still a developing artist overseas. Begley explains, "We did it grassroots [in the U.S.] and started 10 years ago, [with] just Ani on the road selling stuff out of the back of her car. After 10 years of touring, we've achieved what we think is great success. Over in Europe, it's much slower going. It's not just Ani walking around with her guitar over there. So we're starting at a different level, and it's harder to build the excitement the way we did over here, which was very naturally."

John Kolstad, president of distributor Mill City Music in Minneapolis, will also go to Cannes as an AFIM-stand participant. He'll be accompanied to the show by violinist and Swallowtail Records artist David Wilson, who is Mill City's priority at the conference. The company distributes Swallowtail nationally.

Kolstad says of Wilson, "He's done an album of Henry Mancini work, and Henry Mancini is very big in Japan. So we want to find out if there's somebody there who would be able to bring that in. I've talked to a couple of people who are musicians in Japan. They're more in the classical area, but they listen to the music and they listen to how it would fit in with Japan, and they feel that the Japanese Continued on page 100

"One of the things I got from the experience last year is how many of the domestic labels that we distribute have a presence there. You fly thousands of miles to meet with labels that are hundreds of miles away from you, which seems kind of crazy, but everybody is there. We're going to have meetings with the top labels across both [domestic and international] spectrums."

—Jim Colson, DNA

"We have opened up FNAC, one of the biggest retailers in Europe. That came out of meetings last year. Our goal is to expand our international sales base. That's our only goal."

—Mark Viducich, Bayside Entertainment Distribution

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market would be very strong for that. I could go straight to Tokyo and do it myself—I've got some contacts there—but [attending MIDEM] makes much more sense. Several companies in Taiwan and other countries have expressed interest. They've seen it on Amazon.com, and they've seen ads about it.

Additionally, Kolstad says, "Not only are we looking for people to buy some of the things we have proprietary rights to, to distribute in their nation all over the world, but I'm looking for titles there that I can license in the United States—some things in the Celtic area, an artist like [pianist Richard] Clayderman, for instance. I would love to find someone with some Django Reinhardt recordings that I could license. I'm a fanatic about Django Reinhardt. There are some people I'm going to be pursuing, and I've already made some initial contact with them. I'm going to try to meet up with them there, sit down and try to hammer some things out face-to-face."

"Not only are we looking for people to buy some of the things we have proprietary rights to, to distribute in their nation, all over the world, but I'm looking for titles there that I can license in the United States—some things in the Celtic area."

—John Kolstad, Mill City Music
JANUARY 23

9:30 a.m. - 1:00 p.m.
Majestic Hotel, Salon Royan
"Legal & Commercial Effects Of Digitization On The Music Industry"
Organized by the International Association of Entertainment Lawyers (IAEL)
Representatives of different interest groups in the industry consider their position on digitization and the lines being drawn.

9:30 a.m. - 4:30 p.m.
A series of three conferences focuses on the current worldwide situation of Music Piracy:

9:30 a.m. - 11:00 a.m.
Gray d'Albion Hotel, Salon Croisette
"Around The World With Piracy: Market Profiles"  
Music piracy has reached enormous proportions internationally. It is estimated that one in three sound recordings is an unauthorized reproduction. The opening of numerous CD plants, especially in Asia and Eastern Europe, has considerably increased the global capacity to manufacture CDs of all formats and corresponds to twice the legitimate demand for prerecorded music on the CD format. This leads to growing music piracy in many regions of the world, each territory having its own specific situation.

11:30 a.m. - 1:00 p.m.
Gray d'Albion Hotel, Salon Croisette
"Cyber-Piracy: Regulations And Technology For The Internet"  
The explosion of the Internet and the development of online networks enable direct distribution—by downloading sound recordings—to consumers and has created a series of changes for the music industry. This evolution has led to new forms of piracy that offer direct listening or download of entire recordings, in stereo sound quality, for which no official authorization has been given. Existing regulations and procedures need to be adapted by online networks to enable copyright holders to protect their interests. Specific technical plans also need to be developed to secure a secure distribution of recordings on the Internet.

2:30 p.m. - 4:00 p.m.
Gray d'Albion Hotel, Salon Croisette
"Fight Against Piracy: Who Are The Players?"  
Piracy implies well-organized criminal groups whose only concern is to gain from the illegal sale of music, to the detriment of its creation. Magistrates, criminal investigators and customs officers need to use every means available to enforce the law and punish pirates. Official organizations and professionals also have an important role to play in identifying pirate recordings and developing control measures.

3:30 p.m. - 5:00 p.m.
Palais des Festivals, Auditorium K  
"International Development Of Dance Music: License, Distribution Or Export?"  
This panel brings together a group of international music-business professionals, with various distribution experiences, to discuss the international development of an independent dance label.

4:00 p.m. - 5:00 p.m.
Majestic Hotel, Salon Royan  
Opening Keynote: François-Henri Pinault, FNAC Group

JANUARY 24

9:30 a.m. - 1:00 p.m.
Majestic Hotel, Salon Royan  
"The Music Business & The Law: Important Developments In 1999"  
Each year, reports are present...
ed on legal developments in certain key territories that have had significant commercial impact on the music industry. These reports bring everyone up to date on the most important changes that have occurred during the previous 12 months. This session is usually enjoyed as much by those generally involved in the music industry as by lawyers attending MIDEM.

10:30 a.m. - 12:30 p.m.
*Palais des Festivals, Auditorium K*
“Will New Technologies Make Or Break Classical Music?”
In the last five years, new technologies have infiltrated every part of the recording business, even the classical-music sector. Whether it’s selling over the Internet, downloading samples as a marketing tool or re-releasing material on DVD and SACD, no record company, however small, can ignore it. What part do these new technologies play in the future strategies of independent classical-music record companies? Will they revive the classical-music market and enable niche marketing? Will the cost of new formats like DVD be unaffordable for small classical labels, or will they produce the upsurge in the classical market that resulted from the creation of the CD format?

3:00 p.m. - 5:00 p.m.
*Majestic Hotel, Salon Royan*
“Come Together: Partnerships And Alliances Are The Rights Societies’ Blueprint For Progress In The 21st Century”
Merger and acquisition are simply facts of life in the commercial world, as technology emphasizes that business is largely about fast, accurate, low-cost management of data and money. Collecting societies are essentially in the same business—exploring options for efficiency and even

Continued on page 104
survival. But, in their case, the trend is toward international alliances and common standards. There are different approaches to the same ends, as this panel of top executives from rights societies will discuss.

10:30 a.m. - 12:00 noon
Majestic Hotel, Salon Royan
"Music Publishing: Issues And Options For Online Licensing"
With the emergence of e-track and the speeding up of delivery methods through the Internet, music publishers are gearing up for online licensing. The panel will identify the issues at stake and describe some of the options.

3:00 p.m. - 5:00 p.m.
Majestic Hotel, Salon Royan
"Music On The Internet: Is It A Give-Away Media Or A Money Machine?"
This panel will discuss how, when and where music people will earn their royalties in the new century.

3:30 p.m. - 5:30 p.m.
Palais des Festivals, Auditorium K
"Don't Just Think Jazz, Think Business! Tools For Reaching New Audiences"
International jazz experts in marketing and distribution discuss how to develop new audiences for jazz, including direct marketing, Internet, access to media, special products, jingles and soundtracks. What assumptions can be made from these different experiences to set up new marketing rules in order to enlarge the circle of jazz consumers? How do these new marketing tools impact the artistic content?
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Contact in Hong Kong

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June Cheah jcheah@haldanes.com
Stephen Terry sjt@haldanes.com
Top Video Sales

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**Notes:**
- Sales data is for sales of 5,000 units or more.
- **No. 1** titled No. 1 in the Billboard Top Video Sales chart.
- No. 2 titled No. 2 in the Billboard Top Video Sales chart.
- No. 3 titled No. 3 in the Billboard Top Video Sales chart.
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- No. 37 titled No. 37 in the Billboard Top Video Sales chart.
- No. 38 titled No. 38 in the Billboard Top Video Sales chart.
DVD, VHS Boxed Sets Popular As Holiday Gifts, With More Dvds To Come

This week's column was prepared by Billboard correspondent Catherine Applefeld Olsen.

BOXING DAYS: The music industry figured out a long time ago that the boxed set is an excellent way to revitalize older material, and DVD and VHS gift packs are certainly not newcomers to the video industry, they finally seem to have come into their own this holiday season, with strong sales reports from a variety of retailers on both VHS and DVD boxes.

Kirk Kirkpatrick, video buyer for the Ovensboro, Ky.-based chain WaxWorks/VideoWorks, says he was pleased with the performance of almost all of the boxed sets that were released in the late fourth quarter, particularly Paramount's "Indiana Jones" three-pack and ABC News' three-pack, "The Century-America's Time," hosted by Peter Jennings, which actually came out almost a year ago.

Paramount's television advertising for the "Indiana Jones" pack seemed to be very helpful to us," Kirkpatrick says. "Boxed sets have been around in audio for a long time, and it seems like this year the video people really caught on. We were happy overall with all of the packs around the holidays and hope to see a lot more.".

