year 2000...

rn again!!

3 time NARM Independent Distributor of the Year Award winner
3 time Urban Network's Independent Distributor of the Year Award winner

www.americanradiohistory.com
Throughout its' 20 Year history

**RED Distribution**

has gone through some **important** changes

Since 1979, RED Distribution has been part of music's most exciting artist development stories. From Megadeath in 1985 to Trick Daddy in 1999, from Les Miserables to Tom Waits, RED has always offered the most vital artists across the entire musical landscape.

From Punk's biggest selling album, Offspring's Smash, to Rap's biggest selling group, Bone Thugs-N-Harmony, RED remains true to its' roots and its' future. 1999 Grammy winners Arturo Sandoval (Latin Jazz) and Deniece Williams (Gospel) along with Billboard Century Award Winner Emmylou Harris (Spyboy) point the way for the next twenty years.

With over twenty five Gold and ten Platinum and Multi-Platinum albums, RED continues to evolve with five debut artists' albums certified Gold in 1999.

And just when you thought it was the last change...
Dance Labels Join For Web Portal

BY MARILYN A. GILLEN
NEW YORK—Seeking to offer a new means of exposure for, and greater access to, a genre they view as overlooked by traditional media and underserved by existing online operations, two leading U.S. dance labels—Tommy Boy Records and Strictly Rhythm Records—have part-

FTC Tips Hand On Its MAP Ruling

BY ED CHRISTMAN
NEW YORK—A growing number of industry players fear an imminent Federal Trade Commission (FTC) ruling will dilute the effectiveness of the major labels’ minimum-advertised-price (MAP) policies.

According to industry executives, the FTC, which has been investigating MAP for almost three years, tipped its hand during its review of (Continued on page 89)

Bertelsmann May Buy Major Label

BY BRIAN GARRITY
NEW YORK—German media conglomerate Bertelsmann AG says it wants to be the market leader in music—possibly by the end of the year—and is considering buying a major competitor in order to do it. But if the parent company of BMG Entertainment is actually serious about making such a move, it better be ready to pay—and pay big—for the title of industry top

dog, given the rising values of media content, analysts say. Speculation has been rampant in the wake of the announced merger of Time Warner, parent of Warner Music Group, and America Online Inc. that Bertelsmann will make a play for either Sony Corp.’s Sony Music Entertainment or, more likely, EMI Group Plc. A spokes-

Madacy Vet Bows Independent Label

BY GAIL MITCHELL
LOS ANGELES—Building a brand identity that stands on its own is the driving force behind Hidden Beach Recordings (HBRA), an independent, 100% investor-owned label founded by MoJAZZ creator Steve Mc-

MoJAZZ Vet Bows Independent Label

BY GAIL MITCHELL
LOS ANGELES—Building a brand identity that stands on its own is the driving force behind Hidden Beach Recordings (HBRA), an independent, 100% investor-owned label founded by MoJAZZ creator Steve Mc-

Madacy Ramps Up Label Group

BY ED CHRISTMAN
NEW YORK—Industry sales and distribution veteran Jonathan Coffin has been named president of the Madacy Entertainment Group’s distribution company and of its recently announced front-line label group, M2.

Madacy, a division of the Handleman Co.’s North Coast Entertainment Group, is a major budget label and distributor seeking to branch (Continued on page 54)

Bertelsmann Bows New Unit

Page 14

BY DEBORAH EVANS PRICE
NASHVILLE—There’s always been a synergy between pop culture and pop artists, and corporate America has been quick to seize opportunities to market its products via end-

Madison Ave. Courts New Demos Via Music Row Acts

BY DEBORAH EVANS PRICE
NASHVILLE—There’s always been a synergy between pop culture and pop artists, and corporate America has been quick to seize opportunities to market its products via end-

Observers note the win-win upside of the pairing: Corporate America benefits from aligning itself with popular acts, and the artists gain from the increased exposure that TV, radio, and magazine ads bring to their music.

Among the most high-profile re-

CT tact deals are the Revlon TV ads that feature Shania Twain singing her hit “Man! I Feel Like A Woman!” and the Cover Girl campaign that fea-

(Continued on page 50)
portrait of an artist...

christina aguilera

Christina Aguilera - the album - debuts at #1 on Billboard 200
Over 7 million in worldwide sales since August release

Two Grammy Nominations:
- Best New Artist
- Best Pop Vocal Performance - Female

Genie In A Bottle:
- #1 Billboard Hot 100 for 5 straight weeks
- #1 most played video on MTV; heavy rotation at VH1
- #1 in 21 countries

What A Girl Wants:
- #1 Billboard Hot 100 Single
- #1 most played video on MTV for 6 straight weeks; heavy rotation at VH1
- #1 most requested video on MTV's Total Request Live (TRL)

- TV appearances ranging from "The Most Fascinating Women of 1999" CBS TV Special
to the American Music Awards to Super Bowl XXXIV
- Magazine covers: from Teen People to The Wall Street Journal to Latina
- Feature articles: from The New York Times to Entertainment Weekly to Rolling Stone
- On tour now

"a crystalline voice full of wonderful shadings and with a soulful ring
that sets her apart...one of the most strikingly gifted singers to come along..."
- David Thigpen, Time magazine
Congratulations to Our Grammy Award Nominees

BACKSTREET BOYS
- Record Of The Year: I Want It That Way
- Album Of The Year: Millennium
- Song Of The Year: I Want It That Way
- Best Pop Performance By A Duo/Group: Millennium
- Best Pop Album: Millennium

R. KELLY
- Best Male R&B Vocal Performance: When A Woman's Fed Up
- Best R&B Album: R
- Best Rap Performance By A Duo/Group: Satisfy You

BRITNEY SPEARS
- Best New Artist
- Best Female Pop Vocal Performance: ...Baby One
- Best New Artist

*NSYNC
- Best Pop Collaboration w/Vocals: Music Of My Heart
- Best Song Written For A Motion Picture, TV Or Other Visual Media: Music Of My Heart

Backstreet Boys & GLORIA ESTEFAN
- Best Country Collaboration w/Vocals: God Must Have Spent A Little More Time On You

THIRD DAY
- Best Rock Gospel Album

VICTORY IN PRAISE MUSIC & ARTS SEMINAR
- Best Gospel Choir Or Chorus Album: Any Day
Hearings Sought On 'Work for Hire' Law

BY BILL HOLLAND
WASHINGTON, D.C.—U.S. Register of Copyrights Mary Beth Peters characterizes U.S. recording artists as the "the most unprotected" group of creators in the U.S. copyright community.

Peters' view was stated as part of her call for congressional hearings on a controversial new "work for hire" provision in the U.S. Act.(1) The concern was that copyright owners could keep recording artists from recovering rights to their sound recordings in the future (Billboard, Jan. 16).

In a related development, four House lawmakers from the Judiciary Committee have chashtized the industry for having the provision inserted without congressional hearings to air the concerns of artists and have called for a hearing this session.

Peters, the federal government's top copyright official, tells Billboard she believes artists should be "the most unprotected segment of the entire world of copyright." She says that "[this] work-for-hire law issue that's just arisen has caught them by surprise, and they feel they should be heard, and I support that."

The "work-for-hire copyright provision, which adds sound recordings to a list of nine other types of work that may be considered works for hire, was inserted in an unrelated bill at the request of the Recording Industry Assn. of America."

The law would be "work-for-hire language to protect artists' names in an anti-cybersquatting measure also passed by Congress."

RIAA president/CEO Hilary Rosen says the copyright community has always viewed sound recordings as works for hire even before the insertion of the new copyright language.

She calls the move "a confirmation of the understanding that has always existed."

However, copyright experts, as well as many artists, producers, and lawyers, disagree. So does Bruce York, executive director of American Federation of Television and Radio Artists. He says the provision was "a surprise, we never talked to say that sound recordings were not meant to be considered works for hire."

From the halls of Congress, John Conyers III, D-Mich., the ranking Democratic member of the House Judiciary Committee, says, "It is utterly disappointing to me to have substantive copyright changes involving the work-for-hire doctrine made in the middle of the night without any opportunity for the committee to review this non-urgent matter in regular open session. This is the wrong way to do business, especially when it involves someone's property rights."

In 1998 Conyers, an 18-term Democrat from Detroit, was also one of several lawmakers who criticized the RIAA about another provision inserted in legislation without a hearing or consultation with artists' groups. The provision was in a bankruptcy reform bill that singled out recording artists and would have prevented them from threatening bankruptcy in long-term contract negotiations. That provision was later modified by the RIAA after complaints, but, in that case, the bill stalled in committee.

'This issue has caught artists by surprise, and they feel they should be heard, and I support that'
—MARYBETH PETERS

Judiciary Committee member William Delahunt, D-Mass., also wants a hearing this session. Says York: "Most lawmakers were surprised by the measure." Rep. Howard Berman, D-Calif.—in calling for a hearing on the issue (Billboard, Jan. 22)."
C’right Change Spells Trouble For Artists

BY ANN CHAITOVITZ

Congress recently passed the Satellite Home and Viewer Improvements Act, part of the omnibus spending bill, which was signed by the president on Nov. 29. In a short provision unrelated to the subject matter of the legislation, the bill changed the definition of "work made for hire" in the Copyright Act by adding "sound recordings" to the list of works that may be considered "works made for hire." The language was added during a closed-door meeting among congressional staff members at the behest of the record companies, under the guise of a mere "technical" correction. The American Federation of Television and Radio Artists fought to kill it but was unable to because programming bills cannot be amended. This so-called technical correction spells real trouble for recording artists. As Register of Copyrights Marybeth Peters and other noted experts have stated, this change was not a simple technical correction. Rather, it was a substantive and significant change that hurts artists. It was also a pre-emptive strike by the record companies to deny artists the ability to regain control of their recordings in the future. This addition of sound recordings to the definition of "work made for hire" will permit record companies to obtain irreversable ownership and control of artists' recordings by eliminating the current legal protection enabling artists to terminate the transfer of rights and regain ownership of their contributions to sound recordings. If sound recordings are works made for hire, artists will lose the right to obtain control of their recording and the future stream of income generated by the recording.

Most royalty artists' contracts provide both 1) that the copyright for a sound (Continued on page 22)
RING YOUR PTO
ACTIVATE YOUR MIDEM 2000 CD,
WIN A CASE OF ’96 CHATEAU MARGAUX
OR A RIO 500 DIGITAL AUDIO PLAYER

At midem 2000

With activation, you also get:
• Conference materials in an easy
to find & reference digital format
• Daily updates to Midem news & schedules
• New music tracks
• Compilation CD after Midem containing:
  - Attendees lists
  - Final news & events
  - Music tracks from groups
    that appeared at Midem

To Enter Free Prize Drawings:
1. Bring your laptop (with a CD-ROM drive) to Cannes.
2. Get a Midem 2000 CD at the Midem 2000 Registration Desk, InterTrust Partner Pavilion
   (Booth 02.02), or at 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. 22-27, 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 $270 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

No purchase necessary to win. You need not be present to win. InterTrust employees and partners, or their relatives, are not eligible to win. Winner agrees to the use of his or her name and/or photograph for public relations purposes without additional compensation or
permission. In the event of death, the prize, award may be transferred to the legal guardian of the
deceased (who may be required to sign on behalf of the winner). If winner is under 18 years of age,
winner must be present. Winner is responsible for all taxes, license, or other fees. This offer is void
where prohibited by law.

©2000 InterTrust Technologies Corp. All rights reserved. InterTrust and MetaTrust Utility are
registered trademarks of InterTrust Technologies Corp., and the InterTrust logo and MetaTrust Utility are trademarks of InterTrust Technologies Corp.
From Abracadabra
to Ziggy Stardust

(and everything in between.)

17,189 videos in alphabetical order. It's all we've got. On MTV2 now.
Bertelsmann Debuts Digital World Services

BY MARYLIN A. GILLEN
NEW YORK—Bertelsmann’s decision to form its own digital rights management company underscores both the fast-growing role that digital content is playing in the entertainment industry and the unique challenges of transitioning into the online space.

Johann Butting, CEO of Digital World Services, which has offices in New York and Munich, predicts that the digital rights management business alone will be a $10 billion market in five to seven years. “And, of course, we’d like to have a nice share of that,” he said.

The highflying initial public offerings of other back-end services companies like InterTrust, whose digital rights management technology will be employed by Digital World Services, and competing end-to-end services supplier Preview Systems, in which EMI Recorded Music has invested, indicate that a small stake, suggest that the stock market is equally bullish on the sector’s prospects.

Digitally distributed music, meanwhile, is predicted to be anywhere from a $150 million (Jupiter Communications) to a $1 billion (Forrester Research) market by 2005. “By that time, pay gets are believed reachable, however, only if the nascent market is built upon a secure foundation,” Butting said.

“InterTrust will play a central role in developing the [Internet] as a music marketplace,” says Butting, whose company plans to offer “end-to-end solutions and services” for digital commerce, including content preparation and secure packaging, usage and financial clearing, and customer-specific system integration.

“But while most people think of it as being about security— which is important—that is not the only reason,” Butting said. “By digitizing the media into digital ‘containers,’ we reproduce the idea of ‘product’ into the digital world.”

“InterTrust containers” are the concept of InterTrust, whose management system keeps digital content secured in a “box” throughout its value chain. “Back-end systems, like Butting, because now you have the opportunity to actually take advantage of what is the biggest nightmare on everyone’s mind right now—that someone takes a song and E-mails it to all their friends. “Now we will actually encourage that, because the sender is not giving anything away,” he says. “What he is doing is becoming your distributor.”

When Bertelsmann, the new company is a joint venture of BMG, which holds its 51% share in the ventures through its CD manufacturing arm, BMG Storage Media; Bertelsmann Multimedia, which handles all of Bertelsmann’s Internet activities, with 39%; and Arvato AG, which includes the Bertelsmann Services Group, with 10%.

The new company will utilize its various units’ existing resources, as well as those of technology and service partners InterTrust and Reciprocal, whose clearinghouse services will be used. Initial clients are being courted both from within Bertelsmann’s corporate ranks and its existing large CD-manufacturing and services base. The company expects to be “up and running in the market” by the second quarter, Butting says.

WE CONGRATULATE ALL OF OUR ARTISTS NOMINATED FOR THE 42ND ANNUAL GRAMMY® AWARDS.

WE WOULD ALSO LIKE TO CONGRATULATE ERIC CLAPTON AND PAT METHENY FOR THEIR NOMINATIONS FOR CONTRIBUTIONS TO OUTSIDE PROJECTS.
Alexakis, Artemis Form Label

BY MELINDA NEWMAN

LOS ANGELES—Even before ink ing its first act, Popularity Rec ords—the new label formed by Ever clear front man Art Alexakis and Artemis Records—has a clear view of what it asks of its roster.

"I'm going to sign bands and be really honest with them about what it takes to make it," says Alexakis. "I'm looking for people with the same work ethic as we had. You get your ass in the van and tour; you make a record and don't put it out until it's great, and then you work it and work it and work it.

Artemis will provide marketing, promotion, sales, and publicity support to Popularity, which will be housed in Artemis' Los Angeles office. The label will be funded by Artemis, with the two companies splitting profits. As with all Artemis artists, Popularity will release Ari
tes music through distribution through RED Distribution in the U.S. and Sony International elsewhere.

For the label's first foray into the executive boardroom; he was an A&R rep at Capitol in addition to being signed to the label, where he remains as an artist. "I was signed as an A&R guy for two years at Capitol," he says. "But that was basically because other people wanted to sign me. Then they wouldn't let me sign anything. They gave me a paycheck and basically told me to shut up, because they were afraid if I signed anything it would interfere with Everclear.

However, that doesn't mean Alexakis hasn't been preparing for this moment. "Because I've been pretty business-savvy, I have a reputation with younger bands as someone they can see eye to eye with. I've been given a lot of music." In fact, he's already in negotiations with a Los Angeles band that sounds like a "cross between White Zombie and the Archies," although he declined to mention its name until the paperwork is signed.

Goldberg

"I'm going to sign bands and be really honest with them about what it takes to make it.

—ARTHAXIS—

Tracy The Storyteller. Elektra recording artist Tracy Chapman recently completed recording "Telling Stories," her fifth album for Elektra. Chapman's previous album, "New Beginning," sold close to 4 million copies and pro duced the single "Give Me One Reason." Shown in the studio, from left, are Chapman and David Kersh enbaum, producer.

Alexakis has hired his longtime assistant, Michael Dean, to serve as artist liaison. "I also want to set up a workshop for artists across the country who [handle grass-roots] marketing and A&R," says Alexakis, "so when a Popularity band comes to town, they have access to these folks at the label and they can get you up and find places to sleep, and I'd like to bring that back.

Far from the label being merely an add-on, out for bands Alice is, Goldberg says, it is expected to produce hits. "I think there's an intelligence and quality to what Art does as well as a commercialism," he says.

The attention an upstart like Art Alexakis, who has also has a label deal with A&R, says Goldberg, also notes that Alexakis has the time to develop the label.

He adds with a laugh, "But in terms of the ultimate results, I'm as ambitious and greedy as anyone at a big company, and by the way, so is Art."
The most trusted name in digital music.

Liquid Audio is moving music.
Liquid Audio is the leading digital music distributor for labels, artists, retailers and hundreds of web sites. Our full line of turnkey services and software provides a hassle free way to promote and sell music online. In fact, Liquid Audio is the only company that delivers tracks online in true CD quality with complete security, copy protection and copyright management. Plus, our network of over 300 web site affiliates including CDNOW, Yahoo!, Virgin JamCast, Amazon and radio station sites moves your music to millions of people around the world. Visit www.liquidaudio.com.

"THE DE FACTO LEADER IN LETTING RECORD COMPANIES... SECURELY SELL DOWNLOADABLE MUSIC ONLINE."
~ENTERTAINMENT WEEKLY

Major Label Groups
BMG Entertainment
Warner Music Group
EMI Music Group
Sony Music Group
Universal Music Group

Independent Label Groups
Mammoth
Rounder
Sub Pop
Beggars Banquet
and 1000 indie labels

Click & Mortar
Towerrecords.com
HMV.com
Musicland.com
BestBuy.com
MusicMillennium.com

Portals & Music Sites
Yahoo!
Listen.com
UBL
BMG Music Service
Billboard.com

E-tailers
Amazon.com
CDNow.com
Boxman.com
VirginJamCast.com
BarnesandNoble.com

www.americanradiohistory.com
the woman in rock

congratulations on your three grammy nominations

"breakdown" best rock album melissa etheridge and john shanks
"angels would fall" best rock song melissa etheridge and john shanks
"angels would fall" best female rock vocal performance

wf lement inc.
**Tim Finn Gets Hands-On With Solo Set On Indies Periscope/Sonny’s Pop**

**BY CARLA HAY**

NEW YORK—If you’re not satisfied with what a major label does, then do it yourself. That seems to be the choice more veteran artists are making, including respected New Zealand music Tim Finn. Finn’s latest solo album—"Say It Is So," due Feb. 28 in North America—will be released through a partnership between the artist’s Periscope Recordings and Nashville-based label Sonny’s Pop Records.

"This album is unique for any label," says Sonny’s Pop founder/president Bob Bailey-Lemansky. "Not what also makes it unique is that 'Say It Is So' is artist-funded. This is also the first commercially available release from Sonny’s Pop Records." But Finn’s musical background extends back to the '70s and early '80s as a member of rock band Split Enz and the early '90s as a one-time member of Crowded House with his brother, Neil Finn (who also used to be in Split Enz). The Finn brothers also teamed up to release a self-titled album in 1996, "Say It Is So" is Tim Finn's first solo album since 1993's "Before And After" (Capitol Records).

When asked why he decided to self-release his solo album, he says, "It just felt like it was the right thing to do and I'd already looked around at a few major labels and didn't find what I wanted. With this album, I just wanted to make it for myself and I felt it incredibly liberating. I'm sick of thinking about marketing and what's going to be the hit single for the album." Finn, who now acts as his own manager, says of the recording of the album, "It was a very spontaneous delivery of the record. There wasn't any songs I had to second guess, and I found a middle ground of crafting and allowing things to just be."

Finn’s songs are published by Rebel Larynx Music (BMI).

"Say It Is So" was produced by Jay Jones and recorded in Nashville. "I was invited into the studio to chat with Neil," says Bailey-Lemansky. "I was raving and racing about the state of the record industry and my feelings about how artists of his type should own their own masters. I obviously said the right things, because we ended up deciding to be partners on this record."

As part of the deal, Finn is finding the release of the record, while Sonny's Pop handles the administration. The company has inked a North American distribution deal with What A Record, According to Bailey-Lemansky, Sonny's Pop is looking into licensing deals with other countries for the album. "Say It Is So" is being distributed in New Zealand and Australia via EMJ Music. The album is also being sold directly through Finn's official Web site, www.timfinn.com.

The album's first single, "Death Of A Popular Song," went to triple A radio. Scott Arbogath, music director of triple-A station KRKO Denver, says of Finn, "You can't ignore the Crowded House/Split Enz connection. I've heard the album, and it sounds like what you would expect from Tim Finn."

Sonny's Pop is working with Sean Oakley of Songlines Ltd. for radio promotion, and publicity firm the Press Network is handling media coverage.

A videoclip for "Death Of A Popular Song" has been completed, as have two other videos, for album tracks "Twinkle" and "Big Wave Rider." The latter two videos can be found at the official Tim Finn Web site.

Finn, who is booked by Mitch Rose of Creative Artists Agency, will embark on a promotional U.S. tour in March. Says Bailey-Lemansky, "We're mainly concentrating on New York and L.A. for media interviews. Tim plans to do a limited U.S. solo tour a couple of months after that."

And the solo tour will be just as, as Finn says the show will feature only him with no backup musicians.

Ryan Newlin, senior music buyer for the Virgin Megastores in Los Angeles, says, "We'll definitely be carrying the new Tim Finn album. We've consistently sold records from the Finn brothers' catalog. Most of their fans are very loyal. I think the best way for the record company to go is to market this album through the Internet."

Bailey-Lemansky concurs. "Tim's album mainly consists of people who have been 30 and up, so we were fans of Split Enz and Crowded House," he says. "This record is a very organic record that's not as slick as his last two major-label albums. If he did make a slick record, that wouldn't lend itself to the in-the-trenches marketing we're doing for this record."

Finn briefly reunited with Split Enz in December 1999 for two concerts in Auckland, New Zealand. But the musician says emphatically that the band "is not getting back together again."

Finn adds, however, that he won’t rule out collaborating with others in another band situation. "I’ve always enjoyed collaborations," he says. "I understand the magic between artists when they get together and are inspired by each other."

---

**J.M. Rankin Dies At 40**

**Guiding Force Of Acclaimed Canadian Group**

**BY LARRY LeBLANC**

TORONTO—John Morris Rankin, a member of the disbanded Canadian family group the Rankins, died the morning of Jan. 16 after his truck plunged into the Gulf of St. Lawrence on Canada's east coast.

Performing a mix of Gaelic and traditional Cape Breton fiddle tunes, the Rankins—brothers John Morris and Jimmy and sisters Raylene, Cookie, and Heather—were one of Canada's top-selling groups in the '80s. The group, which disbanded last year, is widely credited with sparking renewed interest in the ethnic musical scene of Canada's Maritime region during the past decade.

Rankin, 40, was driving outside from outside a Mabou, Cape Breton Island, to a hockey tournament in nearby Cheticamp, on the twisty two-lane Cabot Trail highway with three teenagers, when his Toyota 4-Runner truck plunged over an 83-foot cliff into the water at Margaree Harbour on Cape Breton's west coast. Reports suggest he swerved to avoid a pile of salt on the road.

Rankin’s passengers, including his 15-year-old son, Michael, were able to escape from the vehicle and climb to safety following the accident, which occurred around 7:30 a.m. They were taken to Cape Breton's Inverness Consolidated Hospital and treated for hypothermia. It took rescuers several hours to find and recover Rankin's body from the freezing waters.

Rankin's funeral took place Jan. 20 at St. Mary's Church.

"He'd driven that road a hundred million times," says Rankin's manager, Chip Sutherland of Pier 21 Art Management in Halifax, Nova Scotia. "The weather was really cold, and the road was slick."

While Rankin's brother Jimmy left a Farm Aid concert in Toronto the same day after being notified of the death, news of the accident spread quickly through Canada's musical community.

"It's such a shock," says Newfoundlander singer Kim Stockwood. "He was a very quiet, shy guy. It's so sad."

Canadian Prime Minister Jean Chrétien also expressed his shock at the news of the accident. "Like all Canadians, I was simply stunned to learn of this terrible accident," he said in a statement. "Cape Breton has lost one of her finest sons, and Canada has lost one of her finest musicians."

Rarely in the spotlight on stage with the Rankins—shortened from the Rankin Family in 1989—the soft-spoken, unassuming fiddler/pianist had skill and influence that went unnoticed by many fans.

Cape Breton musicians like fiddler Natalie MacMaster, Ashley MacIsaac, Howie MacDonald and Kyle MacNeil (of the Barra MacNeils), however, looked to him as one of the leading figures in traditional Cape Breton music, a style that draws on a Highland Scotland fiddling repertoire of airs, strathspeys, marches, jigs, reels, and hornpipes from the 18th and 19th centuries.

(Continued on page 22)
BY CARLA HAY
NEW YORK—After charting out modern rock music since the early 80s, British act The The has returned with its first album in five years—"NakedSelf"—due Feb. 29 in the U.S. and Feb. 28 internationally.

The album, which will be issued worldwide on Nothing Records, is also the act's first album to be released since parting ways with longtime label Sony Music.

In line with the album's title, The The displays a more stripped-down sound on "NakedSelf" than its previous vocalist-inspired outings.

The leader Matt Serletic—who created the act as a concept group and worked with a rotating set of musicians—explains why it took so long to complete the new album. "I went through a lot of life changes in the past five years. People were really preoccupied with the issues of the album—and as personal and physical matters. When I write, I write about the human condition."

The American was produced by Matt Serletic, who has helmed projects by such acts as matchbox 20, Aerosmith, and Edwin McCain. The songs are the best theme from different situations and in Green Into Gold, to the anger at the misappropriation of the Martin Luther King Jr. holiday on "Memphis City Rain," to the relationship between technology and spirituality on "Spaceship," the set's first single.

Of the album's content, Serletic says, "In making this record, one of my objectives was to immerse the listener in the world that I saw behind Angie's music."

The producer, who co-wrote a number of songs on the album, says Aparo's appeal lies within the "shre thing: the way he sings is amazing." Tom Corson, senior VP of worldwide marketing and sales at Arista, says, "We're committed to working in the promotion of months to come." Corson says.

Marketing for the artist and album started in November, with the launch of Aparo's Web site (www.angieaparo.com)—which offers a link to a non-album cut, "Alone." Aparo then did a showcase in New York in December, followed by gigs in Boston, Philadelphia, and Washington, D.C., among other places. This month, he performed at the Philadelphia Music Conference and the Sundance Music Festival.

The label has confirmed a club tour of the Southeast for later this month. A national trek is being considered for late winter/early spring.
Live365.com

Internet Radio's "Dirty" Little Secret

Unregulated
Unformatted and
Downright UN-AMERICAN

Attention upstanding citizens!!
Be warned that a new form of radio -- digital crack is
more like it -- is about to be
unleashed upon an unsuspecting
nation. Called Live365.com, it
is nothing less than a plot to
lure an entire generation of
young hearts and minds into an
incredibly hypnotic world
of sonic addiction.
Once they've got us hooked,
the powers-that-be will start
pumping the happy juice into the
water supply and using our
fillings to manipulate our brain waves.

As this confidential document clearly
shows, Live365.com's Internet radio scheme
just may be the brainchild of the Freemasons
-the government behind the government.

FACT 1
Live365.com is many
times more powerful
than regular radio!!!!!!!!!
Regular radio plays the same music over and
over and has big blocks of commer-
cials to break everything up. There's no
way you can listen to it for any extended
period.
Live365.com, on the other hand, has an
ungodly amount of stations with some-
thing for everyone. Any time, day or night.
Plus, they even let you broadcast your
own radio. With no license and no rules.
Probability of moral decay??? 100%!!!

FACT 2
Live365.com is FREE to broad-
casters and listeners alike.
Hmmm, can you think of any other
place where everything is free?
Say, Russia for example!!!!!

FACT 3
***Live365.com begins with the
word live and live spelled
backwards is evil!!!

That's right, pure evil 365 days a year. And don't even get us
started on the "com" part.
Can you say Audio Abomination!?!
“People wouldn’t sit around talking about how incredible John Morris was [as a musician] because it was understood. He was phenomenally gifted.”

-BROOKES DIAMOND-

COPYRIGHT CHANGE SPELLS TROUBLE FOR ARTISTS

(Continued from page 10)

recording be transferred from the recording artist to the record company and 2) that the sound recording is a work made for hire.

However, just saying that something is a work made for hire does not make it one. Before this change, a sound recording could not be considered a work made for hire under the law, and thus the work-for-hire contract provision was essentially null.

The effect of these contracts was that the artist was simply transferring the copyright in the sound recording to the record label. And, with a transfer of copyright, the artist retained the opportunity to terminate the transfer at the end of 35 years under the Copyright Act, thereby regaining control of the record.

The main purpose of the termination right was to permit artists who have signed unfavorable contracts to regain control of income from the now valuable copyright work. The clock is ticking as of 2015, the first year that the copyright owners of sound recordings may exercise their termination rights under the Copyright Act, approaches.

The Artist Formerly Known As Prince offers a perfect example of the impact caused by the changes made by this new amendment. The Artist has stated that he is rerecording all of his old albums, so his fans will be able to buy either his new recording of the old album—and support him—or the old recording of the album—and support his former record label.

Assuming that the Artist’s royalty contract contained the standard work for hire and transfer of copyright provisions, under the old law, the Artist would be able to terminate the transfer of copyright for his first album. "For You," in 1982, and regain ownership and control of this recording.

He could then decide to release only one of the recordings or, if he continued to sell both recordings, purchases of both would support him. As The Artist’s other recordings reach 35 years after their creation, he could simply terminate those copyrights and regain control over the records and the income stream that they produce.

However, under the new law, these recordings would be considered works made for hire, and he will lose his termination right and the opportunity to regain ownership of these recordings. A substantive change of this nature should not be made without hearings to explore and debate fully the impact it will have.

At the very least, the change will alter the economic equation that underpins the artist’s relationship with the record company and tilt the balance even more in favor of the record company.

At the worst, this change upsets the fundamental principles of copyright law that were fully debated and considered.

The Judiciary Committee’s Intellectual Property Subcommittee has promised to hold hearings on the issue, so that it can be properly debated by all those with interest in this issue, including recording artists.

It is very important that artists make their voices heard in opposition to this change.
ROCK THE BLOCK

GAVELNET.COM is pleased to present "Rock the Block," a special 10-day online auction of historic Rock 'n' Roll memorabilia. Open for bidding from January 21st through the 30th, this event features 56 one-of-a-kind items, including pieces from the Beatles, Janis Joplin, Bob Dylan, Nirvana, and more. Register now and receive a free "Bridge School Concerts" CD featuring Neil Young, Beck, and Bonnie Raitt. Catch the action at http://rock.gavelnet.com.
entered with the Internet Music Corp. (IMCO) to develop and launch a dance-music portal that aims to link the global dance music community online.

Akadance.com, which will be announced by the partners Thursday during the MIDEM conference in Cannes, will launch by April 1 and serve as a central hub for the world of dance music, according to Stuart Hersch, chairman/co-CEO of IMCO, which previously bowed the hip-hop portal aka.com and expects to announce other genre-based ventures soon.

The labels and IMCO will be equity partners in the dance portal; financial details were not disclosed.

“Fans will be able to gain fast and easy access to the most current dance music from all over the world and will be able to personalize their own Web sites,” Hersch says.

In addition to offering a search feature and links with fan, artist, and label sites worldwide, akadance also will boast chat rooms, personalized music and video programming, and retail elements among its mix, he adds.

The portal will be advertiser-supported, Hersch says, with an e-commerce component as well. “We model ourselves very much like a Yahoo!,” he says of the expected revenue base.

“The objective is to provide content and community for the fans—it’s not to go and create a store to drive them into to sell them product,” Hersch adds. “But while they are there, there’s going to be a lot of product that they might want to buy. And we also will want to be able to provide that to them.”

For the chairman of Tommy Boy and Strictly Rhythm, it’s the chance to provide their customers—both current and potential—with sought-after information about, and exposure to, music that was a key driving force behind the creation of the site.

“There is no exposure [for dance music], and yet there is an enormous fan base for it,” says Tom Silverman, chairman of Tommy Boy, whose roster includes such artists as Amber and DJ Victor Calderone. “The clubs are packed, there is a strong dance music culture, but there is no mass media exposure.

“So all of these fans, when they come home from the club and they want to find out what they’ve been hearing and how they can listen to more of it, they can’t find out,” he adds. “There’s no interactive component in clubs either, so you don’t even necessarily know what you’re hearing or dancing to in a club, because there’s no way to know.

“Now you’ll be able to listen to snippets of different things [online] and discuss what you heard with other people around the world, and it’s great,” Silverman continues. “This presents an opportunity to actually fill in the hole in U.S. media, which is incredibly exciting, because dance artists and labels are incredibly frustrated by the lack of access to the airwaves both for video and for radio.”

“To use the old cliché, we believe an informed customer is our best customer,” says Mark Finkelstein, chairman of Strictly Rhythm Records, which boasts such acts as Ultra Naté and the Wambui Project.

“So the more information we can give the dance community about the dance community, the better off the dance community will be. And this is a good way to link it all together, and no one has done it yet. We saw a definite need out there for this, for a place where you could go to find out everything and anything about dance.”

That promise of access does not end at any national borders, the partners stress.

“The great strength dance has is globally,” says Finkelstein. “The vision for this is to be a truly global site, linking people in all countries with the music scenes in all countries... Unlike other forms of music that are lyric-driven, dance music is by its nature universal—you can dance to something without really understanding the lyrics.”

The hunger among dance fans to consume selections from a global menu of offerings is apparent in the strong sales of imports, Silverman says. “In the dance area, imports are king,” he says. “You can buy an import from England [in the U.S.] for $10 or $15, and they sell them all day long. DJs will pay any amount of money for an import... because the stuff is impossible to get here. As far as online commerce goes, that will be the area that will be huge.”

Dance fans also have already shown a strong inclination to surf the Web, Silverman says.

“It’s an incredibly plugged-in, switched-on audience, much more so than hip-hop even,” he says. “I’m involved also with the hip-hop side, but I can tell you that probably there’s 10 times more access to the Internet on the dance side. They’re really active Internet people.”

That trait and the pent-up demand for more dance-music resources promise to prove an incidence mixture when akadance signs on, Silverman contends.

“A combination of the fact that they’re all wired and that they’re out there looking, hungry for something that they’re not being given— I think this is going to be a blowout,” he says.

Both Tommy Boy and Strictly Rhythm operate their own label Web sites independently and will continue to do so after akadance launches, they say, with links in place to the portal. But they also expect to help steer the overall direction of the portal.

“We are going to be very active,” says Silverman. “I have a lot of visions that I would like to meet with aka. There’s so many creative things that can be done. When you’re in a marketplace that’s denied access, nothing pisses me off and gets me more incentivized than to have radio and video say, ‘Sorry, we’re not interested in this music.’ And so I say, ‘All right, I’ll go through the back door.’ So this is the back door.”

“We want them to be active partners,” says Hersch, “because that’s the real value we’ll be bringing to the dance community: their expertise and our ability to translate it on the Internet.”

---

**DANCE LABELS TEAM FOR INTERNET PORTAL**

(Continued from page 5)
HATS OFF!

Capitol Jazz & Classics salutes our artists on their 19 Grammy nominations

BEST CLASSICAL VOCAL PERFORMANCE
David Daniels (countertenor)
Handel: Operatic Arias
Virgin Classics

BEST CLASSICAL CONTEMPORARY COMPOSITION
Thomas Adès (composer)
Asyla
From Adès: Asyla These Premises Are Alarmed, etc.
EMI Classics

BEST OPERA RECORDING
Thomas Adès (conductor)
Powder Her Face
Chris de Souza (producer)
EMI Classics

BEST CONTEMPORARY JAZZ PERFORMANCE
Tim Hagans, Animation/Imagination
Dianne Reeves, Bridges
Blue Note

BEST JAZZ VOCAL PERFORMANCE
Cassandra Wilson, Travelling Miles
Blue Note

BEST CLASSICAL RECORDING
Best Choral Performance
Franz Welser-Möst (conductor)
Michael Glaser (chorus master)
Schmidt: Book of the Seven Seals
EMI Classics

Best Choral Performance
Sir Simon Rattle (conductor)
Simon Halsey (choral director)
Walton: Belshazzar's Feast
EMI Classics

Best Orchestral Performance
Sir Simon Rattle (conductor)
City of Birmingham Symphony Orchestra
Mahler: Symphony No. 3
EMI Classics

Best Jazz Instrumental Solo Performance
Gonzalo Rubalcaba, Antiguo
Blue Note

Best Latin Jazz Performance
Chucho Valdés, Briyumba Palo Congo
Blue Note

Best Chamber Music Performance
Best Engineered Album, Classical
Eroica Trio
Marc Aubert (engineer)
Dvořák: Piano Trio "Dumky" Op. 90
Shostakovich: Piano Trio No.2, Op. 67
Rachmaninov: Vocalise
EMI Classics

Best Instrumental Solo Performance (with Orchestra)
Martha Argerich (pianist)
Charles Dutoit (conductor)
Prokofiev: Piano Concerto No.1 & 3
Bach: Piano Concerto No.3
EMI Classics

Best Musical Show Album
Stephen Ferrara, Irving Berlin's Annie Get Your Gun
1999 Broadway Cast featuring Bernadette Peters and Tom Wopat
Angel Records

Best Jazz Instrumental Performance
Gonzalo Rubalcaba, Inner Voyage
Blue Note

Best World Music Album
Salif Keita, Papa
Metro Blue

Best Music Recording Package
Gordon H Jee, Karen Greenberg, Mark Kingsley (art directors)
The Blue Note Years - Sixtieth Anniversary Boxed Set
Blue Note

© 2000 Blue Note & Angel Records
Franklin Regains With 8 Sterlars; Winans, Smallwood Also Feted

BY LISA COLLINS

Kirk Franklin dominated the 15th annual Stellar Gospel Music Awards, taking home eight trophies, including artist of the year.

The B-Rite Records artist was also cited as producer of the year, while his disc "The Nu Nation Project" generated awards for CD of the year, best rap/hip-hop gospel CD, and best contemporary CD. "Lean On Me," a cut from the album, was named song of the year, while the clip supporting the single "Revolution" won the music video category.

Despite his victory, Franklin, who is prepping his next project, "One Nation Crew," due March 7, remained humble throughout the evening. While accepting the top prize, he said, "To all of the people who were nominated—the ones who can really sing—it was just an honor to be included."

It was also a big night for Vickie Winans, who won a total of three awards, including female vocalist of the year and traditional female vocalist. Her "Live In Detroit II" set was noted as best traditional CD.

Meanwhile, Richard Smallwood, who led with nine nominations, pocketed three awards: traditional male vocalist of the year, tradition- al choir (with Vision), and choir recording of the year for "Healing ... Live In Detroit."

The best new artist of the year nod went to Maurette Brown Clark, who was released last year by Veri- ty Records after the label issued her solo debut, "How I Feel." She is currently performing as part of Small- wood's Vision.

Citing outstanding achievements by African-Americans in gospel music, the program, which was taped live on Jan. 8 at the Atlanta Civic Center, doubles as an annual tribute to the memory of Dr. Martin Luther King Jr. and his disc "The American Dream Suite." Anointed, Kirk Whalum, newcomers Five Young Men, the Mississippi Mass Choir, Kim Bur- rell, and the Gospel Gang Starrs. Also appearing are author Iyanla Vanzant, Gladys Knight, "The Hughs-leys" co-star Elise Neal, and Fred Hammond.


Distributed by Chicago-based Central City Productions, the Stellar Awards were the brainchild of CEO Don Jackson, who is executive producer. The awards are voted on by a committee of radio announcers, recording executives, and artists.

Here's a complete list of winners:

Artist of the year: Kirk Franklin.

Male vocalist of the year: Donnie McClurkin.

Female vocalist of the year: Vickie Winans.

Group/duo of the year: Men Of Standard.

New artist of the year: Maurette Brown Clark.

CD of the year: Kirk Franklin, "The Nu Nation Project."

Choir of the year: Richard Smallwood With Vision.

Producer of the year: Kirk Franklin, "The Nu Nation Project."

Contemporary group/duo: Men Of Standard.

Traditional group/duo: The Christianaires.

Contemporary male vocalist: Donnie McClurkin.

Traditional male vocalist: Rich- ard Smallwood.

Contemporary female vocalist: Kim Burrell.

Traditional female vocalist: Vickie Winans.

Contemporary CD: Kirk Franklin, "The Nu Nation Project."

Traditional CD: Vickie Winans, "Live In Detroit II."


Music video: Kirk Franklin, "Revolution."

Traditional choir: Richard Smallwood With Vision.

Contemporary choir: Kirk Franklin & Nu Nation.

Instrumental CD: Ben Tankard.

Special event CD: "Wow Gospel 1999."

Rap/hip-hop gospel CD: Kirk Franklin.

For Your Consideration

Best New Age Album Grammy® Award Nominee

Suzanne Ciani

Suzanne Ciani's 11th release, Turning, is a Grammy® nominee in the Best New Age Album category. Internationally renowned for her trademark romantic melodies and instrumentation, Ciani breaks new ground on the title track by including a vocal and lyrics for the first time. This is Suzanne's fifth Grammy® nomination, and her third since forming her own independent label, Seventh Wave Productions.

Suzanne is a pioneer of the New Age genre, enjoying a career spanning early electronic music, orchestra, solo piano, and ensemble performances from her first release in 1979 to the present. Her third album, Neverland, was a nominee for the Best New Age Album Grammy® Award in 1989, followed by nominations for Hotel Luna (1992), Dream Suite (1996), Panissimo II (1997), and now Turning.

Singer/Songwriter Peter Searcy Set To Drop His Time Bomb Debut

BY LARRY FLICK
NEW YORK—On his Time Bomb debut, "Could You Please, And Thank You," due Feb. 22, Peter Searcy is aiming to step aside from temporary trends in favor of making timeless music.

"As I was writing, my objective was to write songs that were honest—and strong enough to stand the test of time," the singer/songwriter says. "I wanted this album to be the kind that you can enjoy today, tomorrow, and 10 years from now."

Searcy has spent more than half of his life perfecting his writing and performance skills. A native of Louisville, Ky., he's perhaps best known for his stint as the front man of the critically lauded '80s-era punk band Squirrel Bait, although it was with his second band, Big Wheel, that he began to prove his potential for longevity. "Every step has been educational," he says. "Each project has moved me forward in my development as a writer and singer."

Following his time with Big Wheel, Searcy fronted another indie rock band, Starbilly, and the picture changed. "When I started, hair-metal was on the radio. All of a sudden, bands that sounded similar to mine, like Nirvana and Pearl Jam, started to make it big," Searcy recalls. "Suddenly, I realized that it was possible to break from the indie labels and succeed."

Eventually, Searcy also realized that he needed to make a break from his hometown. "Louisville is like a big Southern pillow. You put your head down on it, and it's just so soft and comfortable that you never want to get up. That's a blessing and a curse," he says. "Eventually I just had to lift my head and look around and realize that music was my life. I had no choice but to take it seriously."

Searcy moved to Atlanta and eventually connected with producer Tim Patalan (Hoarse, Sponge) and began to write songs for the project that would become his Time Bomb debut, "Could You Please, And Thank You."

Although the material has a sharp rock edge, it's also considerably more mellow than his previous efforts and is etched with lyrics that are decidedly confessional.

"Not every song reflects my personal life, although I think my writing has gotten considerably more personal as I've gotten older and more experienced," the artist says. "It's just a natural inclination to look within yourself and find creative inspiration."

He adds, "I feel like this record is angry, but in a productive and cathartic way sort of an emotional house-cleaning. If you want to clean someone or something out of your life, this is definitely the album to do it to."

Pre-production for "Could You Please, And Thank You" was a non-traditional affair for Searcy. "It was kind of like [MTV's] "Road Rules," he says. "Tim Patalan and I grabbed a couple of guitars, a cassette recorder, and a whole lot of beer and jumped in a RV. Neither one of us wanted to sit in a studio and just think about music, so we just took off for the Florida Keys and came back a few weeks later with three things: sunburns, hangovers, and songs."

Searcy also took a step off the beaten path to record "Could You Please, And Thank You." (Continued on page 32)
Almo Sounds congratulates its Grammy nominated artists:

HERB ALPERT for Best Pop Instrumental Performance "The Look of Love"

GARBAGE
Best Rock Performance by a Duo or Group with Vocals - "Special"
Best Rock Song - "Special"
1999 GRAMMY AWARD NOMINEE
BEST WORLD MUSIC ALBUM

"Caetano Veloso is one of the greatest songwriters of the century... a master melodist, lyricist who merges surreal imagery with a sense of history and a sense of humor... a singer whose voice radiates tenderness and..." - The New York Times - Top Ten Pop Albums of 1999

"A poet, a singer, a songwriter and a musician. He is, at 57, a master of many media of expression... his work transcending its Brazilian roots to embrace a truly global view." - Los Angeles Times

**CAETANO VELOSO**

**"THE GREAT POP SINGER AMERICA NEVER HAD"—SPIN**

"A Brazilian master proves he's at the top of his craft... a fresh collection that balances ideas and sonics, art-song stream and pop sport, street humnability and academic achievement... Tropicalia guts and Antonio Carlos Jobim grace." - Rolling Stone

"It would seem very sad to us if Brazil missed out on, say, the Beatles or Frank Sinatra, so I would think Brazilians must pity us for remaining largely ignorant of Caetano Veloso." - Orlando Sentinel

"His music veers from the Afro-Brazilian rhythms of his province of Bahia to the cool jazz collaborations of Miles Davis and Gil Evans. In his delicate tenor, you can hear traces of the Beatles and the bossa nova... A literate pop star. Veloso is a musical chameleon." - Newsweek

"The whole album swings back and forth in similar fashion... between romantic love songs and acerbic critiques, between well-made pop and experimental discord, between soothing introspection and carnal bacchanalia." - Washington Post

"A gentle voice, poetic lyrics that are both acerbic and allusive, stunning arrangements... Veloso is among the giants of 20th Century music." - Chicago Tribune - Best of the Year

**Artists & Music**

**THE THE PRESENTS ITS 'NAKEDSELF'**

(Continued from page 20)

The new album's direction coincides with The The's decision to sign with Universal-distributed Nothing Records.

Johnson says of the change, "I came to the end of my contract with Sony. It was an odd situation: I finished the album but [Sony] owned it, and they said they weren't going to release it unless I made changes to the album and signed a new contract. I said, "Well, then give me my album back." I signed with Nothing because they seemed more passionate and very keen on my past stuff..."

Executives at Sony had no comment at press time.

Nothing Records co-owner/president John A. Malm Jr., who co-owns the New York-based label with Nine Inch Nails front man Trent Reznor, says, "Trent Reznor and I have been The The fans since the first record. Matt was a big influence on Trent during [Nine Inch Nails'] 'Pretty Hate Machine' period, and I had become friends with Matt through a mutual acquaintance. We're very excited and passionate about The The, and it's a real honor to work with them."

The first single from "NakedSelf" is "ShrunkenMan," which will ship to college radio in early to mid-February. The single will be released to modern rock radio shortly thereafter, according to Nothing.

Malm says, "We're letting college radio lead with the single and see what happens from there. This is going to be more of a grassroots, guerrilla marketing effort for this record..."

Suzie Dunn, assistant PD of modern rock station WPLY Philadelphia, says, "Matt (Johnson) has always been way ahead of his time, and maybe the new record will be well-received. It all comes down to the quality of the music, and I don't think The The has dated itself in terms of the quality..."

As for The The returning after a five-year absence, Dunn says the act will have to put considerable effort into winning over an audience with a short attention span. "Even an established act has to treat a career as if it were a baby band. You have to constantly remind people that you're here and what you're doing."

The The embarks on a select European tour this month. A U.S. tour is tentatively set to begin in March or April. Johnson has assembled a touring band that consists of guitarist Eric Schernerhorn (who's worked with Iggy Pop), drummer Earl Harvin (MC 900 Ft Jesus), and bass guitarist Speener Campbell (who's played in Johnny Cash's band). The The is booked in the U.S. by Steve Ferguson of Artistdirect and in Europe by Neil Warnock of the Agency Group. The act is co-managed in New York by Roger Cramer of RPM Management and in London by Callie of Lazarus Management.

There are no immediate plans to make a video for "ShrunkenMan." Nothing's Malm says, "It's ironic, but in the beginning of his career, Matt made videos and I find E-mail to be very useful, but the Internet is overrated. The Internet is rapidly becoming a giant shopping mall.

MATT JOHNSON

didn't tour; now he likes to tour and not make videos. If things start heating up for "ShrunkenMan," we might do a video for it, but the live show conveys what this album is about. That's the direction Matt wants to take, and we're supportive of that..."

As for the idea that The The is really just a Matt Johnson solo project, Johnson confesses, "If I could go back in time, I would change the name of the act to just my name. But by the time I decided to do that, it was too late. I was a huge fan of John Lennon and the Plastic Ono Band, so the The The concept band was inspired by that..."

Sometime before the release of the "NakedSelf," The The plans to participate in an online chat on a Web site to be announced. There will also be promotions on The The's official Web site (www.theethe.com) as well retail promotions..."

Johnson says that he is 'enthusiastic yet skeptical about new technology. "I find E-mail to be very useful, but the Internet is overrated. The Internet is rapidly becoming a giant shopping mall..."

Richard Diamond, product manager for retailer Rockaway Records in Los Angeles, says of The The, "I have no idea how well the new album will do. The The is well known enough that I'll carry the new album, but I haven't heard much about it. Touring will always help sales..."

Johnson says, "The best thing I've learned since I've been in this business is to have no expectations of an album's sales. It's a real pleasure making the music I want and working with the musicians I work with. Anything else is a real bonus..."

**Vega Gets A Little TLC.** Freeworld/Capitol quartet Vega recently completed a monthlong stint opening for TLC on its ongoing U.S. tour. Vega's debut disc, "Life On Earth," was produced by Dallas Austin and is due in March. Shown backstage at Arrowhead Pond in Anaheim, Calif., from left, are Vega members Ahsohn Williams and Eugene Williams, Rozonda "Chilli" Thomas of TLC, Austin, and Vega members Jason Chenevert and Tennell Williams.

**Limp Together.** Limp Bizkit's Fred Durst relaxes on the set of the video for the band's current Interscope single, "N Togeter Now," which features Method Man and Redman. Actor/comedian Pauly Shore is also seen in the video. Pictured, from left, are Shore, Durst, and actor/Def Jam artist Redman. Standing is Method Man.
BMG Entertainment

salutes

Clive Davis
2000 Trustees Award recipient.

Your talent, vision and devotion are legendary.

Thank you for giving us decades of music that touched our hearts.

and Congratulations to all of our Grammy nominated artists.

Your creativity and passion for music is an inspiration to us all.

Christina Aguilera • Alabama Featuring *N Sync • Backstreet Boys • Beck
Lou Bega • Clint Black With Lisa Hartman Black • BR5-49 • Peabo Bryson
Canadian Brass • Joe Chiccarelli • Diamond Rio • Director • Cesaria Evora • Fabulosos Cadillacs
Juan-Carlos Formell • Gisselle • Mary Green, Chris Lindsey and Aimee Mayo

Tom Harrell • Emmylou Harris • Markus Heiland • Ben Heppner • Bruce Hornsby
Whitney Houston • Jaguars • Etta James • Orrin Keepnews & Steven Lasker • R. Kelly
Evgeny Kissin • Andrew Lippa • Lonestar • Johnny Mandel • Barry Manilow
Dave Matthews • Martina McBride • Sarah McLachlan • Moby • Motorhead

Puff Daddy Featuring R. Kelly • Thomas Quasthoff • The Roots • Jay David Saks
Sam River’s Rivbea All-Star Orchestra • Santana • Don Sebesky
Britney Spears • Third Day • Michael Tilson Thomas • TLC • Tyrese
Victory In Praise Music And Arts Seminar Mass Choir • Barry White
David Arkenstone • George Winston • Paul Winter & Friends • Dennis Ferrante & Paul Brizzi
SINGER/SONGWRITER PETER SEARCY SET TO DROP HIS TIME BOMB DEBUT

(Continued from page 28)

Please, And Thank You.”

“Tim has a recording studio on a horse farm in Saline, Mich.,” he says. “The studio is actually inside an old barn, and we recorded the whole record out in the middle of nowhere in the dead of winter. It was the total opposite of being in a big studio. Everyone just pitched in to make it happen. Hell, if Tim needed someone to sit in the booth and press the ‘record’ button, I’d sit in there myself. It was just really loose and isolated but great.”

Now that the album is complete, Searcy is looking forward to spending much of 2000 gigging and “doing the promotion thing. It’s a lot of hard work, but it’s worthwhile. If you can walk into a room and convince them to give your music a shot, that’s a good thing. I’m ready to do whatever it takes.”

The label had Searcy on the road last November for a 17-city market tour of the U.S.

“We thought it would be wise to get him out there and let people get a taste of the music,” says Peter Harper, marketing director at Time Bomb. “We wanted to take the time to set things up properly. We had advance music out in October just to get people talking about Peter.”

Searcy’s profile has been further enhanced by the play the album cut “Hateful” has received on the WB television series “Dawson’s Creek.”

The advance setup of the album is proving to have been a savvy move, since some retailers have begun anticipating the project’s Feb. 22 release. “It feels like a record that will have pretty broad appeal,” says Marlon Creaton, manager of Record Kitchen, an indie outlet in San Francisco. “I think it has a good chance of making an impression with both kids and adults.”

Adding to the album’s retail allure, the disc, when played in a CD-ROM player, will link to a non-album cut, “Crush Collector,” which will be available for MP3 download on the Time Bomb Internet site (www.timebombrecordings.com). The site is currently offering a free download of the album track “Bored.”

Time Bomb ships the single “Loosin’ Light Fast” to modern rock and triple-A radio formats on Feb. 1. The track will be supported by a video directed by Marco Siega, who has directed clips for Blink-182 and Bif Noc, VH1, VH1, and other outlets will be serviced with the Searcy clip in mid-February.

While the label pursues radio and video airplay, Searcy will tour the circuit in the mid-Atlantic and East Coast regions. He’s also been selected to perform on the Jolly Rancher Rocks tour of Hard Rock Cafes in the U.S., on which he’ll share the bill with the acts Bradford and Newfe. The trek runs from March 2 through May 4.

Cracknell Gets Lippy. Sarah Cracknell, front woman of enduring U.K. pop/dance act Saint Etienne, is promoting her full-length solo debut, “Lipstick.” The set is due in the U.S. on Feb. 8, and it features production by Stephen Lironi and Stephen Hague.

The U.S. version of the album’s Intinct Records features four songs that aren’t available on the European pressing, which was released abroad in November.

IT’S A SCREAM: The Internet was integral in Wind-up Records’ introductory campaign for rock act Creed. And cyberspace will play a fittingly weighty role in the marketing of the “Scream 3” soundtrack, which Wind-up will release Tuesday (25).

Wind-up landed the holy pursued project because of its solid standing with film distributor Miramax and its tie to Creed, whose “What If,” the second single from the band’s current “Human Clay” album, is also the soundtrack’s first single and a hot number at radio. “Creed certainly didn’t hurt as a bargaining chip,” says Bridget Hollenback, Wind-up senior director of marketing.

Executive-produced by Creed, the album is a no-holds-barred kaleidoscope of hard jams from the likes of Dope, Fuel, Severndust, and American Pearl. Albums with the 18 tracks are originals from the soundtrack to the movie, the third and final installment of the Wes Craven kites killer series.

The tie-ins to the film begin with “What If,” whose music video plays like a mini “Scream 3” movie, featuring actor David Arquette, some of his creepy co-stars from the film, and the members of Creed.

Given that most of the participating bands have pretty extensive Web presence, Wind-up went the unusual extra mile of setting up a Web site (www.screaminmusic.com) for the soundtrack separate from the film.

“We plan to be a destination site separate from the movie and to stick around well past the street date of the film,” says Syd Schwartz, Wind-up VP of new media. “We are prepared to take the site as far as we can.

The site is rife with interactive content, chat rooms, and contests, including the Scream of the Week and Scary Photo of the Week, which will yield prizes ranging from assorted software to albums from all of the soundtrack bands.

Additionally, fans can connect to individual band pages created by fans. “We did research on all of the fan Web sites to see who had a strong active Web page for each of these bands and then asked them to develop a special site for our site for each band,” Hollenback says. The task was no small feat given that one of the acts, Orgy, had some 96 existing sites, label executives had to pore through.

“When you look out there, it becomes clear that these fans have a voice and listen to one another,” Schwartz says. “The scream/musicon site is a way to bring members of the community and offer a chance for them to participate. In a very real way, our site becomes their site.” Wind-up also is teaming with 19 West Palm Beach-based sites that will offer exclusive downloads of Creed’s other “Scream 3” song, “Is This The End,” from Jan. 10-Feb. 15. The label is also staging a promotion in conjunction with Ultimate Band List (UBL.com) that runs through February.

GIRL, INFLUENTIAL: The film takes place in the late ’60s, and its music—from the likes of the Band, Van Morrison, Aretha Franklin, and the Mamas & the Papas—is almost entirely rooted in that period in rock. So one might wonder what Wilco’s “How To Fight Loneliness” is doing on TVT Soundtrax’s “Girl, Interrupted” soundtrack.

It seems the band is a personal favorite of film star/executive producer Winona Ryder, who brought the song to director James Mangold and convinced him it fit in with the vibe of the movie. Delighted to be part of the “Girl” picture, Wilco was slated to play “Loneliness,” which also appears on the band’s next album, Jan. 14 on “Late Night With Conan O’Brien.” The soundtrack, out Jan. 18, also contains portions of Mychael Danna’s score.

THE WILD THING: Sometimes a band can make a splash with one big song in one big movie. Other times it can resonate with a string of strong selections in a variety of films. The latter is the case with pop/rock quintet the Wild Colonials, who have had memorable music in several rock films, ranging from “Flirting With Disaster” to “Dead Man’s Curve” to “Irkedown Palace.” Due Tuesday (25) on Chromatic Records is “Reel Life Vol. #1,” a collection that includes lots of solo film takes as well as sundry band member movie-inspired collaborations with Shudder To Think, Cyndi Lauper, and Dr. John.
Congratulations TONY BENNETT on the Grammy® nominations for “BENNETT SINGS ELLINGTON”

- Best Traditional Pop Vocal Performance
- Best Instrumental Arrangement
- Best Instrumental Arrangement Accompanying Vocalist

TONY BENNETT...
always HOT and forever COOL

Produced by Tony Bennett and Danny Bennett

www.columbiarecords.com
ISACAS ON THE RISE: Disney's country-label, Lyric Street Records, which had its first hit artist in 1999 with Shedaisy, is aiming to strike gold again with Sony Isaacs and her self-titled debut album. The album's first single, "On My Way To You," peaked at No. 54 on the Hot Country Singles & Tracks chart in the Sept. 18, 1999, issue. Isaacs' current single, "I've Forgotten How You Feel," has also been making inroads on that chart. It was that list's highest debut (No. 60) in the last issue, and this issue it's at No. 61.

Isaacs' album was produced by multiple Grammy-winning artist Vince Gill. Isaacs says of the album, "I just hope that people can listen to this album, and it's hard to say what the radio. The singer, who has a background in bluegrass music, got her first big break in 1994 when she was discovered by manager/publisher Mark Kelum, who encouraged her to make the move from her hometown of Lafayette, Tenn., to Nashville. While shopping demos in Nashville, Isaacs also continued to front the bluegrass group the Isaacs, which consisted of her parents and siblings.

Her career reached a turning point when Gill invited Isaacs to sing on the title track of his 1998 album "The Key," and Isaacs subsequently toured with Gill. Isaacs concludes, "I realize life is short... This is an opportunity for me to reach so many people with my music. I feel that opportunity has just knocked on my door, and I've opened it."

CAUSING A STIR: St. Louis-based rock band Stir is currently on a sneak-preview tour that precedes the release of its Capitol Records album, "Holy Dogs," due March 14. The album was produced by Howard Benson (Zebrahead, P.O.D.). "New Beginning," the album's first single, will be released to rock radio in early February. Upcoming Stir tour dates include Thursday (27) in Iowa City, Iowa; Friday (28) in Green Bay, Wis.; Saturday (29) in Grand Rapids, Mich.; and Feb. 4 in Atlanta, and Feb. 9 in Chicago.

The Headseteers chart lists the best-selling titles by new and developing artists, of which these have never been featured in Billboard 200 chart. When an album reaches this chart, the album and the artist's subsequent releases are immediately eligible to appear on the Headseteers chart. All albums are available in cassette and CD. * Asterisks indicate vinyl LP is available. ** All titles with the greatest sales gains. © 2000, Billboard/BPI Communications.
C.A.M. PRESENTS

JAZZ
IN THE MOVIES

LA DOLCE VITA TOMMASO/RAVA QUARTET

Enrico Rava, Stefano Bollani, Giovanni Tommaso, Roberto Gatto

MOVIE-ING JAZZ

Hear it at
www.camoriginalsoundtracks.com/jazz
wicked blend of Celtic music, ska, and rock.

After humorous, "Trouble In The Land," Dexy's Midnight Runners' EP serves as a perfect introduction to the promise of an album that naturally, one based in New York. Both political and humorous, "Trouble In The Land" is a sly blend of Celtic music, ska, and rock. An song in particular, "I Tried On The Blues," contains all these elements into a delicious whole.

For everyone else, pop enthusiasts will likely be dusting off their vintage copies of Dexy's Midnight Runners'. "Come On Eileen" is a perfect example of the band's ability to craft sounds that are just as well as on their own affecting highlights.

The singer's first new studio album in five years, "Heartbreaker" was released in 1984 on the label of his choice, New York. The album was multi-platinum, college radio-norish romanticism blends well with Barry's melancholy melodies, making for a near-perfect pop release. Shostakovich is woven whole. Highlights include two subtly different versions of both the "Hooray Hooray" and the grand titl track, not to mention Barry's intimate way with the more mentioned standards. With its vibe of nostalgia and twinkling, this is the sort of disc that serves as an ideal soundtrack to glinting glasses and slow dancing. It's also a testament to Barry's ability to craft sounds that complement images but exist just as well as on their own affecting highlights. The distinctive Osbourne tenor is back on VITAL REIUS.

WILLIE NELSON
Country Willie: His Own Songs
PRODUCER: Dave Alvin
RFD 249
1. Country Willie: His Own Songs
2. For The Good Times
3. Redemption Day
4. I Saw The Light
5. Goodnight, Willie Mae, Stay
6. God's Gonna Cut You Loose
7. Easy Rider
8. Blue Skies
9. The Night They Drove Old Dixie Down
10. The Man Who Sold The World

DOLLY PARTON
Heartbreak
PRODUCER: Jack Clement
RFD 249
1. Heartbreak
2. Coat of Many Colors
3. Jolene
4. I Will Always Love You
5. Coat of Many Colors
6. Jolene
7. I Will Always Love You
8. Coat of Many Colors
9. Jolene
10. I Will Always Love You

DOLLY PARTON
Jolene
PRODUCER: Jack Clement
Buddha 7446559674
Buddha Records continues its release line of landmark country records. With those three that made country music's rich history. Although "Heartbreaker" and "Jolene" are far from being Parton's best albums, they marked important shifts in her life and career. Nelson's Cher Atkins-produced "Country Willie" was the singer's first album for RCA. Parton's "Jolene" was her first solo album after leaving Porter Wagoner's show after leaving Wagoner's show in 1973. The album had enormous country success with the title song and with her legacy with a moving live version of "I Will Always Love You." And while old-school fans will no doubt embrace the return of one of R&B's prodigal sons, new-school disciples would score themselves well by checking out this still-vital vocalist.

VEGA
 moet On Earth
PRODUCER:各种
FreeWorld/Capital 72435 5-2061
The visual and sensual talent of this male quartet from Detroit caught the ears of Grammy nominees and hit-making producer Dallas Austin (TLC, Boys II Men). Adopting a futuristic personas reminiscent of George Clinton's space age, 70s funk jams, Vega works its way through a 14-track set that features a cross-section of uplifting and uplifting tracks, along with guest appearances by JT Money ("No Dough") and T.J. Chilli's ("Spread My Wings"). Strip away the futuristic imaging and other production bells and whistles, and you can hear what initially attracted audiences. The band is particularly strong on the tender ballad "Heaven Needed You." "Another Day," and "No More." However, it remains to be seen how well they'll be able to hold their own against the genre's growing contingent of pop groups.

DANCE
BABY NAMEOS
Ancoats 2 Zombi
PRODUCER: Barry Alston, Paul G. Stump
Sonoton Tracks: 5364
On its first full-length album, New York rock band features Sauirse on a dozen tracks of classically trained, jangly borders. Release the pressure, indeed.

R&B/HIP-HOP
JEFFREY OSBORNE
That's For Sure
PRODUCER: Johnny Osborne
Private Music: 10015-82170
The distinctive Osbourne tenor is back on VITAL REIUS.

ALBUMS:
SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and Billboard chart potential. VITAL REVIEW: Reviewed albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS: New releases predicted to hit the top of all the charts in the corresponding format. CRITIC'S CHOICES: New releases, regardless of chart potential, highly recommended for their musical merit. MUSIC TO MY EARS: New releases deemed Pucks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Michael Farinata, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Chief Flipper, Billboard, 49 Music Square West, Nashville, TN 37203. SendLatin albums to John Lannert, Billboard, 14 E. 45th Street, New York, NY 10017. All others to: Richard S. Hoddel, Billboard, 14 E. 45th Street, New York, NY 10017.

www.billboard.com
BILLBOARD JANUARY 29, 2000
36
Congratulations

On

A

Historic

Recording

Aretha Franklin & Mary J. Blige

On your Grammy nomination for

Best R&B Performance By A Duo or Group with Vocals

"Don't Waste Your Time"

Kenneth "Babyface" Edmonds Gen Rubin

Producers

Denise Rich Gen Rubin

Songwriters

Mary J. Blige has also been nominated in the categories of:

Best R&B Album

Best Female R&B Vocal Performance

Best R&B Song

To Hear The Grammy Nominated Song "Don't Waste Your Time", Go To WWW.RICHSONG.COM.
 Between the two discs, there's lots of great music to remind both Christian and mainstream listeners what a potent talent Driscoll is.

Below the two discs, there's lots of great music to remind both Christian and mainstream listeners what a potent talent Driscoll is.
**SPOTLIGHT**

**MARTY RAYBON Cracker Jack Diamond **

**Produced by Rick Hall**

WRITERS: R. Hall, N. Trainor

**Publishers:** Universal-Song of Payton International

**Tri Chord 3000 (5 promo)**

Les Raybon, who is the country radio in this song has forgotten this terrific song single should serve as a strong reminder that Marty Raybon has a wonderful voice and is one of the most inconsiderate voices in the country format. As lead singer for Shenandoah, Raybon was the voice that produced the hits "Ghost In This House," "I Want To Be Loved Like That," "Mama Knows," and "I Don't Want Her Anymore." He returns with a wonderful new song on Tri Chord, one of Music Row's finest new indie labels. It's a beautiful song, too, reflecting his usual personal-packing performance. You can almost see the country boy bopping as he bangs out the well-worn verse as Raybon relates this little love story. If the song sounds a tad familiar, that's because it was recorded by Don Williams and released by Giant last year. Penned by Ronny Scaife and Neil Thresher, the song is a great track with a positive message that deserves another track at country radio and, with the right airplay. With former Shenandoah producer Rick Hall's solid production and Raybon's fine performance, this should send serious attention from country radio and give Raybon the solo success he so richly deserves.

**JIM BRICKMAN FEATURING MICHELLE GRIGSBY**

**Produced by Rick Hall**

WRITERS: Bill Levack, Michelle Grigsby

**Publishers: Giant Records/Smith Music**

**In Stereo 1015 (10 promo)**

The second single from Brickman's stirring "Breakdown" opus is a literate, ultimately gut-punching view into self-deprecating human emotions. Terrifyingly. Brickman characterizes this music for the masses as its finest. It is one of the most captivating tracks in country rock. Top 40, top 40, and Triple-A is likely to kick off its major marketing push in a live setting. Spark with love, your listeners will return the sentiment.

**THE SUICIDE MACHINES Sometimes I Don't Mind**

**Produced by Julian Raymon**

WRITERS: Julian Raymon

**Publishers: Giant Records**

**Hollywood Records 11236 (CD promo)**

Detroit-bred punk rocker the Suicide Machines launch their third, self-titled album, due Feb. 15, with this urgent pop/rock/collar number that fans of Fountains Of Wayne, Barenaked Ladies, and crafty bar bands will eat like cream off of roses. There's a timeless sound to this song, a sprinkling of a sprinkle of the sound of the old-school bubbling that characterizes music淡 for the masses at its finest. The soulful, captivating track could click at modern rock, top 40, top 40, and Triple-A and is likely to kick off its major marketing push in a live setting. Spark with love, your listeners will return the sentiment.

**DANCE**

SKY "My Imagination" (MCA)

PRODUCER: unlisted

WRITERS: unlisted

**Publishers: MCA Records**

**Relay 1065 (7"")

It's hard to welcome the return of freestyle when it's never really left many our minds. This has a fine formulation. But while the Cash there's the T's Electro mix, which brings an S-Express vibe to the track, as well as a Ray for radio edit, which throws it right into the high-energy mainstream pocket. All three of the versions are ripe for the picking, offering a palatable hook and familiar sound for audiences who simply can't get enough of these staple dancehitz.

**RAP**

YOUNGBLOOD FEATURING JIM CROW AND BIG BOI "85" (J&M)

PRODUCER: Big Boi

WRITERS: J. Wright, G. Jorgly, J. Holley, A. Prather, M.风采, J. Jelli

**Publishers: DefJam Publishing/Outkast Street from Migos/Atlantic/Outkast/Combat Music Inc.**

**ASAP "Dee-O-Vision/LoFoc 4350 (CD promo)**

There's no doubt from where LaFace's latest rap duo, YoungBloods, hail. "The ATL, which stands as it's known in rap circles—wheel is now home to a whole new wave of talent, much of which has a very distinct Southern sound—sneaks across the States last summer with Juvenile's 'Back That Thang Up' and comes continuing to ride radio with acts like EJ, Miami B.O.G. and the Hot Boyz. But while the Cash Cash Crew has dominated the genre to be readily available radio at, at least for now, it's been more difficult for groups like YoungBloods to break out of the Southern region of Georgia, Alabama, and Louisiana. With "85," the duo features labelmates Bissel and Blackout from the Southern rap trio Jim Crow, both of whom have had hits records at radio in the past. But with a well-known name recognition, they also evolve their own unique flavor and style, making the record not only relevant, and the more interesting, "85," although not your usual bounce track, still has some spring in it, making this will probably get a great deal of airtime for the group, and clubs on the mix shows, even if it doesn't get widespread radio play.

**PUTTING IT TOGETHER**

Music and lyrics by Stephen Sondheim

Starring Brent Barrett, George Hearse, John Barwickman, Benita Pincho, Ruthie Henshall

Music by Andrew Lloyd Webber

Conducted by William Schopp

**Eldel Barrymore Theatre, New York**

Some comic relief and commentary is provided by The Observer (Pincho). Singing songs such as "Every Day A Little Closer" and "The Road You Don't Take," the older couple impart whatever cynical wisdom they can to the idealistic young couple who make Sondheim's more hopeful tunes, such as "Marry Me A Little" and "Unworthy Of Your Love." Viewers can follow the tack-on process of "Putting It Together" if they wish, but Sondheim's clever, philosophizing songs contain enough emotional and comic punch to work well on their own.

Unfortunately, two of this revival's principal performers were out sick when this reviewer attended a performance, but Pincho and Henshall were adroitly replaced by understudies David Engel and John Jellison, respectively. Burnett, the show's primary draw, brings her character a goofy schtick to such comic classics as the rapid, spoken "w-he-n o-w d infused "Getting Married Today" (from "Company")—a sex-role-reversal version of "Everybody Ought To Have A Maid," with Burnett also wields seasoned paths from tearjerkers like "Every Day A Little Death" and "The Ladies Who Lunch." (Observe her "Country House," a quirky-beat tune (cut from the original Broadway production of "Follies") about a couple that can't decide whether a country house can be a divorce or will solve their marital ennui.

Burnett is a legend, and it's hard not to warm up to her rendition of Sondheim's more comic and cynical songs, but the real show-stopping performances come from the virtuoso British player the younger couple. Particularly refreshing are their takes on Sondheim's contributions to Warren Beatty's film "Dick Tracy". Burnett's fine baritone voice, and suave sense of bringing virility to "Live Alone And Like It," and Henshall's powerful, seductive rendition of the greed- ing "Marry Me A Little"—are the best tearjerkers at several levels above Madonna's original version. Silly plot, aside, fans of Sondheim will find much to like in this familiar story of disillussionment, seesdness, and relationship turmoil.

**BOOKS**

*Billboard* reviews copies of books pertaining to or the music industry to Bradley Bamberg, Billboard, 1510 Broadway, New York, N.Y. 10036

**REVIEWS & PREVIEWS**

*Billboard* January 29, 1999

**www.billboard.com**

American radio history

TOM SAMILAN
Jarreau Preps For ‘Tomorrow Today’

Noted Vocalist’s Verve Debut Marks 1st New Album In 5 Yrs.

BY DAVID NATHAN

Los Angeles—Five-time Grammy award winner Al Jarreau is ready to reclaim his status as a multifaceted musical pioneer with March 7 release of “Tomorrow Today,” his debut set for Verge/RSP—

and his first album in more than five years. The 11-track set features three tunes co-penned by Jarreau, who also put lyrics to Weather Report’s “A Remark You Made” (renamed “Pudditi”). Paul Brown produced 10 tracks, while Barry Eastmond produced the cut “It's How You Say It.”

Special guests include Vanessa Williams, who duets with Jarreau on “God’s Gift To The World,” and saxophonist Boney James, featured on “Let Me Love You” and “Flame.”

“I'm still in the game, enjoying it more than ever,” enthuses Jarreau, whose last album was 1994’s “Tenderlove,” his 13th and final set for Warner Bros. “This record contains the elements that have gotten me to where I am. It’s a real solid R&B/pop album with jazz under- and overtones. There’s an audience out there for what I’ve done, at Pianow I’ve found a group of listeners who George (Werner GRP) was urging, ‘We can do better’ in terms of putting my music in more homes than ever before.”

Jarreau’s album is a major international project for the label. “Al has delivered something special that will appeal to his fans and beyond,” says Nate Herr, Verge’s VP of marketing. “We’re looking at this as a genre-bending project with mass appeal, although our focus in the early stages will be on the urban and [jazz/AC] audiences.”