Kirkpatrick says: "The Century," a $60 plus ticket item, was especially strong at Wal-Mart's online site, for which WaxWorks fulfills all orders. "That one seemed to do very well overall," he says. "Perhaps some sales were missed elsewhere, because some stores don't carry the selection of these types of titles that they need to carry. There is definitely a strong demand for boxed sets based on sales we had.

As the DVD market continues to mature at a staggering rate, the parade of boxed DVD sets already available and set to debut this winter is fittingly impressive.

Among the hottest properties is New Line Home Video's "The Nightmare on Elm Street" eight-disc box set that packs all of the Freddy Krueger movies, plus a bonus interactive disc of "Nightmare" history and information that came out in December. Paramount Home Video recently released three "Pulp Fiction" DVD boxes-a "Tom Cruise" action box featuring "Top Gun," "Days Of Thunder," and "Mission: Impossible," a set of movies based on the books of Tom Clancy; and a "Star Trek Generation Widescreen" selection of movies starring the inter-day crew of the Enterprise.

Columbia Tri-Star debuted a three-pack of titles from director Wolfgang Peterson: "Das Boot," "Airmaster One," and "In The Line Of Fire," with a price tag of $75.16. The box is the first in a new line of director-driven boxes that will each include the director's signature on the packaging. The next set will be out in June.

On Feb. 1 Columbia Tri-Star will debut a DVD box for the countless people who got players for the holidays and are anxious to build their collections. The $79.95 SRF DVD Starter Kit contains "Shinjiki," "Eat Sleeper," "Golgotha," "The Mask Of Zorro," and "Ghostbusters," four titles that director of marketing Alison Biggers says "best represent the benefits of the format."

Universal Studios Home Video unleashed the "Campus Comedy" collection, featuring "American Pie," "Fast Times At Ridgemont High," and "Animal House." A Ron Howard box, "Edtv," "Apollo 13," and "Backdraft," a Steve Martin collection, and an Adam Sandler box are due this month, to be followed by a John Belushi set.

"Most of our DVD sets contain collector's editions, and for DVD, you when you have strong movies combined with bonus material that's really a bonus, consumers recognize that extra value," says Universal spokesman Evan Fong.

While it re-ups its DVD boxed-set presence, Universal is still going strong on VHS boxes. In March the company will inaugurate its "Comedy Legends" series of collector's books with the eight-title Abbott and Costello set. The box, due March 7, with a suggested price of $94.98, contains seven titles, plus a bonus archival Potential future "Comedy Legends" subjects include W.C. Fields, Mae West, Bob Hope, and the Marx Brothers.

TO BE OR NOT TO BE? Speaking of boxed sets: Although sources at Buena Vista Home Video would not confirm its existence, word has that the distributor will release a boxed set sometime in the fourth quarter to commemorate the 20th anniversary of Miramax Pictures. The little studio behind such big-buzz films as last year's Oscar winner "Shakespeare In Love" has made an indelible mark on the motion picture scene in its relatively short tenure, and a set comprising a handful of its top titles would be a true boon for retailers.

In the meantime, Sony Classical in February will release "The Best Music Of Miramax Films," a chart-topping collection of the best licensing tracks from their Orchestral Only series. It's something you always wanted to know about sex, and more, in one revealing show!

PLAYBOY HOME VIDEO
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POKÉMOVIE MANIA: Unless you’re recently arrived from the Klaatu Nebula, you are aware that the Pokémon phenomenon is the biggest grade-school kid craze in recent memory—at present, it’s said to be a $6 billion worldwide franchise. As such, it’s a cinch that the home video release of “Pokémon: The First Movie,” which arrives in stores March 21, will be one of the top-selling videos of the year.

Still, Warner Bros. Home Video is launching what the company describes as its largest marketing, advertising, and promotional campaign ever to support the release. Both video and DVD will carry a $26.98 suggested retail price.

“We’re putting a lot of marketing might behind this campaign,” says Warner Home Video manager Daniele Giovanelli. “It’s the biggest of its kind in the history of Warner Home Video and will be bolstered with promotional partners Kraft, Clorox, Zenith, the Wizards of the Coast, Atlantic Records, the Kids’ WB! television network, and a major fast food chain to be announced soon. A “golden ticket” program will award five winners a “Pokémon: The First Movie” prize package, including a trip to Japan.

The video/DVD itself will come with value-added items, such as an exclusive video of the official Pokémon game card, featuring movie character Mewtwo, and two pieces of never-before-seen footage. “One of them is a preview for ‘Pokémon: The Second Movie,’ which comes out this summer,” says Giovanelli, “and the other shows the story of Mewtwo’s origin. Each runs about two minutes. These value-added features really speak to the franchise—they make the video a collectible in itself.”

The contest involves five golden tickets inserted into five randomly selected “Pokémon: The First Movie” VHS packages (a la Roald Dahl’s “Charlie and the Chocolate Factory”). The recipients will win a prize package including a first-edition starter set of game cards featuring Team Rocket (the harilyin of relief?) and a trip to a Nintendo video game store (child plus parent or guardian) to Japan, where they’ll meet with the Pokémon card game creator Mr. Tomashita; and a $1,000 shopping spree at the Warner Bros. Home Video store.”

Nintendo, whose Game Boy game launched the Pokémon craze, will include an offer for a free “Pokémon Players Stadium Guide” inside each video and will distribute a $5 rebate offer for the purchase of the official Pokémon Stadium games, which will be available in March. Zenith will offer a $30 rebate on its portable game television with each video or DVD purchase, supporting the promotion with a national print ad campaign.

Heinz will run a $5 video rebate in a national free-standing insert, as well as on 5 million packages of its ketchup. Kraft will offer a $3 video rebate on 4 million packages of Kraft Singles cheese, supporting the promotion with $2 million in television and point-of-sale advertising. Clorox will run print advertising for a free Pokémon poster offer with purchase of VHS or DVD and/or two Clorox products.

Each copy of “Pokémon: The First Movie” will come with a consumer booklet featuring a further $5 rebate coupon good for purchase of the video plus one free Ketchup and any Ore-Ida Fried Potatoes product; an offer for a free “Pokémon Players Stadium Guide” with a subscription to Nintendo Power magazine; and the $50 Zenith portable gaming TV rebate.

Special features for DVD players include a commentary with movie director Michael Haigney and producer Norman Grossfeld, the “Pokémon: The Second Movie” pre-view, the theatrical trailer, a music video by M2M called “Don’t Say You Love Me,” and an instructional feature, “How To Play Nintendo’s Stadium Game.”

Special features for DVD-ROMs include the Pokémon Web site archived on disk in a retrospective of online and video games; text-only guides to Nintendo games; links to the Warner Home Video, Warner Bros., Online, and Warner Bros. Studios Stores Web sites; DVD sampler trailers; and a “special Web events page” (a live screening with chat event).

Giovanelli adds that Warner Home Video is launching a promotion with America Online called Be the Pokémon Webmaster. “Winning kids get to fly to Los Angeles and meet with a top Web designer and help design a Pokémon Web site on AOL,” she says. “Details of further online promotions are still being worked out.”

Retailers can call a toll-free Warner Home Video number to secure a point-of-purchase kit that includes 10 buttons, as well as a window cling, one counter card, one poster, and one mini-character dangler. Warner is holding a retail display contest, with prizes to include Zenith multimedia TVs and DVD players.

In addition to taking over more than 250 sites nationwide, Warner Home Video will claim national advertising support, including print, radio, and online advertising. Ads will run print in Billboard, Billboard On-Line, and The Hollywood Reporter; radio in all markets; and online in Billboard On-Line, Billboard.com, and The Hollywood Reporter Online.

Cobham To Teach Jazz Via DVD
This story was prepared by Sam Andrews of The Hollywood Reporter in London.

LONDON—bass drumming great Billy Cobham has embarked on an ambitious multimedia project that could transform the way big band jazz is presented at venues worldwide.

Cobham, who lectures around the world on jazz, told Billboard he is in the process of putting together a DVD and from London’s Camberwell Orchestra (LJO) that will enable students to play along with his compositions.

“The idea is that you can control the sound of the drums or the whole rhythm section and play their parts,” he says. “I want to do the same thing with other instruments such as the lead trumpet, saxophones, and trombone.”

Cobham says work on the project is already under way at his North London studio, which is situated in the former sitcom filming location, the Islington area. He is working on an animated version of himself as a visual tutor for the DVD that will be incorporated in the final work at the Centro Multimedia in Terni, Umbria, in Italy, where the DVD will be authored. Footage of the LJO is scheduled to be filmed at a May 17 twaddle music in Rome with Felipe Bussi, who shot Cobham’s first teaching video, “Drums Beating.”

With his record company, Eagle Records, having passed on the project, Cobham has found private financing for the venture. He believes there is a major educational market for the disc based on his teaching experience around the world.

He will market and sell it through his Web site—www.billycobham.com—which he says already has had 20,000 hits in the 10 months since it was set up. “I don’t have a choice; no record company is interested in me making a big-band recording. The artist is really the record company. They promise to promote and market, but the artist is pretty much left to his own devices and if they get busy they sell some records, and if not the record company moves on to another project.”