According to Herr, the label began its extensive campaign with a mid-December mailing of advance CDs to music, lifestyle, and national press. Because radio “is the driving as-

(Continued on page 48)

Kelly Price, Now On Def Soul, Wrapping Up ‘Mirror Mirror’ Set: Isley Case Decision Due

MIRROR IMAGE: Kelly Price is finishing up her successfully launched new album, which she’s “90% sure” will be titled “Mirror Mirror.” Price is now a full-fledged member of the Def Soul family following her victory in suit against former label T-Neck, distributor Island, and others for breach of contract and interference (Billboard, March 18, 1999).

Having formed a relationship with [T-Neck principal] Ronnie Isley, says the singer, who’s excited about her own label venture, Big Mamma Records, which goes through Elektra. Her label’s first signing is Harlem hfommer, fellow singer, Siena Allen. “She reminds me of me when I was singing in the church choir as a teen. She’s a little girl with a huge voice,” says Price. A single is expected by summer.

On Jan. 18, Price and Def Soul labelmates Montell Jordan, Dru Hill, and Da Brat get together at LoveLover, and Kandice Love were gathered in a Burbank, Calif., studio recording a remix of “Love Set You Free” by Roni Size/Riley and arranged by Price, the track initially debuted on “The Hurricane” soundtrack, with Price and Aaron Hall sharing vocals.

The remix is a special Def Soul promotion timed in conjunction with Black History Month. The remix goes to radio the last week of January; a live video of the event will be distributed to outlets the first week of February. Proceeds from the commercial single’s sales will be donated to breast cancer research.

The cause is very dear to Price: Within two months of the time her first album was released, she discovered her mother and mother-in-law had both been diagnosed with the disease. Her mother-in-law succumbed; her mother is in remission.

“Love” is a beautiful song with a message that speaks to everybody,” says Price. “As long as you’re still breathing, there’s an opportunity for you to make a difference in your situation—that’s what the song means to me.”

ISLEY UPDATE: A decision in Ronald Isley’s Jan. 18 bankruptcy hearing (The Rhythm and the Blues, Billboard, Jan. 22) is now set for Feb. 23. At the hearing, the Pullman Group submitted a settlement offer valued at $16.5 million, which the judge denied Isley’s request to dismiss the case entirely.

Bidders of record, including EMI Music Publishing unit April Music and Michael Bolton, plus other interested parties, now have a chance to collectively present a higher bid, according to Iain Nasatir, a legal representative of Isley’s bankruptcy trustee.

The Pullman Group plans to securitize the Isley Brothers’ catalog if the pending Isley bankruptcy proceedings can be resolved.

A DREAM DEAL: The bicentennial production team of Tim and Bob (TLC, Monica, 112, Destiny’s Child, Sisqo, Tamar Braxton) has signed a publishing deal with DreamWorks Publishing. The duo has also established two new companies: music production firm Funktown Productions and label Pure Entertainment with co-owner Nate Smith. Pure Entertainment is partnered with Priority and DreamWorks.

DRUM ROLL: Drummer Ivan Hampden, who keeps the beat for Jennifer Lopez, Luther Vandross, Roberta Flack, and others, is recording his first solo album on World Blue Records. The R&B jazz release, due spring, features friends as Vandross, Will Downing, and wife/veteran vocalist Paulette McWilliams (Mary J. Blige, Michael Jackson).

Ms. Williams signs to Tommy Boy on Feb. 23, she also signs to Tommy Boy on Feb. 23, she also signs to Tommy Boy.

STAY TUNED FOR: A new solo record from celebrated songwriter/artist Valerie Simpson, who’s writing and producing the 2000 set with husband/partner Nick Ashford. This marks Simpson’s first solo album since her self-titled 1972 Motown project. She performs Monday (24) in New York at her Sugar Bar restaurant... “The Takeover” compilation (due Feb. 29), the first release from Queen Latifah/Shakim Comperre’s GhettosFlavor/Favor Unit/Walker Bros. label. Featured artists include new talents Antoinique, Rovdy Rahz, and F.A.T.E. (For All That’s Endured).

SOUND BITES: The Rhythm & Blues Foundation’s annual Pioneer Awards will be held in September, according to a spokesman, site and dates are to be announced... DreamWorks’ SoHe has signed a publishing deal with Windstar. The rapper goes on tour March 2-April 3, and his new single, “It Wasn’t Me” was remixed by the Neptunes... Echo Records’ Arika Kimble won BPM’s contest for the best new urban artist and will open for TLC. She performs at the trio’s Thursday (27) concert in Fort Lauderdale, Fl.
pect." -Herr says, the label serviced two different noncommercial cuts to radio Jan. 14: “Last Night” to adult R&B stations, while “Just To Be Loved” was sent to jazz/AC outlets. The latter title will serve to AC stations on Feb. 28.

Jarreau embarks on an 11-market promotional tour starting March 5 with visits to Washington, D.C.; Baltimore, Philadelphia; New York; Atlanta; Dallas; Houston; Chicago; San Francisco; and Los Angeles.

“Our advertising campaign is aimed at jazz and urban-oriented publications, including Jazziz, Up-, Scale, Black Elegance, and Try It Yourself Hair,” says Herr. “We’ll also be working with Electronic Urban Report, using an E-mail that will be sent directly to its subscribers.” Herr notes that a promotional EPK will be sent to television stations and will be available for in-store display at traditional and non-

traditional outlets.

In addition to features in such publications as Sister II Sister and Entertainment Weekly, Jarreau will be seen on a number of television shows, says Jai St. Laurent-Smyth, Verve’s national publicity director. “I’ll be doing ‘CNN Showbiz Today’ in February and BET On Jazz” in March. He’ll also be seen on E! Entertainment Television as one of the hosts of the Jamaica Jazz & Blues Festival, at which he will be performing Jan. 24.

Jarreau’s international presence is such that he’s undertaking two promotional trips within the next month. One to promote “Tomorrow Today,” which will be released Feb. 7 in Japan and Feb. 14 in Europe, Australia, and Latin America. The first leg will take Jarreau to the U.K., France, and Germany in January; he’ll then visit Japan and return to Europe for an eight-country Feb. 3-15 junket.

“This is a high profile from tour-

worldwide constantly,” says Da-

vid McDonagh, Verve’s VP of inter-

national marketing. “Our job is to get the word out so as many people as possible will be aware of it.”

The label was aided in maintaining the singer’s international profile when it acquired overseas rights to Jarreau’s back-cata-

talog titles when he signed with Verve. Seven titles that are available domestically through Warner Bros. have been licensed internation-

ally by Verve over the past year.

U.S. radio and retail anticipation for Jarreau’s new set is strong. “I’ll have a return to the classic Jar-

reau sound, and it’s a sound my listeners have been missing,” says Anne Gesse, PD of WJZ-FM in

Philadelphia. “We’ll be playing cuts from it.”

“I’m still in the game and enjoying it more than ever.”

— AL JARREAU —

Next Friday: Despite poor reviews from critics and the general media, Jarreau’s new album, Next Friday” opens No. 1 at the box office, raising a cool $19.1 million in its first four days at the box office. Armed with that box office power, the accompanying soundtrack yields a chart gain of more than 1% at R&B core stores, landing the Greatest in an S-6 jump. Two radio-only tracks and add 120 tracks to the album. Album’s “I Don’t Wanna (Promi-

nity),” which rises 47-33 on Hot R&B/Hip-Hop Singles & Tracks for its 18 million listeners, and Wyclf Jean’s “Low Income” (Priority), which jumps 76-72 on a budget of 4.3 million.

Gone Too Soon: Con condolences to the friends and family of Richard “Dimples” Fields, who passed away Jan. 15 from a stroke at his home in Oakland, Calif. Services were held near his home on Jan. 18. He is best known for the hit “Hi It Ain’t One Thing... It’s Another” (Boardwalk), which was No. 1 on Hot Soul Singles for three weeks in February 1982. He is survived by his six children.

That’s All, Folks: Change is the only constant, and the millennium is the biggest signifier of these changing times. In my five-year tenure here at Billboard, I’ve seen our business hit numerous peaks and valleys as a direct result of the way the cost of doing business in the music industry has and continues to evolve.

With the routine radio mergers and acquisitions, the growth and expansion of the Internet and new technology, and, most recent-

ly, the purchase of Time Warner by AOL, the landscape is ever-

changing. It’s this changing environment that has fostered a new opportunity for me in Island/Def Jam Music Group.

Over the years, I’ve had the pleasure of holding a mirror up to the R&B and hip-hop community, and the results were written through my eyes in this column each week. It’s going to miss that, and I hope that my words have been enlightening to all those who’ve read Rhythm Section. I also must give respect to those who paved the way for me to do this. Terri Rossi and Suzanne Bap-

tiste, the R&B chart trailblazers at Billboard magazine, I would like to thank each of the people too numerous to mention whom I spoke to each week from the various labels, distribution companies, radio stations, retail, and video networks. Thank you to Pax-

ton Baker of BET, who worked with Howard Applebaum and me to put Billboard’s forthcoming BET ventures in place. To Geoff Mayfield, Sean Ross, Michael Ellis, Dana Hall, Hank Spann, Johanna Johnson, Silvio Pietroloungo, Howard Lander, Tommy White, Al
def have been who, Stewie How, Michael Cusson, Alex Vitoulis, Jonathan Kurant, Mark Marone, Marc Zubitkin, Wade Jessen, and the rest of the Billboard staff, it’s been a pleasure working with all of you. Last but not least, I’d like to thank the late Houston Hosten for all of his direction, support, and encouragement.

Philadelphia. “Well be playing cuts from it.”

Echoing similar sentiments, Cato McNeill, senior buyer for the 200-stong, Pittsburgh-based National Record Mart chain, con-

siders Jarreau’s “solid catalog seller.” “He’ll have a brand new album in Jor-

d’s sound. It has a crossover appeal not limited to the urban and [jazz/AC] audiences.”

Jarreau is already working with new manager Bill Darlington, signing with GRP seemed a logical move.

Jarreau’s recent touring schedule has included several dates with symphony orchestras nationwide and consistent trips to Europe, Japan, and Brazil. “Interestingly enough, (Verve, GRP president) Tommy Lipuma produced ‘We Got By,’ my first album with Warner Bros., in 1975, so it was a reunion for us.”

A BMI writer who’s published with Al Jarreau Music/Songs of Universal and represented for bookers by Creative Artists Agency’s Carol Kinzel, the artist says he’s excited about future possible projects at his new recording home. “Come hell or high water, there are certain rec-

ords—like a big band album, a trio album, at a small record label, and a way with symphony orchestra—that I must do before I get the chance to sit and watch the grass grow.”

A national U.S. tour is planned for June, with future dates in August.
Lucent Technologies
Bell Labs Innovations

A CENTURY OF AUDIO INNOVATION

Lucent is enhancing the quality of entertainment delivery through its secure-access systems just as it’s innovating tomorrow’s communication network.

BY STEVE TRAIMAN

In the last century, Bell Labs, the research-and-development arm of Lucent Technologies, has been at the forefront of some of the biggest technical events in communications and the audio world.

- This began with the introduction of the condenser microphone in 1916, in the era of famed Irish tenor John McCormack. Bell Labs discovered a method of capturing very high-quality audio that has continued to be a dominant choice of microphone technology. This microphone is now used by practically all record producers and artists.
- A few years later, Bell Labs worked on the first synchronized sound movies. These were made when sound for a motion picture was recorded on wax disks and then played on a large turntable connected to a synchronized film projector. The movie was “Don Juan,” filmed by Warner Bros. in 1926 and starring John Barrymore as Don Juan de Marana. One year later, the first “talkie,” also by Warner Bros.—“The Jazz Singer,” starring Al Jolson—was introduced, using lip synchronization.
- In 1928, Bell Labs discovered that sputtering gold on the master record enhanced the sound quality of a recording. This approach, first used on recordings by Jolson and bandleader Paul Whiteman, became known to the music industry as the Gold Master.
- Bell Labs introduced both stereo sound and stereo broadcasting in the 1930s, continually pursuing and researching the ultimate audio experience for consumers.
- In the 1940s, as Bing Crosby and Glenn Miller serenaded the world, Bell Labs fundamentally changed the world with the discovery of a technology to be known as the transistor, in 1947.
- This was closely followed by another revolutionary invention in the 1950s, the discovery of the laser, the little red light that “reads” the music from CDs.
- The Beatles were still playing seven-week stints in the Star Club in Hamburg in 1962, beginning their careers with the release of “Love Me Do,” when Bell Labs did the first satellite-TV broadcast. Five years later, the Beatles did the first live broadcast linking some 500 million people around the globe on five continents. Viewers saw “All You Need Is Love” being played live on take 58, along with a prerecorded rhythm track from take 10 of this legendary song.
- Bell Labs continued research in audio technology through the years, with the invention of the Perceptual Audio Coder (PAC) in 1992. This set the stage for another total world revolution—creating and popularizing the delivery of music over the Internet.
- The widespread availability of the Internet increased demand for multimedia content, including music and video. Historically, transmission and storage of multimedia content was impractical due to its large size—a maximum 74-minute audio CD takes up 650 Megabytes (MB). Recent innovations in signal processing and computer speed have made it possible to compress this content using algorithms called coders or codecs. Coders make it possible to fit entire feature-length movies onto a DVD video disc or to transmit CD-quality music over a high-speed ISDN line. The present Internet music phenomenon is an example of the application of compression to music content. The most common use coder is MP3, which provides near-CD-quality music at about 1/10th the space that uncompressed music takes on the CD.

COMPRESSION WITHOUT COMPROMISE

Today, Bell Labs is making new inroads in delivering cutting-edge audio technology to the music industry. Merging software technology, audio quality and security, Lucent’s key technology is the ePAC (enhanced perceptual audio coder) codec. Building on the ongoing audio advances from Bell Labs, ePAC offers—and delivers—high-quality sound in a safe and secure environment.

“The Internet economy is linking everything and everyone,” says Joyce Eastman, VP of audio initiatives, Lucent Technologies. “Increasingly, entertainment will be delivered to consumers through...”

Continued on page L2
JOYCE EASTMAN, VP OF AUDIO INITIATIVES, LUCENT TECHNOLOGIES

Joyce Eastman is responsible for bringing the sound of the future to the Internet music industry, as VP of Audio Initiatives at Lucent Technologies. Her expertise in Internet Protocol (IP) systems network architecture and in secure communications provides an ideal background for her role in creating high-quality, secure systems for Internet music download.

With more than 20 years experience in networks, Joyce began her latest assignment after her role as a founding member of Lucent's second venture—elemedia, a leader in the Internet telephony market—in 1996. Some of her work included leadership in the Internet music arena, as well as other streaming-media opportunities. She was also responsible for audio-performance and focus-group testing of multimedia products.

Joyce has led the development of Lucent's Enhanced Perceptual Audio Coder (ePAC), which delivers the industry's highest-quality audio, at an 11-to-1 compression rate. The new technology is derived from Bell Labs' patented PAC family of audio coders. She also has a patent pending in compressed audio-playback technology.

After joining Lucent's Bell Labs Advanced Technologies division in 1994, Joyce worked on ISDN, cable modems and router-based IP networks. During this time, she produced the first intercontinental Virtual Reality presentation with the "Virtual Pompeii" remote demonstration at the 1995 Telecom Expo in Geneva, Switzerland. Participants in Geneva controlled a demo that was hosted on a server in New Jersey.

Joyce's earliest experience with digital networking dates back to the late-'70s with the U.S. Army, where she managed secure data on the worldwide military network. Her career with Lucent (and AT&T) has spanned network switching, mainframe and mini-computers, IP networks, multimedia—and now ePAC. Telephone: 732-615-5700

THE ePAC SOLUTION
The ePAC codec was developed as a part of ongoing research to improve the PAC coder. It hit the scene the same time as popularity of the Internet brought heightened interest in downloading music. As a new version of PAC, the ePAC codec is an audio-compression algorithm with the highest-quality audio at the lowest bit rates. At 128 kilobits per second (kbps), ePAC offers CD-transparent stereo sound and, among others, it works within the RealNetworks G2 Player, the industry's most recognized system for downloading music.
OTHER SITES ARE MAKING MONEY OFF OF YOUR MUSIC, WHY AREN'T YOU?
SECURE INTERNET MUSIC DISTRIBUTION. NO MORE PIRATED COPIES.

software
www.audioveda.com
Put your music collection at your fingertips.

hardware
www.audioveda.com
CHECK OUT OUR REVOLUTIONARY HARDWARE DESIGNS AT MIDEM 2000.

encoding
www.vedalabs.com
TAKE CONTROL OF THE DIGITAL DOWNLOAD MARKET.

music
www.fastsongs.com
Make a pilgrimage to the music mecca, fastsongs.com.

FREE YOURSELF FROM THE TYRANNY OF FIFTEEN-YEAR-OLD HACKERS.
A maximum 74-minute audio CD takes up 650 Megabytes (MB). Recent innovations in signal processing and computer speed have made it possible to compress this content using algorithms called coders. Coders make it possible to fit entire feature-length movies onto a DVD video disc or to transmit CD-quality music over a high-speed ISDN line.

The ePAC system includes third-party watermarking and encryption but was designed in a modular form so that content owners/distributors can substitute their preferred watermark and/or encryption.

**CENTURY OF INNOVATION**

Continued from page L-2

streaming media.

The unique ePAC approach developed at Bell Labs relies on psychoacoustic modeling—that is, a representation of how humans hear sound—to compress music in a way that is not noticeable to the ear. Music is compressed at a rate of 1:1 to 1:1, thus reducing the transmission time/bandwidth and storage by the same ratio, while still maintaining its high fidelity.

**INNOVATIONS PUSH PERFORMANCE**

According to Scott Campbell, Lucent director of audio initiatives, several recent improvements in ePAC have pushed its performance levels to new heights. These include an improved coding technique that allows higher-quality audio at lower bit rates and improved psychoacoustic modeling. ePAC’s variable bit rates and superior audio quality allow the coder to be used in multiple-bandwidth applications.

After listening to the ePAC codec at the headquarters of Supertracks in Portland, Ore., recently, James DePreist, music director and conductor of the Oregon Symphony, said, “The fidelity of the download was incredibly impressive. I was struck by the clarity of the sound and found very little difference between ePAC and the high-quality CD that featured the Oregon Symphony.”

At MCA Records, the ePAC codec is being used on the Tommy Lee site. “We’re using sound clips in the ePAC format to showcase Tommy Lee’s new album, ‘Methods Of Mayhem,’ with its track ‘Get Naked’,” says Ralph Cavallaro, the label’s director of information resources and technology.

**SOFTWARE DEVELOPMENT**

The ePAC technology is supported by a suite of software-development tools designed to facilitate content-encoding, distribution and playback. Software-application developers are already using these tools today, and ePAC works on a variety of computer platforms, including—but not only—the IBM-compatible personal computer.

Using ePAC, a user gets to the music faster, and true CD quality can be heard without significantly increasing storage or transmission requirements. The ePAC codec can be used for streaming audio and video as well as for raw data.

Since the fall of 1998, Scott Campbell has worked to direct Lucent Technologies’ efforts for its new Internet audio-compression format Enhanced Perceptual Audio Coder (ePAC). As director of audio initiatives, his wide area of responsibility ranges from product-development work with the Bell Labs technical team to the negotiation of licensing ePAC to companies in the industry.

With 14 years of experience in the global music business, Scott is an active member of the RIAA technology-standards committee, which is playing a key role in the worldwide SDMI (Secure Digital Music Initiative).

Before coming to Lucent, Scott successfully launched two e-audio ventures in the U.K. One worked with fledgling music e-commerce operations to develop profitable strategies and business opportunities. The other was the first audio company in the U.K. with an e-commerce-driven Web site, launched in 1994.

Scott had previously worked as a sound engineer and producer in the U.K. and also recorded with a number of Grammy Award-winning artists, including Robbie Robertson and Annie Lennox. After leaving the recording industry, Scott helped convert the U.K. from tape machines to hard-disk audio editors, including helping resource all the BBC’s production facilities across the U.K. and coordinating the training of some 300 BBC staffers.

His various distinctions include the Creative Concepts Award in 1996 from the U.K. government’s “Information Society Creativity Awards,” and he was recognized and by Macromedia for “Outstanding Innovation” with a prototype product called The Soundpad, which was a portable audio recorder. Scott speaks at music conferences around the world, including BAFTA (British Academy Of Film And Television Awards) in London and at similar events held in Munich and Milan, and at NARAS meetings in the U.S. Telephone: 732-615-5700.

**SCOTT CAMPBELL, DIRECTOR OF AUDIO INITIATIVES, LUCENT TECHNOLOGIES**
and/or for downloading. For music-download applications, ePAC is licensed only to secured systems. The ePAC system includes third-party watermarking and encryption, but ePAC was designed in a modular form so that content owners and distributors could substitute their preferred watermark and/or encryption. Music files for download are watermarked with certain copyright information at the time of compression and, then, at the time of purchase or download, with certain transactional information. If a piece of music were somehow to be pirated, this would allow a content owner to trace both the origin as well as the final destination of the song. The ePAC software-development suite of tools incorporates an audio encoder and an audio decoder. In short, this lets a software or hardware developer simply plug in ePAC to the applications they have created or are creating.

INITIAL ePAC APPLICATIONS

In the last few months, a growing number of cutting-edge audio systems that incorporate Lucent’s ePAC Technology have come into the market with both consumer and retailer/distributor applications. This sampling of licensed products highlights the promise of a secure digital-music marketplace.

Madison Project

A quiet, yet well-known project within the music industry last year has been IBM’s Madison Project, which involves all five major record companies—BMG Entertainment N.A., EMI Recorded Music, Sony Music Entertainment, Universal Music Group and Warner Music Group. The ePAC compression technology was used to facilitate a consumer trial conducted in San Diego with Roadrunner and Time-Warner. Consumers were given a CD writer, color printer and cable access, which enabled them to go into a Web site, purchase music, download it onto their PC, burn it onto CD and print out the CD cover and liner notes.

Free Downloadable Player

VedaLabs in Baton Rouge, La., was one of the first companies to license ePAC in 1997, when it was still Celestial Technologies. “We came across Lucent two years ago, before the Internet music market really took off,” recalls Brian LeBlanc, VedaLabs CEO. “We licensed it immediately, due primarily to the fact that the quality was much better than Fraunhofer’s MP3 encoder. Lucent’s history of innovations in the audio world was very impressive, and we knew we couldn’t go wrong if we partnered with those folks.”

The company’s Audio Library was the first ePAC player and encoder, and VedaLabs is currently developing a line of hardware players specifically for the ePAC file format that will also support other formats. The Audio Library’s jukebox is a secure application that can rip CDs or import ePAC downloads, as well as manage playlists and interface with portable devices. Audio Library is being retooled for release as AudioVeda, a free, downloadable player/encoder with up to 64-kbps bit rate that was available in a demo beta version in December on the www.audioveda.com and the parent company’s www.vedalabs.com Web sites. “AudioVeda will be available as a retail product late in the first quarter,” LeBlanc says, “and we’ll offer an upgraded version with 128 kbps for under $19.95.”

Liberating the Listening Environment

Lydstrom, Inc., with offices in Boston and Arlington, Va., was formed to address the growing need for personalized home-into three different rooms at the same time. Available in the first half of this year, the SongBank can be ordered online for $599.95 at www.lydstrom.com.

“In an era of dwindling leisure time, Americans still want to hear the richness of their music as it can be heard best, which is with their stereos,” said Rahul Shah, Lydstrom president. “The SongBank is helping to make it easier to access, store and listen to music for both typical consumers and serious audiophiles. Using Lucent’s ePAC codec allows us to create a listening experience that has never occurred before in ordinary homes and brings the promise of a virtual, on-demand universal music library closer to reality.”

Adds Eastman, “The home-entertainment industry realizes the

Targeted at the growing market for networked home-entertainment systems, the Lydstrom SongBank, available nationwide in February, will play three songs in three rooms at the same time. It will allow families to effectively manage and catalog various types of media, particularly current CD collections and Internet audio downloads.

“While we can’t project the future,” Lucent’s Joyce Eastman says, “we are committed to providing the tools, technology and understanding to create a secure, seamless delivery for all entertainment media to the end user. We will continue to help and support entertainment companies to meet the challenges of the new millennium.”
e.Digital has developed the industry's first portable multi-codec Internet Music Player design featuring Lucent's ePAC™ format.

The multi-codec Internet Music Player enables individuals to play music files downloaded from the Internet or ripped from their personal CD collection. The palm-sized player offers interoperability along with Hi-fi functionality and auto-codec selection. It offers true multi-codec support without transcoding which could adversely affect sound quality.

Features include:
- MicroOS™ File Management System
- Security in the form of decryption, screening, authentication and decoding multiple formats
- Digital rights management support
- SDMI capable
- Removable CompactFlash™, SDFlash™ or IBM microdrive™
- Powered by alkaline or rechargeable NiMH batteries
- True multi-codec support

e.Digital Corporation provides partnership opportunities in developing custom-designed, 'feature-rich' digital Internet music players. We offer complete product development, including industrial design, PC board layout, and manufacturing, or can partner with OEMs on any of these processes.

For more information contact e.Digital at: www.edig.com 858.679.1504 • info@edig.com e.Digital Corporation, 13114 Evening Creek Drive South, San Diego, CA 92128 USA

"We feel confident moving to the future with Lucent. They bring a vast knowledge of technology, a place in history and the best quality encoded sound offered by any system anywhere."

— Richard Gottehrer, noted producer and CEO of The Orchard

The largest supplier of independent music to the Internet stores. www.theorchard.com.

THE BILLBOARD SALUTE
In addition to portable players, ePAC’s excellent sound quality is ideal for us to integrate into home- or auto-based systems for our OEM customers.”

End-To-End Solutions
Supertracks, headquartered in Portland, Ore., develops and operates end-to-end solutions for digitally downloaded music (DDM). One of the company’s key focuses is to leverage Internet technology, including complete e-commerce of album titles and angles, to support the music retailer. In mid-November, Supertracks CEO Charles Jennings announced licensing agreements for its DDM solution from Lucent and the new DDM platform from Preview Systems, the market leader in electronic-software distribution, which incorporates the recently announced Software Integrity System from Intel. “Preview’s DDM solution, with embedded Intel technology, gives Supertracks a proven system for e-commerce, high levels of security and intellectual property rights management,” says Jennings. “We are extremely pleased to have this technology, along with Lucent’s ePAC codec, become a part of the Supertracks solution that will be available to retailers later this year.”

“The partnership was a natural fit,” comments Eastman. “Both Supertracks and Lucent are committed to creating secure and viable solutions for the digital distribution and commerce of music.”

With the Supertracks system, the retailer remains merchant-of-record, so the entire transaction, from the consumer’s perspective, occurs on the retailer’s Web site. A complete audit trail is generated for each transaction, providing accountability for labels, artists, distributors and retailers.

EMI Recorded Music became the first major-label group to make an array of album titles and angles available for sale via digital download, utilizing the Supertracks DDM solution with ePAC encoded music for the launch of its Urocketmusic.com retail site. The first stages of the EMI/Urocketmusic.com Supertracks launch promo-

- Betterly, Vissosonic president. “We do a lot of technology shows and had the opportunity to hear the quality of Lucent’s ePAC just this past August.”
- Phat is a free download off the company’s www.pcdj.com Web site and includes the ability to download and mix MP3 and WAM files, with ePAC to be incorporated in the update release due later in the first quarter. Phat lets the user mix audio and video or play two files at one time, and the Web browser allows the play of Internet radio at the same time.

“The future of ePAC
The ePAC codec is only available as a secure digital format for electronic-music delivery and will increasingly be adapted to streaming and broadcast applications, with the first already available. A Java application is now in development that decodes ePAC music files and will let a user download the player and music files with just one click.

Since ePAC is a proprietary codec, it will continue to be improved and will remain backward-compatible, through ongoing innovations from researchers at Lucent, and its work with music professionals to meet their multifaceted needs. Lucent Technologies sees the future as a "connected network economy," where all media is delivered electronically.

“While we can’t project the future,” Eastman says, “we are committed to providing the tools, technology and understanding to create a secure, seamless delivery for all entertainment media to the end user. We will continue to help and support entertainment companies to meet the challenges of the new millennium.”

November at Comdex in Las Vegas and Webnoize 99 in Los Angeles, and early this month at CES (Consumer Electronics Show) in Las Vegas. He adds, “The first commercial portable players supporting ePAC are expected on the market in the first half of this year.”

Copyright 2000 by BETTY L. ROTHSTEIN
Deliver **true CD-quality** sound on the Internet (music to industry ears).

Lucent Technologies' ePAC™ (Enhanced Perceptual Audio Coder) is the new standard in Internet music delivery.

ePAC provides the highest-quality sound with highest-level security the industry demands.

It's the latest tuneful innovation from Lucent's Bell Labs (we pioneered the technology that created music on the Internet).

As network delivery of entertainment grows, look to Lucent's networking know-how for quality, reliability and security that tops the charts.

We make the things that make communications work.
Moonshine Grows With Web, Tours

by Michael Paoletta

Keoki, among others. GROOVE IS IN THE HEART: We're happy to report that the much-missed Groove Radio is back, albeit in a different form. On Jan. 11, the electronic dance music format was made available—24 hours a day, seven days a week—to the global club community via the Internet at www.grooveradio.com.

Groove Radio's founder and dance music veteran Swedish Egil (aka Egil Aavik) has handled the programming duties for the Santa Monica, Calif.-based operation. So, expect to hear various genres of dance music, including house, trance, acid, techno, and drum'n'bass.

"There's an influential audience that has been under-served and is hungry for dance music and the emerging sounds and visuals of club culture," says Egil. "We're taking our knowledge and experience of the past and bringing house, trance, acid, techno, and drum'n'bass.

"One of the fascinating things about this band is that its music works for fans of world music and Brazilian sounds, as well as for fans of dance and electronica," explains Duskis. "Our marketing approach will be hitting on all of these markets to catch on the group's unique broad appeal."

"Outro Lado" will be mailed to college, modern rock, and specialty radio Feb. 2.

In late autumn, Six Degrees Records launched an extensive print advertising campaign for all Ziriguiboom Discos releases, and according to Duskis the label will implement a comprehensive Internet marketing strategy. A full Internet campaign is being planned, confirms Duskis, "with pages dedicated to the band on the www.sixdegreesrecords.com Web site."

Duskis also says that the label will have a variety of cross-promotions and reciprocal links with music and lifestyle online publications. Additionally, he confirms that record-release information will be posted on electronics, ambient, techno, and world music groups, as well as chat lines and message boards.

At press time, a schedule for Zuco 103’s North American tour was being finalized for late spring/early summer.
### Hot Dance Music

**Club Play**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>LAST WEEK</th>
<th>THIS WEEK</th>
<th>CHART</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>3</td>
<td>10</td>
</tr>
<tr>
<td>2</td>
<td>3</td>
<td>1</td>
<td>10</td>
</tr>
<tr>
<td>3</td>
<td>4</td>
<td>2</td>
<td>10</td>
</tr>
<tr>
<td>4</td>
<td>5</td>
<td>3</td>
<td>10</td>
</tr>
<tr>
<td>5</td>
<td>6</td>
<td>4</td>
<td>10</td>
</tr>
<tr>
<td>6</td>
<td>7</td>
<td>5</td>
<td>10</td>
</tr>
<tr>
<td>7</td>
<td>8</td>
<td>6</td>
<td>10</td>
</tr>
<tr>
<td>8</td>
<td>9</td>
<td>7</td>
<td>10</td>
</tr>
<tr>
<td>9</td>
<td>10</td>
<td>8</td>
<td>10</td>
</tr>
<tr>
<td>10</td>
<td>11</td>
<td>9</td>
<td>10</td>
</tr>
</tbody>
</table>

**Maxi-Singles Sales**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>LAST WEEK</th>
<th>THIS WEEK</th>
<th>CHART</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>1</td>
<td>36</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>2</td>
<td>18</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>3</td>
<td>12</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>4</td>
<td>8</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>5</td>
<td>7</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>6</td>
<td>5</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>7</td>
<td>3</td>
</tr>
</tbody>
</table>

**Greatest Gainer**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>LAST WEEK</th>
<th>THIS WEEK</th>
<th>CHART</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>3</td>
<td>1</td>
</tr>
</tbody>
</table>

We would like to thank all the Billboard DJ's for making Chris Cox and DJ Irene's "Something...(for the DJ's)" part of Internet Music History.

Download the tracks that you supported for 10 weeks on the Club Play Chart (11/13/99-1/3/00).

Be sure to enter our ACID remix contest.

www.takeoutmusic.com
NEW YORK mobile recording powerhouse Effanel Music turned heads three years ago when it acquired a digital console, the AMS Neve Capricorn, for use in its truck.

Until then, the conventional wisdom was that digital boards posed too great a risk to use in live situations.

Well, since then Effanel has had such a positive experience with the Capricorn that the company has just installed a second one in its downtown studio. The board occupies part of a large room that Effanel built as a tracking/mixing/project space.

"Our business was growing, and the direction it was growing in was on the post end," says Effanel owner Randy Ezratty. "We had had a Solid State Logic [analog] console in this room, but just wasn't something we had our hearts into, so we sold the SSL, and looked at different digital consoles. Then it occurred to me that not only do we love the Capricorn, but we'd become really good at it.

The availability of two Capricorns will facilitate Effanel's work flow, effectively enabling the company to work on two projects at once.

"We're bringing away business we couldn't accommodate in the truck," says Ezratty. "Now, we can do a job in some location anywhere in the country and the next morning continue working in the garage while the truck is still out or en route somewhere else."

Effanel's second Capricorn is a 72-fader board that was originally owned by New York facility Chung King. The console was designed to be compatible with a nearly identical one at midtown studio Right Track Recording.

Ezratty admits that the Capricorn isn't exactly the most fashionable digital console in the market. The oldest of the digital boards was introduced amid great fanfare in the early '90s, only to be plagued by software bugs in its early years.

However, the Capricorn has since become a workhorse not only for Effanel but also for such high-profile studios as New York's Right Track and Skywalker Sound in Marin County, Calif., where the soundtracks to "Titanic" and "Star Wars: Episode I—The Phantom Menace" were mixed on an AMS Neve console.

"I have a great deal of respect and admiration for AMS Neve," says Ezratty. "They have a console that seems to be the one that every other [digital] console is compared to, and it's arguably the busiest and most successful console in operation. Most of the speaker manufacturers that I saw at the [fall 1999 Audio Engineering Society Convention] were demonstrating recordings made on Capricorn consoles."

Ezratty adds that his choice of the Capricorn reflects his view that the best tools for the job aren't necessarily the latest ones or the ones the manufacturers are pushing at any given moment.

"It's who's into this manufacturer-driven frenzy is being taken for a ride," says Ezratty. "I want somebody to be able to walk into my studio and get to work, not only in terms of operation but in making music. I respect people like Bob Clearmountain. Bob goes to work and uses his tools every day, and they're not necessarily the latest ones out there.

"The real problem with the current mind-set in the industry, that you need to continually replace equipment with stuff that is only different by nuance or 'better' by nuance, is that the learning curve ends up swallowing any of the potential quality upgrade," he says.

Not that Ezratty is reluctant to make quantum leaps. In fact, the purchase of his first Capricorn in December 1996 was considered revolutionary for a mobile recording company, and Ezratty does not rule out a similarly bold move in the future.

"When we bought our first Capricorn," says Ezratty, "it made sense to us to go from a powerful analog console to a powerful digital console. The next leap has to be as significant as that one for us to consider it.

Among other things, its use of a digital board has enabled Effanel to single-handedly mix audio for the Grammy Awards telecast—a task that traditionally was split between two trucks in order to handle the logistics of switching channel configurations on analog consoles.

"We're going to our fourth Grammy as a single truck," says Ezratty. "Everybody held their breath three years ago at [New York's] Madison Square Garden, but now the Capricorn is expected to be there."

Immediately following this year's Grammys—which are scheduled for Feb. 23 in Los Angeles—the Effanel truck will be stationed at nearby Capitol Studios to mix a surround-sound DVD of the show.

The multichannel aspect of Effanel's work was another argument for setting up a second Capricorn as a mirror image of the truck.

"We were asked to do an Eric Clapton DVD and a Shania Twain demo for [the National Academy of Recording Arts and Sciences], and that got the juices flowing for us to set up a surround-sound mixing environment in the truck," explains Ezratty. "Those projects led to doing the Dave Matthews [Band] 'Listener Supported' DVD and the 'Divas '99' DVD. All those mixes were already written in the Capricorn in stereo, so that made it much more economical and efficient for us to continue working in surround on the Capricorn."

Ezratty notes that demand for 5.1-channel work "just seems to keep growing, and the fact that a lot of those projects originated in the truck puts us ahead of the competition."

THE CITY OF SOUND: The most beautiful city on earth, the one that took the world's breath away with the dazzling millennium fireworks display at its famed Eiffel Tower, will kick off the Audio Engineering Society's (AES) convention schedule Feb. 19-22 with the 108th AES Convention.

A AES executive director Roger Furness reports that a stellar combination of cutting-edge technologies, papers, workshops, unique special events, and exhibitors will converge to make the Paris AES one of the best ever.

"For over 50 years, the AES and its conventions have provided an invaluable forum for the exchange of new ideas within the international audio community," says Furness in a statement. "Today, as the concept of globalization comes of age, the AES role has become increasingly significant."

The convention committee has developed 19 paper sessions featuring more than 100 individual entries covering subjects from active control of noise by wave-field synthesis to audio watermarking of MPEG-2 Audio and Captioning. The AES Convention's 15 workshops will cover such topics as multichannel sound in the cinema, MPEG-4 Version 2 audio, and audio online.

The technical tour program will include visits to two of Paris' top facilities, Plus XXX and Guillaume Tell, as well as behind-the-scenes looks at such large sound installations as the Stade de France and the Palais des Congres (which happens to be the site of the convention). In addition, exursions will take AES attendees to performance venues with especially interesting acoustics, including the Institut de Recherche et Cooration Acoustique/Musique, the Opera Bastille, and the Conservatoire National Superieur de Musique.

While most of the recent AES conventions have had a theme, 108th convention chairman Daniel Zalay says in the statement, "We made a conscious decision not to choose a normal theme. Instead, we decided to focus on two important developments in the professional audio business: the future looks extremely bright, and increased stand sizes suggest that there will be lots of new products on display."

La Vida Rosa. Producer/songwriter and Grammy nominee Robi Draco Rosa (of Ricky Martin fame) worked on three new tracks for an upcoming album on Conway Recording Studios in Hollywood. Shown at Conway's Solid State Logic 000U, standing from left, are engineer Benny Faccone, assistant Tony Rambo, songwriter/Pro Tools operator Randy Barlow, Rosa, and guitarist Rusty Anderson. Seated is Conway office manager Alyssa Romano.
**NEW YORK**

R&B NEWCOMER Jimmy Cozier has been working on his debut album for Arista Records at Chung King. Cozier is best known for writing the Janet Jackson & BLACKstreet hit “Girlfriend” and is currently working on Mysa tracks with Swizz Beatz, Wyclef Jean, and Jerry Duplessis.

**NASHVILLE**

LEE ANN WOMACK mixed an MCA Records album at Starstruck Studios with producer Frank Lidell and engineers Mike McCarthy and Daniel Kresco. Also at Starstruck, Millennium Chorus mixed with producers Greg Nelson and engineers Bill Deaton and J.R. Rodriguez; Jason Sellers mixed for BNA Records with producer Walter Aldridge and engineers Ed Seay, John Saylor, and Bryan McConkey; Nicol Smith held a listening party for a Carb Records release produced by Chris Rodriguez and engineered by McConkey; and Tim Rushlow tracked a Nashville project with producers David Malloy and engineers Kevin Beamish, Kresco, and McConkey.

**AT EAST IRIS,** Wynonna Judd worked in Studio A mixing an upcoming release on the Solid State Logic 9000J Series console; Gary Nicholson and James Stroud produced, Ed Cherney engineered, and Kevin Szymanski assisted. In other sessions at East Iris, producer/engineer David Leonard was mixing Sparrow artist Michelle Tumes’ upcoming release on the SSL 9000J, working from tracks recorded on Otari R10II, Studer A-827, and Sony 5548, Szymanski assisted. Also, artist/producer Radney Foster used East Iris Studio B Pro Tools Suite to produce material for the Kinleys for Epic; Chuck Turner engineered.

**LOS ANGELES**

PRIORITY RECORDS artist Jad Azz tracked and mixed in the Solid State Logic Axiom-MT room at Skip Saylor with producers Jelly Roll, Blacktoken, and Lil Beau. Chris Puram and Daniel Romero engineered, with Ian Blanch, Paul Smith, and Regula Merz assisting. Skip Saylor was also busy with R&B artist Jon B., who tracked and mixed in the Axiom room, with Romero engineering and Blanch and Smith assisting. Also working at Skip Saylor was alternative rock act Chloé, which mixed in the Axiom room with producers/engineer Rob Stennett, who was assisted by Blanch and Smith.

**OTHER LOCATIONS**

DEF JAM recording artist Kelly Price worked at Doppler Studios in Atlanta recording songs for her upcoming release. Carlos & Duda, Montell Jordan, Shep Crawford, and Eddie Horst were among the producers on the sessions, which were engineered by Ralph Cacciatelli and Brian Smith and assisted by Steve Fisher. Also at Doppler, Elektra Records artist Sasha worked on material for her upcoming project, produced by Anthony Dent, engineered by Blake Eiseman, and assisted by Cacciatelli.

**IN THE CLEVELAND suburb of Bedford, Ohio, 609 Recording Studios recently hosted former Dead Boys guitarist Jimmy Zero’s new band, Leaseknowledge, which recorded the track "Take Me In Your Arms (Heroin)" for a compilation. MC5 guitarist Wayne Kramer handled production, and 609 owner Don Ondrus engineered. Other acts that have recorded at 609 include Guided By Voices, Cobras Verde, New Bomb Turks, Manimal, Cryptic, Ether Net, and Breaker.

**AT INDIE STUDIOS in Philadelphia,** power rock band Static-X taped a radio show for local rock outlet WYSP, recorded by Static-X engineer Bruce and studio staffer Bogdan Hernik. The band was promoting its latest Warner Bros. album, "Wisconsin Death Trip." In other sessions at Indre, pianist Stephen Kessler found the studio on the Internet and traveled from his home in Australia to record a piano recital on the studio’s Baldwin SP-10 Concert Grand; the project was engineered by Matthew Milner. Please send material for Audio Track to Paul Verna, Pro Audio/Technology Editor, Billboard, 1515 Broadway, New York, NY 10036; fax: 212-369-5358; E-mail: pverna@billboard.com.

---

**PRODUCTION CREDITS**

**BILLBOARD’S NO. 1 SINGLES (JANUARY 22, 2000)**

**CATEGORY**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>R&amp;B</th>
<th>COUNTRY</th>
<th>MODERN ROCK</th>
<th>DANCE SALES</th>
</tr>
</thead>
<tbody>
<tr>
<td>WHAT A GIRL WANTS</td>
<td>HOT BOY</td>
<td>BREATHE</td>
<td>ALL THE SMALL THINGS</td>
<td>SEXUAL (GA DA DA)</td>
</tr>
<tr>
<td>Christina Aguilera</td>
<td>Miscy ‘Miseducation’</td>
<td>Faith Hill</td>
<td>Blush 1/22</td>
<td>Amber</td>
</tr>
<tr>
<td>(RCR)</td>
<td>Timbaland</td>
<td>F. Hill</td>
<td>(MCA)</td>
<td>(Tommy Boy)</td>
</tr>
</tbody>
</table>

**RECORDING STUDIO(S)**

<table>
<thead>
<tr>
<th>NAME</th>
<th>CITY</th>
<th>STAGE</th>
<th>ARTIST(S)</th>
<th>PRODUCER(S)</th>
</tr>
</thead>
<tbody>
<tr>
<td>BANANA BOAT</td>
<td>Burbank, CA</td>
<td>2000</td>
<td>Jimi Hendrix</td>
<td>Stu Gibson</td>
</tr>
<tr>
<td>MARS LUCY</td>
<td>Norristown, PA</td>
<td>2000</td>
<td>Euan Mtenjwa</td>
<td>Ian Backness</td>
</tr>
</tbody>
</table>

**ENGINEER(S)**

<table>
<thead>
<tr>
<th>NAME</th>
<th>CITY</th>
<th>STAGE</th>
<th>ARTIST(S)</th>
<th>PRODUCER(S)</th>
</tr>
</thead>
<tbody>
<tr>
<td>PACIFIQUE</td>
<td>Burbank, CA</td>
<td>2000</td>
<td>The Smithereens</td>
<td>Stu Gibson</td>
</tr>
<tr>
<td>MANHATTAN CENTER STUDIOS</td>
<td>New York, NY</td>
<td>2000</td>
<td>Grateful Dead</td>
<td>Ian Backness</td>
</tr>
<tr>
<td>SOUTH BEACH</td>
<td>Miami Beach, FL</td>
<td>2000</td>
<td>Tom Lord Alge</td>
<td>Ian Backness</td>
</tr>
</tbody>
</table>

**CONSOLERI(DAW)**

<table>
<thead>
<tr>
<th>NAME</th>
<th>CITY</th>
<th>STAGE</th>
<th>ARTIST(S)</th>
<th>PRODUCER(S)</th>
</tr>
</thead>
<tbody>
<tr>
<td>SSL 9000</td>
<td>New York, NY</td>
<td>2000</td>
<td>Paul McCartney</td>
<td>Bob Clearwater</td>
</tr>
<tr>
<td>SSL 9000</td>
<td>New York, NY</td>
<td>2000</td>
<td>Paul McCartney</td>
<td>Bob Clearwater</td>
</tr>
</tbody>
</table>

**RECORDING**

<table>
<thead>
<tr>
<th>NAME</th>
<th>CITY</th>
<th>STAGE</th>
<th>ARTIST(S)</th>
<th>PRODUCER(S)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Studer A827</td>
<td>Burbank, CA</td>
<td>2000</td>
<td>The Smithereens</td>
<td>Stu Gibson</td>
</tr>
<tr>
<td>Panasonic 3800</td>
<td>Burbank, CA</td>
<td>2000</td>
<td>Grateful Dead</td>
<td>Ian Backness</td>
</tr>
<tr>
<td>Sony 3348</td>
<td>Burbank, CA</td>
<td>2000</td>
<td>Tom Lord Alge</td>
<td>Ian Backness</td>
</tr>
</tbody>
</table>

**MIXDOWN**

<table>
<thead>
<tr>
<th>NAME</th>
<th>CITY</th>
<th>STAGE</th>
<th>ARTIST(S)</th>
<th>PRODUCER(S)</th>
</tr>
</thead>
<tbody>
<tr>
<td>QUANTEGY</td>
<td>Burbank, CA</td>
<td>2000</td>
<td>The Smithereens</td>
<td>Stu Gibson</td>
</tr>
<tr>
<td>AMPEX 499</td>
<td>Burbank, CA</td>
<td>2000</td>
<td>Grateful Dead</td>
<td>Ian Backness</td>
</tr>
<tr>
<td>AMPEX 499</td>
<td>Burbank, CA</td>
<td>2000</td>
<td>Tom Lord Alge</td>
<td>Ian Backness</td>
</tr>
</tbody>
</table>

**SOUND MANUFACTURER**

<table>
<thead>
<tr>
<th>NAME</th>
<th>CITY</th>
<th>STAGE</th>
<th>ARTIST(S)</th>
<th>PRODUCER(S)</th>
</tr>
</thead>
<tbody>
<tr>
<td>BMG</td>
<td>New York, NY</td>
<td>2000</td>
<td>Paul McCartney</td>
<td>Bob Clearwater</td>
</tr>
<tr>
<td>WEA</td>
<td>New York, NY</td>
<td>2000</td>
<td>Paul McCartney</td>
<td>Bob Clearwater</td>
</tr>
</tbody>
</table>

---

Secrets Of RED’s Success

There are many. Chief among them is thinking like the labels it distributes.

**BY DON WALLER**

Currently celebrating its 20th anniversary, RED Distribution began in May 1979 as Important Record Distributors. As the original name implies, the firm’s primary focus was selling records imported from England, Europe and Japan to the U.S. market. RED VP of human resources and accounting services Tova Hoffman, a 20-year veteran and the company’s self-described “den mother,” remembers its humble origins: “Our first office was in the back of Rick’s restaurant [in Jamaica, Queens], located near the airport. The inside wall was unpainted cinder blocks, and there were bars on the windows—you’d have thought you were in jail.

“I was one of a five-person staff,” Hoffman continues. “We had three desks, a coffee machine, a copier, and a Telex—no fax! And no computers! Everything was done manually—can you imagine? We took turns cleaning the place. In the beginning, I did everything—billing, collections, monitoring the warehouse, all the financial transactions. And, I’m proud to say, we never borrowed a penny from a bank to operate.”

Within a year, the company moved to a larger office about two blocks away and had become what 14-year veteran Howard Gabriel (then Important’s VP of marketing, now Red Ink’s VP/general manager) calls “the first national, independent distributor in the county to regionalize with a network of offices.”

According to RED VP of product development Alan Becker, himself a 19-year veteran of the organization, the creation of an in-house indie record label, Relativity Records, was spurred by the need to feed this national independent-distribution system. Relativity’s earliest releases included licensed product by such U.K. acts as the Cure, Robyn Hitchcock, Gene Loves Jezebel and the Cocteau Twins, as well as homegrown efforts from the Beastie Boys and Talas, featuring master bassist Billy Sheehan. Along with handling boatloads of English releases from the 4AD and Beggars Banquet labels, as well as the London cast of “Les Miserables,” Important distributed Joan Jett’s first album on Blackheart Records.

Becker also credits John Zazula, whose Important-distributed Megaforce record label was home to the earliest efforts by Metallica (“Kill ‘Em All”) and Anthrax (“Fistful Of Metal”), for determining the direction of Important’s second in-house imprint, Combat Records, which issued pioneering albums by future metal icons.

Continued on page R-10
Congratulations to all at RED on their 20th anniversary.

ARTEMIS RECORDS

SHERIDAN SQUARE entertainment

130 Fifth Avenue, Seventh Floor  New York, NY 10011
212.433.1800 - P  212.414.1703 - F  WWW.ARTEMISRECORDS.COM
He started out playing trumpet in his grade-school band, switched to electric bass when the Beatles hit, then co-founded White Wing Records, "the coolest record store in Niles, Ohio" (a suburb of Youngstown). In 1977, Ken Antonelli became a buyer for PIKS Distribution in Cleveland, taking an Arista regional-marketing gig in 1985. After a stint as VP of sales for EMI Records, he served as president of John Tesh's GTS label until it was sold to PolyGram in 1995. Three years ago, Antonelli joined RED Distribution as senior VP/GM and, recently, was promoted to president. Here, in the wake of RED's recent purchase by German-based edel music, Antonelli addresses the company's current—and future—direction.

What changes have you seen at RED within the past three years?

I think the most significant change at the company has been a much more detailed level of marketing. Like any company, once you have a system in place, you’re constantly refining it. We have an incredible tracking system that our account-service reps use. It's all computerized, and it's really enabled us to pinpoint our marketing strategies.

Certainly, one of the main things we've done is to stress quality over quantity. Going back a little bit, I think there were 90 labels here in 1989. We currently have about 20, but many of those—Shrapnel, Metal Blade, Roadrunner, Epitaph—have been with us for more than 10 years. We've become very selective about who we do business with. But everybody wants to release fewer records and work the ones that you have, more. However, when you subscribe to that concept—that less is more—every one of those labels has got to perform. You've got to make sure that you have the right 20 labels—not just with the music they release but with the people who work there.

We also added some different types of music that RED hadn't sold in the past without really compromising the culture of the company, the upper-demo stuff, for example—like Keiko Matsui, an adult-contemporary/jazz artist who sells well in excess of 250,000-300,000 units. She's a great artist who has a great catalog—and the N2K artists, such as Jonathan Butler and Candy Dulfer. That's become a pretty good growth area for the company, and I think that maybe I had something to do with that.

And there are a couple of recent success stories that I'm really proud of. The first Gold Chamber album on Roadrunner never charted on the Billboard 200, but it sold more than 400,000 copies. They're a hard-rock band that we put in a couple of programs that we designed for young bands like that, and they toured on Ozzfest, but Roadrunner certainly did a tremendous job of marketing, as well. It was a great team effort.

Same with the Train album, which came out through Red Ink. We worked that record for more than a year, got it up to about 200,000 copies, then Columbia took it over, and the album just went gold.

Do you see this sort of long-term commitment becoming more commonplace?

Yes. You have to. It's no secret. But again, we stress the quality rather than the quantity. We can stay in the game longer than most people. And we have the machinery within the company to enhance your chances of actually having that kind of success. As I said, our tracking system, which created in-house, helps us to stay with these records.

And all that information flows both ways. We have very close relationships with our labels. They have access to all our information. There are lots of different ways to pinpoint trends when it comes to breaking records or how certain markets are reacting or which strategies to use, and this information is all shared.

Is this an extension of what might be called RED's unique corporate culture?

The internal culture of the company—not only for the people that work here, but for the labels we distribute—was very apparent to me from when I first walked in the door. I’ve always thought that was a very valuable asset to how our company operates. And I’ve really felt obligated to not only maintain that, but also add to that.

You also have to understand that any relationships with many of the people here go back a long time. Back when this company was called Import, Howie Gabriel [now VP/general manager for Red Ink] used to sell me records when I was working for PIKS. And Jon Horn, who's now our national accounts manager in Cleveland, hired me for that job. Our VP of marketing, Laura G. Marques, worked with me at Arista. Brenda Hazell, our senior director of urban marketing, worked with me at EMI, and Lou Tatulli, our VP of field sales, was the Arista label liaison when he worked at BMG Distribution.

And we really work together well as a team. In a lot of ways, we try to run the company as a label because we feel that attitude best serves our labels, which are—ultimately—our product source. Because a lot of people here have label experience, they can identify with certain needs that certain labels have in certain stages of development. That translates into more insightful decisions about what's the
After 20 tremendous years, RED still means GO.

Congratulations. Here’s to a RED-hot future.

Sony Music Entertainment
Painting The Future RED

Not a company to rest on its laurels, RED is looking to technology to expand its business horizon

BY DEBBIE GALANTE BLOCK

RED'S TECHNOLOGY

Spreadsheets were an untimely way of getting information to Account Service Representatives (ASRs), according to Laura C. Masques, VP of marketing. "Thus, our MIS department invented a handheld tracking system that allows our 24 ASRs to gather information at a store during the day and to transmit the data that night through a central database. As a result, information is available to our salespeople, upper management and labels the next morning. It has allowed us to know immediately the inventory at a particular store," she explains.

Digital photography is another aspect of RED's ASR tracking system. "It's not like the old days, when you had people carrying in posters to put up a display," says Ken Antonelli, president. Any label that wants to see how many displays are being put up will have immediate access. The need for display books has been eliminated, as have film, developing and mail costs.

Stores, and ultimately RED, benefit from another account database that is associated with a mapping program for radio-station radiales and tour marketing. Marques explains, "If a radio station plays a record from one of the RED labels, we can look at all of the stores in that marketplace, then call those stores so they may benefit from the airplay." Also, if one of RED's bands is playing at a certain club, retail stores in that area can be advised in advance of that tour coming through town so they may better prepare themselves for surges in demand.

And, that's not all with regard to new technologies. A business-to-business Web site that features all aspects of RED's daily workings is available to sales reps for account management. Although it has been in place for a little over two years, it's constantly being refined. "We believe our business-to-business Web site is where the future lies in terms of how it relates to our customers, the labels," says Antonelli. "Every piece of detailed information, such as our ASR tracking, pricing schedules, our salesmen information, all the customer reports, etc., is available and searchable to the customer on that Web site."

Information is tracked one day and available the next.

"The level of detail our b-to-b offers is unsurpassed. Our sales reps are a mouse-click away from any detail on any product for any configuration, date or artist, at any time," says Marques.

RED has also just signed a deal with Advertising Checking Bureau to incorporate their advertising checking system into its b-to-b Web site.

"We needed a system to manage information in terms of authority and credits when advertising is running. We have been doing so much more of it than we used to, it became necessary to automate that system as well," Antonelli says. This system should be available to customers in February.

RED INTERACTIVE

Another wave of the future comes with RED's desire to bring the worlds of music and video gaming together. In August 1999, RED Interactive released its first CD, "Duke Nukem: Music To Score By." Megadeth recorded the original theme. "About two-and-a-half years ago, I became obsessed with PC gaming. Playing 'Doom' and 'Quake' really got me excited. I..."

Continued on page R-8-20

THROUGH THE YEARS

1986 - IRD becomes home for seminal U.S. independent labels Sub Pop, Twin Tone, SST, Enigma, Toad And Ge and DB as "indie rock" scene takes shape. These labels attract the very best new alternative rock acts as the underground U.S. rock world is set to explode. Later, the labels Matador and Mammoth continued this legacy for IRD.

1987 - Epitaph Records begins its reign as punk rock's dominant label. Initial signings, the Offspring, Pennywise, NOFX and Therapy will go on to critical and commercial fortune while a movement centers around label owner Brett Gurewitz's steadfast independence.

1988 - Relativity's success with rock-guitar wife and Joe Satriani's "Surfing With The Alien" starts a movement in rock instrumentation. Relativity would later lay another stone in the genre with Steve Vai's "Passion And Warfare" in May of 1990.

1990 - Original owners Steve Mason and Barry Kobrin sell a 50% stake in IRD to Sony Music.

Continued on page R-8-20
Thanks for all the great ships

From your friends at

ROADRUNNER RECORDS
Pairing Music To Wine Tastings, Snowboarding

A&R sensibilities and corporate friendships move units and make cash registers ring for up-and-coming clients.

BY DEBBIE GALANTE BLOCK

Finding new ways of marketing and making the cash registers ring is a challenge, but RED Distribution is flush with ideas. Its RED Ink division has been successful in partnering with record labels to provide marketing, promotion and artist development. Now, modeled after Red Ink, comes RED Urban Music Marketing (RUMM), which will focus on helping bring underground hip-hop music into the mainstream.

Also, as a way of finding new audiences for its music labels, RED has partnered with companies outside the music industry in order to attract those who love music but hate the record store.

MARRIAGE WITH CORPORATE AMERICA

With so many items providing competition for entertainment dollars these days, RED Distribution sought a way to differentiate itself. "We had to figure out a way to reach consumers via their lifestyle, not just by their musical taste. We needed—and continue to need—to attract people who drink wine, drive Jaguars and buy Rolexes. Those are the people who have a higher level of disposable income," says Laura G. Marques, VP of marketing.

To achieve its goal, RED began to tap into other people's audiences. "We had jazz music that appealed to wine drinkers, and punk music that appealed to snowboarders. To find those new customers, we partnered with other corporations for cross-promotions. For example, we will work with a wine company to distribute jazz CDs at their wine tastings," Marques explains. Where do they find these partners? At conventions that have absolutely nothing to do with the record business. RED seeks out contacts for sponsorships and partnerships. The company has even done a couple of consumer-driven campaigns where it was able to split costs among corporate partners, labels and itself. "It was very reasonable for all of us," says Marques.

RED INK AND RUMM

Red Ink was started two years ago as an offshoot of Tri-Star Music, which was a Sony label created to develop overseas Sony acts for the U.S. market. "It was an experiment that worked to a certain extent, but we decided to enlarge the spectrum and to work with Sony labels to develop artists in the U.S.," says Howard Gabriel, VP and general manager.

Sought are young entrepreneurs who are looking for marketing and distribution assistance. Under the RED umbrella, there are about 20 labels, including some with well-known or emerging artists, such as Eminent (Emmylou Harris) and New West (Stan Ridgeway).

Red Ink's mission is to provide such services as creating and implementing each phase of an artist's marketing plan, including sales, promotion, administration and publicity; developing budgets; creating marketplace awareness; managing inventory; interfacing with RED Distribution; and analyzing marketplace information.

"RUMM is based on the same marketing structure and was born to find a home for the great, emerging hip-hop underground that we see becoming a force in independent music," says Alan Becker, general manager. The urban market, he says, is much like the alternative market was 10 years ago: vibrant, local groups on the verge of going national or even worldwide.

"RUMM will offer sales and product management and will be a guide for these labels through the distribution system and the retail landscape to a more mainstream account that we believe, will be the ultimate destination for these records," Becker explains.

RUMM is looking for labels that are making great records but have not yet developed the marketing area of their company. Three labels that fit this criteria will have their first albums released through RED in early March. They are Hieroglyphics (Del The Funky Homosapien's "Black On Both Sides"), Stimulation (Missin' Linx's "Exhibit A") and D.J. Honda Recordings (D.J. Honda's "JHIP")

The services RUMM will offer labels are much the same as offered by RED Ink, except for retail distribution. We'll either work with a label's independent network of retailers, or we will refer them. The idea is to help these labels take the grass-roots work that they have done and bring it to retail in a way we have successfully done in the past with other labels. We believe that what these labels are doing now should be netting them a much bigger business than they are actually getting," Becker says.

"The industry is based on independent record labels, and we hope to continue in that vein. We have distribution expertise coupled with a label's A&R vision. That helps provide records with the best chance for success at both retail and consumer levels," Gabriel says.

THROUGH THE YEARS

Continued from page R-7 in 1991
- RED begins an association with Mercury Records. The first joint project, Ugly Kid Joe's debut EP "I'm Ugly As They Wanna Be," goes on to sell over 1.2 million copies. It becomes the biggest-selling EP at that time. The success highlights the practice of major labels utilizing an independent to help in the artist-development process.

1993
- RED is renamed Relativity Entertainment Distribution, or RED.
- The Relativity label kicks in a new, more urban direction after the company meets with Violator Management chief

CHRIS LIGHTBY, Underground Hip-Hop stars the Beatnuts, Chi Ali and Fat Joe all have their debut albums released through RED, courtesy of their arrangement with Violator.
- SAI LIEBOW is named president of RED Distribution.
- Merch's "Killa," on the first of Violator's Soundtracks and featured on "Opposites Attract," goes on to sell over 1.6 million copies.

EASY E'S "It's On (Dr. Dre) 187um Killa," goes on to sell over 1.6 million copies.

1994
- Sony buys the remaining stake in RED Distribution.
- The Offspring's "Smash" is released in April. By the end of the decade, the album will have sold 6 million copies in the U.S.
- and more than 2 million overseas. The success raises awareness of other artists on the Reef Records label.
- Roadrunner records commercial acceptance for Type O Negative's "Bloody Kisses," released in August 1993, begins its ascent toward gold status. Other Roadrunner acts Sepultura, Machine Head.

R-8

THE BILLBOARD SALUTE

www.americanradiohistory.com
CONGRATULATIONS TO
KEN ANTONELLI
AND OUR RED DISTRIBUTION FAMILY
ON 20 YEARS
OF OUTSTANDING SERVICE
FROM RAINA BUNDY
AND THE HARMONY RECORDS FAMILY.
Hamburg—When edel music AG announced in October that it was acquiring 80% of RED, this leading German independent music company took a leap toward status as a global player in the U.S. market. "The U.S. is the most important market for the further development of edel as a worldwide company," says Michael Haentjes, CEO of edel. "While we are already well-positioned in Europe, the most important territory for our business, the U.S., is still rather weak. With the acquisition of RED, we believe we can accelerate our growth and become a significant player there. This agreement with Sony Music provides the extra value we were looking for."

As Sony's independent distribution arm, RED will continue to handle Sony's indie repertoire, including releases on the Loud Records label. "This is a good opportunity for both RED and Sony Music," says Mel Illberman, chairman of Sony Music International. "RED, the leading U.S. independent distributor, can boost edel's presence in the U.S. market, while Sony Music will provide edel with important support services in territories outside the U.S."

The RED acquisition comes at a time of rapid international growth for RED, which has long been established in its home market with such hit acts as Scooter and Blimchen. Last year, a secondary stock offering by edel raised about 102 million euros, valued at the time at $107.9 million. The terms of the RED deal were not announced, but edel reportedly paid $70 million for its 80% share of the company.

In addition to the RED/Sony deal, edel in recent weeks has announced its intentions to buy 50% of Capricorn Records from owner president Phil Walden. The company also formed a U.S. publishing company with Desmond Child, Deston Songs, with an initial investment reported to be $40 million. That company will be run by Child, his manager Winston Simone and former PolyGram Publishing president David Hockman, now chairman of edel Music Publishing Worldwide.

"We are incredibly hungry," says Haentjes. "When we have a successful act here in Germany, such as female singer Blimchen, for example, we try it out with our foreign companies and local partners. We all urgently need revenues. However, our targets are generally more ambitious than those that we officially announce."

"We are working with a genuine strategy, which is based on our experience and the realization that, with five majors, the music market has become relatively inflexible. We think of potential going to waste. On the other hand, the Internet, in particular, is worrying many independents, justifyably and at the right time."

"So what we're saying is this: Come and join us, and you can continue doing what you think is right. To this extent, we have the right strategy at the right time."

"alternative rock" simply exploded. And RED—now relocated to a two-story building in Hollis—announced everything from Sub Pop, SST, Twin/Tone and Enigma to DB, which issued R.E.M.'s first single.

By the end of the '80s, even more punk-oriented labels, such as Epitaph, had been added to the mix. At one point, RED was distributing between 100 and 150 labels. Other factors fueling the company's growth were the emergence of the CD market and the Relativity label's runaway success with Megadeth's "Killing Is My Business" and Slayer's "Hell Awaits". The similarly minded Metal Blade and Shrapnel labels, both of which are still distributed by RED, joined the fold shortly thereafter.

RAGS TO RICHES TO RECONCEPTUALIZATION

Gabriel says another reason for creating these in-house labels was that "we ended up doing a lot of A&R for major labels. They'd call us up, asking, 'How are you doing with this as an import?'

In the meantime, the number of American independent labels specializing in what would be known as

THE BILLBOARD SALUTE

Continued from page R-2

Megaforce releases the eponymous debut album by Cool Champagne in February and launches its artist-development campaign around the annual Ozzy tour that results in a gold album for the band. The album is still the album of the year, and Ozzy proves to be an effective springboard for Ozzieman as it uses the tour to launch other artists, including Slipknot in 1995.
WARLOCK SALUTES RED'S 25TH ANNIVERSARY

THE PERFECT COMBINATION OF INDEPENDENT SAVVY AND MAJOR LABEL CLOUT...

(WE LOVE YOU ALL - ESPECIALLY MITCH)

WARLOCK RECORDS INC.
122 EAST 25TH ST.
NY, NY, 10010
HTTP://WWW.WARLOCKRECORDS.COM
212-673-2700
The success of Joe Satriani's "Surfing With The Alien" album.

"The '80s were when all the pieces fell into place," says Becker. "We put together our label base, our customer base, our sales staff and our whole attitude about marketing, which was to educate buyers and provide better service than our indie competitors.

"When the '90s came, America went through this almost-total economic collapse that really hit retailers hard—and of course, indies are always the last to get paid. And there was this mass detection of labels and artists to major-label deals. So we really had to reinvent ourselves."

The solution was for company founder Barry Kobrin to purchase his U.K. partner Steve Mason's share of the company. In 1991, Sony provided the capital for him to do so. With Sony at the financial controls, the company was eventually relabeled RED Distribution and relocated to its current offices on Fifth Avenue in Manhattan. Sony purchased Kobrin's share in 1994.

A STRING OF SMART SUCCESSES

Meanwhile, Becker notes, "We also got more into urban-oriented music, including electronic-dance-type stuff with labels like Moonshine."

RED also established the Red Ink label, which assists developing acts on Sony's labels, as well as other young, entrepreneurial labels such as Emmylou Harris' Em-Bellishment, the roots-rock oriented New West and guitar hero Steve Vai's new Favored Nations label.

RED's recent success stories include Cool Chamber's self-titled debut on Roadrunner, which came out in early '97 and slowly sold

THROUGH THE YEARS

Continued from page R-10

1998
- Columbia Records releases the eponymous debut album by San Francisco-based alternative rock act Train.
- Columbia, in a unique marriage, distributes the album through RED Distribution. The joint efforts of Columbia and RED's internal marketing team, RED Ink, help the album go gold in 1999.
- Warlock Records releases Trick Daddy's "www.thug.com" on the Slip-N-Slide label, which roars to gold status and is currently on its way to platinum. Careful artist development makes this breakthrough all the more satisfying for the veteran label. Warlock starts following this success with artists DJ Skribbles, C-Bo, Spice 1 and its new association with contemporary-jazz label N-Coded Music.

1999
- Rap powerhouse Loud Records joins RED Distribution and inherits Relativity's artists and catalog.
- This row-even-stronger label unleashes potent new albums from the Beatnuts, Teardropz, Slipknot and Inspectah Deck and is preparing new albums from Three 6 Mafia and Dead Prez.
- Roadrunner Records has its biggest year ever, thanks to new albums from Fear Factory ("Obsolete"), Coal Chamber ("Chamber Music"), Slipknot ("Slipknot"/"Type O Negative"/"World Coming Down") and German's edel music AG acquires 88% of RED Distribution from Sony Music.
- Ken Antonelli is named president of RED Distribution.

Source: RED Distribution

Also that year, the final process of reconceptualization began when—under the theory that less is more—the roster was pared from 90 labels to a core of 20. "We wanted to compete in the marketplace, but not with each other," Gabriel explains. "We decided to concentrate on labels with which we had exclusive distribution deals. After all, how many releases can you physically work?"

"By cutting back, we actually drove our volume up," says RED VA of sales Dean Tabase, an 11-year veteran of the company. "We could focus more and actually work a project for two years if it warranted that kind of attention. We've got four regional offices, 15 sales offices and 25 Account Service Reps (ASRs) who visit 900 stores a week—all linked with this incredible computer system."

R.E.D.'s success, continued from page R-10

RED'S SUCCESS

Continued from page R-10

THE BILLBOARD SALUTE

magna carta

The Home Of Progressive Rock

RELEASER FOR 2000

Bozio Levin Stevens
Liquid Tension Experiment
Steve Morse
Niacin
Under The Sun
Steve Walsh

Congratulations to

RED

www.magnacarta.net

Shrapnel Label Group P.O. Box P, Novato, CA, 94948
www.shrapnelrecords.com

Thanks To R.E.D. Distribution for the last 20 years of excellence and for the future...!
REDDER THAN EVER

CONGRATULATIONS on your 20th Anniversary

LOUDER THAN EVER
more than 400,000 units. Its second album is approaching those numbers after only four months. The same goes for another Roadrunner band, Slipknot, which has been steadily selling 9,000 to 12,000 copies a week without significant radio airplay.

Then there's Train's debut album, which Red Ink nurtured from first-week sales of 3,000 to about 221,000 units before Columbia took over the project. Warlock/Slip-N-Slide rapper Trick Daddy's 1998 album, "www.thug.com," also sold 3,000 copies in its first week and is currently nearing platinum.

"Train started in one of our artist-development programs," explains RED VP Steve Rifkin's to his entrepreneurial vision. "We've got the best indie distribution deal with RED in the company for nearly six years. We've also done very well with our new monthly catalog programs—catalog is certainly going to be a bigger part of our business in the future. But with our high-tech systems and our ASRs, we can spot trends better and react even faster than ever. The only difference between us and the majors is revenue. We've got all the backroom sophistication, and our guys are as good as anybody on the street."

Lately, there have been a number of high-profile additions to the RED family of labels: Danny Goldberg's Artemis and Steve Rifkin's Loud, the latter of which has been purchased by the Relativity group. RED also held its first convention, a company-wide affair, in September of last year.

But the biggest news out of RED in recent months came in November 1999, when German-based indie edel music AG purchased an 80% ownership stake in the company (Sony retains 20%).

A REAL RECORD COMPANY

"This company has really had two histories," says Becker, "and we're about to enter our third. Right now, our business is even divided between rap music, rock—punk and hard stuff—and 'other,' which is everything from world music, jazz and gospel to R&B, country and other adult-type styles. Emmylou Harris and Tom Watts were big records for us.

"When people ask me, 'How do I get a distribution deal with RED? and 'What are you looking for?,' I tell them to look at a person like Brett Gurewitz at Epitaph. He didn't create a company out of market research and statistical analysis and saving money on Wall Street. He knew he was a musician and knows his audience. He knows what they listen to, what they buy, when they go to bed, every other. You need to have those qualities of leadership and passion. You need to show us your ability to get something started in your hometown. That's real to me."

"We don't have the mentality of a corporation," says Hoffman. "If I want to talk to [RED president] Ken Antonielli, I can just walk down to his office. I don't have to go through a million people to schedule a meeting six weeks from now. We're a family here—you can tell how many people have been here for so many years—and we like to elevate from within."

"We think like we're one of the labels we distribute," adds Fabian.

"We're not just filling orders," seconds Gabriel. "We're assisting entrepreneurial execs, who have a great sense of A&R, with the marketing and distribution of their product. We've earned the trust of retailers, and we're matching the accounts profiles with those of the artists. We're here to develop your label by relaying the story."

"We've learned a lot," Gabriel continues. "We've adapted to the needs of the marketplace. All of us—our labels and our staff—are like a family that's grown together. We have incredible detail in our communications, and we share all of this information with our labels and with retail. We market smartly. We already know we're the best indie distributor in America. Now we're emerging as a global company."

"I like what Emmylou Harris said when she first came up here to visit us: 'This feels great. This feels like when I first started out in the early '70s. This feels like a real record company.'"
TO: KEN, ALAN & GANG

CONGRATULATIONS ON YOUR 20th Anniversary

WISHING YOU MUCH CONTINUED SUCCESS IN THE FUTURE

Joe, The Lil' Joe Records gang & The 2 Live Crew

WATCH OUT FOR 10% RESTOCKING PROGRAM

Coming Soon: XR 262 Down South DJ's (Nasty), XR 263 Down South DJ's (Clean), XR 264 The 2 Live Crew Private Personal Parts, XR 261 Luke Hall Of Fame Vol.4 The Most Explicit Tracks From The Luke Records Days
right or wrong thing to do. We make decisions very collectively here. I don't have the manpower that the majors do, but, pound-for-pound, I have one kick-ass team.

You know, three-quarters of the people who work here are either ex-musicians or current musicians. From Howie Gabriel and myself to Dean Tabac [VP of sales], Alan Becker [VP of product development], Jim Cooperman [VP of business affairs] and Eric Anderson—our national marketing director—who played guitar on the new Busta Rhymes record. So we can provide our own entertainment for company parties [laughs]. Obviously, music is a really important part of the day here. It was part of the company's culture 20 years ago, and it's still here.

Speaking of adding to the legacy, RED Distribution recently celebrated its 20th anniversary with its first convention. That was truly a landmark. As I mentioned in the keynote address, it was not really a celebration of our past, but a celebration of our future. Because RED not only has managed to stay intact throughout the first 20 years of its existence but also has managed to adapt and continue to be an important factor in today's record business.

It was an incredible turning point in the company, not only from the standpoint of bringing the people and the labels together—we brought in everybody from the mailroom on up—but it really surprised a lot of people, from our labels to our vendors to the people who work here, just how tight-knit this company really is, and how much there is to look forward to.

In the key note, I told everybody that they should never be afraid of change. Change is good. Of course, I didn't really know that the situation with edel was developing, but I guess those sentiments were more profound than I realized at the time. Change is good, and it's only going to get better.

Artemis artist Warren Zevon

Roadrunner act Coal Chamber

So what are the benefits of this new deal with edel music?