Cobham first came to public prominence with John McLaughlin in the Mahavishnu Orchestra, and in the course of his 30-year career, he has played with jazz legends such as Oscar Peterson, Miles Davis, and Count Basie, as well as Peter Gabriel and the Grateful Dead.

He has been a pioneer of new technology in music and was one of the first percussionists—along with Max Roach and Tony Williams—to use the electronic drum controller made in 1968 by Milan’s Mazzoli Drum Co. Currently he gives tutorials in the Far East (Australia, Europe, and North America).

The DVD will expand the teaching and learning experience even further, he says. “This project has several levels,” he explains. “It will give me a record, allow me to analyze my own playing by comparing individual parts of my compositions, and I can take it into an university using my Apple Mac G3 video card and play along with the disc.”

In addition, the DVD could lead to a more practical way to bring big band experience to local festivals. “Every festival would like a big band to play, but they are generally hard to arrange,” he says. “What if I came with four of the guys from the London Jazz Orchestra, and we got some of the local players to play the other parts based on learning from my DVD?”
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From Competition To Cohabitation

Late-'90s Radio Consolidation Made Rivals Teammates, Among Other Changes

This story was prepared by Airplay Monitor's Sean Reas with Denis Hall, Evelyn Saxe, Marc Schiffman, Jeff Silverbrook, and Phyllis Storck. Billboard says to its part look at radio programming in the '90s by spotlighting the years 1996-98.

One of the wildest of the efforts is the 1996 Telecommunications Act is how it changed competitors into cohabitators.

"Programmers were trained to be ninja warriors, fighting for concert sponsorships, album exclusives, and ratings," says consultant Fred Jacobs.

"Today, many PDs have to completely revamp their skill sets and learn to get along with their competitors—many of whom became teammates," he says.

The transition wasn't easy. The late '90s were marked by street wars between stations that were destined to be co-owned or even between those that already were, such as KEME and KYLD San Francisco.

There were other odd scenarios resulting from consolidation. Greg Stevens found himself displaced by James in San Diego, who is now employed by the same folks in Dallas.

And being fired by AMFM's WKTU New York for contest-fixing didn't stop Hollywood Hamilton from remaining on that station as host of an AM/FM syndicated show.

But other programmers, such as Tampa, Fl., market veteran Greg Dixon, believed that "consolidation has basically put me out of work. Our channel shows you the door; you're [out of] 400 stations."

And even before 1996, staffers from R&B WJMJ Jackson, Miss., had tried to avoid being chaperoned by their rival by starting a third R&B outlet. When that station folded, few were able to return to WJMI. (They couldn't work for WJDX Jackson either: The station that became a poster child for diversity in the '90s was blown up in a 1998 frequency swap.)

The late '90s saw group programming titles proliferate, while consultants consisted of only some major groups but some owners that you thought would never get out of bed. (It was the biggest thing to happen in syndication history.

Alternative country isn't yet expected merely to "buy out" traditional outlets. When news came down that his group was buying the competing station, forcing the assembled strategists to turn their attention from destroying the rival to integrating it into the cluster. It was like the 3D chase game you see on 'Star Trek,'" he says.

Consolidation also brought concerns about spot loads, as they rose not only to help pay the "million times cash flow" prices that stations had sold for but also as a result of the major groups' entrenchment in the network syndication business. Billboard Monitor initially reported that country PDs were concerned about their spot loads in 1985; by 1997, the spot-load issue was everywhere.

COUNTRY COMES FULL CIRCLE

By 1997, country was already markedly more conservative and evidenced a greater willingness to take chances on new acts than it had been in 1983-84, sounding a lot like the AC-Flavored format it was in the late '80s. It would also return to its ratings levels of the late '80s. And, as consultant Rusty Walker notes, country stations "are able to generate more revenue now in these 'terrible' days than we were in the wonderful days of the early '90s."

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Adult Contemporary

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<th>AIRPOWER</th>
<th>BRIAN MCKNIGHT</th>
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<th>AIRPOWER</th>
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**From Competition to Cohabitation**

(Continued from preceding page)

...to a softer, more gold-driven AC format that played current artists 20 times a week, at first. But in 1998-99, some AC PDs—seemingly inspired by mainstream top 40's new strength with adults—experimented with some of the modern product that once separated the two formats.

**R&B: More Oldies, Fewer Owners**

In R&B radio, the big programming story was the rise of "jammin' oldies." R&B oldies had been performed on a consistent basis since 1995, but the format began proliferating rapidly in 1998-99, although only a handful of the new stations directly targeted black listeners. That occasionally led to on-air saying of the same sort seen in the "urban & churban" waves of the 90's.

Some adult R&B outlets, such as WPLZ Richmond, VA., and WSMV Norfolk, VA., tried to head off the gold rush by jammin' oldies themselves. Others, beginning with WHQT (Hot 105) Miami and WSOX Jackson, Fla., added more current and became "hot urban ACs."

The late 90's saw the ongoing rise of hip-hop at R&B stations. There was also the slow but inevitable rise of the gangsta.

Consolidation cut a wide swath through R&B radio, leaving what WBLS Buffalo, N.Y., and WPBHP Dillard called "less competition, fewer broadcasters, fewer black-owned powerhouse stations, and fewer black programmers in our largest markets."

Negatively, older heritage stations KMJU St. Louis and WENN Birmingham, Ala., lesser frequencies in 1997 and put the staff of WFBC Raleigh, N.C., into two separate sales to the same owner. And while the 90's began with Los Angeles gaining a full-signal R&B outlet, they ended with the prospect of KKJQ L.A. being dismantled by a sale to a competitor.

Then again, the phenomenal rise of Cathy Hughes and Alfred Jennings Radio One also brought Boston its first R&B FM at decade's end. Radio One's expansion through the second half of the decade, including the rebuilding of WAKS Washington, D.C., was one of the few success stories for African-American owners in the 90's, along with the success of Blue Chip Broadcasting. By 1995, the hopes of such owners had already been dealt a significant blow by the elimination of the minority tax certificate, one of several discouraging rulings for minority broadcasters that included the overturning of 25-year-old equal employment opportunity rules in 1990.

That wasn't the year's only disappointing development, as a leaked memo by a division of national rep firm Katz confirmed what many in R&B radio already knew: that their listeners were being paid as "suspects," not "prospects," by rival broadcasters. The resulting fallout would eventually involve both the FCC and Vice President Al Gore.

**Rocks: Crosstown Traffic**

By 1996, there was already considerable blurring of the lines between active and modern rock, but the confusion was highlighted that year by the launch of KXTE (Extreme Radio) Las Vegas, Was KXTE modern? Active? A lot of the acts it played were too, well, extreme for stations in either format. At least in 1996.

By the late 90's, there was a steady stream of station traffic in both directions between active and modern. Some album-to-modern converts (WMMS Cleveland, KICT Wichita, Kan.) returned to their roots. But others are still playing them on the high-way such as WDWD-FM Washington, D.C. Meanwhile, active is again in a station-building mode, while some stations continue to confound all attempts at definition by mixing modern current and active gold.

By 1997, some modern rockers had somewhat noticeably in an effort to boost off modern AC. By 1998-99, however, the modern AC threat had dissipated, and the "extreme" acts were such a force that even such traditionally adult-leaning outlets as WPLY (1010) Philadelphia and WNNX (K99X) Atlanta were rocking harder.

But album rock was hardly untouched. From 1998 on, it was common to see heritage outlets segue to classic rock (or cut back to cut their currents to the point where they may as well have). And some one-timebserving outlets left the format altogether, most notably WNEW New York.

Among the best performances at top 40 WHTZ (Z100) New York's Jungle Ball was the one from Lenny Kravitz, center. He was shown flanked by, from left, Z100 morning man Elvis Duran, director of marketing/adsvertising Theresa Beyer, Z100 morning Zoo member Christine Nagy, assistant PD Sharon Dastur, and Z100's Axel Nevetz.

Boy band of the moment LFO created a cascade of teen screaming during their performance at the Z100 Jungle Ball, WHTZ New York's annual star-studded concert event. Shown, from left, are band members Rich Cronin, Devon Lima, and Brad Fischetti, posing for inclusion in Teen People magazine.