One of the most important things, as far as RED Distribution goes, is that we've become an international company literally almost overnight. We are now part of the first multi-national independent distribution network. Previously, when the international distribution rights were available to a label that we distributed here in North America, we couldn't offer those options to anyone. Now we can.

“We're an independent company—that's how we perceive ourselves—and we'll continue to be an independent company as we grow the business. But we're going to grow smart. We're going to make the right acquisitions and the right distribution deals. We're going to be a global company in every sense of the word.”

And from edel's perspective, it gives them the opportunity to have a greater product source for all their companies overseas. So it's a very strategic alliance.

And [edel CEO] Michael Hamptes is an incredibly perceptive person. He's given us the green light to be really aggressive in building the company in whatever way we see fit. But if you were a customer or a label, you'd see no change in the way we're doing business. Sony continues to perform all the functions that it previously did, so there's no change in any level of service whatsoever. It's a seamless transition. It's a remarkable way to accelerate the growth of RED in a manner that really facilitates this process. It's going to make it so much easier to do business.

But even before edel's arrival, you'd signed new deals with Danny Goldberg's Artemis and Steven Rifkin's Loud labels.

Yes. They were both just barely on board when we had our convention. But anytime you can bring people like Danny Goldberg and Steve Rifkin into the RED Distribution fold, it becomes that much more significant on both sides of the fence. These are people who deliver in everything they do and say. They are connected to the artistic
Dear RED,
Happy 20th Anniversary.
From your friends in Japan

"KEEP DRUMMIN’ THE BEAT"

- KODO

on tour in America
January 2000 — March 2000

“KRUSH EM!”

New Mix album coming Spring 2000

Sony Music Entertainment (Japan) Inc.

CONGRATULATIONS
RED DISTRIBUTION
FROM
NEW WEST RECORDS
& CAMERON STRANG.
20 YEARS OF
GREAT MUSIC.

THANK YOU FOR YOUR
SUPPORT AND BEING PART
OF OUR INITIAL SUCCESS.

WATCH OUT FOR NEW WEST RECORDS
IN THE NEXT 20 YEARS.

NEW WEST RECORDS INC. 435 N. Martel, Los Angeles, CA 90036 323-653-1338 / www.newwestrecords.com

EMINENT RECORDS

Emmylou Harris Mike Plume Band Jon Randall

CONGRATULATES
RED DISTRIBUTION
ON TWENTY YEARS AS THE PREMIER
INDEPENDENT DISTRIBUTOR
IN NORTH AMERICA

—From Your Friends At Eminent Records

WE COULDN’T DO IT WITHOUT YOU!

Eminent Records, P.O. Box 159007, Nashville, TN 37215
phone: 615-333-0015 / fax: 615-333-0577
mail@eminentrecords.com / www.eminentrecords.com

Congratulations to RED
on 20 Successful Years

We don’t know how you survived this long without us!

(We are honored to be a new addition to your family.)

—Favored Nations Records

©1999 Favored Nations Records

Favored Nations Records
14724 Ventura Blvd., Suite 710, Sherman Oaks, CA 91403
818-528-2580 / www.favorednations.com
Hats Off to RED Distribution for 20 Years of Independents.

Congratulations and continued success in this new millennium.

Your friends at

Valley Media, Inc. | 1280 Santa Anita Court | Woodland | CA 95776 | 800-845-8444 | www.valley-media.com

N2K artist Candy Dulfer

THE BILLBOARD INTERVIEW
Continued from page R-16

community and the creative community and the street community in every way, shape and form. They obviously feel, in the context of what they're doing, that RED Distribution has a great deal to offer them.

Again, it's more quality than quantity. Just those two labels themselves represent a dynamic force in RED Distribution that separates us from any of our closest competitors.

Where do you see RED Distribution being in five years?

We're an independent company—that's how we perceive ourselves—and we'll continue to be an independent company as we grow the business. But we're going to grow smart. We're going to make the right acquisitions and the right distribution deals. We're going to be a global company in every sense of the word.

And we will continue to grow the technological sector of our company. We will have a lot of developments on our business-to-business Web site that will really become the core of RED Distribution. As this continues to evolve, it will enable our salespeople and our customers to process a lot of information in a very user-friendly way. That will allow us to accelerate our growth, but at a much healthier pace that won't overburden us. Certainly, labels will be able to do much more marketing-intensive campaigns. But this is all very straightforward. It's not really some mysterious plan.

We're in a position where you hear so much hype about the Internet—and there's no doubt that it is a major factor, in terms of marketing. We already have a department that's dedicated to Internet marketing as it relates to what's available from our customers' standpoint and how all those pieces fit together to create a cohesive plan within a traditional marketing sense. But just because you make something ubiquitous doesn't mean that people will want it. And the things that are still most impactful, in terms of making your product desired by the consumer, are radio, MTV, word-of-mouth, blogging, etc.

We'll also probably expand into some different product lines, such as some very high-quality video stuff. We're looking at combining snowboarding and skateboarding footage with music that we currently distribute through RED. But again, more quality than quantity.

And we'll continue to take advantage of whatever the major companies can't do, and do those things better than any other independent. We'll continue to explore the growth possibilities in adult-oriented music—meaning contemporary jazz, gospel, all those kinds of things. But you've got to align yourself with the people who know those markets, who know how to market to their consumer and know how to develop their fan base.

We want to be the destination spot for those people. We want to become the dominant player in the independent distribution business and to continue to align ourselves with exciting, creative people who will help us maintain that dominance.

Continued on page R-22

Congratulations on the first 20 years.

The next 20 years should be a Blast!!!

From your friends at STARTRACKER®

Coming Soon...

eSTARTRACKER.com™

A product of Dormont Technologies, Ltd.

R-18
Your assistance, follow through and enthusiasm in helping us set up our biggest release ever cannot be matched or thanked enough.

RED DISTRIBUTION IS # 1

YOUR SUPPORT HAS MADE THIS POSSIBLE. THANK YOU.
knew that the synergy between music and gaming had to happen. If you take the two worlds, combine them and view them as one, there is a much bigger audience to market to,” says Mitchell Wolk, VP of finance and administration. The next album from RED Interactive will be “Grand Turismo II,” featuring music licensed from other labels. Artists include Creed and Gary Numan. This two-disc set will consist of a music CD and a PlayStation game demo that will also include interviews with the developers and other PlayStation related items. It will be priced at $17.98, according to Wolk.

The whole concept of "Grand Turismo II" and, ultimately, RED Interactive is to satisfy music and game enthusiasts and to gain new fans in each area. "If someone is a gaming fan, with this CD, they are getting a really good PlayStation disc with an accompanying added-value soundtrack. If they are a music fan, then this is a great album with the added value of PlayStation material. To be successful with video-game soundtracks, it is necessary to be well-educated, not only in music, but in gaming," Wolk says.

Competition for the entertainment dollar continues to heat up. Just as artists such as Prince and David Bowie reinvent themselves each decade, so must successful businesses. Music will always be an entity, but the way consumers get their music continues to change. Movie soundtracks were a dominating force through the 1990s, and Wolk expects game soundtracks to do even better because their demographic is even broader. The format has been legitimized as the National Academy of Recording Arts and Sciences has decided to add three video-game music categories to Grammy competition. By creating RED Interactive, the company has shown its intent to stay ahead of the curve.

PULSE!
CONGRATULATES
RED DISTRIBUTION
ON 20 YEARS OF
INDIE DISTRIBUTION

Has it been that long already?
Happy 20th Anniversary

from your pals at Epitaph

Congratulations
And Best Wishes to

RED DISTRIBUTION
(the largest and best independent distributor in the record business!)

On Your Twentieth Anniversary
from Lee, Sandi & Marvin Cook

GRAPHIC CREATIONS OF NASSAU, LTD.
PRINTERS - STATIONERS
P.O. BOX 158, EAST MEADOW NY 11554 - 516-483-0700
THE BILLBOARD INTERVIEW

Continued from page R-18

But the edel acquisition makes a significant difference in how big a player we can become in the world market. There's never really been an independent distribution company with the network that we have in the United States that can now integrate into the foreign markets. This is completely unique. If you're looking for quality distribution on a global level, we can now provide that from an independent standpoint. Of course, most of our existing labels already have international deals—some of them with edel in some territories—and we will address those issues as those deals lapse, but I'm really looking at the new labels that we'll be bringing in. I want them to know we can offer that menu of services.

Right now, we're going through a learning curve, integrating with the foreign companies that edel has and becoming part of that organization. But we have been given a mandate to build our company from a domestic standpoint—which will inevitably lead to increased product flow from the international standpoint—and that's what we're really focusing on for the moment.

Once you get everything integrated and all the new technology up and running, then what?

Then what? This company is really going to surprise a lot of people. That might sound simplistic, but let me try and explain where I'm coming from. When you see an act like Tom Waits have his biggest-selling record ever on an independent label [Epic], and Warren Zevon coming out on an independent [Artemis], and Eminem releasing a record on an independent [Eminem] that went through Red Ink—and these were all 200,000-plus records—I think it's only a matter of time before we become a destination spot for a lot of artists like that.

Once the creative community gets comfortable with the idea that they can come here through a label that's distributed by RED and have access to all the international distribution, all the technology that's equal to anything out there, and—more than anything—we're going to give them the attention that they deserve, I think that's really going to expedite the growth of this company. Once we're fully integrated as a global company, we're going to be able to prove to artists that they can have as good a career through one of our distributed labels as they could with anybody.

What types of music do you see becoming significant growth areas?

World music, for one. But the biggest growth segment in terms of active music buyers is in the adult demographic. Those older baby boomers who are nearing the end of their working career are looking for something to wind them down, relax them, and ease them into that next phase of their lives. And there's a lot of ways to expose artists that appeal to that demo that weren't there five or six years ago. VH1 Storytellers, the so-called triple-A radio format, etc.

Right now, there doesn't seem to be any real cultural revolution taking place. Certainly, rap has had an impact on the culture, but the major players have all caught up with that.

However, when you're looking at those coming up, you have all these sons and daughters of the baby boomers who are currently at the age where all these big teen acts are making an impact on them. And because there are so many of these kids—there were about 70 million baby boomers, and this new generation of kids numbers close to 60 million—the moment these kids grow past the Britney Spears and Hanson and the Backstreet Boys, you're going to see another cultural revolution.

I have no idea what that might be, but it will be something different that, again, will spur a musical attachment for that particular segment of the population and will produce a different sort of setting for that group of people. And, as always, the independents will be at the forefront of that. I want to have RED Distribution in place and be able to offer people whatever that music is at the very creative edge of what that might be. I have to make it easy for that person to get into my system.
...we’re proud to be with you on your year of enlightened distribution.

Gold Circle Entertainment

...and more to come

Congratulations on a distinguished past and a successful future.

from us and our artists:
Micro
DJ Dara
AK 1200
Christopher Lawrence
Anabolic Frolic
DJ Dan
Dieselboy
Donald Glaude
Carl Cox
John Kelley
Keoki
Cirrus
Omar Santana
D:Fuse
DJ Brian
Freshmäka
Happy Hand Allstars

Web check: www.moonshine.com
EDEL AMERICA RECORDS IS PROUD TO BE JOINING FORCES WITH RED DISTRIBUTION!

CONGRATULATIONS ON YOUR 20TH ANNIVERSARY!

NEW RELEASES - COMING SOON!

Anika Paris  Boyz N Girlz United  Brooke Russell

EDEL AMERICA RECORDS
1790 BROADWAY, 7TH FL, NEW YORK, NY 10019
www.edelamerica.com
Billboard

Chad Austin Fulfills ‘All My Dreams’
Asylum Commits To Traditional Country With Newcomer’s Set

BY DEBORAH EVANS PRICE
NASHVILLE—Newcomer Chad Austin says he had no choice but to seek a career in the music business. “I had to go,” he says. “I had no choice. I’d probably kick out of family if I hadn’t.”

With the March 21 release of his debut album, “All My Dreams” (Asylum), the Amarillo, Texas, native is making his family proud.

“Ever since I can remember,” he says, “I’ve heard music. Everybody in my family plays an instrument, all of them.”

A few of us play piano. I play piano and guitar.”

Austin isn’t the only family member to score a record deal. His father tried his hand at country music success in the early ’70s and charted with a tune called “Living End.”

“He had a single that played a lot on the smaller stations around Texas, Louisiana, and Mississippi,” says Austin, who adds that his father gave him solid career advice. “It’s hard. That’s what he told me. It ain’t no cakewalk, and if you’ve got to make it, you’re going to

(Continued on page 11)

‘Big “D”’ Jamboree Is A Treasure; Big-Name Talent Plays Houston Rodeo, Radio Seminar

ALBUM OF THE WEEK: Dallas’ celebrated “Big ‘D’ Jamboree” is a no-name, but its spirit lives on in a new double-CD package. The show, which began in 1946 as the “Texas State Barn Dance,” was briefly the “Lone Star-Jamboree” and became the “Big ‘D’ Jamboree” when it moved to Dallas’ Sportatorium in 1948 and began broadcasting on KRDL.

During its 15-year run, the “Jamboree” hosted performances from Elvis Presley, Johnny Cash, Gene Vincent, Johnny Dol- lar, and Carl Perkins, among others.

Now a dedicated “Big ‘D’” fan has put forth a labor of love and issued “The Big ‘D’ Jamboree Live Volumes 1 & 2” on Dragon Street Records, his independent label (see Declarations of Independents, page 71).

Dallas musician and music fan David Den- nard had issued previous albums of Ronnie Dawson and Vincent material from the “lost” “Big ‘D’” tapes and heard about a no-name called the “Barn Dance” after seeing a Houston show, “well before such programming was shown.”

Dennen said his “labor of love” was put into the project.

Georgia-based label (see Declarations of Independents, page 71)

Dallas musician and music fan David Den- nard had issued previous albums of Ronnie Dawson and Vincent material from the “lost” “Big ‘D’” tapes and heard about a no-name called the “Barn Dance” after seeing a Houston show, “well before such programming was shown.”

Nashville Scene

Round up: Staffers at the Houston Livestock Show & Rodeo have been hinting that they were going to diversify the talent at this year’s version of the extravaganza, which runs Feb. 15-March 5 at the Astrodome, and they weren’t kidding.

The rodeo, which annually draws more than 1 mil- lion people, will host 55,000 a night, opens with Willie Nelson and Merle Haggard, closes with Houston favorite Clay Walker, and in between will showcase (chronologically) Lonestarr, Jo Dee Messina, LeAnn Rimes, the Judds, Alan Jackson, Boyz II Men, Enrique Iglesias, Tony Bennett, Smokey Robinson, Sammy Kershaw and Shadydas, Los Tucanes de Tijuana and A.B. Quintil- lya Los Kumbias Kings, Clint Black and Steve Wariner, Rod Stewart, Brooks & Dunn, Reba McEntire, Steve Miller Band, Robert Earl Keen, and Kenny Rogers.

Round up: Staffers at the Houston Livestock Show & Rodeo have been hinting that they were going to diversify the talent at this year’s version of the extravaganza, which runs Feb. 15-March 5 at the Astrodome, and they weren’t kidding.

The rodeo, which annually draws more than 1 mil- lion people, will host 55,000 a night, opens with Willie Nelson and Merle Haggard, closes with Houston favorite Clay Walker, and in between will showcase (chronologically) Lonestarr, Jo Dee Messina, LeAnn Rimes, the Judds, Alan Jackson, Boyz II Men, Enrique Iglesias, Tony Bennett, Smokey Robinson, Sammy Kershaw and Shadydas, Los Tucanes de Tijuana and A.B. Quintil- lya Los Kumbias Kings, Clint Black and Steve Wariner, Rod Stewart, Brooks & Dunn, Reba McEntire, Steve Miller Band, Robert Earl Keen, and Kenny Rogers.

Country Radio Seminar: The talent lineup is set for the March 1-4 event at the Nashville Convention Center. Martina McBride opens the seminar with the national anthem on Thursday. That day’s MCA lunch will feature Ameia Elliott and Sons Of The Desert.

Trace Adkins and Tim Rushlow will perform at Friday’s ASCAP luncheon. Reba McEntire will sing at the Southern Country Music Association’s luncheon, followed by Bob DiPiero, Chet Wylly, Victoria Shaw, and a mystery guest at “WCIN Live.” The New Faces show that evening will feature Andy Griggs, Montgomery Gentry, Brad Paisley, Shemarre, and Keith Urban.

Reba By Request. Prior to taping A&S’s “Live By Request Starring Reba McEntire” at Sony Studios in New York City, the MCA Nashville artist visited with should launch Records VP of broadcasting and event marketing; show host Mark Mcewen; McEntire; Jodi Hurwitz of Automatic Productions; Dave Weigand, MCA Nashville VP of marketing and sales; A&S’s Delta Fine, A&S’s Kiri Sluska, and McEntire’s manager/husband, Navet Blackstock.

NARAS Compiles Interviews With Pioneering Songwriters for Film

BY CHET FLIPPO
NASHVILLE—Music Row here was built by songs and songwriters, and now the Nashville chapter of the National Academy of Recording Arts and Sciences (NARAS) has embarked on a proj- ect to preserve that history.

Recording Academy Media Pro- ductions (RAMP) is beginning to document the history of the recording industry.

As part of that project, titled “Vintage Living History Program,” the Nashville chapter is showing the two-hour film “Nashville Songwriters.”

Done in six segments by producers Robert K. Oermann and William Byrd, “Nashville Song- writers,” the first RAMP project, is a series of interviews with prominent country songwriters.

In introducing a preview showing a gathering of songwriters and Academy members here, NARAS president/CEO Michael Greene says, “We developed the concept six months ago. It was important to us to send our crews out to the hinterlands to find seminal musical people.”

“Nashville is obviously the songwriting capital of the world, so we started here,” Greene says.

Noting that the project is archival as well as instructional, NARAS Nashville chapter senior executive director Nancy Shapiro says the film will be available by appointment for showings.

Because of the initial demand, Shapiro says, the Academy is now scheduling group showings for Music Row companies.

“We’re encouraging groups to get together to request showings,” says Shapiro. “Otherwise, we’ll become a moving theatre.”

“Nashville Songwriters” was edited down from nearly 100 hours of filmed and videotaped interviews done by Oermann and Byrd. The six 20-minute segments, each capable of being shown sepa-
### Billboard Top Country Albums

#### Top 40

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Title</th>
<th>Release Date</th>
<th>Label</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Tracy Lawrence</td>
<td>Time</td>
<td>1991-04-27</td>
<td>MCA Nashville</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>Garth Brook</td>
<td>The Unsilver Screen</td>
<td>1991-04-10</td>
<td>Capitol</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>The Bellamy Brothers</td>
<td>Down To Earth</td>
<td>1991-04-06</td>
<td>Warner Bros.</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>Randy Travis</td>
<td>Storms</td>
<td>1991-04-27</td>
<td>Epic</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>George Jones</td>
<td>Greatest Hits</td>
<td>1991-05-04</td>
<td>Curb</td>
<td>5</td>
</tr>
</tbody>
</table>

#### Complete National Sample of Retail Store, Mass Merchant, and Internet Sales Reports Collected, Compiled, and Provided by SoundScan

(Continued from a previous issue...)

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Title</th>
<th>Alternate Label/Equivalent List Price</th>
<th>Alternate Label/Suggested List Price</th>
<th>Issued By</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Tracy Lawrence</td>
<td>Time</td>
<td></td>
<td></td>
<td>Curb Records</td>
</tr>
<tr>
<td>2</td>
<td>Garth Brook</td>
<td>The Unsilver Screen</td>
<td></td>
<td></td>
<td>Capitol Records</td>
</tr>
<tr>
<td>3</td>
<td>The Bellamy Brothers</td>
<td>Down To Earth</td>
<td></td>
<td></td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>4</td>
<td>Randy Travis</td>
<td>Storms</td>
<td></td>
<td></td>
<td>Epic Records</td>
</tr>
<tr>
<td>5</td>
<td>George Jones</td>
<td>Greatest Hits</td>
<td></td>
<td></td>
<td>Curb Records</td>
</tr>
</tbody>
</table>

---

The Billboard Top Country Catalog Albums is a weekly publication that ranks the top country music albums in the United States based on sales data. The chart is compiled from a national sample of retail stores, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan. It includes albums that have achieved significant commercial success, often reaching the top positions on the chart. The chart is a valuable resource for the music industry, reflecting the popularity and sales trends of country music albums.
Harry Fox Warns Of Sony Suit, Alleging Copyright Violations

Harry Fox Agency (HFA) has warned Sony that it is facing legal action unless it stops alleged copyright violations.

**HFA Cites Warning To Sony**

A law firm representing mechanical royalty collection group the Harry Fox Agency (HFA) says in a memo to HFA publisher clients that the agency has authored to suit Sony Music Entertainment for alleged copyright violations on recordings manufactured in the U.S. and distributed in "many countries" in Latin America, where HFA claims recordings were sent without obtaining licenses from HFA or its publisher principals.

In the memo, publishers are advised that "should Sony fail to cure such defect within 30 days, we will commence legal action on your behalf against Sony for failure to pay mechanical royalties to HFA's publisher principals." HFA does not take legal action unless it is authorized to do so by its clients.

Sony Music Entertainment declined to comment on the memo.

**HFA's Notice**

Sony/ATV Add Pub: In addition to the sale of its publishing company to Sony/ATV Music Publishing (Billboard, Jan. 13), Bill Lowery tells Words & Music that he's formed a co-venture with Sony/ATV called Bill Lowery Music. Lowery, who will continue to operate the Lowery Music Co. from his base in Atlanta, says the new company has already picked up rights and is negotiating to buy a catalog. The new company is cleared via BMG, but Lowery says an ASCAP-cleared firm is in the works.

**Words & Music**

**by Ire Lichtman**

**Merm Net Ties: Los Angeles-based Publisher Music & Media International and MP3dom.com**

The company is founded by Josh Futterman to provide free downloads of new music screened by label and publishing staffs, and is geared toward the Web-based publishing and licensing entity MP3dom Music.

Music & Media, whose CEO is publishing vet Billy Meshel, will provide MP3dom Music with exploitation, administration, and licensing services. The co-venture, said to be the first with a direct Internet tie-in, expects to sign one-year deals with writers, who will receive a 50/50 split on all placements of their material and can withdraw after six months.

**Print On Print: The following are the heat-seeking folios from the Hal Leonard Corp.:**

1. Red Hot Chili Peppers, "Californication."
2. Indigo Girls, "Shaming Of The Sun."
4. "Big Bad Voodoo Daddy."
5. "98º, "89º And Rising."

Songwriters & Publishers

ARTISTS & MUSIC

Holiday With Music. The Zomba Group of Companies recently hosted its first annual Holiday Open House at its West Hollywood offices. Some 800 guests from the West Coast music and film music community paid a visit. Live music performances were among the treats. Shown, from left, are David Landau of Arista Records; Bonnie Greenberg, music supervisor, Nei Porthos, senior VP of West Coast operations for the Zomba Group, and Dawn Soler, music supervisor.

Lots Of Young, Brain Power. BMG Songs, the U.S. unit of BMG Music Publishing Worldwide, has signed Boston-based writers/producers Dow Brain and Brad Young, who run Underground Productions, to a co-publishing deal. The pair currently has a hit with the single "Girl On TV," performed by LFQ on Arista Records. Shown, from left, are Stanley Schneider, VP of legal and business affairs at BMG Music Publishing Worldwide; Nicholas Firth, BMG Music Publishing president; Young, Brain; and Clyde Lieberman, VP of U.S. creative operations for BMG Songs.

Brumley Signs Writer. Nick Pelegro, seated, is the first writer signed to the new Nashville division of A.E. Brumley & Sons Inc. Heading the division as VP of creative/writer development is Mike Porter, left, who signed Pelegro. Also shown is Bob Brumley, president/CEO of Brumley Music Group, which was founded by his father, Albert E. Brumley, writer of the gospel classic "I'll Fly Away."

Twenty-Two Years And Counting. Writer/producer Glen Ballard has extended his 22-year association with Universal Music Publishing Group, with the company planning to release a promo CD of his top songs. Shown, from left, are David Renzer, Universal Music Publishing Group worldwide president, presents Ballard with a plaque commemorating his long ties to the company.

West Coast Party. EMI Music Publishing recently had two reasons to celebrate on the West Coast. One was a No. 1 hit, "Genie In A Bottle," performed by Christina Aguilera, and the other was the release of a new BMI Music Publishing Studio in Santa Monica, Calif. Shown, from left, are Damon Booth, director of creative; Jody Gerson, senior VP of creative; Carla Ondrasik, VP of writer and catalog development; David Frank, an EMI writer, Steve Kipner, an EMI writer, Steve Backer, executive VP of West Coast, and Matt Messer, manager of creative.
Artists & Music

**Classical KEEPING SCORE**

by Bradley Bionbarger

TRASH-COMEDY: It’s not often that classical music is invoked on Broadway, and we probably wouldn’t hope for a better than Peter Shaffer’s “Amadeus,” a Tony Award-winning smash in its first 1,000-show run in 1980 and now selling out its revival at the Music Box Theatre. This new production (once again directed by Peter Hall) originally opened in 1986 at London’s Old Vic Theatre, and it retains the original’s power to move with its mix of historical drama and poetic license, though through the gravity of Mozart has long since been threatened by the banality of endless marketing schemes like “Mozart Makes You Smarter” and “Mozart For The Morning.” Yet read on, for a record company has managed to contribute a sour note to even this sweet experience.

First, though, the particulars of the play: David Suchet stars as Antonio Salieri, and while supplanting F. Murray Abraham’s tragic weight with a pleasing comic quality (which might be more historically accurate), he still manages to achieve the right element of vulnerable villainy necessary to the part. Michael Sheen is the principal in the title role, although Keeping Score saw understudy Jake Broder. While unduly emphasizing the ridiculous side of the composer’s persona, Broder becomes more persuasive as the play progresses, finally achieving something close to real pathos. All the other actors are excellent, as are the costumes and stage setting. The musical direction and sound design leave something to be desired, though, for a play about the power of music to drive men’s souls to either heaven or hell, the production leaves the music strangely weak. All in all, though, this Broadway “Amadeus” is highly alive, evocative, and entertaining—and vastly more substantial than much of the fare currently blighting the Great White Way.

In its ability to make better use of Mozart’s music, the wonderful Milos Forman film of “Amadeus”—which won eight Academy Awards, including best picture, in 1984—perhaps inevitably surpassed the play in terms of sheer emotional impact. Warner Home Video has an impressive DVD of the film, which includes an alternate music-only track for Sir Neville Marriner and his beloved Mozart score (remastered in Dolby Surround Sound) among its special features. The film’s original double-disc Fantasy Records soundtrack album (Fantasy founder Saul Zaentz produced the soundtrack for his own Jazz maestro) topped Billboard’s year-end classical chart in 1985 and even made No. 60 on that year’s final pop album list. Selling more than a million copies, the “Amadeus” soundtrack also finished 1986 at No. 2 on the classical chart and 1987 at No. 11. Fantasy issued a deluxe three-disc boxed set of the soundtrack in 1991.

To coincide with the Broadway revival of “Amadeus,” Universal’s Decca Broadway imprint has issued a “soundtrack” album to the play, also featuring the oft-imitated Mozart performances on Philips by Marriner; the Academy Of St. Martin-In-The-Fields, and such soloists as pianist Alfred Brendel. Here’s where the sour note creeps in. This tacky release seems to underlie the increasingly low view of classical music by large corporations, as well as their frequent inability to take advantage of a golden opportunity. For a limited-edition disc such as this, you would think the label would have done something rather special, particularly since the album is aimed at a prime target audience for classical music—the theater-going public.

Instead, the cheap Decca Broadway “Amadeus” album features incredibly bush-league cover art and design, making the music seem like a dispensable aspect of the play. Typical of the times, space in the design was found to thank record company personnel extravagantly on the back of the album, yet no information is included about the complete pieces from which the musical extracts were taken. There are also no cues as to what Mozart/Marriner albums to turn to next, and there is precious little information about the composer or even the play itself on the inside. The photos are negligible. In musical content, the record is either a reissue or less than a reissue, as “Best Of Mozart” set from ’87, there, at least, Marriner’s performances themselves are footnoted. (Again, though, credit is given to a compilation “A&R coordinator,” but no credit is given to the original session producers.)

Adding injury to insult, the Decca “Amadeus” disc is shamelessly sold for $20 at the theater, which could be had for $17.99 down the street at the Times Square Virgin Megastore (and $13.99 at Tower Records). Nearly everyone buying souvenir programs would have been able to have plunked down money for a disc instead of in addition to a T-shirt or some such, but no one in his or her right mind should have paid $20 for such a shoddy CD—and from the looks of it, few were. Finally, isn’t it a bit manipulative to embellish a cover snip of the album that trumpets “Featuring Dame Kiri Te Kanawa” when she sings for less than four minutes out of a 75-minute program?

Major labels complain about not being able to sell enough classical music, and then they put out sub-par recordings such as this—even when the hard work (the recording of the music) was done long ago and has been paid for many times over. Why sell such glorious music short, particularly when given the ideal promotion—a performance of “Amadeus”? If you can’t be in New York to see the play, you can read “Amadeus” in a Harper & Row paperback. Read it along to the Fantasy soundtrack album.

---

Columbia and *“The Insider.”* Columbia Records senior VP/GM Will Botwin and “The Insider” director Michael Mann recently congratulated Lisa Gerrard and Pieter Bourke, composers and performers of the score to the major motion picture “The Insider,” following the world-premiere live performance of the score at New York’s Shrine. The “Insider” soundtrack is available on Columbia Records/Sony Music Soundtrax. Shown at the performance, from left, are Botwin, Bourke, Gerrard, and Mann.
Artists & Music

In the SPirit

by Lisa Collins

MAN ON A MISSION: From his co-hosting of last month's televised Stellar Awards and his booked-up date calendar to the gold certification of his self-titled solo debut and the December release of "The McClurkin Project" (Gospo Centric)—which debuted on the Top Gospel Albums chart at No. 12—it is clear that Donnie McClurkin is a high-profile, hot commodity in gospel music.

His forthcoming Verity debut—"Live in London & More," featuring guest vocals from Gladys Knight and Marvin Winans (along with a tune written by Kelly Price) and tentatively scheduled for a late-spring release—is already generating buzz. A fixture on the TNB network, McClurkin is currently negotiating with the recently launched Atlanta-based MBC network for his own TV show.

Meanwhile, "The McClurkin Project," recorded with four of his sisters and four friends "who are just like sisters," was three years in the making and is what he calls a continuation of his "eclectic" style.

"I can't be urban because I'm not urban, but we did one or two urban-type songs, then we reached back for some traditional, and we included a worship and praise tune, 'Healing Grace,' which allowed me to utilize harmonies I hadn't used for a long time," he says.

Due to his ever-expanding schedule, McClurkin's role in future projects with his sisters and friends is tentative.

"While it's a collaborative effort, I will be taking a less prominent role," McClurkin says. If it seems that McClurkin is a man on a mission, that's because he is. So dedicated is the singer/songwriter to spreading the gospel that he has set the foundation for hosting his own church. He kicked off a monthly service in his native New York City last December and hopes to be on track with a weekly service by early fall.

Reflecting on his success in an era of youth-driven imaging and R&B tinged melodies, McClurkin says, "Urban may be the form of gospel that's recognized as growing, but that's not all there is. I'm serving it [gospel] straight, and that's what a lot of people are looking for. Because of that, I don't have to watch what I say or adapt to any one style. I don't need anyone else's platform. God gave me one.

TAKING IT TO 'THE BRIDGE': More than 25,000 turned out Jan. 2 at the Houston Astrodome for the first "Take It To The Bridge" gospel gathering, uniting renowned African-American evangelists like Bishop T.D. Jakes, Jackie McCullough, Bishop Carlson Pearson, and Dr. Creflo Dollar with artists like Kirk Franklin, Hezekiah Walker, Dr. Bobby Jones, Vickie Winans, Dorothy Norwood, and Kim Burrell.

BRIEFLY: Yolanda Adams, who recently earned her sixth Grammy nomination with "Mountain High...Valley Low," is gearing up for the Shout tour with Fred Hammond. The 33-city tour kicks off Feb. 8 in Springfield, Mass., and winds down March 26 in Los Angeles. It looks like gospel music is the new pop diva, Vickie Winans, who began the new year with three 2001 Stellar Awards—including female artist of the year—and a Grammy nomination to boot, is looking to make a new deal. Winans, it seems, is not re-signing with OHI Records.

(Continued on page 80)

Higher Ground

by Deborah Evans Price

BENSON REFOCUSES: Mark Twain once quipped that rumors of his death had been greatly exaggerated. Well, it seems the same can be said for Benson Records. Despite rumors around Nashville that the Zomba-owned label was closing, Benson president John Mays maintains that the company is proceeding with business as usual—almost.

"When I got here Monday I had a message on my machine from a friend that said, 'Man, I don't know if you'll get this message. I heard you got fired, and they locked the doors over there. Are you OK?' It's crazy," Mays says of the rumors running rampant.

According to Mays, the truth is that "very, very little has changed," and Benson is just re-calibrating efforts and streamlining operations. It's been no secret that the once-powerful label, which was launched in 1902 by John T. Benson, has lost its hold on the market in the last decade. The late Wes Farrell's Music Entertainment Group had purchased the label in 1998, but Farrell passed away, the label foundered and was purchased in 1997 by Zomba, where it became part of Provident Music Group. Last April, Mays took over the reins following the departure of Jeff Moseley.

Mays admits that Benson has accumulated a lot of baggage and says changes have been made to make the label more efficient. "They've moved some overhead around, and now the Benson roster doesn't have to support this huge overhead," he says. "We can treat it like a new roster and like a new label. We don't have to support all that old weight we inherited. The company is almost 100 years old—it will be in a couple years—and just the catalog takes a lot to support. But basically the changes are on paper and in mind. The mind-set now is 'We don't have to fix Benson. Let's just make a new Benson.'"

Mays says Benson is doing that by shifting the catalog to Provident's newly reactivated GreenTree label and by using two Benson staffers to assist another arm of the company. "They've hired a guy, Brian Gilbert, who is going to help mine the catalog, which is a great thing for us," says Mays.

As for club changes, Mays says two Benson salespeople, Carol Roundtree and Daniel White, were shifted from working Benson product exclusively to working in sales at Provident. "Also we are sharing Internet and radio promotions with Reunion," says Mays, "which made total sense because we really don't have a single coming out until the summer, and Reunion didn't have a radio promoter. So it just made sense to share that body.

Mays says none of the acts on the Benson roster (which includes 4HM, Natalie Grant, and New Song) have been dropped. However, there were several artists who were in negotiation but were not signed in light of the label's reorganization. Those acts include Out Of The Grey, Erin O'Donnell, and Greg Long, who has opted to re-sign with his former label home, Myrrh. "With this new approach, we're not doing the same things we've done in the past and trying to do to get Benson's roster built back up again, and it eases the stress of the release schedule," says Mays. "Those artists deserve a fully established and fully staffed roster that's looking at the number one way as a respectable, independent start-up.

Mays says Benson is forging ahead and looking to break some new acts. It has signed a group called Brand (whose name may change) and Kyle Mathews, the songwriter responsible for penning the Bob Carlisle hit "We Fall Down." "Then we have a hymns record coming out on 4HM," Mays says. "And we have a NewSong record.

Benson will also issue a recording of KLTY Dallas.

Records with the greatest sales gains this week: Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 albums under $5.00; RIAA certification for net shipment of 1 million units (Platinum); RIAA certification for net shipment of 10 million units (Diamond). RIAA certification for net shipment of 10 million units (Platinum). Number following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 120 minutes or more, the RIAA multiplies shipments by the number of discs and/or sides. All albums available on cassette and CD. * Asterisk indicates vinyl available. Indicators past or present label histories. © 2000, Billboard/SPT Communications.
Artists & Music

**RCA Victor’s Moving Beyond Catalog**

**NIPPER’S NEW BAG:** With its substantial jazz catalog, RCA Victor could quite possibly make a name for itself as a front-line purveyor of all things old, reissued, borrowed, and blue. But with a host of new signings and upcoming releases heralded by its "Old Dog, New Tricks" campaign, the label is intent on furthering the development of jazz and on branding itself as the home of new (and classic) jazz in the eyes of the consumer.

Recently, the label has added trumpeter Dave Douglas, pianist D.D. Jackson, and saxophonist Jimmy Greeno to its roster, joining such artists as Tom Harrell, Andy Summers, Dominique Eade, Don Braden, and New York Voices.

VP of A&R Steve Gates describes the ideal RCA Victor artist as “playing traditional jazz, but just outside of the box. We want to find new voices,” he explains, “but not players who are playing in someone else’s style, continuing a traditional style of jazz. People like D.D. and Dave have that original voice, especially since they are composing their own music.” Plus, he sees a coming together of jazz with world music elements, and as composers both of these guys embody that.”

Among RCA Victor’s first-half 2000 releases are “Brand New World,” Greene’s debut as a leader (Jan. 11); “Soul To Soul,” Douglas’ label debut (Feb. 8); and “Anthem,” Jackson’s first group effort for the label following his solo piano debut (March 7). Also slated are a Lee Konitz disc of all-original compositions, a various-artists tribute to Keith Jarrett, and a sophomore set from saxophonist Ravi Coltrane.

"Someone like Dave Douglas is an example of what we should be getting at in this business, which is taking eclectic ideas and making them happen," says Gates, noting that Douglas frequently performs and records with different types of ensembles and has recently composed for a dance company. "His new project takes a look at the music of Mary Lou Williams, not only interesting her music but composing in her honor. By having a record with a concept, Dave lets the listener know what he is up to as an artist and about something that he personally is into."

Gates says he believes it is important for an album to have a concept because it gives the listener a look to wrap themselves around.

David Neidhart, VP of marketing and artist development, stresses that the label’s focus must translate into its packaging and marketing campaigns. "Our idea is to be slightly left-of-center, and that means upgrading our packaging with a slightly cut-edge look and taking chances with somewhat ambiguous artwork.

Neidhart identifies Harrell’s 1999 release, “Time’s Mirror”—with its two-tone cover featuring small photographs in the lower right-hand corner of the artist’s hands and of a trumpet bell—as an example of the label’s aesthetic. “The packaging has to reflect the quality of the content, and that has to be communicated both to the consumer and to retail,” he says.

In order to establish a bond between the label and retail, RCA Victor will reach out to stores that have dedicated jazz fans on staff. “We will be working closely with three or four key specific retail outlets, sending them advance CDs along with artist information, as well as finished product, a week prior to street date,” says Neidhart. “These outlets will be serviced with point-of-purchase materials, as well as ‘Old Dog, New Tricks’ sampler cassettes to give to consumers.”

To further integrate the new and heritage artists, there will probably be a CD sampler of new artists sold at a discount price to consumers who purchase two or more discs from the company’s catalog. The label’s new artists will be featured in listening posts, allowing consumers to sample their wares.

Neidhart says he expects the campaign to run throughout the first half of the year but notes that it could be ongoing depending upon its success.

“The thing that links these artists is that they are progressive, but their music has the accessibility to reach a larger audience rather than just a small group of fanatics,” he says. Gates adds that “we want to give the general public artists they can latch onto, like they did Wynton Marsalis in the ’80s.”

---

**I-MAN RECORDS CONGRATULATES THEIR ARTIST THIRD WORLD FOR THEIR "REGGAE" GRAMMY NOMINATION "GENERATION COMING"**

Over Third World’s 26-year career they have received The UN Peace Medal The Jamaica Music Industry Award For Best Reggae Band and several Grammy Nominations.

Let’s join forces to give Third World the Grammy that they have long deserved!
CFA Procures Exclusive U.S. Representation Of RLM Acts

RLM/CFA DEAL: Concert promoter CFA has inked a deal with RLM Producciones under which CFA will represent exclusively all RLM acts in the U.S. for bookings, concerts, promotions, sponsorships, and product endorsements.

Among the acts signed to RLM are Alejandro Sanz, Miguel Bosé, Ana Torroja, La Unión, Pedro Guerra, and Amaury Gutiérrez. Formerly known as Cardenas, Fernández & Associates, CFA has long been one of the U.S.' largest promoters of Latin talent.

Latin Notas

by John Lannert

RLM Producciones, whose president is Rosa Lagarrigue, was founded in the '80s. The firm is now Spain's largest artist management and booking company.

GETTING CAUGHT UP: Epic/Sony Discos superstar Gloria Estefan was given the Award of Merit at the 27th annual American Music Awards Jan. 17. C2/Sony Discos idol Ricky Martin won the Latin music artist category at the awards event. He was not on hand to pick up his trophy, however.

BMI is scheduling its Cruisin' for Latin Songwriters conference March 31-April 3 aboard the Sovereign of the Seas cruise ship.

The event will offer seminars and workshops about the creative and commercial aspects of songwriting. For more information, contact BMI at 888-711-7447 or 615-356-0703, or E-mail BMI at info@bmi.com or dalnomusic@bmi.com.

ASCAP's eighth annual Latin Music Awards—El Premio ASCAP—are set to take place May 10 at the Beverly Hilton Hotel in Beverly Hills, Calif. Other winners included a luminary Antonio Aguilar who will be honored with the ASCAP Latin Heritage Award.

Pop-rock station KLLY-FM Los Angeles has been added as a pop reporter to Hot Latin Tracks. Due to a format change, regional Mexican outlet KCHJ-AM Bakersfield, Calif., has been dropped as a reporter. A total of 95 stations now report to Hot Latin Tracks.

Milan Records is taking a more active stance in Latin American film music projects with two upcoming soundtrack releases: “Sanititos,” due out in February, and “Bajo California: El Límite Del Tiempo,” set for later in the year. “Sanititos” was directed by Alejandro Springali, “Bajo California,” by Carlos Bolado.

Milan's Latin American film initiatives will be developed jointly by Russell Ziecker, managing director of Milan Entertainment, and Olivia Saenz, director of Latin catalog development.

Chile Hands Out Awards: On Dec. 30 the Chilean government presented for the first time its National Music Award.

The awards were given to the violinist and Orquesta de Cámara de Chile soloist Jaime de la Jara (classical music), ballad singer Pablo Herrera (popular), and payador artist and composer Pedro Yáñez (folkloric).

In a ceremony attended by Chilean President Eduardo Frei, the inaugural winners received a trophy and $33,200.

National Music Award honorees were chosen by a jury of three specialists (one for each category), a music professor, a music industry executive, and a government officer.

The jury members were songwriter and folkloric researcher Mangot Loyola (folkloric), conductor Fernando Rosas (classical), singer/songwriter Eduardo Gatti (popular), and professor Octavio Hashbin, director of the Universidad Católica's Institute of Music, Guillermo Vera, president of the Asociación de Productores Fonográficos, Claudio Di Giroldo, head of the Ministry of Education's Culture Division.

The awards program was created by Chile's Ministry of Education.

Argentina Notas: Gustavo Yankelevich, artistic director of AR

(Continued on page 60)
In Brazil, Lobão's Enjoying Success Outside The Majors

BY MARCIO GASPARD
SÃO PAULO. Brazil—When Brazilian rock veteran Lobão dropped his first disc via the Internet, bookstores, and newspapers in November, he wanted to prove that Brazil's record industry did not revolve around the country's traditional record labels.

So far, Lobão is proving his point. In fact, Lobão, whose name means “big wolf,” has taken a bite out of the Brazilian record market with 35,000 units sold of “A Vida...Dore” (Sweet Life).

Life should be getting even more sweet for Lobão, he projects sales of his album, released on his own Universal Paraléo imprint, will apply.

(Continued on next page)

LATIN TRACKS A-Z

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL</th>
<th>POP WEEKS</th>
<th>LATIN WEEKS</th>
<th>REGIONAL MEXIAN WEEKS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>CARLOS VIVES</td>
<td>SONY DISCOS</td>
<td>4</td>
<td>2</td>
<td>-</td>
</tr>
<tr>
<td>2</td>
<td>RICARDO ARJONA</td>
<td>SONY DISCOS</td>
<td>3</td>
<td>1</td>
<td>-</td>
</tr>
<tr>
<td>3</td>
<td>DANI</td>
<td>SONY DISCOS</td>
<td>2</td>
<td>1</td>
<td>-</td>
</tr>
<tr>
<td>4</td>
<td>RICARDO ARJONA</td>
<td>SONY DISCOS</td>
<td>1</td>
<td>1</td>
<td>-</td>
</tr>
<tr>
<td>5</td>
<td>DANI</td>
<td>SONY DISCOS</td>
<td>3</td>
<td>2</td>
<td>-</td>
</tr>
<tr>
<td>6</td>
<td>RICARDO ARJONA</td>
<td>SONY DISCOS</td>
<td>2</td>
<td>2</td>
<td>-</td>
</tr>
<tr>
<td>7</td>
<td>DANI</td>
<td>SONY DISCOS</td>
<td>1</td>
<td>2</td>
<td>-</td>
</tr>
<tr>
<td>8</td>
<td>RICARDO ARJONA</td>
<td>SONY DISCOS</td>
<td>4</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>9</td>
<td>DANI</td>
<td>SONY DISCOS</td>
<td>4</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>10</td>
<td>RICARDO ARJONA</td>
<td>SONY DISCOS</td>
<td>3</td>
<td>4</td>
<td>-</td>
</tr>
<tr>
<td>11</td>
<td>DANI</td>
<td>SONY DISCOS</td>
<td>2</td>
<td>4</td>
<td>-</td>
</tr>
<tr>
<td>12</td>
<td>RICARDO ARJONA</td>
<td>SONY DISCOS</td>
<td>1</td>
<td>4</td>
<td>-</td>
</tr>
<tr>
<td>13</td>
<td>DANI</td>
<td>SONY DISCOS</td>
<td>3</td>
<td>5</td>
<td>-</td>
</tr>
<tr>
<td>14</td>
<td>RICARDO ARJONA</td>
<td>SONY DISCOS</td>
<td>2</td>
<td>5</td>
<td>-</td>
</tr>
<tr>
<td>15</td>
<td>DANI</td>
<td>SONY DISCOS</td>
<td>1</td>
<td>5</td>
<td>-</td>
</tr>
<tr>
<td>16</td>
<td>RICARDO ARJONA</td>
<td>SONY DISCOS</td>
<td>4</td>
<td>6</td>
<td>-</td>
</tr>
<tr>
<td>17</td>
<td>DANI</td>
<td>SONY DISCOS</td>
<td>3</td>
<td>6</td>
<td>-</td>
</tr>
<tr>
<td>18</td>
<td>RICARDO ARJONA</td>
<td>SONY DISCOS</td>
<td>2</td>
<td>6</td>
<td>-</td>
</tr>
<tr>
<td>19</td>
<td>DANI</td>
<td>SONY DISCOS</td>
<td>1</td>
<td>6</td>
<td>-</td>
</tr>
<tr>
<td>20</td>
<td>RICARDO ARJONA</td>
<td>SONY DISCOS</td>
<td>3</td>
<td>7</td>
<td>-</td>
</tr>
<tr>
<td>21</td>
<td>DANI</td>
<td>SONY DISCOS</td>
<td>2</td>
<td>7</td>
<td>-</td>
</tr>
<tr>
<td>22</td>
<td>RICARDO ARJONA</td>
<td>SONY DISCOS</td>
<td>1</td>
<td>7</td>
<td>-</td>
</tr>
<tr>
<td>23</td>
<td>DANI</td>
<td>SONY DISCOS</td>
<td>4</td>
<td>8</td>
<td>-</td>
</tr>
<tr>
<td>24</td>
<td>RICARDO ARJONA</td>
<td>SONY DISCOS</td>
<td>3</td>
<td>8</td>
<td>-</td>
</tr>
<tr>
<td>25</td>
<td>DANI</td>
<td>SONY DISCOS</td>
<td>2</td>
<td>8</td>
<td>-</td>
</tr>
<tr>
<td>26</td>
<td>RICARDO ARJONA</td>
<td>SONY DISCOS</td>
<td>1</td>
<td>8</td>
<td>-</td>
</tr>
<tr>
<td>27</td>
<td>DANI</td>
<td>SONY DISCOS</td>
<td>3</td>
<td>9</td>
<td>-</td>
</tr>
<tr>
<td>28</td>
<td>RICARDO ARJONA</td>
<td>SONY DISCOS</td>
<td>2</td>
<td>9</td>
<td>-</td>
</tr>
<tr>
<td>29</td>
<td>DANI</td>
<td>SONY DISCOS</td>
<td>1</td>
<td>9</td>
<td>-</td>
</tr>
<tr>
<td>30</td>
<td>RICARDO ARJONA</td>
<td>SONY DISCOS</td>
<td>4</td>
<td>10</td>
<td>-</td>
</tr>
<tr>
<td>31</td>
<td>DANI</td>
<td>SONY DISCOS</td>
<td>3</td>
<td>10</td>
<td>-</td>
</tr>
<tr>
<td>32</td>
<td>RICARDO ARJONA</td>
<td>SONY DISCOS</td>
<td>2</td>
<td>10</td>
<td>-</td>
</tr>
<tr>
<td>33</td>
<td>DANI</td>
<td>SONY DISCOS</td>
<td>1</td>
<td>10</td>
<td>-</td>
</tr>
</tbody>
</table>

LATIN MUSIC WEEKS

-14 POP
-13 TROPICAL/SALSA
-12 REGIONAL MEXICAN
58 www.billboard.com

BILBOARD JANUARY 29, 2000

In Brazil, Lobão’s Enjoying Success Outside The Majors

BY MARCIO GASPARD
SÃO PAULO. Brazil—When Brazilian rock veteran Lobão dropped his first disc via the Internet, bookstores, and newspapers in November, he wanted to prove that Brazil’s record industry did not revolve around the country’s traditional record labels.

So far, Lobão is proving his point. In fact, Lobão, whose name means “big wolf,” has taken a bite out of the Brazilian record market with 35,000 units sold of “A Vida...Dore” (Sweet Life).

Life should be getting even more sweet for Lobão, he projects sales of his album, released on his own Universal Paraléo imprint, will apply.

(Continued on next page)
IN BRAZIL, LOBAO'S ENJOYING SUCCESS OUTSIDE THE MAJORS
(Continued from preceding page)

proach 50,000 units in February.

Lobao is elated with the expanding sales tallies, “considering that we are
opening a new way of promoting and selling albums in Brazil. We are
like Christopher Columbus, discovering a new world.”

Marketed exclusively through the Internet and more than 20,000 news-
stands and bookstores throughout Brazil, Lobao’s disc carries a price
tag on the Internet that ranges from $6.50 to $7.50. The price at book-
stores and newstands is $8, and a booklet is included.

A disc containing many interactive features, “A Vida ... Doce” is be-
lieved to be the first-ever number CD released in the Brazilian market.
The numbered CDs are expected to maintain better control over the
quantities of discs that are manufactured and sold.

“At my previous engagements

with the so-called industry majors, I
reached 300,000 sales figures in my
best moments,” says Lobao. “The
difference is that I will never know how
many copies they really sold—
the units are not numbered. Now I
know exactly.”

With his disc’s figures growing, Lobao hopes his nascent imprint will
ultimately become a home for the
industry renegades and new artists that do not have any chance with the
industry majors.

One of the strongest-selling artists of the 90s during the prime of the
so-called BRock generation (BRock stands for Brazilian rock), Lobao has
sold more than 1 million records from his overall catalog.

Lobao, 42, debuted at BMG

Brazil’s RCA label in the early ‘80s. After two subsequent stints with Virigin and Universal, the rock
notable, who became famous for blending Brazilian rhythms with
hard rock, decided in 1998 to part ways with major record companies to
pursue an independent-only course.

“It came to a point where the
conventional record labels didn’t
want me, and I didn’t want them,” recalls
Lobao, whose was born Joao Luis
Woerlenbag. “I understand that I can be really annoying to them—
I will not record what they think is appropeiate for me. And I don’t
believe what they call ‘the market’ wants to hear what they wish to
deliver.

“Brazilian people buy the shitty music [the majors] sell,” continues
Lobao, “because they have no option. It’s a shame, but thanks to the Inter-
net, MP3, and the new distribution channels, I will not cooperate with
this ridiculous status quo.”

“A Vida ... Doce” was recorded entirely in Rio de Janeiro at AR
Studios in the middle of 1999 and pro-
duced by industry professionals Joao Guillelume, Humberto Balboni,
and Regina Lopes. Entertainment attor-
ney Nehemias Gueiros Jr., who
is Lobao’s legal counsel, executed-
produced the disc.

It is being lauded as critics of one
of his best albums to date and de-
scribes the love songs such as “Uni-
verso Paralelo” -“Tao Menina.”
“Uma Delicada Forma De Amor,” and the irresistible title track.

Lobao is traveling throughout the
country launching “A Vida ... Doce” via concerts and open debates with the
audience.

Assistance in preparing this story was provided by John Lambert.

We are opening a new
way of promoting and selling albums in Brazil’

— LOBAO

www.americanradiohistory.com
gentino’s perennially top-rated TV network Telefónica, has been named lead vocalist, bon, another track. Two mate work. Yankelevich was Argentina’s perennially firmed fusion artist.

Illya Kuryaki and The Valderramas, or 1K, are the midst of an extensive tour that will take the band throughout much of South America, Costa Rica, Mexico, Puerto Rico, and the U.S. The Universal act is on the road in support of its latest disc, “Leche.”

Indie rock act Los Piojos confirmed their popularity Dec. 18 with a sold-out show in front of 22,600 fans at Buenos Aires’ Atlanta Stadium. On Dec. 30 the band, whose El Fruito imprint is distributed by DBN, performed at a free open-air concert in La Plata that drew 80,000 concertgoers.

Buenos Aires’ New Year’s celebrations included a Jan. 1 open-air party at the club Cream for 20,000 spectators, who danced until daylight to the sounds of U.S. DJ act Deep Dish.

PARA’S RARE SHOW: Singer-songwriter Angel Parra, son of Violeta Parra and one of the artists of the ‘60’s movement known as Nueva Canción Chilena, performed “St. Lake’s Gospel,” a Christmas oratorio, Dec. 24 at San Francisco Church in Santiago, Chile.

The piece was composed by Parra while he was held prisoner of Augusto Pinochet’s government in 1974 in the camp of Chauchubuco, located in northern Chile. It was there that he first played the oratorio, accompanied by a guitarist and a pan flute. In his first public performance of the piece in Chile, 25 years later, he was joined onstage by the National Library Chorus and a chamber orchestra.

CHECK THAT: Contrary to a claim reported in the Jan. 15 Latin Notes, Sony Discos has 10 Grammy nominations.

CHART NOTES, RETAIL: After ringing up an extraordinarily prosperous holiday season, the titles appearing on The Billboard Latin 50 continue their return to January form by sliding to 114,000 units. Still, that sum is 14% above a similar issue from 1999.

There was plenty of backsliding to go around, as only eight CDs rose in sales this issue. This issue’s greatest gainer is Los Angeles Azules’ “Una Lluvia De Rosas” (Disa/EMI Latin), at No. 38 with a paltry addition of 65 units, to 1,500. That puny increase, however, pushed the title up 11 positions.

Plumming 32% to 6,500 units is Marc Anthony’s first-place title “Desde Un Principio—From The Beginning” (Sony Discos). Anthony’s greatest-hits disc remains top dog on the tropical/salsa genre chart for the 10th week in a row.

Though it declined 18% to 4,500 pieces, Shakira’s 69-week-old disc, “¿Dónde Están Los Ladrones?” (Sony Discos), holds down the No. 1 slot on the pop genre chart for the second straight week.

Banda El Recodo ends its four-week absence from the apogee of the regional Mexican genre chart, as the group’s latest Fonovisa album, “Lo Mejor De Mi Vida,” returns to No. 1, with 5,000 units—unchanged from last issue.

Vauling 13-5 this issue with 4,000 pieces, which also is unchanged since last issue, is “Remixes” by Sony Discos merengue icon Elvis Crespo. With “Remixes,” Crespo lands his third top 10 disc in a row. Crespo, incidentally, is the first tropical artist to chart three discs simultaneously on The Billboard Latin 50.

Ascending 15-9 with 3,500 pieces is Enrique Iglesias’ “The Best Hits” (Ponovisa), the Spanish idol’s fifth consecutive top 10 disc.

DECEMBER DOES BETTER: The sales of titles appearing on The Billboard Latin 50 have been revised upward to 880,500 units—a record. The weekly sales average for the four-week measuring period also has been revised to 222,500 pieces—another record. A holiday high mark of 321,000 pieces was reached in the Jan. 8 issue, not 280,000 units as previously reported.

CHART NOTES, RADIO: Carlos Vives’ “Príncipe Fresco” (EMI Latin) keeps cooking at the apex of Hot Latin Tracks with 14.2 million audience impressions, up 700,000 impressions from last issue.

But Ricardo Arjona’s hard-fact-closing “Desnuda” (Sony Discos), which soared from 11.8 million impressions to 13.9 million impressions this issue, looks set to notch Arjona his first chart-topper on Hot Latin Tracks.

Meanwhile, “Desnuda,” the theme song of Univision’s soap “Tres Muñecas,” stays put at No. 1 on the pop genre chart for the fifth straight week, with 10 million impressions, up 1.6 million impressions from last issue.

Duplicating its performance on the regional Mexican retail genre chart, Banda El Recodo’s “Te Olvido Un Coronito” (Ponovisa) retains the pinnacle of the regional Mexican radio genre chart, despite dropping 700,000 impressions to 9.8 million.

Assuming first place on the tropical/salsa genre chart is Grupo Manía’s “Bajo La Lluvia” (Sony Discos), which tallies 18.4 million impressions, up 400,000 impressions from last issue.

Elsewhere, Los Angeles Azules reaches its highest rung on Hot Latin Tracks as “El Listón De Tu Pelo” (Disa/EMI Latin) ratchets up 6-5.

Fiel A La Vega’s debut single on EMI Latin, “Canción En La Arena,” enters Hot Latin Tracks this issue at No. 28, courtesy of strong airplay from stations in its native Puerto Rico.

Emmanuel makes a long overdue return to Hot Latin Tracks this issue with “Sentirme Vivo” (Universal Latin), a new entry at No. 98.

SALES STAT FILE: The Billboard Latin 50—this issue: 114,000 units; last issue: 151,000 units; similar issue last year: 100,000 units.

Pop genre chart—this issue: 44,000 units; last issue: 64,500 units; similar issue last year: 41,000 units.

Tropical/salsa genre chart—this issue: 40,000 units; last issue: 62,500 units; similar issue last year: 32,000 units.

Regional Mexican genre chart—this issue: 22,000 units; last issue: 23,000 units; similar issue last year: 21,000 units.

Assistance in preparing this column provided by Marcelo Fernandez Bitar in Mexico City and Sergio Portuondo in Santo.
Familiar Faces, New Roles In France

Nègre Takes Short-Term Helm At SNEP; Zelnik To Head UPFI

BY RÉMI BOUTON

PARIS—There are new faces heading up France’s two main record label bodies now, while one of the new incumbents is said to represent a “cultural revolution,” the other’s appointment is merely a holding action.

The changes affect both the International Federation of the Phonographic Industry-recognized organization SNEP, whose members include the major labels and many independents, and indie labels’ body UPFI.

At SNEP, Universal Music France president/CEO Pascal Nègre was elected president Jan. 13, replacing Sony Music France CEO Paul-René Albertini, who resigned before the end of his term of office. Nègre’s election came one day after the election of former Virgin France chairman Patrick Zelnik—a former president of SNEP—as president of UPFI with a two-year mandate.

Nègre, however, will only take the presidency of SNEP until the organization’s next general assembly in June, when a new president will be elected for a two-year term. Nègre, who is also president of the society SCPP, says he had no interest in taking on the additional SNEP role full time.

“The departure of Albertini [before the end of his term] forced us to find a replacement, and the existing board of SNEP wanted the president to come from a major company,” he said.

However, the lack of suitable candidates gave little room for maneuver. Albertini, who is also executive VP of Sony Music Europe, is believed to have resigned in order to focus on his European duties.

Nègre says, “If you look at the table, Virgin France president and Virgin Continental Europe chief executive) Emmanuel de Buretel also has European duties.”

“Then,” he continues, “there are the presidents of the other majors [Bruno Gerentes at BMG, Gero-lamo Caccia at Warner/EastWest, and Marc Lumbroso at EMI], who have all been recently appointed and are not fully aware of all the issues dealt with here. Therefore, I have accepted to be interim president until next June, but it must be clear that I won’t be a candidate for the job afterward.”

Labels have generally avoided having the same person in charge of SNEP, which represents the industry in its more “political” areas, and SCPP, which manages producers’ rights. However, Nègre insists that he will remain president of SCPP and claims that “being president of both organizations for six months shouldn’t pose too many problems, as many of our priorities remain the same and do center on the protection of our rights.”

New UPFI president Zelnik, who launched Virgin Records in France in 1980, has served several terms as president of SNEP. He left Virgin in 1997 and is now chief executive of Naïve, an independent company he created two years ago. (Continued on page 82)

Digital One, HMV Join Forces In Oz E-Tail Service

BY CHRISTIE ELIEZER

MELBOURNE, Australia—A new alliance between online radio broadcaster Digital One and HMV Australia promises consumers a unique service, according to its founder.

Says Digital One executive chairman Chris Murphy, “No other service allows a consumer to listen to music on a radio station and then buy a song if they like it.”

The new Digital One/HMV e-tail service is part of the www.digital-one.com.au site, where users can also find Digital One’s string of online radio stations. However, ChaosMusic and Sani- com, other major music e-tailers here, have been swift to distance themselves from the new arrival.

“We don’t consider Digital One as a competitor,” says ChaosMu-

Sony’s Ogden Gains Added European Duties

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

LONDON—Sony Music Entertainment (SME) Europe senior VP Richard Ogden has gained a wider role as the company moves to improve its profile by leveraging European repertoire on a global scale.

Effective immediately, Ogden adds the international development of continental European artists to his responsibilities for Sony’s European marketing operations (Billboard Bulletin, Jan. 12). According to SME executive VP Paul-René Albertini, to whom Ogden reports, “This is a vitally important role for Sony Music across the region and will require careful and constant attention at a very senior level.”

The company is estimated to have around 600 acts signed to all its European companies.

In focusing specifically on regional repertoire activity, Ogden has a priority in common with European executives at Warner Music International. The latter company’s new chairman/CEO, Stephen Shrimptson, also recently identified pan-European success for its acts as a key goal for 2000 and beyond. (Ogden and Shrimpton have something else in common: They had stints—separately—running Paul McCartney’s MPL Communications and serving as McCartney’s manager.)

Ogden is expected to expand his team as he gets more involved in the early career development of non-Anglo-American talent. In a related move, Sony Music is expected soon to confirm the appointment of Dwayne Welch, former head of international marketing at RCA Records U.S., in a key European slot.

Universal In Japan Aims To Boost Int’l Acts’ Sales

BY STEVE McCLURE

TOKYO—Industry observers are viewing Universal Music K.K.’s launch of Polydor International as an autonomous unit within group company Polydor K.K. (Billboard Bulletin, Jan. 7) as a possible blueprint for other labels trying to stem falling sales of international repertoire in Japan.

Polydor International (PI) will handle product sourced from Motown, A&M, and other Universal international imprints now handled by Polydor K.K.’s popular-music division, which has been abolished and its staff transferred to PI. The latter will have a total of 27 staffers.

“I am very much disappointed with the international sales of Poly- dor and (group company) Mercury Music Entertainment,” says Universal Music K.K. president Kei Ishizaka. He admits that in the recent past Universal has not placed enough emphasis on promoting foreign product.

Ishizaka says the restructuring is designed to give equal priority to domestic and international repertoire, now accounting for 55% and 45%, respectively, of Universal Music K.K.’s sales.

“The international market in Japan certainly presents opportunities for record companies operating in the market to grow, and it will be interesting to see how Universal Music K.K. with its new setup will recognize—and grab—such opportunities,” says one well-placed industry source here.

Named as president of Polydor International is Mitsuji Takaku, who was president of Universal Music K.K.’s Kitty Enterprises label, which he founded in 1996 from Epic/Sony. Takaku will report to Polydor K.K. president Ichiro Orita. Takaku’s replacement at Kitty, which mainly handles domestic repertoire, is Shigenobu Karube, previously head of Kitty’s advertising and promotion department. He will report to Ishizaka.

Takaku, who has experience in dealing with both domestic and international repertoire, is seen as an astute choice to head the newly formed Polydor International operation. One reason for the weak sales of international product in Japan over the past couple of years is that international majors operating in the territory have concentrated on developing local acts, an area where they had long lagged behind local companies.

“The cream of people, financial resources, time, and effort, conscious or unconsciously, was put into local activities,” says an industry source.

According to Recording Industry Assn. of Japan (RIAJ) data, production of international repertoire by the RIAJ’s 21 member companies in the first 11 months of 1999 fell 11% from the corresponding period in 1998 to 76.6 million units, representing a wholesale value of ¥17.4 billion yen ($11.1 billion), down 10%.

In the year ending Dec. 31, 1998, sales of Universal predecessor Poly- dor K.K. fell 11.7% to 78.7 billion yen ($602.2 million).

International repertoire did especially poorly, with sales down 22.6% to 23.7 billion yen ($208.4 million). The label’s 1999 results are not expected to be significantly better than 1998’s figures.
LAKewood, orders) with this of For disc manufacturers Equipment manufacturers Importers /Exporters Replicators Duplicators Wholesalers professional organizations Performing on VA Entertainment attorneys Associations and those in CD, CD plus $6 and and $14 for international P.O. 5, $15,000, says its and those in Spanish, and those in Romanian Challenge Appeal (ICA) charity with funds raised by O'Donnell. I got involved about 18 months ago when I went to Romania to shoot a video,” the singer says. “I visited the children's hospital in Siret, and I couldn't believe what I saw. It was heart-breaking, and I couldn't walk away. I knew I had to do something to help, and I felt sure when the fans knew about it they would want to assist, too.” The hospital, Spital Neuperișen, Copii, is notorious for having some of the worst conditions in Romania, lacking basic medical, educational, and psychological facilities. Many of the 424 children it houses have severe disabilities or special educational needs. “But the real tragedy,” O'Donnell says, “is that many of them are unable-bodied. They were put there after being abandoned by parents who couldn't afford to look after them. It's a very poor country, and there they're dead anyway.” Many children at the hospital sleep three or four to a cot, and several infants are now in their 20s, having spent their lives in the institution. The ICA's strategy is to move as many of them out of the hospital as possible, either by adoption or into smaller, private-care homes where they can receive individual attention and eventually be rehabilitated into the community.

The first home built with funds raised by O'Donnell opened its doors in December 1998 and now houses 12 girls. The second, larger home was officially opened Dec. 20, 1999. O'Donnell's fans have to date donated $650,000 ($1 million) after he appealed to them to give a donation of 1 pound each.

“The fantastic thing with the new home is to see that we can make a difference,” O'Donnell says. O'Donnell is one of the biggest-selling Irish artists of all time, with a string of gold and platinum albums in Ireland and in the U.K. His most recent single, "A Christmas Kiss" (Ritz), was a U.K. top 20 entry in December 1999.
LONDON RECORDS, the U.K. label associated with Warner Music Group chairman/CEO Roger Ames for most of the past 15 years, has been bought by Warner Music International (WMI) (Billboard Bulletin, Jan. 17). London repertoire has been licensed to WMI outside the U.K. and the U.S. since last May. The Jan. 14 announcement did not disclose the price paid—industry speculation has pegged this at around $200 million—not identify the seller. A company spokesman declined to elaborate. Ames, who became head of Warner Music Group last November, is known to have acquired equity in London from PolyGram during the '80s, with the stake increasing over the years. Label chairman Tracy Bennett was also a shareholder. WMI said London will be part of Warner Music U.K., but will continue as a separate company, with Bennett as chairman and Laurie Cokell as managing director. The purchase does not include London Records U.S.

ADAM WHITE

GERMAN LABELS’ BODY BPW, the country’s International Federation of the Phonographic Industry national group, says that a total of 115,000 pirate CDs were confiscated in 1999—a record low. The 1998 figure was 400,000 pieces, down from 600,000 units the previous year. BPW officials attribute piracy’s loosening grip to support from the courts, which have imposed stiff prison sentences and fines on convicted operators, and to damage inflicted upon the pirate sector’s infrastructure. Between 1997 and 99, more than 500 raids were carried out on suspect sites.

WOLFGANG SPAHR

DIGITAL DOWNLOAD SITE www.deoo.com, launched in Stockholm by MNW Records Group last October (Billboard, Oct. 23), is to launch an English-language international version of the Swedish site and aims to open six localized sites in Europe, including the U.K., by the end of March. The international site is likely to be operated from London, where the company recently opened an office with four staffers. MNW is planning to reduce its financial involvement in the company to a small stake. Deoo.com chairman Alexander Vik says, “Together with an international investment bank, we’re looking at an international IPO during the spring or fall.”

KAI R. LÖFTHUS

U.K.-BASED PROMOTION/MEDIA SERVICES company Music House has teamed with Hamburg-based counterpart Public Propaganda to launch a joint-venture licensing division. Based at Music House’s west London headquarters, the new division operates under the name Europropaganda and is headed by licensing manager Marcus Ferguson, formerly licensing manager of Ad&l at indie label Higher State. Ferguson says, “We are actively looking for unsigned material to pick up—for recording and for publishing—promote, and license, both in the U.K. and abroad. For signed acts, we can offer a comprehensive service whereby we will market and the act and then offer assistance in licensing the track on” to other partners in other territories. The division will initially concentrate on dance-related product.

TOM FERGUSON

HITEN BHARADIA, London-based Universal Music International (UMI) marketing manager for MCA U.S.-signed artists, has been appointed to the newly created position of international marketing manager at Universal Music Spain, effective Feb. 1. Based in Madrid, Bharadia will report to Universal Music Spain managing director Carlos Iturri. He will be responsible for international sales of Universal’s Spanish-signed acts, including Ketama, Rosana, Sergio Dalma, and Isabel Pantoja. Bharadia’s current UMI responsibilities will be assumed by Ariel Sommer, former marketing assistant in the international repertoire marketing department. Sommer becomes international product manager, reporting to Nina Hansdotter, UMI VP of marketing for MCA artists.

TOM FERGUSON

AMAZON.CO.UK has appointed Steve Frazier as managing director, effective Jan. 12. Frazier joins the U.K. arm of the online books and music merchant from Kansas-based footwear retailer Payless ShoeSource Inc., where he was senior VP of corporate development. Prior to that, he was with management consultants McKinsey and Co.; he is a former foreign correspondent at The Wall Street Journal. Frazier replaces Simon Murdoch, who joined Amazon in December 1999. In his new role, Frazier reports to Amazon.com president/COO Joseph P Galli. Amazon launched its U.K. operation in October 1998.

TOM FERGUSON

AKIRA TERABAYASHI has been named president of Universal Music Japan’s Mercury Music Entertainment (MME) operation, where he was senior managing director. He succeeds longtime PolyGram Japan executive Alex Abramoff, who departed MME last year to form a Tokyo-based entertainment consultancy. Terabayashi will report to Universal Music K.K. president Kei Ishizaka.

STEVE McCLURE
### Hits Of The World

#### Japan

<table>
<thead>
<tr>
<th>#1</th>
<th>MISA</th>
<th>1.0</th>
<th>LOVE IS THE MESSAGE</th>
<th>1.0</th>
</tr>
</thead>
<tbody>
<tr>
<td>#2</td>
<td>2.0</td>
<td>SPITZ, RECYCLE</td>
<td>2.0</td>
<td>GREATEST HITS OF SPITZ</td>
</tr>
<tr>
<td>#3</td>
<td>3.0</td>
<td>MAHI CHUGURO</td>
<td>3.0</td>
<td>MAHI CHUGURO Best Of - BEST COLLECTION</td>
</tr>
<tr>
<td>#4</td>
<td>4.0</td>
<td>HIKARI UTADA</td>
<td>4.0</td>
<td>FIRST LIFE, FOURTH LIFE</td>
</tr>
<tr>
<td>#5</td>
<td>5.0</td>
<td>TSUYOSHI NAGABUCHI</td>
<td>5.0</td>
<td>ACOUSTIC ONE NO NAI NO</td>
</tr>
<tr>
<td>#6</td>
<td>6.0</td>
<td>GAY</td>
<td>6.0</td>
<td>GREAT UNBOUNDED</td>
</tr>
<tr>
<td>#7</td>
<td>7.0</td>
<td>NEW ARTISTS DANCEMAMA 15×60</td>
<td>7.0</td>
<td>QUE PERDIÓ NO ISRAEL</td>
</tr>
<tr>
<td>#8</td>
<td>8.0</td>
<td>NEW ENIGMA</td>
<td>8.0</td>
<td>THE SCREEN BEHIND THE MIRROR</td>
</tr>
<tr>
<td>#9</td>
<td>9.0</td>
<td>19</td>
<td>9.0</td>
<td>ONGAKU 19</td>
</tr>
<tr>
<td>#10</td>
<td>10</td>
<td>MARIE CAREY</td>
<td>10</td>
<td>RAINBOW IS MY</td>
</tr>
</tbody>
</table>

#### Canada

| #1 | 1.0 | FADED | 1.0 | SOULDESTRUCTION | 1.0 |
|---|---|---|---|---|
| #2 | 2.0 | BLUE (DA BEE) | 2.0 | DIE FLY | 2.0 |
| #3 | 3.0 | I CAN'T BE THE WIND | 3.0 | SOMETHING ABOUT YOU | 3.0 |
| #4 | 4.0 | THE LAST KISS | 4.0 | PEARL JAM | 4.0 |
| #5 | 5.0 | MAHALIO | 5.0 | WANT YOU | 5.0 |
| #6 | 6.0 | SUN | 6.0 | SHINING | 6.0 |
| #7 | 7.0 | MAMBO NO. 5 | 7.0 | LITTLE BIT OF JU... | 7.0 |
| #8 | 8.0 | CAUGHT OUT THERE | 8.0 | KELS | 8.0 |
| #9 | 9.0 | I WANT YOU BACK | 9.0 | THINK YOU CAN | 9.0 |
| #10 | 10 | ROY | 10 | SHARP SHAW | 10 |

#### Netherlands

| #1 | 1.0 | SING IT | 1.0 | SNOOP DOGG | 1.0 |
|---|---|---|---|---|
| #2 | 2.0 | RE | 2.0 | WAITING FOR TONIGHT | 2.0 |
| #3 | 3.0 | IMAGINE | 3.0 | JOHN LENNON | 3.0 |
| #4 | 4.0 | ARABIE | 4.0 | JOE | 4.0 |
| #5 | 5.0 | TRICKY | 5.0 | LOVE BEG | 5.0 |
| #6 | 6.0 | I WANNA LOVE YOU | 6.0 | JESSICA SIMPSON | 6.0 |
| #7 | 7.0 | THIS I KNOW | 7.0 | SAVAGE GARDEN | 7.0 |

#### Australia

| #1 | 1.0 | TRY | 1.0 | MY GRAY | 1.0 |
|---|---|---|---|---|
| #2 | 2.0 | BLUE (DA BEE) | 2.0 | DIES FLY | 2.0 |
| #3 | 3.0 | WHO | 3.0 | YOU | 3.0 |
| #4 | 4.0 | I WANT YOU BACK | 4.0 | THINK YOU CAN | 4.0 |
| #5 | 5.0 | I WANT YOU BACK | 5.0 | THINK YOU CAN | 5.0 |
| #6 | 6.0 | ROY | 6.0 | SHARP SHAW | 6.0 |
| #7 | 7.0 | SING IT | 7.0 | SNOOP DOGG | 7.0 |
| #8 | 8.0 | RE | 8.0 | WAITING FOR TONIGHT | 8.0 |
| #9 | 9.0 | IMAGINE | 9.0 | JOHN LENNON | 9.0 |
| #10 | 10 | ARABIE | 10 | JOE | 10 |

#### France

| #1 | 1.0 | SING IT | 1.0 | SNOOP DOGG | 1.0 |
|---|---|---|---|---|
| #2 | 2.0 | RE | 2.0 | WAITING FOR TONIGHT | 2.0 |
| #3 | 3.0 | IMAGINE | 3.0 | JOHN LENNON | 3.0 |
| #4 | 4.0 | ARABIE | 4.0 | JOE | 4.0 |
| #5 | 5.0 | TRICKY | 5.0 | LOVE BEG | 5.0 |
| #6 | 6.0 | I WANNA LOVE YOU | 6.0 | JESSICA SIMPSON | 6.0 |
| #7 | 7.0 | THIS I KNOW | 7.0 | SAVAGE GARDEN | 7.0 |
| #8 | 8.0 | TRY | 8.0 | MY GRAY | 8.0 |
| #9 | 9.0 | BLUE (DA BEE) | 9.0 | DIES FLY | 9.0 |
| #10 | 10 | I WANT YOU BACK | 10 | THINK YOU CAN | 10 |

### Hits Of The World

**Canada (Standard):** 01/04/00

**Netherlands (Stitching Mega Top 10):** 01/02/00

**Australia (ARIA):** 01/01/00

**France:** 

**New Entry: Re-Entry**

---

**Billboard.com**

**January 29, 2000**

www.billboard.com

www.americanradiohistory.com
EVER SEVERAL OF TURKEY’s leading male pop report to barracks Jan. 17 in a specially negotiated plan that allowed them to shorten their compulsory period of military service in return for a payment of $8,000 to the country’s earth quake recovery program. The deal ends a confrontation between Tarkan, king of Turkish pop, and the military. The singer—whose third album, “President” (PolyGram), entered several European charts last year—had refused to do his full national service, prompting the government to threaten to revoke his nationality. In the end it drew back from action against Turkey’s most popular artist and brokered a deal. Now Tarkan and several other young stars, including Mustafa Sandal, Soner Arıcı, and Celik, will serve in the military for just 28 days instead of the compulsory 18 months.