The 1999 WHTZ (Z100) New York Jungle Ball has become one of the nation's premier all-star concert events at the year's end. One reason why: a left-of-center performance this year from U.S. sensation Robbie Williams, right. He's pictured with an unidentified Columbia Records staffer at left and Z100 PD Tom Poleman.
**Billboard JANUARY 22, 2000**

**Top 40 Tracks**

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<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
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<td>SMOOTH</td>
<td>T-SWIST FT. MARK STEBBINS</td>
<td>21ST CENTURY</td>
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<td>2</td>
<td>KIWI</td>
<td>I KNOW I LOVE YOU</td>
<td>SAVAGE GARDEN</td>
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<td>3</td>
<td>WHAT A GIRL WANTS</td>
<td>CHRISTINA AGUILERA</td>
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<td>4</td>
<td>BACK AT ONE</td>
<td>BRIAN MCKNIGHT</td>
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<tr>
<td>5</td>
<td>BLUE (DA BA DEA)</td>
<td>EIFFEL 65</td>
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<td>6</td>
<td>LOVE IS IN THE AIR</td>
<td>BLAQUE</td>
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<td>7</td>
<td>WAITING FOR THE WIND</td>
<td>MARC ANTHONY</td>
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<td>8</td>
<td>MR. LOUISIANA</td>
<td>SMASH MOUTH</td>
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<td>9</td>
<td>TAKE AWAY</td>
<td>CELINE DION</td>
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<td>10</td>
<td>WHERE MY GIRLS AT?</td>
<td>LEN</td>
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<td>11</td>
<td>SOMEDAY</td>
<td>GABY G</td>
<td>SUGAR RAY</td>
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<td>12</td>
<td>HANGINAROUND</td>
<td>JENNIFER LOPEZ</td>
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<td>13</td>
<td>MOMBO NO. 5 (IS A LITTLE BIT OF...)</td>
<td>LOU BEGA</td>
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<td>14</td>
<td>RHYTHM DIVINE</td>
<td>ENRIQUE IGLESIAS</td>
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<td>LEARN TO FLY</td>
<td>FOO FIGHTERS</td>
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<td>TAKE A PICTURE</td>
<td>COUNTING CROWS</td>
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<td>FALLS APART</td>
<td>SUGAR RAY</td>
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<td>18</td>
<td>ANGELS</td>
<td>ROBBIE WILLIAMS</td>
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<td>19</td>
<td>SEXUAL (L I D A)</td>
<td>JERMAINE T.</td>
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<td>RE ENTRY</td>
<td>BLINK-182</td>
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<td>ALL THE SMALL THINGS</td>
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<td>SAD BOY ANNA</td>
<td>PUFF DADDY FEATURING R. KELLY</td>
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<td>24</td>
<td>SHAYK YOUR BON BON</td>
<td>RICKY MARTIN</td>
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**Radio Programming**

**Italian Threesome Eiffel 65 Is On A ‘Blue’ Streak With International Hit**

**Blue Heaven:** When the members of Italian trio Eiffel 65 released their dance-pop track “Blue (Da Ba Dee)” in October 1998, they were disappointed when radio across that country failed to take notice.

There was no response from the managers,” says the group’s producer/vocalist/computer wizard, Jeffrey Jey. “It was pretty dead.”

But months later, Jey, with fellow twentieth-somethings Maurice Lohna (producer/composer) and Gabry Ponte (DJ/producer/composer), suddenly heard people around “talking about ‘blue’ and the ‘blue’ that we didn’t really understand what was happening.”

“It’s safe to say that once radio chided in to the cut’s irresistible repeti-
tion singing, a lyric about a guy who lives in a single-word world, “Blue”, had turned red hot. Suddenly, everything changed,” Jey acknowledges. “It was like we had signed a contract with the devil, and it turned everything around.”

Over the course of 1999, the song took the globe by storm, topping single charts in 16 countries, including the U.K., Australia, Canada, Germany, Spain, Sweden, and Greece.

Next, “Don’t Start Dancing” charted on U.S. radio, where the Republic/Universal release, issued to radio at the beginning of December, is already torching the Top 40 Tracks, a chart reflecting pop airplay. Meanwhile, the aptly titled album, “Euro-
pop,” topped into the No. 25 in last issue’s The Billboard 200, at No. 25. This issue, it catapults to No. 12.

“Song got such a big reaction from people around the office that we said, ‘All right, that’s going to be a hit on-air,’” says Annette Wade, music director of KUMX New Orleans.

“Then it got No. 1 phones from the first week. It’s one of those, you just can’t get that hook out of your head.”

Today, it’s the station’s most played track, with an astonishing 89 spins in one recent week alone. “We usually take a long time to move a song up to power rotation. This one went straight from new music to power,” Wade says. “It’s a huge record here,” says Jeff McCartney, PD of KZHT Salt Lake City.

“Literally, from the day we put it on the air, it exploded. Started off in Atlanta, saw the reaction we were getting, and moved it to all day-parts immediately. I think there’s a record like this that comes along every once in a while that turns out to be a sure-fire home run and sounds different from anything else.”

Says Tony Mann, music director for WJACK Jackson, Fla., “It’s by far our No. 1 request, with over 350 requests a week. Our No. 2 has about 100 requests, so that’s how far ahead this song is. It’s one of the biggest-requesting songs that we’ve ever played—and I’ve been here for 8 years. I think it hit at the right time, because you don’t have a lot of tempo playing Christmas music and with the slew of new ballads that there were.”

“These songs hit a nerve with people, and there’s no way to explain it,” says Kim Garner, VP of marketing and artist development at Universal.

by Chuck Taylor

“IT’s the music of magic. We’d been watching the record take off in Eu-
rope, and there was quite a competitive bidding war going on for it here. Now, after just over four weeks, the album has gone platinum.”

Whether it’s the melody, the trippy electronic effects, or the uptempo beat that helped it to sea international appeal, there’s no doubt that at least part of the song’s success has to do with its odd yet compelling lyric.

“The way the song was put together was a curious thing,” Jey says. “We were playing with this one part of the tune, and it thought was pretty cool, and wondered where else we could use it with one of the guys said, ‘Why don’t we make this into a pop song?’ and I started working on lyrics.”

“I was thinking about the things that describe the way people are,” he says. “When you get the record, it’s attached to you and you things that you like and things you don’t. These things are what determine your lifestyle, where you really only accept the things that you might go and isolate everything else. So there’s this guy with a blue house and a blue window, meaning that he’s thinking about the things that best fit his world.”

The song’s success is a peak moment to date for the trio. On a individual basis, they have heard their songs on a series of top 10 European dance-floor hits throughout the 90s, working under executive producer Massimo Gabutti, who oversees producer/acts/label umbrella Blasia Corp. (BlasCo) in Italy.

Each of the guys brought a variety of influences to their combined force as Eiffel 65. Jey, who grew up in Italy but grew up in Brooklyn, N.Y., was influenced by Rod Stegg and Duran Duran; Lohna studied classical piano in Italy; and Ponte has been a celebrated club DJ in much of Europe.

But their musical prowess didn’t necessarily lend itself to choosing a name for themselves. As fans of technology, the three decided to let a computer arbitrarily come up with a suitable moniker.

“We were annoyed by that task, so we hit a button and the name popped out,” says Jey. That was the “Eiffel” part. The addition of “65” occurred after a bizarre twist of fate.

“We got the rough of the record, and no one understood where the number came from,” Jey says. “Each of us was thinking that the other in-
serted it somewhere along the line.”

It turns out that Blue’s Gabutti was writing down a phone number and part of it—“65”—and inadvertently transferred through onto the legal papers of the contract. “We had the feeling that maybe it was meant to be, so we left it,” Jey says.

There’s nothing arbitrary about the places that success has carried the three, however. Follow-up single “Move Your Body” has done well in a variety of nations, and a number of U.S. programmers also give the album a thumbs up.

“I actually love it. I crank it up at home all the time,” says Harry Legg, assistant PD/music director of WKID Detroit. “It seems like the radio has been slow in the States to re-

turn to that kind of sound. I com-
pare it to Earsure, with maybe a touch more of the Pet Shop Boys. In any case, there are definitely some other great tracks on the set.”

“I certainly don’t want to write off Eiffel 65 on one song,” says Alex Tear, PD of WDRQ Detroit. “I think part of the attraction of ‘Blue’ is its European sound. I was watching the mild unfold during all our interviews specials, and it seems that the uni-

tersal language of music is really begin-
ing to open up.”

No argument there. The winning trio has sent its product to packed clubs and venues around the world, making that random phrase “Eiffel 65” a part of the music world’s vernacular. Still, Jey says, life remains in check.

“We’ve been through this a couple times with successes in Italy, and have been working together for eight years now, so we really don’t see it as taking off and living a new life and being someone new. I was hanging out with the guys in the band before ‘Blue’, and we’re friends now just like we’ve always been. It’s like we’re tak-
ing off on a holiday, just meeting a lot of new people and bringing our music places we’ve never had the opportu-
nity to do before.”

Don’t mistake humility for lack of enthusiasm, though. According to Jey, “when you go from Finland to Russia, it has been the same, and we’re kind of surprised by that. Having a live show and seeing the people singing along to the music is something we’re enjoying. We’re getting good feedback, and that real-
ly gives you a kick.”
S\  of X is an example of the classic overnight success story 10 years in the making. "People keep saying that we came out of nowhere," says drummer Ken Jay. "But it actually has taken us a lot longer to get noticed and signed. Then you have to pack on the eight months of touring stops we put our first album out. It's been a long haul.

Now Jay can look back on the band's patience and perseverance with pride, but waiting and seeing wasn't always easy. 'We were getting to a point where we were really disappointed that we hadn't accomplished what we had set out to do. It was like no one was paying attention, and it is easy to get bent out of shape,' Jay says. "Instead of letting lethargy get us, we got mad and wrote a lot of songs with that anger."

"Push It," No. 38 on Modern Rock Tracks last issue, was one such song. "Our music and lyrics are fairly aggressive. We are less about telling specific stories than we are about painting pictures. 'Push It' explains that we aren't the kind of band who just gives up. If someone smashes us in a corner, we will fight like hell to get out of it. The first time we played it, we could hear a pin drop before the few people that were there went crazy. Since then, we've opened or closed every show with it. It's a special song, and people have latched on to it the way they did with Metallica's 'One'.'

But Jay realizes the recent interest in the band's self-described "evil disco" can go just as quickly as it came. "We just want people to hear the music and enjoy it. It's the most amazing thing I've known, and we would like to make every album as strong as this one. If they aren't, it's no one's fault but ours. And I'm not feeling myself. Bands don't last forever. Realistically, how far can you take a sense of humor that writes songs called Love Dump?"

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**Billboard**

**January 22, 2000**

**Mainstream Rock Tracks**

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<td>AEROSMITH</td>
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<td>3</td>
<td>THE CHEMICALS BETWEEN US</td>
<td>THE MAJORS</td>
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<td>4</td>
<td>TAKE A PICTURE</td>
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**Modern Rock Tracks**

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<td>BIG IN JAPAN</td>
<td>RED HOT CHILI PEPPERS</td>
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<td>4</td>
<td>THE LAST TO KNOW</td>
<td>BLINK 182</td>
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<tr>
<td>5</td>
<td>FALLING AWAY FROM ME</td>
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### Video Music Programming

**MVPA OUTLINES INDUSTRY STANDARDS:** One of the dirty little secrets in the music video industry is that there’s often a tense relationship between record companies and the production companies they hire to make music videos. Perhaps the biggest complaint that production companies have is that record companies often don’t send them payment for their work in a timely manner and for work that represents the production companies’ expenses.

The Music Video Production Assn. (MVPA), the nonprofit organization that represents music video production companies, has dedicated its efforts to taking action by issuing a new rider to music video contracts that outlines industry standards for music video production. Record companies will be receiving this new rider by the end of the year, says MVPA president Catherine Finkenstaedt.

“The music video industry has been operating under this anti-competitive formula,” adds Finkenstaedt, and the new rider to music video contracts is designed to ensure that music video production companies are paid fairly for their work.

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IS PROUD TO ANNOUNCE
FAMOUS ARTISTS PRODUCERS

HEX HECTOR
DONNA SUMMER • PRODUCED "I WILL GO WITH YOU" (EPIC) • GRAMMY NOMINATED
DEBORAH COX • REMIX "NOBODY'S SUPPOSED TO BE HERE" (ARISTA)
STING • REMIX "BRAND NEW DAY" (INTERSCOPE)
JENNIFER LOPEZ • REMIX "WAITING FOR TONIGHT" (WORK)
RICKY MARTIN • REMIX "SHE'S ALL I EVER HAD" (COLUMBIA)
TINA TURNER • REMIX "WHEN THE HEARTACHE IS OVER" (VIRGIN)

BERMAN BROTHERS
AMBER • PRODUCED "SEXUAL" (TOMMY BOY)
THE MOFFATTS • WROTE/PRODUCED "I'LL BE THERE FOR YOU" (EMI)
SKY • WROTE/PRODUCED "LOVE SONG" (EMI)

JONATHAN PETERS
WHITNEY HOUSTON • REMIX "MY LOVE IS YOUR LOVE" (ARISTA)
DONNA SUMMER • REMIX "LOVE IS THE HEALER" (EPIC)
AMBER • REMIX "ABOVE THE CLOUDS" (TOMMY BOY)
MONTELL JORDAN • REMIX "GET IT ON TONITE" (DEF JAM)
PAULA COLE • REMIX "I BELIEVE IN LOVE" (WARNER BROS.)

JASON NEVINS
BACKSTREET BOYS • REMIX "SHOW ME THE MEANING OF BEING LONELY" (JIVE)
THE ARTIST • REMIX "THE GREATEST ROMANCE EVER SOLD" (ARISTA)
MARC ANTHONY • REMIX "WHEN I DREAM AT NIGHT" (COLUMBIA)
GARTH BROOKS • REMIX "RIGHT NOW" (CAPITOL)
RUN DMC vs JASON NEVINS • REMIX "IT'S LIKE THAT" (SMILE/SONY)
### Billboard Hot 100 Airplay

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### Billboard Hot 100 Singles Sales

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**Notes:**
- The Hot 100 Airplay chart ranks the most-played songs on American radio stations.
- The Hot 100 Singles Sales chart ranks the most-sold songs in the United States.
- Both charts are published weekly by Billboard magazine.
which was its purchase last year of Internet audio and video streaming company Broadcast.com.

Indeed, most Internet companies say it is important to form alliances to provide Web content than to acquire it. Internet portal Lycos last November launched a music site at music.lycos.com—that offers commerce through a link with Barnesandnoble.com, downloads, MP3 searches, and information. It does not yet offer titles from major labels, however.

David Pritchard, Lycos Music’s senior director of marketing, says, “Our plan is to continue to work with major labels and independent labels independently to bring content to our users.”

Lycos Music last year acquired Internet Music Distribution, maker of the Sonique desktop audio player, and purchased up to 15% of Fast Source and Transfer, developer of a technology used for searches of MP3 files and other content.

Lycos was the first of the Internet companies to announce a deal with a major entertainment company. Last year USA Networks, which owns hit television shows like The X-Files and The Nanny, made a bid for Lycos. But some big Lycos shareholders objected because they believed USA Networks did not offer fair value for their shares, and the deal was shelved. Lycos, however, has an alliance with Ticketmaster Online City Search.

Excite@Home is a combination Internet portal—through its acquisition of Excite—and broadband Internet service provider with the AT Home Network. It is more of a competitor to the proposed AOL Time Warner than Lycos because it operates a cable/internet service and is 26% owned by AT&T, which is expected to become the No. 1 operator of cable systems in the U.S., with 16 million subscribers.

Time Warner’s cable systems have 13 million subscribers.

Excite@Home does not own content. It operates its own music destination site—music.excite.com—which has MPS-search ability and downloadable music but doesn’t directly sell music.

Microsoft is another technology company that has been the subject of merger rumors. It was passed over by Lycos in 1998 when its much-publicized antitrust trial may have made it shy away from big acquisitions.

Microsoft has stepped out sharply in the music business in the past year, though, in an effort to establish itself as a standard for listening to and downloading music online. Its Windows Media technology has been embedded in music by many companies as Sony, EM2, BMG, MTV Records, and Musicmaker.

THE OTHER MAJORS

As for the major music companies other than Warner, they have each set forth individual strategies to deal with the Internet.

Jay Samit, senior VP of new media at EM2 Recorded Music, says, “We look at the various new business models. We don’t know what the consumer will do, but we do know CDNow is going to become the Amazon of the music business, and CDNow is going to become the winners and get our content out there.” Recently, for example, EM2 announced a deal with British Telecom that would provide music through cellular telephones. “This is the year that the Internet and its impact leaves the desktop,” says Samit.

EM2, which has more than 20 new-media investments, ranging from “a few million dollars to more than $100 million,” says Samit. These investments include Musicmaker.com, Liquid Audio, Digital On-Demand, Pre- view Systems, Launch Media, and Australian E-commerce operation Samity.com.

Wall Street believes EM2 is contemplating spinning off its Internet assets, which the company estimates as being worth more than $500 million, to the public sector, and analysts are predicting a management shuffle after the merger announcement.

Sony Corp., is involved most prominently in the Internet through its 50% ownership of record club Columbia House, which is expected to merge with online retailer CDNow. (Warner Music owns the other 50%) Sony does have some cable access to Internet providers, but Sony Music Entertainment has stakes in a number of new-media companies. These include Launch Media, Listen.com, OnRadio, Intertainer, ARTISTdirect, Audio Base, Digital On-Demand, and Spin- nercorp.

EMO Entertainment was one of the first major music companies to develop proprietary music Web sites, including genre sites like Peeps.com, Buguide.com, and Twangthi.com. It has partnerships with Microsoft, Real Networks, Liquid Audio, and Riffage.com. Parent Bertelsmann has a stake in AOL, and its chairman, CEO Thomas Middelhoff, has a seat on AOL’s board.

In partnership with Universal Music Group, BMG also formed an E-commerce venture, GetMusic, that competes with music download pioneers, and also partners on a digital delivery system code-named Nagel that is expected to provide downloadable music for sale at online retail sites in the spring.

Besides those deals, Universal’s biggest move into new media was its formation last year of Jimmy and Johnny in Middelhoff, the son of Bertelsmann, who has signed unsung and new artists. It has alliances with MTV Networks, USA Networks, and AOL. Most recently Universal formed an alliance with online audio and video distribution company RealNetworks to offer Universal’s music on the RealJukebox music player. It is also a major investor in online music company ARTISTdirect—which is expected to go public soon—along with Sony, Warner, and BMG.

OTHER ENTERTAINMENT COMPANIES

Meanwhile, executives at the big entertainment companies that do not own major record companies have been assessing their businesses in light of the AOL Time Warner merger.