MAYA KAVEH and ADRIAN HOGG

THE POP WORLD has more than its fair share of youthful prodigies, but the French pop guitarist Navfel stands out in any company. Last year, after the age of 18, he recorded his debut album for Universal (France) in Hollywood with some of Los Angeles’ most-seasoned session players, including Reggie McRae, Jim Keltner, and Gary Pihl, as well as the Beastie Boys’ Mon- ey Mark. The young virtuoso was not overwhelmed by the illustrious company, but his fellow musicians were inspired by his maturity. Navfel’s self-titled album appeared in late 1999 and is now being reissued for international release. The classic-rock record of mostly covers (Stephen Stills, Jimi Hendrix, etc.) features guest vocalists Melanie, Herold, and Ivan Neville (son of Aaron). But it is Navfel’s gustrum, reminiscent of Carlos Santana’s and Eric Clapton’s, that grabs attention. “He’s growing musically all the time. It’s simply a joy to watch him develop every day,” says producer/philippe le Brux. Navfel was due to perform Sunday (23) at MIDEM in Cannes.

NIGEL WILLIAMSON

IT’S BEEN A WHILE SINCE A MOTOWN ARTIST filled a London record club with expectant, expec- tant soul fans, but the Jazz Cafe was a buzz Jan. 13 for Brian Mc- Knight’s one-off show. On a commercial high following the platinum US. success of his “Back At One” album and a successful cruise with the title song, Mc Knight remains a specialist taste in Europe, but that looks set to change. The single, due for UK release Feb. 21, is already picking up European airplay. The gig was attended by such heavy hitters as Universal Music UK chairman John Kennedy and Motown president Red Massenburg, who introduced his label to Europe.

“IT’s actually refreshing to be starting again from the beginning,” Mc Knight says. After returning home for the American Music Awards Jan. 18, he took a long-awaited trip to Europe for promotion visits to Sweden, Holland, and Germany.
**Shock Gives Dance/Pop Added Velocity**

BY CHRISTY ELIZER

Rock & Pop—Steve McCarty EI...
Shortages Hurt Video, PC Game Sales

Retailers Praise Holiday Numbers, Await New Platforms

**BY STEVE TRAIMAN**

NEW YORK—Although video and computer game sales hit record highs in 1999, the holiday season was not as spectacular as it could have been because of shortages of the new Sega Dreamcast titles and the hot-selling Nintendo Game Boy (GB) and Game Boy Color (GBC) hardware and software.

Reports from traditional brick-and-mortar stores and Web merchants were positive. The only negative was late-holiday delivery delays.

While FuncomLand's overall sales for the holiday quarter were expected to hit a record $100 million for the 400 stores, comparable-store sales for the 310 outlets open at least a year were expected to drop about 5%. A child身心健康 attribute was sales slowdown to severe shortages of GBC systems and “Pokémon Yellow” games, and an overall lack of big title releases for N64 and PlayStation compared with the 1998 holiday period.

He also cites price discounting relating to the winding down of product cycles in anticipation of the next-generation. Internet-connected Video Station 2, Nintendo Dolphin, and Game Boy Color Advance systems later this year.

It was a really mixed year,” observes Dan DiMatteo, Bavette's etc. president. “It started strong, peaked in the third quarter, then tailed off significantly, particularly in the fourth quarter, as we were up against really big numbers from the prior year. There was no big video game title like the N64 'Zelda,' and when the top PC title is 'Who Wants To Be A Millionaire,' that tells the story.”

With 530 stores at year-end compared with 470 in 1998, same-store sales showed double-digit gains for the fourth straight year. “We could have sold at least 50% more 'Donkey Kong 64' and Game Boy Color hardware if software was available,” he adds. “We're looking forward to an even better year in 2000 with the anticipated fall debut of the next-generation PlayStation 2, Nintendo Dolphin, and Game Boy Advance platforms.

Total video game console and hand-held hardware and software sales topped $6.9 billion for the year, up 12% from the $6.2 billion at retail reported to the NPD Interactive Entertainment Software Service for 1998. Computer software, including entertainment, education/research, were up about 20% to more than $2.1 billion, from $1.8 billion the year prior.

The biggest overall gains came in the portable video game sector; with expected this year.

At Sony Computer Entertainment of America (SCEA), VP of sales Jack Tretton notes that PlayStation hardware and software significantly contributed to overall retail revenue during the holiday season. “Hardware, software, and peripherals equaled to more than $5 billion in sales, a significant increase from our $1 billion projection in November,” he says.

Overall, SCEA garnered a 55% share of the total hardware market in 1999. Top software titles included Sony’s own "Gran Turismo 2"—out just before the holiday season—"Spyro The Dragon" and “Crash Team Racing,” and Sony-licensed third-party hits "Tomorrow Never Dies 007" and "NBA Live 2000" from Electronic Arts and Tony Hawk Pro Skater from Activision.

Getting heavy promotion at a major chain retailer was the Greatest Hits series of $19.99 to $24.99 titles, with more than 65 available for the season.

Customer sampling of holiday and year-end results from both traditional and online retailers offers a good overview of the games market and its growing importance to the bottom line.

(Continued on next page)

Chains’ Share In Cassette Sales Drops

**BY DON JEFFREY**

NEW YORK—The cassette continued its double-digit decline in sales in 1998.

Year-end statistics show that the format declined across the board at all types of retail but that independent music stores and the small but growing nontraditional market—which includes the Internet—had gains in tape market share, while specialty music chains saw their cassette share fall.

Although the industry waged an aggressive campaign to save the cassette— spearheaded by the Interna- tional Federation Media, which bought the name—cassette album units dropped 19.3% to 105.1 million last year, from 130.3 million in 1998, according to SoundScan.

Among store types, chains led in cassette album sales in 1998, at 45.7 million units, or 45.3% of the total. Next came the mass merchants, at 40.6 million, or 40.7%. After that were independent retailers, 17.1 million, or 16.3%, and nontraditional accounts, 337,000, or 0.9%.

A look at the results for 1998 shows that chains sold 61.7 million cassette albums, or 47.4% of the total 133.2 million—indicating that their share of the tape market fell more than two percentage points from 1998 to 1999.

Mass merchants sold 49.1 million cassette albums in 1998, or 37.3% of the total, about the same share they had in 1999.

Independent stores sold 18.8 million full-length tapes in 1998, or 14.5% of the total, which indicates that their share of the cassette market rose by nearly two percentage points.

And nontraditional accounts sold 677,000 cassette albums in 1998, or 0.5% of the total. That indicates a twofold increase in tape-market share in 1998, but the gain came off a very small base.

Overall, chain stores sold 423.5 million album units—cassette, CD, and vinyl—last year, or 56.1% of the total 754.8 million albums sold. Mass merchants sold 212.5 million albums, or 28.1% of the total. Independents sold 107.5 million, or 14.2%. And nontraditional retailers sold 11.3 million, or 1.5%.

For the cassette singles market, the declines were more dramatic than for albums. Sales fell 49.6% last year to 21.6 billion units from 43 million the year before, which is a reflection of both the weakness in the overall singles market and the increasing dominance of the CD format in that configuration.

Music specialty chains sold 9.1 million cassette single units last year, or 41.4% of the total. Mass merchants moved 9.3 million units, or 43%. The independents sold 3.2 million, or 13%. And nontraditional accounts sold a miniscule 9,000 units.
BARNESANDNOBLE.COM says CEO Jonathan Bulkeley has resigned after a year with the online retailer of books and music. Steve Riggio, CEO of brick-and-mortar retailer Barnes & Noble, which owns more than 40% of the Internet company, has been named acting chairman/CEO. He says he plans to name a new CEO “shortly.” The company says Bulkeley resigned to devote more time to QXL, a London-based Internet auction service in which he has a significant investment.

JUPITER COMMUNICATIONS says consumers spent $7 billion shopping online during the holiday season. The Internet-research company also reports that 90% of shoppers said they were “largely satisfied” with the online experience, compared with only 72% in 1998. Moreover, only 4% of shoppers said they would decrease online buying this year, while 35% indicated they would buy more.

NAVARR, the independent distributor of music, says vice chairman Charles Cheney has been named chairman/CEO of its restructured digital-rights distribution subsidiary, Digital Entertainment. Ian Warfield, who was VP/GM of the subsidiary, has been named president/COO.

BMG ENTERTAINMENT will sponsor the Sundance Film Festival Music Studio for the second year at the Sundance festival, Sunday-Thursday (23-28) in Park City, Utah. Co-sponsored by American Airlines, Starbucks Coffee, and the Sundance Channel, the event—at the Elks Lodge—will feature 20 musical performances over four nights, from acts such as John Popper, Third Eye Blind, Duncan Sheik, Matthew Sweet, Dennon Jones, and Suspenze None The Richer.

KUCH INTERNATIONAL, the independent distributor of music, says that Los Angeles-based electronic label Moonsound Music has signed an exclusive U.S. distribution deal with Port Washington, N.Y.-based Koch Music, whose roster includes Superstar DJ Kiki, Carl Cox, Cerrus, and Micro, was formerly handled by RED Distribution. Moonsound also extended its current agreement with Koch’s Commodious distribution subsidiary.

LAUNCH MEDIA has acquired Tourdates, an Atlanta-based online guide to local and national concerts, for stock valued at about $11.6 million. Tourdates has about 85,000 registered users of its four information sites. Launch.com has more than 2 million registered users of its music site.

READER’S DIGEST ASSN. says its board of directors has approved the purchase of up to 5 million shares of its Class A nonvoting common stock, about 5% of the total nonvoting shares, as market conditions warrant.

MYPLAY, an online company that provides users with storage of personal music files, reports that Jon Diamond has been named chairman of the board. Diamond was chairman of online retailer CDNow. Myplay also announces that VH1 president John Sykes has been named to the board of directors.

RECIPIRAL, a Buffalo, N.Y.-based digital-rights management company, has named John Schwartz president/CEO and promoted former CEO Paul Bandrowski to vice chairman. Schwartz had been GM of IBM Solutions.

CHANGETHEMUSIC NETWORK, operator of several MP3 music sites, has acquired digital music search engine Palvestra.com for an undisclosed amount. Palvestra.com allows consumers to look through databases of multiple MP3 search engines on the Web with a single query.

NATIONAL ASSN. OF RECORDING MERCHANDISERS (NARM) will give the NARM Chairman’s Award for sustained creative achievement to Liza Minnelli at a Feb. 29 awards luncheon during the trade group’s convention in San Antonio. Minnelli, who has an album due on Angel Records in the first quarter, will perform at the event. She accepted the same award on behalf of her mother, Judy Garland, in 1973.

SPRING COMMUNICATIONS, a pay-per-view TV distributor of concerts and other entertainment, has formed an expanded relationship with TV and radio station owner Hubbard Broadcasting. Hubbard’s original equity stake in Spring will be transferred to the new Hubbard Media Group, which will actively expand Spring’s role in event marketing and distribution.

FIRSTLOOK.COM, a music Web site operator, has formed a strategic alliance with radio broadcaster Citadel Communications, in which FirstLook.com will display its genre-specific charts on Citadel’s radio station Web sites. Samples of the charted songs will be streamed. Citadel reaches about 8 million listeners weekly.

SHORTAGES HIT URBAN, PC GAME SALES (Continued from preceding page)

“...the overall year was very strong,” says Scott Burtless, VP of hardlines for the Musicland Group. All 73 Media Play and 190 On Cue outlets carry computer games, while video games are in 160 Media Play and about 140 On Cue locations.

“We saw very strong sales in the Sega Dreamcast launch, a big increase in Game Boy and Game Boy Color, and continued growth in both PlayStation and Nintendo 64,” he says. “This was also our first holiday season for online sales since our Web site went up in midyear, and we’ve seen steady growth for both PC and console products. We’re very pleased with sales and see a big increase this coming year to supplement our in-store business.” At the 945-plus Best Buy stores, the company’s VP/merchandising, Rick Hamilton, says, “We’re pleased with results for the year, despite allocation shortages for December on both new releases and games and all home, Boy hardware and software.”

Both console and computer games were heavily promoted in Best Buy’s weekly circular, through the holidays into January. Hasbro’s Interactive’s “Roller Coaster Tycoon”—second only to Disney Interactive’s “Myst” for the year—was $19.99 after a $5 mail-in rebate. For N64, the Atomic Purple System Bundle with a base unit, controller, and bonus Atomic Purple controller was $89.99 with a $10 instant rebate. LucasArts’ “Star Wars Episode 1: Jedi Power Battles” was $29.99 for both the N64 and GBC versions, while the GB “Pokémon Yellow” and GBC “NBA 3-on-3: Chicago Bulls” were bargain-priced at $29.99 each.

“The entire video game category was up and wound up with about 63% of total revenue,” says Jeff Griffin, executive VP for the 504-outlet Electronics Boutique chain. “Game Boy Color was the No. 1 hardware system in sales for November, and if we had been able to meet demand on the consoles and Pokémon titles, would have been tops for December as well.”

Griffith’s notes that the September Dreamcast launch had a significant impact on business, and he sees both formats continuing to improve sales this coming year. He also sees pressure on the PC side, with American Interactive’s “Quake 3: Arena” second only to the Disney “Millionaire” title, which took off with the unexpected popularity of the ABC-TV November network debut.

Two of the major toy and game retailers also note good holiday results, although they say they are delays in fulfilling close-to-Christmas orders had negative consumer effects.

At toysrus.com, spokesman Joe Clark notes, “We saw a substantially higher percentage of video game sales online than at the Tops ‘n’ Us stores. We also were pleasantly surprised with good sales for older platform titles, such as Sega Genesis and Super NES (Nintendo Entertainment System).”

At eToys.com, “Orders for PC and video games were very strong over the holidays,” says spokesman Jonathan Cotter. He reports that the top sellers were “Millionaire” (PC); Mattel’s “Barbie’s Face & Hair” (PlayStation); “Donkey Kong 64” and “WWF Wrestlemania 2000” (N64); and “Pokémon Blue,” “Super Mario Deluxe,” and “Toy Story 2” (GBC).

Looking ahead to the new year, IDSAs’ Lowenstein sees a steady upward course to another record year for sales, but with a number of challenges.

“We need to control product development budgets,” he says, “deal more effectively with lower retail price points and a more diverse market, learn how to succeed in online space, and in the console market, make a smooth transition to a new generation of games.”

INTEGRATED RETAILING (Continued from preceding page)

Best Buy announced during CES the launch of what it dubs “a comprehensive Web service for consumer electronics.” The company initially will offer all products carried in its stores and will allow pick-up at both stores as well as home delivery. It also will sell merchandise for sale from most key hardware companies.

The challenge for Best Buy—and other retailers—in taking full advantage of the new site’s potential, Anderson said, is to put the merchandising together culturally in order to have a seamless integration of brick-and-mortar and Internet stores. These changes will not be easy.

That integration extends to allowing for online ordering and in-store pick-up. “Half the folks who buy from us on the Internet then jump in their car and come to the store to get it,” said McCollough. “They say, ‘I just gave you a thousand dollars for this, do I have to wait three days or five minutes to get it?’”

Conversely, the retailers argued that bricks’ proven strength in getting customers comfortable with the Web will boost the chains’ overall bottom lines.

“There is no substitute for a customer walking up to an endpoint and having a well-trained salesperson explain the product,” McCollough said.

One sticky issue for click-and-mortar merchants is sales tax. Currently, these types of real-world online merchant collect tax online, while E-tail-only deals do not. A congressionally appointed committee is studying the issue. “We’re concerned about the motives of those in the government that are calling for the Internet to be a tax-free zone,” McCollough said. “As traditional retailers, we have to play a tax game to ensure that we need to be economically disadvantaged by the government.”

Ultimately, the merchants said, whether sales come via bricks or clicks should be seen as irrelevant to their business plans going forward.

“I am not fixated,” said McCollough. “I don’t care where you choose to buy, as long as you buy from us.”
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.

Contact: Michael Lewis 212.536.5008

ISSUE DATE: FEB 26
AD CLOSE: FEB 1

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
AD CLOSE: FEB 1

Linda Matich 612.9440.7777
Aki Kaneko 323.525.2299

ISSUE DATE: MAR 4
AD CLOSE: FEB 7

Jodie Francisco 323.525.2311
Diana Blackwell 323.525.2304

Billboard focuses on the U.K. music business and looks at plans for U.K. acts in the upcoming year. Watch out for the leading nominations for this year’s Brit awards too! Advertise in Billboard and reach 150,000 senior industry executives, including virtually all radio, retail, distribution and record labels in the world!

ISSUE DATE: MAR 4
AD CLOSE: FEB 7

Ian Remmer 44.207.822.8300

UPCOMING SPECIALS

CANADA - Issue Date: Mar 11 • Ad Close: Feb 14
DISC REPLICATION - Issue Date: Mar 18 • Ad Close: Feb 22
MEXICO CITY - Issue Date: Mar 18 • Ad Close: Feb 22
MIDLINE - Issue Date: Mar 25 • Ad Close: Feb 29
NEW AGE & CONTEMP. INSTRUMENTAL - Issue Date: Mar 25 • Ad Close: Feb 29
RAP/HIP HOP - Issue Date: Apr 1 • Ad Close: Mar 7

New York 212.536.5004
Los Angeles 323.525.2307
Nashville 615.321.4287
London 44.207.822.8300
AOL's Merger Win Brings Home Reality Of Internet-Ruled World

WITH THE Jan. 10 announcement that America Online (AOL) will acquire Time Warner, half the business journalists in the world fast-forwarded trying to project what synergies the two companies would realize upon completion of the deal, while the other half did stories on what other mergers would now occur as a reaction to the deal.

Call me slow on the uptake, but I spent the morning of Jan. 10 trying to grasp how AOL came out the top dog in the merger:

When the deal was announced, executives of the two companies called it a merger of "equals," but the only people that terminology fooled are those who failed mathematics in high school. AOL shareholders, after all, will get 55% of the proposed new company.

Let's look at the numbers. AOL may be the smaller company, with sales of $4.8 billion vs. Time Warner's revenue of $26.8 billion, but its profit line is more than four times larger; $762 million to Time Warner's $1.108 billion. And its market capitalization is almost twice as large, $164 billion vs. $83 billion.

To look at market cap and profits by themselves, AOL deserves to be top dog in the deal. But that brings up the issue that many of us have wrestled with during the Internet's ascent to deity status—are Internet stocks overvalued?

Those who have participated in the dotification process—who I have often referred to as the up-with-the-Internet mob—would be scandalized if asked that question. But those who have decided the shares of publicly traded Internet companies as "vapor stocks" would say that the valuations of Internet companies defy reality.

I believe my attitude is somewhere between those two stances. But because I have often chosen to act as a reality check on the outrageous claims made on behalf of the Internet, I am often accused of being an opponent of it by the fanaticism.

Simply stated, even though I realize that the Internet is reinventing the world, I still believe that some Internet companies have yet to develop a business model that works. Others may have a model that will work, but unfortunately they will probably spend themselves into bankruptcy before the Internet market reaches the critical mass that can support their model. And then there are companies that have clearly already hit a home run, and AOL is one of them.

But even with all of AOL's success, until this deal was made, I must admit I was guilty of questioning the valuation assigned to its stock. Moreover, for (Continued on page 72)
'Big "D" Jamboree' Unearths '50s Honky-Tonk, Rockabilly

By Chris Morris

Like its better-known contemporary — "The Grand Ole Opry" on WSM Nashville, "The National Barn Dance" on WLS Chicago, and "The Louisiana Hayride" on KWKH Shreveport, La. — the "Jamboree" showcased the best known national and regional talent playing what was then known as "hillbilly music." The "Jamboree" program was also responsible for putting rising rock ‘n’ roll performers in front of the honky-tonk audience.

The present collection was produced by Dr. David Dennard, who also put together the Crystal Clear Sound's superb 1996 Ronnie Dawson retrospective, "Rockin' Holes." He says that while he was researching Dawson's music, he became interested in the history of the "Jamboree." He ultimately unearthed a cache of transcriptions at the Library of Congress and licensed the material from McLemore's family.

"I wanted to remind people in Dallas, before they gave the whole place over, that once upon a time we had a wonderful musical heritage here," Dennard says.

Cocking in at almost 2 1/2 hours, "The Big 'D' Jamboree Live" divides its vintage transcriptions between "Hillbilles" and "Rockabillies."

The first disc, focusing on hard country acts, includes a stellar three-song set by Johnny Cash, plus numbers by such well-known '50s stars as Hank Locklin, Ferlin Husky, Wanda Jackson, and songwriter Leon Payne (performing his best-known tune, "I Love You Because"). The CD ends with a nifty self-concluded sequence from 1950, complete with endless plugs for sponsor Falstaff Beer.

Rockabilly freaks will go bonkers over Disc 2, which includes five numbers by Carl Perkins (at his peak), four songs by Gene Vincent (who was managed by McLemore in the late '50s and recorded for his Big "D" label), and tracks by "Jamboree" regular Johnny Carroll, Ronnie Dawson (performing under his pseudonym Ronnie Dee), Warren Smith, Sid King and "The Five Strings," and a very young and swingin' Jerry Reed. The set ends with an Armed Forces public service announcement from Tennessee Ernie Ford.

As delectable as the headliners' sets are, the "Jamboree" collection is just as notable for the sides by its second-stringers — yodeling mamas Sherry Davis and Ramona Reed, the terrific distaff honky-tonker Charline Arthur, the adolescent Johnny Cash performing in the late '50s.

(Continued on next page)
Merchants & Marketing

DECLARATIONS OF INDEPENDENTS
(Continued from preceding page)

Below Brothers, and others. This
endearing hometown talent was
what kept shows like the "Jamboree"
percolating, and its inclusion adds to
the scope of the collection.

Brilliantly restored by engineer
Phil York, smartly annotated by
Kevin Coffey, and beautifully de-
signed by Frank Laudo, "The Big
'Ol Jamboree Lives" is designed to be
one of the year's essential historical
collections. It is distributed exclu-
sively by Hep Cat Distribution in
Orange, Calif.

FLAG WAVING: "Urban alt.coun-
try" is one possible label for the mu-
sic heard on singer/songwriter Rob-
ert Burke Warren's debut album,
...to this day," issued on his own
Jackpot Music imprint.

Warren's songs have a definite
twang to them, and their disquieting
lyrics are steeped in the imagery
and history of the gothic South. But
the musicologist is also not above
dropping a drum machine into his mix for
an off-kilter effect.

"I've always liked synthetic
sounds," he explains. "Also, when I
did that, people were taken back... It
just spoke to me, as a texture in
keeping with my life, that I live
in New York City, in an industrial
environment."

While Warren may now reside in
the Apple, he has covered a lot of
ground. Born and raised in Atlanta,

he moved to the big town in 1985 as
a member of RuPaul's band and lat-
er played bass for two years with
garage-rock titans the Fleshtones.

After an unsatisfying sojourn in a
band he describes as "a Goth
Led Zeppelin," Warren portrayed Bud-
dy Holly for two years in the Lon-
don company of the musical "Buddy.
His experience in England served to
point him toward his true musical
mission.

He says that while he was living
overseas, "I used to dream about
the South, and when I came
back, we went on several visits (down
there)... That was a significant
thing. All of a sudden, it seemed like
the stakes were so much higher."

He adds, "I started listening and
asking (about my family). My grand-
nother wanted to share all this his-
tory with me, and it opened this rich
environment to me."

The Warren family tree has some
deep roots on "...to this day." The
song "Josephus Cries" relates a mov-
ing story about the musician's great-
great-grandfather (whose portrait adorns
the cover). "Radio Church" recounts
the true story of a relative's return
to religion through the ministrations
of a radio evangelist. "Milledgeville"
is a dark tale of yet another family
member.

These and other sharply drawn,
briskly melodic tunes distinguish
Warren's first solo venture. He ties
the development of his songwriting
skills to participation in a 1996 song-
writing workshop held in upstate
New York by Rosanne Cash.

"She's been almost like a mentor
for me," Warren says. "I can't over-
emphasize how much that (experi-
ence) changed me as a writer.

Warren works around New York
as a soloist and in a band context
with the group Turpenne. He'll
play a BMI showcase on Thursday
(27) at the Den and will perform
with the group on Feb. 4 at the Liv-
ing Room, both in New York.

Warren, who has been selling his
album through his Web site (www.
robertburnewarren.com) and a sell-
er distribution for "...to this day.
He may be contacted via E-mail at
buffdogg@aol.com.

RETAIL TRACK
(Continued from page 70)

the first hour after I heard about
the deal. I was shocked that Time Warn-
er—with its huge asset base—and its
investment bankers had been willing
to concede that AOL had the better
hand in the deal.

On the morning of Jan. 10, I decid-
ed to see if anyone else questioned
the pecking order of the deal. My first call
to a label type on that topic yielded the
response, "Am I wrong, or do you
agree with me that the emperor is not
wearing any clothes and that lumacy
reigns supreme?"

My second call was to a record com-
pany executive whose responsibilities
include negotiating his company for the
new world order. He admitted—even
before I could bring up the topic—that
he was "taken aback" by the two
companies were positioned.

My third call was to an E-commerce
player who has been studying the Inter-
net as the supreme being as far back as
1990. Even he acknowledged that he
"was surprised that Time Warner
and its investment bankers capitulat-
ed to AOL."

I was thoroughly surprised, by
the time I made those three phone
calls I was willing to admit to myself
that even if I had missed past wake-up
calls, I heard this one. I had come to
the conclusion that if Time Warner, a
pillar of the old guard, and its in-
vestment bankers were willing to acqui-
ence to AOL, this legitimizes the pie-
ce-the-sky valuations that some
Investors are getting. Why else
would Time Warner executives be will-
ing to concede AOL supremacy?

But the person from the first phone
call refuted that position, claiming
to the decision-making capabilities
of Time Warner executives were
cloaked by the hundreds of millions
of dollars in stock options that they
now cash in thanks to the deal. His
argument could be basically whittled
down to one word—greed—but to
show that I could talk around the point
as well as the next person, I main-
tained that those valuable stock
options were even more reason for the
Time Warner executives to fight to be
the dominant partner.

Although I now acknowledge a new
reality, I still wish I was a fly on the
wall when the players in the merger
talks tackled the issue of whose hall
they were playing with.

MAKING TRACKS: Retail Track
hears that Glen Ward, president of
E-commerce for the Virgin Entertain-
ment Group, is also assuming the
position of president/CEO for the
company's U.S. operation, replacing
Russ Pillar, who left to head up CBS' Internet operation. Also, Kathie Cal-
cidise, formerly senior VP of oper-
ings, has been named president of
stores in the U.S., while Christos Gar-
kinos holds the title of executive
VP of marketing and product ... Also, I hear that Cindy Barr, for-
merly VP of purchasing at Block-
buster, is moving back to her old Florida stomping grounds to join
the Alliance Entertainment Corp.
One-Stop Group as VP of purchasing ...
And Ken Alterowitz, previously
senior VP of sales and marketing at
Valley Media, is seeking op-
portunities. He can be reached at 916-
791-6579.

M Your Complete Display Source
No Limits
No Boundaries
From the finest Listening Stations in the
world to cost-effective Internet kiosk
solutions to complete store fixtures and
design, High Level excels at providing
retailers with the very best products at
highly competitive prices. High Level
can design anything that you can imagine
and we'll back it up with our two-year
warranty and unsurpassed level of
customer service. Call now for details.

Interactive Audio/Video Displays
Custom & Standard Display Fixtures
Complete Store Design & Planning

HIGH LEVEL INTERACTIVE SYSTEMS
4400 Coldwater Canyon Avenue, Ste. 100 • Studio City, CA 91604
Sales: 714-524-5043
Corporate: 818-769-7133
Fax: 818-769-7133
e-mail: info@highlevel.net
Quantity discounts, credit card payment, financing and leasing are available.

A ONE STOP
That Is As ENDURING
As PINK FLOYD
NORTHEAST
ONE STOP
7 NORTHWAY LANE • LATHAM, NY 12110
1-800-289-2048 ext. 375

M V D
Licensed & Distribution of
DVD's & VHS Internationally!!
Visit us at Midem
Stand 07.14

MUSIC VIDEO DISTRIBUTORS
VHS. LASERDISCS. DVD. T-SHIRTS over 12,000 TITLES
422 Business Center, P.O. Box 280 Oakes Pa 19456
800-888-0486 music videodist.com
Jessica Harper's ‘Rhythm In My Shoes’ On Ronder

**She's Got Rhythm: “Rhythm In My Shoes,” another superlative album by singer/songwriter, actress, and now children's book author Jessica Harper, was just released by Ronder Kids. It's Harper's fifth release and her first for Ronder; her previous four were on Alacuzam! Records, the label arm of wholesaler Silo Inc.**

As always, Harper exhibits an unerring instinct for memorable melodies and captivating lyrics, utilizing sophisticated yet kid-friendly musical styles (jazz, reggae, elegant pop) and putting them across with her delectable, satin alto.

Harper, a noted film actress (Woody Allen’s “Stardust Memories,” Brian De Palma’s “Phantom Of The Paradise”), began writing songs for kids when her own were tiny. Her 1994 debut, “A Wonderful Life” (best kids’ album of the year, in Child’s Play’s opinion), came out when her daughters Elizabeth and Nora were 3 and 3 years old, respectively.

Then, as now, the girls served as major songwriting inspiration for Harper. They’ve grown up listening to what Harper considers the best in children’s music—albums by such acts as Ladsy史密斯 Black Mamba, Cedella Marley Bookser, and Sweet Honey In The Rock (all on the Music For Little People label), as well as Broadway show tunes.

Harper also exposed them to the wildly imaginative recordings of the late Jim Coop and Ed Brown; she’s dedicated “Rhythm In My Shoes” to Coop, who passed away in 1999. “They wrote some of the most brilliant lyrics ever seen in a kids’ album,” she says. “I could listen to them again, and again, and again.”

The title track of her new album was germinating back when elder daughter Elizabeth was a baby, according to Harper: “I played a lot of rhythm games with her, she recalls. “It was the beginning of her musical education. I wrote the song ‘Rhythm In My Shoes’ for her 10th birthday.”

“Six Licorice Stix,” the tune that opens the album, came largely from a whirlwind exchange Harper had with her elder daughter: “I took the words from Elizabeth’s mouth,” she says with a smile. “She means Elizabeth was trying to talk her mom into letting her have ‘just one more’ of something, and she started making up amusing nonsense phrases: ‘One more, for a penny in the machine!’ ‘One more, for your ring finger,’ ‘One more, for your cranky attitude.’ In the song, they are begging for more licorice, and the perceptive, finger-snapng results make a terrific tune to jump rope to.

(Continued on next page)
Then there's "A Day In The Life Of Elizabeth," which describes with amused flusteredness the hustle and bustle of a preteen girl's daily routine: "Put on your shoes and the life of color hat/And grab that pack/What's for breakfast, what's for lunch/Some curb and crunch and go! And we're out the door and we're in the run/That refrain is "Aaah, ahh, chocolate!" came from something Elizabeth did in her acting class, Harper says.

"Too Much Snow In Tokyo" arose from a request by Nora and Elizabeth to tell them a story. Harper picked up a rhyming dictionary and, just for fun, picked a page and tried to arrange the rhyming words in sentences. The first batch rhymed with "v," which led to lines like, "With a slice of lo, the ski, the Exki-Nov played the piccolo for the buffalo."

"Those little exchanges you have over the dinner table can be very productive," says Harper. Not all of her songwriting is directly inspired by her kids. Album cut "Boy Meets Drums," for instance, takes its cues from Dusty Hill's "Boy Meets Horn." "My Baby Is A Genius" will be familiar to anyone who's conversed with a new parent (or been one). "Parents of kids who are 9-18 months old are very inclined to think of their babies as geniuses," she says. "It's a very sweet parental instinct, and I made a tongue-in-cheek song out of it."

Sample lyric: "Just look at my baby crawl, Hey, Mr. Balanche, I think I see a talent here. He's on his way to Carnegie Hall!"

Interpersed with the verses are snippets of Harper conversing with her 12-year-old nephews, Elliott and Harper, who holds forth on all sorts of intellectual subjects, like dinosaurs. "I thought it would take hours to get all that on tape, but it only took about 10 minutes," Harper says appreciatively, adding with a grin, "I bribed him with Pokemon toys."

Rounder Kids' aim is to "introduce Jessica to new audiences," according to director of special marketing Bing Broderick. To that end, the label is marketing the album via in-store listening-station programs and print advertising in parenting publications. Plus, he says, "people can listen to the album online via Barnes & Noble's Web site."

Broderick notes that Harper's multi-pronged career gives her a certain amount of built-in familiarity and makes "Rhythm In My Shoes" "a fun project to work."

Harper will also be performing concerts along the Los Angeles area in the immediate future, and she's currently rehearsing a five-piece band for the gigs.

Harper's new career as a children's book author offers further marketing opportunities. She can turn book signings, for instance, into "mini-concerts."

Like Raffi, Bill Harley, and a handful of other children's singer-songwriters, Harper has translated some of her songs into children's picture books. Her first, "I Forgot My Shoes," came out in September on Putnam, illustrated by Kathy Osborn. It's based on a very funny, Harper's second album, "Nora's Room.""

Next up is "I'm Not Going To Chase The Cat Today," which appeared as "Nobody's Chasing Nobody" on "A Wonderful Life." This one will be published by Harper-Collins and will be illustrated by Harper's sister Lindsay Harper du Pont, who also designs Jessica's album covers. Two more books (one of which will be "Nora's Room") are due for each publisher, says Harper.

But that's not all. Harper's wife is working on developing a TV show, "for 7- to 10-year-olds, I'd call it "Nora's Room,' and it would be about what goes on in an inside girl's bedroom."

That was of opened of kids' audiences. "tween" girls, would also be the focus of a music album Harry would like to make. "I'd like it to be some kind of transitional music for 10-year-olds," she says. In other words, music that isn't so "inappropriately sophisticated"—as so much top 40 fare is these days for that age group—but "still grown-up sounding."

Barney
Barney in the Big Blue House
Bear
I Love To Sing With Barney
Barnes Music 943-2LYRICK STUDIOS 99 94-1.98

[Image]
Music Industry Sees Profits In Going Digital

BMI-EMusic Deal Highlights Rights, Royalties Debate For Download Market

This week's column was prepared by guest columnist Michael Grebb.

When it comes to the music industry and the Internet, tension seems almost preordained. After all, perfect digital copies of copyrighted music are already sliding around the Web's well-greased network of MP3 trading posts. And every time a record company sends out a cease-and-desist letter to shut down a pirate Web site, the hydra just sprouts five heads somewhere else.

But despite this culture of distrust, a new spirit of cooperation and education that could benefit both artists and record companies may be slowly emerging. In the end, say rights advocates, it's about walking up and smelling the bounty. "Everybody in the industry is just grabbing at the ring right now," says Bethesda, Md.-based music attorney Jay Rosenthal. "There's just this big pile of money out there."

Indeed, the desire to get a piece of the cyberaction has started bringing parties together in interesting ways. Take the recent rights deal between BMI and MP3 site EMusic.com. Not only did BMI agree to pay the usual cash payment for its artists, but in a new twist, it also agreed to incorporate promotional and barter arrangements into the contract.