The announcement has already overshadowed the last big media transactions of the year—XM Satellite’s proposed merger with CBS. Some Wall Streeters say the combined Viacom/CBS might need to acquire or be acquired by a big Internet company.

Viacom’s principal Internet asset is MTVI, the online division of MTV Networks, which consists of MTV.com, VH1.com, and SonicNet. Viacom has plans to make an initial public offering of stock in MTVI this year.

Nicholas Butterworth, president/CEO of MTVI, says, “We view this as a very positive for us, because the whole music in general, combining interactive services of AOL and Time War- ner’s broadband. It will mean much more bandwidth and access. It’s a major milestone in digital entertainment.”

Wall Disney has been rumored as a target for a new-media merger. Last year it acquired Internet portal Infospace, which has alliances with some of its sites to form GO.com.

GO.com includes virtually all of Disney’s online properties. Disney has several music labels but has not announced any major digital initiatives involving its music over the Internet.

As for News Corp., its chairman, Rupert Murdoch, recently told an investment conference he would not rule out a deal with an Internet company.

News Corp. operates Web sites like Fox.com and has alliances with several of other sites. Its music labels include Rawkus, Mushroom, and Festival.

POLAR AWARDS

sporthead the successful attempts of clubs to expand their public image in modern and in 1980 and to reopen it in 1986.

According to the price committee, Stern is honored for “outstanding musicianship in the community, exceptional service, unparalleled involvement for more than half a century and his pioneering achievement on behalf of all this people in all walks of life as a patient and energetic commitment to preserving and developing places where music is played; and for his unique role in furthering the humanitarian power of music.”

Dylan was cited for “his ability to combine poetry, harmony, and melody in a meaningful, often provocative con- text and to redefine the conventions of American musical traditions and roots.”

Former recipients of the Polar Music Prize include Stevie Wonder, Ray Charles, Bruce Springsteen, Pierre Boulez, and Paul McCartney.
The amendment was inserted in legislation by a House staffer in the last days of the first session of the 100th Congress at the request of the Recording Industry Association of America (RIAA) (Billboard, Jan. 15). The new work-for-hire law amends the 1976 Copyright Act to add sound recordings to the limited list of nine categories to be considered works made for hire (see story this page).

Observers say the amendment has far-reaching implications and ignites a serious debate over language in copyright legal circles about whether sound recordings should indeed be classified as works for hire.

The new provision in public law No. 106-13 amends the Copyright Act to include sound recordings as a category eligible to be considered works for hire for the first time under law.

The new provision in public law No. 106-13 amends the Copyright Act to include sound recordings as a category eligible to be considered works for hire for the first time under law. However, as a matter of industry practice, most sound recordings are registered with the Copyright Office by record companies, and even by acts themselves, as works for hire. Most recording contracts also employ a phrase “works for hire” or “employ an assignment of rights provision.”

Some experts maintain that, under the new statute, acts lose their ability to regain ownership rights because their works would now be classified as works for hire. Other legal experts maintain that, even before the new law, the term “work for hire” clause would not have applied to a recording act. These experts say that an act never had the right to regain ownership because a sound recording even though not officially a work for hire, “falls” into the definitions of other categories of works that are considered works for hire.

If a song were divided into two parts on whether a sound recording should be defined as a work for hire. Some, including many attorneys who represent acts, say that the language of the phrase does not mean sound recordings and are therefore works for hire because they do not technically fit the definitions of the established categories of “commercially ordered or commissioned works” under the Copyright Act. These categories include “commissioned works” or “compilations.” A work also may not fit the work-for-hire definition under the Copyright Act if there is no written agreement between the parties to that effect, executed in writing.

However, other copyright experts take an opposing view, maintaining that even though sound recordings were not expressly mentioned in the Copyright Act as works for hire, they are already, in fact, because they do indeed fit the definitions of “commissioned works” or “compilations.”

A court ruling by the U.S. District Court for the District of New York last March, Italian vs. Telek, No. 98-838, stated that sound recordings have been done to be practice for hire because they do not fit the categories mentioned above and there was no signed agreement between the parties defining the work as “made for hire.”

B.I.L. HOLLAND

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B.I.L. HOLLAND

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Some industry experts speculate that the work-for-hire amendment included as part of the Intellectual Property and Communications Omnibus Reform Act of 1998, will have far-reaching implications for recording artists.

Among the concerns is that the law will effectively prevent artists from having the option to reclaim their masters, which would give them control over the work they have created for others. The new law allows companies to keep the rights to recorded content even if the artist has not been paid for it or has not had a significant role in its creation.

**Artists, Representatives Speak Out On New Amendment**

"We're going to have to fight for our rights!" - Jon Bon Jovi

P apposing a sampling of the reaction to the low from recording artists and artists' representatives.

- **Don Henley**, Warner Bros. Records recording artist: "This law raises critical questions about several things, one being the work-for-hire provision. It also raises critical questions about the reversion of copyright to artists in the year 2013, and it raises critical questions about the balance between record companies and artists as it relates to ownership of copyrights. I was very involved in the cyber-squatting bill, and I had several conversations with [Recording Industry Assn. of America (RIAA) president/CEO] Hilary Rosen. I like Hilary, but I'm not sure she's correct that work-for-hire had to be inserted to helppass that part. I don't think Hilary is deliberately misrepresenting the facts; I wonder if she's being given all the facts. This all happened at the very last minute, and I haven't seen the whole bill. I was caught off guard. I fail to see what the [cyber-squatting bill] has to do with the terming right clause.

"I was warned about this very issue about the time the cyber-squatting bill was about to go through, and I fired off several letters to several congressmen. I said that some of the language in the bill would undermine the Copyright Act. I got no reply. Even if it proves to be a non-issue, it still has the appearance of looking bad—that this was inserted with no comment from the artistic community or artists. Not even Congress was involved; it was done by a congressional staffer. I can certainly understand where a film company would consider a film to be a work-for-hire; a film is a huge collaborative effort involving a great many people. But in the case of a record company, it's often only dealing with one artist, such as myself, who writes, performs, and produces his own record. For a record company to claim, simply as an advance and puts a little market-ing money, that it then owns that artist's work or that copyright in perpetuity is preposterous and outright wrong.

"The first thing artists should do is call their managers and lawyers and tell them to start researching this. They can do something about this right now. We've been caught with our pants down. I'm a big artist advocate, so I would without question support the formation of a group that looks after legislative issues concerning artists." - Jon Bon Jovi, Island/Def Jam recording artist: "The law is a sin. I think it's very scary. I've had several conversations with the lawmakers, and the artists, who usually wouldn't join anything. But the essence is this: Between the consolidation of the record companies, radio promoters in the marketplace, the artist is under siege here. This law endorses, once again, the artist's position in the industry. We are one of the last remaining groups in the entertainment industry puzzle who, unlike movie actors or sports figures, has no free agency. [Most artists are] tied to a record company for their entire career, never having to negotiate a deal in the free market for their ser-vices. This is going to change. This law will have serious implications for the music business. We are going to see if we can get a lot of support from the music community. It's going to be a battle."

**Carper**

But that's what lawyers are for, and we're going to have to fight for our rights. Anyone whose label has already agreed to the reversion of the masters, they have to stand by that. If you're a new kid, you sell your soul on eight other playing fields; now they're asking for the virtual rights.

"This isn't the first time the artist has gotten raped. Hopefully, we're getting smarter, we're getting representation with our own group. I won't mention the artists whose lawyers have always double-dipped and ripped the artist as well as the label, or how many managers have been on the take.

"Would I be the guy to stand up there and go down to Washington? I don't really have the [time], but could I be involved in something like that and stand behind something? I definitely could!"

- **Hilary Rosen**, RIAA president, Gold Mountain Management (represents Bonnie Raitt, Tracy Chapman): "If you or I have been trying to organize some sort of guild with the managers and the artists, who usually wouldn't join anything. But the essence is this: Between the consolidation of the record companies, radio promoters in the marketplace, the artist is under siege here. This law endorses, once again, the artist's position in the industry.

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**Coolio**, recording artist in final negotiations to sign with a new label: "I can't believe a law like this was passed. This is going to force artists to start their own work. The money will go back to grass roots. At some point, artists have to speak up about this. I'd totally be a part of a group like that. I have more than 15 points of issues regarding artists—in fact, I'd be the spokesperson. Artists have been cheated out of their works just about the Copyright Act, and it began. The only way it's going to change is for everybody to come together as one. We need to make a stand."

- **Jay Cooper**, senior partner, Manatt, Phelps and Phillips (represents Sheryl Crow, John Williams): "It's nasty—a significant number of people are afraid. The only way it's going to change is for everybody to come together as one. We need to make a stand."

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**Michael McDonald, Ramp Records recording artist:** "It's always been my understanding that the labels did own the masters; I've never thought of it in any other way. But recently I've thought, 'Why shouldn't artists own their own content?' It should have never been the situation where labels owned the intellectual property. They did it because they could; they were the only game in town. It's really more of a moral question. Should anyone own the artist really own their works?"

"I'd be more than happy if I could have access to my masters, if not been them, and then I'd have the ability to go out and package and market the music and make sure the stuff was available to the public, especially if the label has no intention of marketing the product any further."

This article was prepared by Bill Holland in Washington D.C., and Melinda Newman and Gail Mitchell in Los Angeles.
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<td>7</td>
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<td>9</td>
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<td>EIVØY</td>
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<td>LIMP BIZKIT</td>
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<td>“…C”</td>
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<td>BEASTIE BOYS</td>
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<td>LIL WAYNE</td>
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<td>EVA</td>
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<td>No Records</td>
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<td>ANDREA BOCELLI</td>
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<td>JAY-Z</td>
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<td>51</td>
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<td>“…C”</td>
<td>54</td>
<td>No Records</td>
<td>70</td>
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</table>

**Note:** The table above lists the top 50 songs and artists for the week of January 22, 2000, according to The Billboard charts. The table includes information such as the artist's name, song title, peak position, weeks on the chart, and label. The chart includes various genres and styles, reflecting the diversity of music popular at the time.
### Billboard Top Albums (A-Z Listed by Artists)

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<th>Week Ending</th>
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<th>No. 2</th>
<th>No. 3</th>
<th>No. 4</th>
<th>No. 5</th>
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<tr>
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<td>Snoop Dogg</td>
<td>2</td>
<td>The Black Eyed Peas</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
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</tbody>
</table>

This list includes albums that reached the top of the Billboard 200 chart in the United States during the week of January 24, 2000. The chart ranks albums based on sales, airplay, and streaming activity. The chart is produced by Billboard magazine, a publication that focuses on the music industry. The list includes a variety of genres and artists, reflecting the diverse range of music released and consumed by listeners. The chart is a key indicator of popularity and sales, influencing the music industry and guiding consumer purchasing decisions. The data is compiled from a variety of sources, including sales figures, radio airplay, and streaming metrics, to provide a comprehensive view of album success. The chart is an important tool for artists, record labels, and the music industry as a whole, as it helps shape the direction of music production and consumption.
A MANHATTAN GRAND JURY on Jan. 13 indicted Sean "Puffy" Combs on charges of criminal possession of a weapon in the second and third degree, for having two loaded 9 mm guns in his possession. Combs faces up to 15 years in prison if convicted. The charges stem from a Dec. 27 incident in which weapons were found in the rap mogul's vehicle following a shooting at a New York nightclub in which three were injured. Combs' bodyguard, who was in the car, was also indicted on a weapons charge. Combs has retained high-power lawyers Johnnie Cochran and Benjamin Brafman; they join Harvey Slovis on the rap superstar's defense team. Combs is best known as the attorney who defended Clifton "Simpson" Ivy, the so-called defense attorney "Sammy the Bull" Gravano.

Speaking to the media Jan. 13 in New York, Cochran maintained Combs' innocence on all counts and reiterated that the rapper has been absolved of charges related to the shooting. "As we have always maintained, we are not prepared to comment on any other issues that are pending whatsoever to do with the shooting," he said. "Further, we want to make it clear that at no time during the evening in question was Mr. Combs in possession of or in control of any weapon." Brafman added that there is "no forensic evidence, to my knowledge, linking Combs to the weapon." In a statement, Combs says, "The decision to indict me is wrong. I'm innocent, and we will prove it." Combs was not indicted on charges of obstructing justice and witness tampering, stemming from allegations that he offered payment to his driver to take the gun for him. No arraignment date has been set.

FOLLOWING A CHANGING OF THE GUARD at Walt Disney Studios, it was unclear if Buena Vista Music Group chairman and Hollywood Records president Joe Roth would stay at the company. Former Disney executive Peter Schneider, who has been promoted to replace exiting chairman Joe Roth. On Jan. 12 Walt Disney Co. chairman/CEO Michael Eisner announced Roth was leaving Disney after 5 years with the company to take over the studio chair previously held by Bob and Tom. The current number is an unknown artist, was brought to Disney by Roth in March 1998 to oversee the company's ailing music operations; Buena Vista Music Group was created at that point as part of Disney Studios. Schneider has served as president of Disney Studios since January 1999; he was previously president of Walt Disney Feature Animation and Walt Disney Theatrical Productions. Schneider and Cavallo were unavailable for comment.

JEFFREY HAL DAVID (Continued from page 10)

that David satisfies the qualifications for a new chairman required by the board, namely, a songwriter of great stature, someone who would have been a founder if he'd been around at the time," and an individual experienced in chairmanship who would bring "a new energy" through his ASCAP presidency.

The board also sought "a person with contacts to help facilitate awareness that he was our president," said David, noting that "people are beginning to make the commitments of dollars to us at this point—which has been missing. We think the greater the Board's profile, we'll finally get to where we need to be."

The much accomplished and celebrated David says that he accepted the board's offer of chairman after hard deliberation.

"The main thing I wanted was to feel I could contribute," says David. "They're always nice to have, but the last thing I need is a chairman [in] that position of honor. But when I remember when I was inducted to the hall of fame in 1972—was I so thrilled and sat there with my heart pounding—this is the idea of being a part of the organization with Irving Berlin, Cole Porter, and Jerome Kern."

"And I remember walking up to the stage, and the fellow who gave me the award was Johnny Mercer—and was I is so self-admiring, "David adds. "It's a moment in my life I cherish."

Meanwhile, Weinstein, who took over as president/CEO of the National Academy of Popular Music and the Songwriters' Hall of Fame in 1995, declines to go into specifics on who has his eyes on the award. "I have a lot of respect for Hal David and his talent," says Weinstein, a songwriter in his own right and a former executive at performance right group BMI. "It's the old story of the door closing behind you and a new one opening as you go on your business."

As for David, he's looking forward to a "new chapter and spending more time back in New York. He has met with managing director April Anderson; both are considered possibilities for Bob Leone and familiarized himself with the organization's songwriter showcases, work- ships and seminars, and will make up meetings to students and up- and-coming songwriters. He now looks to expand the membership roster, in addition to other goals.

"They say there's approximately 1,200 members, but ASCAP, BMI, and SESAC have 15,000. I'd like to go to them, so have only 1,200 here is sad," says David. "So we have to broaden our membership and make people aware that we can really do this is something we must to belong to and support—and make ourselves proud."
versal's Larry Kenswil, and Box- man's Tony Salter, among others.

Attention estimates for this summit are running as high as 1,000; RMS is organizing it in conjunction with Webnoize.

MIDEM's keynote speaker will be Simon Duffy, the former EMI Group CFO who is now deputy chairman of pan-European Internet player World Online. In addition, RMS chief executive Xavier Roy is hosting a special, invitation-only dinner Jan. 24 for World Online chairman/CEO Nina Brink.

Christophe Blum, the departing director of music and multimedia division, confirms that Internet companies have proved to be a key element in the development of MIDEM 2000—the 34th year in which music industry professionals worldwide will travel to Cannes. The [online] movement really started three years ago," he says, "and people were saying, 'It's not going to last.' But I think [these companies] are here for good, and they come to MIDEM to do real business.

In his view, Net companies attending MIDEM are doing so to display products or software with a music application, to look for licensing deals with labels, or simply to generate publicity. Of course, the full exhibitor list, conference schedule, and concert program are available on the Web, at www.midem.com.

Moreover, Blum maintains that Internet-related business is one of the main factors fueling MIDEM's growth. Ten days before the event, he reports, the registered attendance is up 10% compared to the same period last year, while the number of booked exhibits has increased by 15%. This roughly reflects the increased space available at the Palais, following the long-awaited opening of the venue's extension.

"It's obvious we have more space and more people eager to book space," says Blum. "People want to be part of the MIDEM of the millennium, and we'll be in a position where there will culminate in a fireworks display over the bay of Cannes. Expansion for MIDEM 2000 has also come from two specialized music genres: classical, for which RMS undertook a special marketing effort this year, and dance, via the increasingly popular "Electronic Village," which plays host to independent dance and pop labels.

The latter sub-event is "catching up very quickly," says Blum. "We're expecting more than 800 people at the Village, against 300 last year. It answers a real need. It certainly mirrors the evolution of the dance scene, as more and more of these small indie labels are looking at the global market to develop."

As usual, MIDEM will offer a series of musical showcases and music industry events reflecting the desire of artistic director Dominique Leguern to demonstrate that "the global music scene is thriving." Among them are the newly created NRJ Music Awards and the premiere of the English version of the successful French musical "Notre-Dame De Paris."

The NRJ accolades are expected to draw Jimmy Osmond, Wham!, Houston, Mylene Farmer, Tina Turner, Jean-Jacques Goldman, Mariah Carey, Florent Pagny, and Texas to Cannes; the event will be televised live during prime time via leading French commercial channel TF1.

MIDEMNet has its own awards show, intended to recognize the best online music sites from around the world. Results will be revealed at the end of the one-day conference.

Whoever collects awards in Cannes and however MIDEM 2000 plays as a whole, this year will signify an RMO curtain call for Blum himself. After 17 years with the company, he is departing to devote his time to Stand Servic e, a exhibit-building and event-organizing firm based in the south of France. Blum acquired the enterprise recently with a partner.

"I'm leaving for personal reasons," he explains. "I'm 44, and I didn't see myself retiring from MIDEM in 20 years. I was presented with a great business opportunity and took it." He exits February's multimedia market trade fair MILA, giving Xavier Roy time to find a successor.

MIDEM 1999 attracted a total of 11,260 participants, representing 4,450 companies, from 93 countries. France sent the most exhibiting companies (339), followed by the U.K. (277) and the U.S. (245).

99 LATIN SALES SURGED
(Collapsed from page 5)

in the U.S., says the robust rise in sales was due to a combination of factors, ranging from Ricky Martin's sizzling Grammy performance to the addition of retail stores that began reporting to the SoundScan to the multiple positionings of Spanish CDs throughout Anglo stores.

But Young observes that the most important factor in the dramatic sales hike last year was the willingness of Anglo chains to put more Spanish product into more stores.

Young cites such Anglo retailers as Musicland that "instead of putting a CD by a Latin artist in 400 stores, they put it in 700 stores."

David Massary, president of Ritmo Latino, the largest state-side Latino indi label, concurs with Young that 'American retailers are getting more aggressive in marketing Latin product."

That more active posture by the retailers, says Massary, is spurring larger sales of Latin artists among non-Latino consumers. He cites Martin's Grammy set, as well, for kick-starting mainstream retailer interest in Spanish music.

"Instead of putting a CD by a Latin artist in 400 stores, [such retailers as Musicland] put it in 700 stores."

-JEFF YOUNG-

"...might last a few years more, but it's not going to last forever."

Three of 1998's best-selling titles were released in 1997. All were marketed heavily to non-Latino audiences.

Buena Vista Social Club's enduring eponymous CD, which was released nearly three years ago, was 1999's top-selling Latin title, at 823,560 units.

Rounding out the top five sellers were Ricky Martin's 1997 disc "Vuelve" (484,500 units); Enrique Iglesias' "1999" (393,000 units); Elvis Crespo's 1997 title "Suavemente" (392,000 units); and Selena's 1998 compilation "All My Hits-Mis Expectasiones" (386,000 units).

In 1999 Sony Music Distribution again ranked first in market share, with 27.9%, —identical to its percentage in 1998—of the label's goal of 30%.

Young declares that Sony will hit 30% in 2000.

Indie distributors rebounded nicely in 1999 with a 5.4 percentage-point hike to 24.4%—two tenths of a percentage point higher than its 1997 market share.

Leading the indie resurgence was No. 1 indie label Fonovisa, which notched 12.5% of the market—up 2.6 percentage points from 1998.

Suffering the largest market share loss was Universal Music and Video Distribution, down 3.8 percentage points to 8.2%—the lowest share registered by a major in 1999.

Also slipping in market share were EMI Music Distribution (down 5.2% to 11.9%) and WEA Corp. (down half a point to 13.7%). BMG's market share climbed up half a point, to 9.2%.

MP3 OFFERS NEW SERVICES
(Collapsed from page 7)

initiative is an even more significant development for the online music market as a whole, because as a streaming media it avoids Secure Digital Music Initiative-related copyright issues. At the same time, it makes irrelevant the issue of users copying files.

Beam-It—a piece of software that can be downloaded for free at www.beam-it.com before making a punch-as-ever-understood monthly subscription cost—allows consumers to put most of their existing collection CD's into their MyMP3s account, accessibility.

After installing Beam-It, when ever a user inserts a CD into a PC, a message will appear on the screen asking if the music on the disc should be moved into the user's MyMP3s account.

Robertson says Beam-It takes approximately 45 seconds to load an entire album, which can then be accessed through listen-only audio streaming.

Robertson says Beam-It uses proprietary software that goes through a verification and security process.

Explains Robertson, "Once the CD has been verified and stored in the MyMP3s account, users can create a virtual jukebox, make customized playlists, and use MP3s to listen to their entire CD library seamlessly from anywhere around the globe."

Internet experts caution, however, that the promise of what MP3s is proposing will not be fully realized until handheld and portable devices that can receive streaming media are made available in the marketplace.

Assistance in preparing this story was provided by Brian Gar- rity in New York and Eileen Fitz- pier in Los Angeles.

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Billboard and Heineken USA have announced that Heineken will be the exclusive title sponsor of the 2000 Billboard International Latin Music Conference & Awards, April 25-27, in Miami Beach. Heineken will support the program as part of its En Vivo initiative, a promotional platform designed to capture the music of the Latino community.

Heineken will conduct in-store consumer promotions at 15,000 retail outlets and hold a consumer contest advertising travel and accommodations to the awards. In addition, Heineken will present two special achievement awards at the event.

"We simply couldn't be happier with our sponsorship of the Billboard International Latin Music Conference & Awards program," says Joseph Carvalho, associate brand manager for Heineken USA. "This relationship not only reinforces Heineken's ongoing support of Latin music through our En Vivo series, it also provides a meaningful way to celebrate the rich diversity and history of the artists responsible for the current success of Latin music is enjoying."

"We are extremely proud to have Heineken as the title sponsor of our Latin Conference & Awards," says Howard Appelman, VP of licensing, Billboard Music Group. "Our goal is to create the definitive event focusing on the business and creative sides of jazz."

Faxon Baker, senior VP BET On Jazz, comments, "As the only 24-hour jazz channel, we are committed to providing the best jazz music conference and awards show possible. Partnering with Billboard, the foremost music trade magazine, will bring years of successful conference and awards show experience to this new venture. There are important things to come from this partnership between Billboard, BET On Jazz and Jazz.com."

Registration is $245 through March 24. For more information, contact Marc Anthony. Both were produced (or co-produced) by Cory Rooney, a 31-year-old musician from Queens, N.Y., who also co-produced "All Cried Out" by Allure and co-wrote "If You Hid My Love" by Jennifer Lopez. He co-wrote and produced "I Think I'm In Love With You," a potential single from the debut album by Jessica Simpson.

"One of my favorite things about Latin music is the ability to bring together music of different styles and genres," says Marc Anthony. "By working together, we have created a fusion of sounds that is both fresh and exciting."

Another Clue: Rooney Has Good Week

'BLUE' MOVIES: Yesterdays, Italy, today, the world. Eoffel 65's "Blu- (Da Ba Dee) (Republic/Universal) completes its international tour by breaking into the top 10 of the Hot 100. If this Italian confection can slide into pole position, it will be the first single from Italy to top the chart since Domenico Modugno triumphed with another "blue" ditty, " Nel Blu Dipinto Di Blu (Volare)," a No. 1 hit from August 1958.

LIFE BEGINS AT 40: Tina Turner made her first appearance on a Billboard chart in August 1960, when "A Fool In Love," recorded with her then husband Ike, debuts on the Hot 100. So she's just a few months away from celebrating her 40th anniversary on the Billboard charts. This issue, she extends her chart career into a decades-long run, as "When The Heartache Is Over" (Virgin) debuts at No. 26 on the Adult Contemporary chart.

Turner first appeared on the AC survey in 1984, with her comeback song "What's Love Got To Do With It." Her most successful AC single to date is "Don't Wanna Fight," which spent seven weeks at No. 1 in 1993. And "Heartache" marks her first AC appearance since "On Silent Wings" Reo to No. 24 in the summer of 1997.

STILL THE KING: Elvis Presley may never have dreamed of the Internet, but he has the highest-debuting album on this issue's Top Internet Album Sales chart. "Elvis' Greatest Jukebox Hits" (RCA) opens at No. 7, entering along with Eoffel 65's album and two TV-based sets, "Go Simpson's With The Simpsons" (Fox/Rhino) and "The Sopranos" (Columbia). Elvis never dreamed of the Simpsons or the Sopranos either.

Billboard, BET On Jazz To Honor Genre's Top Stars

Billboard and BET On Jazz will present their first joint Jazz Awards program, June 9 at the BET Studios in Washington, D.C. The show will commence the three-day conference to be held at the J.W. Marriott. The inaugural ceremony will be televised on both the Black Entertainment Television (BET) and BET On Jazz networks, making it the first jazz awards ceremony to be telecast to more than 62 million homes. Knit Media's jazz site, Jazz.com, will host the online portion of the event.

The awards show will pay homage to current jazz hit-makers, legendary artists, and rising stars. The awards will be based on equal proportions of data based on airplay and SoundScan data, along with votes from industry professionals. The production will be headed by Bob Bain, whose credits include the Billboard Latin Music Awards, Teen Choice Awards, Essence Awards, and Billboard Music Awards.

"We are pleased to join with BET On Jazz on this exciting program," said Howard Appelman, VP of licensing, Billboard Music Group. "Our goal is to create the definitive event focusing on the business and creative sides of jazz."

Faxon Baker, senior VP BET On Jazz, comments, "As the only 24-hour jazz channel, we are committed to providing the best jazz music conference and awards show possible. Partnering with Billboard, the foremost music trade magazine, will bring years of successful conference and awards show experience to this new venture. There are important things to come from this partnership between Billboard, BET On Jazz and Jazz.com."

Registration is $245 through March 24. To register, send a check payable to Billboard, Michele Quigley, 1515 Broadway, NY, NY 10036, or fax credit card information to 212-561-1400, or visit www.billboard.com/events/jazz.
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