BMI and EMusic will link to each other's Web sites, trade banner ads, and jointly conduct listening polls. EMusic will also allow BMI artists to use its Artist Uplink service, a Web site creation tool.

The reason for all of this complexity? "We're just trying to jumpstart the digital download market," says Richard Conion, VP of marketing and business development at BMI. "Our real focus has been to prime the pump."

That, more than anything, seems the primary concern at the moment. With digital music exploding on the Internet, new Web audio devices proliferating, and wireless Web audio players on the horizon, parties want to set precedents early on. "These blanket deals are a very positive step in the right direction," says EMusic chairman Robert Kohn. "It's definitely the wave of the future."

But Kohn, like others in the industry, cautions that several details still are up for debate. For instance, is a download only subject to mechanical royalties, which cover music products, or does it also require a public performance license, which traditionally covers radio play and audio played at bars, restaurants, and such?

"Today," says Kohn, "a download, while it requires a mechanical license, does not constitute a performance. Of course, right organizations disagree, so EMusic and others have agreed to hammer that out later. "We've come to a standstill on that issue," Kohn says.

Much of the debate comes down to the technical differences between music downloads and music streaming. By using software from companies such as RealNetworks or Microsoft's Windows Media Player, consumers can listen to streaming music but can't actually save it for later use. Downloads require transferring the entire file before listening, which some say suggests more of a distributed product than a performance.

Some issues are easier than others. BMI and EMusic, for example, agreed that a 30-second listening preview is necessary to promote a download doesn't require a mechanical royalty but would require a performance fee.

Still, it's obvious that the payment of any ground so early in the game. "Streaming and downloading are both public performances," says Marc Morganstein, senior VP of strategic planning and new media at ASCAP, which has obtained about 1,500 online rights licenses so far. He points to the Digital Millennium Copyright Act, which in 1998 clarified copyright law (the Digital Performance Right in Sound Recordings Act of 1986 had already expanded performance rights to digital distribution).

But Morganstein says things will work themselves out. "We view our licensees as partners," he says. "We want as much music out there as possible, and the Web is perfect for that."

Both BMI and ASCAP have tried to make it easy. They offer minimum blanket licenses as low as $50 per year for small Web sites, but fees can skyrocket to hundreds of thousands of dollars for larger sites whose main business is music.

BMI just launched a "three-step, click-through licensing profile" that anyone can use to apply online for a rights license. "We believe it's a valid legal contract," says Conion. ASCAP has created its own online registration system. And even SESAC, which has only about 3,000 members, has signed about 1,000 online deals and allows people to download its rights contract directly from its Web site.

Pat Collins, SESAC senior VP of licensing, predicts that the Internet eventually will allow artists to get paid instantly. "At some point, we're going to have immediate recognition and as close to immediate payment as we could have," says Collins. "On the Internet, it can be just the transfer of money from one bank account to the other."

The rights groups use software "bots" to comb the Web for copyright violations (Continued on page 79)
always at the intersection of music and new media

Covering new media is an organic process at Billboard. Weekly news includes:

- In-depth reports on business deals and alliances and their implications
- The latest in technological innovation
- The most in-depth coverage of online retailing
- Updates on fulfillment, promotion, and publishing rights
- ‘Sites + Sounds’ weekly feature - the most current inside music & new media information
- ‘Sites + Sounds’ Quarterlies - an expanded section published 4 times a year
- Weekly charts including top Internet sales and online store traffic

Billboard informs Music about New Media and New Media about Music. You need to know. You need Billboard!

To subscribe, call: 212-536-5223 • jjamin@bpicom.com • www.billboard.com
**DVD Revives Longform Music Videos**

**BY JIM BESSMAN**

NEW YORK—Longform music video is making a comeback, thanks to the home video product line introduced in 1990, but, like other genres, it got a major lift with the popularization of the DVD format.

CMV/Columbia Record’s December release of “Pink Floyd—The Wall”—along with 1999 releases from Pioneer Artists, Warner/Reprise Video, Image Entertainment, Rhino Home Video, and others—has not only helped propel the DVD format but rejuvenated the genre, as artists and producers enthusiastically added fan-friendly extras.

Earlier in the year, Pioneer Artist’s “Stardust Of The Heart,” a May release by Dose Hernandez (former longtime Grateful Dead associates Bob Bralove and Tom Constanten), used an ingenious system of “virtual fingerprinting” by which sounds and images were “attached” to the notes of the artist’s keyboards in real time, then played back fully utilizing DVD surround sound. Altogether, the bonus material and technical innovations of these discs pointed the way for DVDs’ emergence as a truly distinct and viable music retail product.

“It’s a much friendlier format with consumers than VHS,” says Garrett Lerner, director of marketing for video supplier Image Entertainment, painting an especially rosy picture of longform music video. “A focus at my company now is to go out and license classic films from companies for VOF and—we’re also producing as well as licensing.”

Image produced “The Struggle Continues,” an Amnesty International concert starring Bruce Springsteen and Alannis Morissette, and will release a Peter Frampton entering Pink Floyd, Mick, in the future.

Likewise, Warner Custom Music marketed the Triptych Pictures DVD documentary “Under The Covers,” which was created expressly for DVD, but as part of a promotional DVD software bundle for the Columbia Company of America. Distribution to retail channels is slated for March, when it should receive a warm welcome.

John Thrasher, Tower’s VP of video sales, says that longform music video is the chain’s strongest video category. “I’ve always felt it’s been underrepresented and underpromoted out there,” he says, “but with ‘The Wall’ DVD and [Columbia Tri-Star Home Video’s recently released animated cult classic] ‘Heavy Metal,’ it’s performing extremely well for us.”

Another music-driven title that’s done “phenomenal” for Tower is the “Yellow Submarine” release from MGM Home Entertainment reissued last September. Thrasher points to such recent entries as Arista’s “Sarah McLachlan: Marrakesh” and Hybrid’s “Woodstock,” set on high-performance DVD titles.

Vic Faraci, senior VP of special projects for Warner Bros. Records Inc., also points to the DVD format in reporting Warner-Reprise Video’s success with longform music video in 1999. “Since there are more plays and rentals on-body, we’re seeing a very quick turn-around and increase in DVDs,” he says, noting that DVD has already

(Continued on page 79)

**Steeplechase, Warner Video Plan VHS/DVD Collector’s Sets**

Steeplechase Entertainment has signed a marketing deal with Warner Home Video to develop special VHS/DVD collector’s sets. The deal will be the exclusive distributor of the sets, which may include a combination of CDs, lobby cards, posters, books, and other collectibles.

Initially, Steeplechase will make four sets available, including a limited edition of “The Matrix,” which is packaged with the film’s soundtrack.

Other special-edition releases are the 25th anniversary edition of “Enter The Dragon,” which includes a commemorative 52-page tribute book; a 25th anniversary edition of “The Exorcist” with a 17-page collectible book; and a special edition of the classic film “Casablanca.” Steeplechase is also working on a “Pokémon: The First Movie” special edition. Warner will release the feature on DVD and DVD March 21.

Each set sells for $79.98 and is sold at Suncoast Motion Picture Company, Best Buy, and Tower Records Video. Locations.

In addition, online retailers Amazon, DVD Express, and BigStar are selling the sets.

In other promotional news, Manga Video is conducting a national sweepstakes at Suncoast multi-unit, a contest that will award a trip for two to New York to attend the premiere of Manga’s new anime feature, “X.”

The contest will be conducted in stores at The Ultimate In Anime displays, as well as on buttons worn by store managers.

In addition, select Manga titles will be on sale, and the recently released titles “Perfect Blue” and “Macross Plus” will be heavily featured in the store. Consumers who purchase the specially priced titles will receive a free limited-edition Manga Video 2000 poster.

The contest will also be promoted on Manga’s Web site, manga2000.com. In addition to the trip to New York, the company will award a home theater system and 25 runner-up gifts comprising a poster, T-shirt, baseball cap, and DVD.
### Top Video Sales

**JANUARY 29, 2000**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>№</th>
<th>TITLE</th>
<th>Label/Distributing Label</th>
<th>Catalog Number</th>
<th>Principal Performers</th>
<th>Year of Release</th>
<th>Rating</th>
<th>Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>THE MATRIX</td>
<td>Warner Home Video 17737</td>
<td>Kenzo Takada; Luara Lineste</td>
<td>1999</td>
<td>R</td>
<td>19.98</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>16</td>
<td>SAVING PRIVATE RYAN</td>
<td>DreamWorks Home Entertainment B373</td>
<td>Tom Hanks; Matt Damon</td>
<td>1998</td>
<td>R</td>
<td>19.98</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>19</td>
<td>THE IRON GIANT</td>
<td>Warner Family Entertainment</td>
<td>Animated</td>
<td>1999</td>
<td>PG</td>
<td>22.95</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>4</td>
<td>SHAKESPEARE IN LOVE</td>
<td>Miramax Home Entertainment</td>
<td>Gwyneth Paltrow; Geoffrey Rush</td>
<td>1998</td>
<td>R</td>
<td>19.99</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>31</td>
<td>BIG DADDY</td>
<td>Columbia TriStar Home Video 03892</td>
<td>Adam Sandler</td>
<td>1999</td>
<td>PG-13</td>
<td>21.96</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>21</td>
<td>BUENA VISTA SOCIAL CLUB</td>
<td>Buena Vista Home Entertainment 10171</td>
<td>Buena Vista Social Club</td>
<td>1999</td>
<td>G</td>
<td>22.98</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>6</td>
<td>METALLICA: S &amp; M</td>
<td>Elektra Entertainment 40218-3</td>
<td>Metallica</td>
<td>1999</td>
<td>NR</td>
<td>16.95</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>36</td>
<td>YELLOW SUBMARINE</td>
<td>MGM Home Entertainment</td>
<td>The Beatles</td>
<td>1998</td>
<td>G</td>
<td>16.98</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>16</td>
<td>DAVE MATTHEWS BAND: LISTENERS SUPPORTED</td>
<td>BMG Video 65015</td>
<td>Dave Matthews Band</td>
<td>1999</td>
<td>NR</td>
<td>16.95</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>INSPECTOR GADGET</td>
<td>Walt Disney Home Video</td>
<td>Matthew Broderick; Rupert Everett</td>
<td>1999</td>
<td>PG</td>
<td>26.99</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>8</td>
<td>SLIPKNOT: WELCOME TO OUR NeIGHBORHOOD</td>
<td>Roadrunner Video 981</td>
<td>Slipknot</td>
<td>1999</td>
<td>NR</td>
<td>5.96</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>10</td>
<td>PLAYBOY’S WILDWEDEGIRLS.COM</td>
<td>Playboy Home Video</td>
<td>Various Artists</td>
<td>2000</td>
<td>NR</td>
<td>16.95</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>14</td>
<td>PLAYBOY 2000-VIDEO PLAYLISTS</td>
<td>Playboy Home Video</td>
<td>Various Artists</td>
<td>1999</td>
<td>NR</td>
<td>16.95</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>14</td>
<td>MARY-KATE &amp; ASHLEY: PASSPORT TO PARIS</td>
<td>Buena Vista Home Entertainment 36878</td>
<td>Mary-Kate &amp; Ashley Olsen</td>
<td>1998</td>
<td>NR</td>
<td>16.95</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>18</td>
<td>SHANIA TWAIN: COME ON OVER-VIDEO COLLECTION</td>
<td>USA Home Entertainment 44050991</td>
<td>Shania Twain</td>
<td>1999</td>
<td>NR</td>
<td>12.95</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>7</td>
<td>CHER: LIVE IN CONCERT</td>
<td>HBO Home Video 91683</td>
<td>Cher</td>
<td>1999</td>
<td>NR</td>
<td>16.98</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>21</td>
<td>BRITTNEY SPEARS: TIME OUT WITH BRITTNEY SPEARS</td>
<td>Jive/Zomba Video 41651-3</td>
<td>Britney Spears</td>
<td>1999</td>
<td>NR</td>
<td>16.98</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>24</td>
<td>BLINK-182: URETHRA CHRONICLES</td>
<td>MCA Music Video</td>
<td>Blink-182</td>
<td>1999</td>
<td>NR</td>
<td>14.95</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>3</td>
<td>PLAYBOY VIDEO CENTERFOLD: PLAYLIST 2000</td>
<td>Playboy Home Video</td>
<td>The Benelux Twins</td>
<td>1999</td>
<td>NR</td>
<td>16.95</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>14</td>
<td>WILD WILD WEST</td>
<td>Warner Home Video 17175</td>
<td>Will Smith; Kevin Kline</td>
<td>1999</td>
<td>PG-13</td>
<td>15.98</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>10</td>
<td>TOMORROW NEVER DIES</td>
<td>MGM Home Entertainment</td>
<td>Pierce Brosnan; Michelle Yeoh</td>
<td>1998</td>
<td>PG-13</td>
<td>14.95</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>12</td>
<td>THE BLAIR WITCH PROJECT</td>
<td>Artisan Home Entertainment 10188</td>
<td>Heather Donahue; Michael Williams</td>
<td>1999</td>
<td>NR</td>
<td>14.95</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>12</td>
<td>RICKY MARTIN: THE OFFICIAL VIDEO COLLECTION</td>
<td>Columbia Music Video</td>
<td>Ricky Martin</td>
<td>1999</td>
<td>NR</td>
<td>14.95</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>15</td>
<td>THE ADVENTURES OF ELMO IN GROUCHLAND</td>
<td>Columbia TriStar Home Video 04528</td>
<td>The Muppets</td>
<td>1999</td>
<td>G</td>
<td>21.96</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>15</td>
<td>THE WIZARD OF OZ</td>
<td>Warner Family Entertainment</td>
<td>Judy Garland; Ray Bolger</td>
<td>1939</td>
<td>G</td>
<td>19.98</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>20</td>
<td>CHINATOWN</td>
<td>Paramount Home Video 155161</td>
<td>Jack Nicholson; Faye Dunaway</td>
<td>1975</td>
<td>NR</td>
<td>14.95</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>20</td>
<td>INDIANA JONES GIFTSET</td>
<td>Paramount Home Video 155413</td>
<td>Harrison Ford</td>
<td>1999</td>
<td>NR</td>
<td>14.85</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>23</td>
<td>WAKING NED DEVINE</td>
<td>Fox Video 0389</td>
<td>Ian Bannen; David Nellist</td>
<td>1999</td>
<td>NR</td>
<td>14.85</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>15</td>
<td>INSANE CLOWN POSSE: STRANGE2L</td>
<td>Interscope Video</td>
<td>Insane Clown Posse</td>
<td>1999</td>
<td>NR</td>
<td>27.95</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>19</td>
<td>BLAST FROM THE PAST</td>
<td>New Line Home Video</td>
<td>Brendan Fraser; Alicia Silverstone</td>
<td>1993</td>
<td>PG-13</td>
<td>14.98</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>20</td>
<td>THE THIN RED LINE</td>
<td>Fox Video 142550</td>
<td>Sean Penn</td>
<td>1998</td>
<td>R</td>
<td>14.88</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>16</td>
<td>MARIAH CAREY’S NO. 1’S</td>
<td>Universal Studios Home Video 84760</td>
<td>Brendan Fraser; Rachel Weisz</td>
<td>1999</td>
<td>PG-13</td>
<td>22.98</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>28</td>
<td>MARLON BRANDO: GOD IS IN THE T.V.</td>
<td>Interscope Video</td>
<td>Marlon Brando</td>
<td>1999</td>
<td>NR</td>
<td>19.95</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>34</td>
<td>LIMP BIZKIR: KICK SOME ASS</td>
<td>Entertainment 14183</td>
<td>Limp Bizkit</td>
<td>1999</td>
<td>NR</td>
<td>14.88</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>40</td>
<td>HYBRID/COLLECTED MUSIC</td>
<td>Sony Music Entertainment 50207</td>
<td>Various Artists</td>
<td>1999</td>
<td>NR</td>
<td>15.95</td>
<td></td>
</tr>
</tbody>
</table>

**Note:** Sales data represents sales at suggested retail.

---

### Top Video Rentals

**JANUARY 29, 2000**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>№</th>
<th>TITLE</th>
<th>Label/Distributing Label</th>
<th>Catalog Number</th>
<th>Principal Performers</th>
<th>No. 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>THE THOMAS CROWN AFFAIR</td>
<td>MCA Home Entertainment</td>
<td>Warner Home Video 977452</td>
<td>Pierce Brosnan; Rene Russo</td>
<td>1999</td>
</tr>
<tr>
<td>3</td>
<td>4</td>
<td>AMERICAN PIE (R)</td>
<td>Universal Studios Home Video</td>
<td>Home Video 2735</td>
<td>Jason Biggs; Alyson Hannigan</td>
<td>1999</td>
</tr>
<tr>
<td>4</td>
<td>6</td>
<td>MYSTERIOUS MONSTER</td>
<td>Universal Studios Home Video</td>
<td>Home Video 26008</td>
<td>Ben Stiller; Will Ferrell</td>
<td>1999</td>
</tr>
<tr>
<td>5</td>
<td>4</td>
<td>LAKE PLACID (PG)</td>
<td>Fox Video 200002</td>
<td>Bill Pullman; Brendan Fraser</td>
<td>1999</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>10</td>
<td>THE SHAWSHANK REDEMPTION</td>
<td>Columbia TriStar Video</td>
<td>Home Video 2959</td>
<td>Tim Robbins; Morgan Freeman</td>
<td>1999</td>
</tr>
<tr>
<td>7</td>
<td>11</td>
<td>SAVING PRIVATE RYAN</td>
<td>DreamWorks Home Entertainment</td>
<td>Home Video 86645</td>
<td>Tom Hanks; Matt Damon</td>
<td>1999</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>BLUE SKY (R)</td>
<td>Warner Home Video</td>
<td>Home Video 17242</td>
<td>Samuel L. Jackson; Brenda Fricker</td>
<td>1999</td>
</tr>
<tr>
<td>9</td>
<td>5</td>
<td>THE GENERAL’S DAUGHTER</td>
<td>Paramount Home Video</td>
<td>Home Video 329037</td>
<td>Julia Roberts; Natascha McElhone</td>
<td>1999</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>AUSTIN POWERS: THE SPY WHO SHAGGED ME (PG)</td>
<td>New Line Home Video</td>
<td>Warner Home Video 19480</td>
<td>Mike Myers; Heather Graham</td>
<td>1999</td>
</tr>
<tr>
<td>9</td>
<td>10</td>
<td>AMERICAN PIE (R)</td>
<td>Universal Studios Home Video</td>
<td>Home Video 20633</td>
<td>Jason Biggs; Alyson Hannigan</td>
<td>1999</td>
</tr>
<tr>
<td>10</td>
<td>6</td>
<td>THE THOMAS CROWN AFFAIR (PG)</td>
<td>MCA Home Entertainment</td>
<td>Warner Home Video 977452</td>
<td>Pierce Brosnan; Rene Russo</td>
<td>1999</td>
</tr>
<tr>
<td>10</td>
<td>17</td>
<td>WILD WILD WEST (PG)</td>
<td>Warner Home Video</td>
<td>Home Video 17175</td>
<td>Will Smith; Kevin Kline</td>
<td>1999</td>
</tr>
<tr>
<td>10</td>
<td>20</td>
<td>BLIND DATE (PG)</td>
<td>Universal Studios Home Video</td>
<td>Home Video 14192</td>
<td>Robert De Niro; Bette Midler</td>
<td>1999</td>
</tr>
<tr>
<td>10</td>
<td>12</td>
<td>SOUTHPARK: BIGGER, LONGER &amp; UNCUT (PG)</td>
<td>Paramount Home Video</td>
<td>Home Video 977315</td>
<td>Trey Parker; Matt Stone</td>
<td>1999</td>
</tr>
<tr>
<td>10</td>
<td>15</td>
<td>PINK FLOYD: THE WALL (PG)</td>
<td>Columbia TriStar Video</td>
<td>Home Video 369012</td>
<td>Pink Floyd; Oliver Stone</td>
<td>1999</td>
</tr>
</tbody>
</table>

**Note:** Sales data represents sales at suggested retail.

---

**Billboard**

www.billboard.com
reached sales parity with VHs and will "absolutely" surpass the tape configuration next year.  

But Warner/Reprise and other longform music video vendors also have been aided this year by strong titles covering the gamut of pop music. Superstars were well represented by the likes of Warner/Reprise's "From Home And Back," and the Video Collection, "The Penn & Teller Magic Show," "Sherry Brown," the latter of which Columbia breathed out "Mar-Iah Carey's "1," "The Will Smith Music Video Collection," and "Ricky Martin—One Night Only," while Image Entertainment is prepping "Sherry Cory—Globe Sessions Live" for a January release, having scored last year with "Eagles—Hells Freezes Over (DVD only)," "Mannheim Steamroller—The Velvet Rope Tour," and "Bea Gee—One Night Only Live."  

SITES & SOUNDS (Continued from page 75)  

violators, but no one appears anxious to lose the lawyers on anyone—yet. In fact, most sites seem to cooperate after they discover they're in violation.  

"The education piece is lacking in the marketplace," says Collina. "People are largely unfamiliar and simply ignorant of the fact that permission must be obtained." In November, SESAC helped form the Copyright Heritage Society, a group of industry executives, artists, publishers, and others, to increase awareness of copyright protection. The group will fund advertising campaigns and urge rights holders to include copyright advocacy statements with their works of art.  

"This all stands more for the dollars," says Collina. "It goes to the culture of the country. I think it comes down to honoring the creativity of a nation."  

It's unclear whether such art-sentiments will resonate with the maverick music culture of the Web. But rights groups appear to be making inroads. "The trend is toward uniform licenses for Web sites," says Rosenthal. "At the end of the day, I applaud that. It's a good thing."  

But with new music sites popping up daily, it's nearly impossible to real-

Top Special Interest Video Sales (Continued from page 77)  

On the vintage pop side, Warner/Reprise also released its collection of Sinatra VHs titles on nine DVDs; Pioneer put out, "The Judy Garland Show Collection" box of four double-sided discs, covering half of the show's 1965-64 season; and Image had "My Favorite Broadway—The Leading Ladies Live At Carnegie Hall" and a remastered DVD edition of "Roy Orbison—Black And White Night," featuring two additional songs and different soundtracks.  

Jazz longforms were well represented with Rhino Home Video's "Jazz Classic" series, featuring Count Basie, John Coltrane, Carmen McRae, Mel Torme, Dizzy Gillespie, and Cannonball Adderley.  

Rhino also is restoring the Who's "Quotaphenon" and will release it on DVD later this year. Shanachie Video offered "Charles Mingus—Triumph Of An Underdog" and "Art Pepper—Notes From A Jazz Survivor," while Pioneer is readying for the spring "Rhythm And Smoke," a two-part DVD, shot in Cuba, that mixes Latin jazz and cigar-smoking.  

Shanachie also had the world-music title "Ladysmith Black Madabazo—Live At The Royal Albert Hall," Noteworthy in this genre, too, was MPG's "Baraka," a sweeping, music-driven panorama of 74 countries and cultures that had been bundled with the "Under The Covers" disc as part of the JVC hardware promotion; it will be available to retail in January.  

Two video series showcased country-music legends. Coming Home Music released the three-volume "Ryman County Homecoming," fea-
turing numerous artists in a casual singing-and-storytelling get-together in Nashville's historic Ryman Au-
ditorium. The Performer's Benefit Fund put out the two-volume "Grand Ole Opry—Ryman Reunion Cele-
boration," documenting the return of the Opry to the Ryman for only the first time in 1998, 24 years after the venerable institution moved to the Opry入境 complex.  

Forty One Music also issued a highly anticipated two-volume documentary, "He Touch Me—The Gospel Music Of Elvis Presley," which shows the unseen depth of the King's fervor for gospel music. "These titles have fostered a great deal of interest in a number of bands that prior to these programs had been gone and forgotten," says Thrasher.
SALES DIRECTOR: MINNESOTA AND MIDWEST TERRITORY

A leading independent supplier of pre-recorded video cassettes and DVDs needs an aggressive, experienced account manager/salesperson in the Minneapolis market, capable of achieving planned revenue goals. Ideal candidate has entertainment software sales experience, experience calling on national accounts, and in a vendor-managed operations environment, with the ability to expand product represented at retail. Our ideal candidate is also outgoing with the ability to sell at many levels at retail and the ability to manage multiple sales priorities. This is a salary and commission based position.

Please send your resume to:
Box 9049, Billboard Classified, 1515 Broadway, NYC, NY 10036

HELP WANTED

MUSIC MEMORABILIA & USED CD'S WANTED

Papers, records, awards, promo-trophies, licenses, knick-knacks, etc. Call Sam: (212) 935-9690 or email: sam@333/mcm

"WE ARE CASH BUYERS OF UNWANTED" LPS, Cassettes, CDs

No quantity is too large or small. We pay the freight. Call: (609) 890-6000

WE BUY!

CDs and VIDEOS

...ANY QUANTITY

New or Used

Send your list or call:
Phone: 1-800-486-6782
Fax: 803-548-0125
email: ed@permick@uvcc.com

WE ORDER BOOKS

Vinyl LP's & 12" 45's

LTD. EDT. 7" BOX SETS

Picture Discs & Color Vinyl

Turns of current and hard-to-find titles at the best prices even! FREE CATALOGS! Wholesale only.

OTRAM DISTRIBUTION CORP.

100 6th Avenue, Suite 210
New York, NY 10011

MUSICIAN WANTED

Originals/tribute bands needed for local and off-shore dates. Seeking experienced frontman with solid vocal range, and stage presence. No pressure, just fun. Call: Mike 408-987-944.

WE BUY DIRECT AND SAVE!

When other vendors are raising their prices, we are lowering our prices! Major CID, CD, cassette and LP vendors sell us at discount. We also have the most exclusive listings available. For free catalog call (909) 890-6000. Fax: (909) 890-0247 or write: Scorpion Music, Inc. PO Box A, Frampton, NJ 08691-0020

email: scorpion@scorpion.com

WANTED TO BUY

50% WANTED TO BUY!

Records, cassettes, videos, etc. Large inventory to liquidate! Call: 505-528-7865

FREE CATALOGS!

400 CD BOOKLETS in 2 SQ. FT.!

actual CD's kept in jewel boxes behind the counter.

DISPLAY UNITS

Full line of counter, wall and floor displays.

For display of your VHS, DVD, CD, & Gen Merchandise

Slatwall, Metal, Wood, Acrylic, & Wire * Custom Fixtures & POP Displays

Display your VHS, DVD, CD, & Gen Merchandise

Slatwall, Metal, Wood, Acrylic, & Wire * Custom Fixtures & POP Displays

Music Memorabilia & Used CD's Wanted

Papers, records, awards, promo-trophies, licenses, knick-knacks, etc. Call Sam: (212) 935-9690 or email: sam@333/mcm

"We are cash buyers of unwanted" LPS, cassettes, CDs. No quantity is too large or small. We pay the freight. Call: (609) 890-6000

Music Memorabilia & Used CD's Wanted

Papers, records, awards, promo-trophies, licenses, knick-knacks, etc. Call Sam: (212) 935-9690 or email: sam@333/mcm

"We are cash buyers of unwanted" LPS, cassettes, CDs. No quantity is too large or small. We pay the freight. Call: (609) 890-6000

Music Memorabilia & Used CD's Wanted

Papers, records, awards, promo-trophies, licenses, knick-knacks, etc. Call Sam: (212) 935-9690 or email: sam@333/mcm

"We are cash buyers of unwanted" LPS, cassettes, CDs. No quantity is too large or small. We pay the freight. Call: (609) 890-6000
**HELP WANTED**

**MARKETING & PURCHASING POSITIONS**

Baker & Taylor, a leading wholesaler in the music, video and book industries, seeks experienced industry professionals. Positions available include specialized buyers, marketing representatives and positions for music and video products management. We offer competitive compensation and an excellent benefits package. If you seek a company in the entertainment industry with continued growth and career stability, contact us immediately! Please send your resume, cover letter and salary requirements to:

Baker & Taylor
Fax: 847.583.8358
Email: sharlaks@btent.com
EOE M/F/V/V

**HELP WANTED**

**MARKETING MANAGER - Develop and manage marketing plan, create, refine and manage our advertising, catalog, retail merchandising and direct mail programs for distribution and label operations. Develop custom programs and maintain media, vendor and major retail relations.**

Email: carol@fourwinds-trading.com Fax: 720-890-8008
Address: Four Winds Trading Company 1370 Miner’s Drive, Lafayette, CO 80026 Phone: 720-890-8000

**ONE STOP SALES REP: WORK FROM HOME!**

AEC One Stop group/Alliance Entertainment is looking to hire experienced Independent Reps. Relocation is mandatory as we prefer that you be from home. Looking to move? No problem. Highly competitive salary, benefits, commission and bonus.

SEND RESUME: VP of Independent Sales & Marketing AEC One Stop Group 4500 Coral Spring Drive Coral Spring, Florida 33065 FAX: 954-255-4835

**MANAGER WANTED**

For five piece classic jazz, swing, blues in the US and overseas concert touring group featuring energetic young lead male singer with unique style. Concert video demo available for viewing. Serious professional inquiries only.

David Elliott Stern 702-792-9698 or Email: davidelliotstern@usa.net

**BUSINESS AFFAIRS**

Independent Label/Management Co. (Wagram Music) seeks someone w/ 3-5 yrs experience drafting, negotiating & reviewing music-related agreements. Licenses & co-managing talent. Must have familiarity with new technologies. Submit to: SFTA 306 N. LaReina St. Los Angeles, CA 90036

**RECEPTIONIST**

NYC Mastering Studio seeks receptionist. Must be a person with excellent communication skills, computer skills, industry experience preferred.

FAX: 212-265-5645

**DIGITAL ONE**

(Continued from page 61)

sic CEO Rob Appel. “Certainly HMV works in our area, but Digital One is about the production of radio content, and our content is wrapped around a particular product. They’re completely new and full.”

Digital One’s background lies in broadcasting and technology. Murphy, former manager of INXS and founder of rooArt Records, relocated from London to Sydney in Octo-

ber 1998 to concentrate on his radio company, MMA Communications. At that time, Murphy’s focus was on digital radio, and he spent about $3 million Australian ($1.92 million) on research and development.

In November 1998, Murphy had begun to diversify. By then, he says, “digital radio was an endan-
gered species. The major radio net-

works in the U.S. and Australia had stifled the product and its technology. In Australia, despite assurances in the past four years, the govern-
ment is still no closer to legis-

ating for digital radio. As for the U.S., my prediction is it won’t get digital radio but move straight to satellite radio. So I changed the compa-

cy’s name to Digital One, and I now focus to digital delivery service.”

Murphy has allied himself with some powerful partners, including telecinecommunications company Televis-

ula and TV company Seven Net-

work’s online division which owns 67.5% of Digital One. The link allows Digital One content and products to be promoted through Seven Net-

work stations.

Sydney-based Digital One has a 12-member staff operating the station, which is distributed via Radio Reggae, Radio One World, Radio News, Radio Vegas, and Radio Chill, and hosts new play-

lists, and rather than announcing ad breaks, presenters weave endorse-

ments into their chats.

Murphy had unsuccessfu-

ly tried a no-format experiment with MMA Communications when he bought Sydney AM radio station 2SM and mixed blues, country and rock. But 2SM never gained more than a 2% audience share, and Murphy sold the station last November.

Today, with both the online stations a series of themed compilation albums. Radio Groove yielded the first in early December, with sets from Cool, Rock, and Country out over the next few weeks. Some are issued through Sony; others will appear on another as-yet-unidentified label.

The new site, which uses HMV to fulfill orders, promises to deliver CDs, videos, and DVDs within three days in metropolitan areas and five for the wider region.

Says Murphy, “I’m a firm believ-

er that the more people are exposed to different music, the wider their buying patterns.” He claims, “Such is the politics of radio: I find it offensive that basically only three people [in major radio networks] decide what music most of the people in a city the size of Sydney will hear. Personally, by hearing new music by bringing in stations that play reg-

gae or ambient or country, my own buying habits will grow tenfold,” he says.

**NATIONAL SALES DIRECTOR - VICTORY RECORDS**

(located in Chicago, IL) is looking for an ambitious, energetic, creative, motivated and sales savvy individual to fill its National Sales Director position. This position will be in charge of dealing with our domestic distributors along with spearheading retail campaigns (establishing sales projections and developing retail marketing plans), developing market-

ings strategies and catalog programs, analyzing sales trends and interfacing with accounts. Our choice candidate would have at least three years experience in music sales, strong computer and sales analysis skills, great communication and people skills, ready to travel, loves music, is well connected and has the burning desire to reach goals no matter what.

Please email your resume to: jobs@victoryrecords.com or FAX to: (212) 666-4665

**F/C BOOKKEEPER**

Position with strong growth potential for hardworking, talented indiv. Reponsible for A/P, A/R, GL, payroll, general ledger, basic legal & financial statements, office admin. Oversight of such as purchasing, sales, & inventory. Excellent verbal, written, & PC skills required. Industry exp. & M/S experience essential.

Institut Records - NYC Submitt resume & cover ltr with salary reqs via FAX 212-366-5979

**FAMILY FACES, NEW ROLES IN FRANCE**

(Continued from page 61)

UPFi represents more than 10 independent companies.

Zelnik is expected to bring a new style and focus to an organi-

zation created in the early 1990s by some veterans of the indie scene to represent independent labels. He is expected to raise issues such as the current concentration of the market, the importance of inde-

pendent distribution, and ensuring diversity of creative talent. Several of the organization’s founding members--namely, exiting president Jean-Michel Fava, managing director of AB Discs, Frédéric Dreyfus, president of Dis-

ques Dreyfus; and Charles Talar, chief executive of Pomme Music--are now set to become less involved in the running of the organization.

They will make way for a new generation of label executives, such as Eric Morand (F Communications), Marc Thonon (Atmos-

phériques), Stéphane Bourdais (Wagram Music), and Jean-Michel Doux (Airplay-Network), who have all joined Zelnik on the board of UPFi.

“We have completed our cultural revolution,” says UPFi GM Jérôme Roger.

Zelnik’s first major task in his new role will be to outline new UPFi policy at a press conference during this month’s MIDEM trade fair in Cannes.

82

www.billboard.com

www.americanradiohistory.com

BILLBOARD JANUARY 29, 2000
annual Celebrate Freedom concert held July 4 in that city. “We are going to release a record that will be a live cut from each artist that was there," he says. "And, of course, we have about 20 Verity releases this year (including) a new Fred Hammond record and Donnie McClurkin record.”

Gifford to host doves: Talk show hostess Kathy Lee Gifford has been tapped to host the 31st annual Dove Awards show April 20. Last year the show was moved to March, separating it from the annual Gospel Music Week festivities. This year the Dove Awards will be broadcast, novamente, the convention. According to Gospel Music Assn., president Frank Breeden, the show will again be produced by Nashville-based High Five Productions and will be syndicated by Chicago-based Central City Productions.

The Doves will also return to the Grand Ole Opry house after three years at the Nashville Arena, now known as the Gaylord Entertainment Center.

This year’s Dove Awards nominees will be announced at a press conference, hosted by Michael W. Smith, Wednesday (28) at the Wildhorse Saloon in downtown Nashville. Avalon, Janet Paschal, Jennifer Knapp, and Yolanda Adams will also be participating in the press conference.

CBA EXPO SET: Nearly 500 stores are set to attend CBA Expo, the winter version of the Christian Booksellers Assn.’s (CBA) convention, which will be held Tuesday-Friday (25-28) at Nashville’s Opryland Hotel. Unfortunately, the convention will be moving to Louisville, Ky., next year after spending six years in Nashville. This marks the second Christian convention to leave Nashville for Louisville as the National Quartet Convention relocated there several years ago.

It appears the CBA Expo will be leaving Nashville with a bang. More than 200 book, music, and gift suppliers will exhibit in 706 booths during the event. The Expo begins with the Presseretter session Tuesday (24) and runs through Friday (28) with a Friday night concert. This year’s attendees will enjoy such prominent speakers as Charlie Stanley and Harriett Johnson and hear music by Fernando Ortega, Guy Penrod, Wayne Watson, FFH, and Phillips, Craig & Dean.

The CBA Retail Member Breakfast, held Wednesday (26), looks to be one of the event’s key sessions. Members will be briefed on new initiatives launched at last year’s CBA and updated on current projects. They’ll also hear about the new CBA Retail Operations Manual, being developed by the CBA with the Parable Group and other independent stores. CBA has also created the New Store Start-Up Kit, which provides industry resources, a growing store locator service, bi-year sales and expense projections, and more.

On Tuesday (25), Module No. 8 of the CBA Professional Christian Retailer Certification Program will be offered. An all-day workshop, Marketing And Promotions: Promoting Your Store, will be led by John Torella, senior partner with the J.C. Williams Group Ltd.

In addition to serving the needs of brick-and-mortar retailers, CBA is also becoming more responsive to E-tailers. A new membership category was approved in October for Internet and catalog resellers. Potential alternative-route members that have retailed products actively for one year and have at least 1,000 paying customers.

SMA Nominees Announced: Greater Vision, the Cathedrals, Gold City, Kirk Talley, and Sheri Easter are among the nominees for the upcoming Southern Gospel Music Assn. Awards, slated for May 24 at the Park Vista Resort in Gatlinburg, Tenn. According to executive director Heath Campbell, the event will also serve as a fund-raiser for the Southern Gospel Music Hall of Fame and Museum, which is located in the Dailywood theme park in Pigeon Forge, Tenn. The following is a partial list of nominees:

**ALBUM OF THE YEAR:** "Far Beyond This Place," Greater Vision (Daywind); "Brimstone," Forefront: Palmetto State Quartet (Morningside: Journey Home), Kingdom Heirs (Sonlite); "Let’s Celebrate Jesus," the Bishops (Holmeland): "Reflections Of Life," Anchormen (Zion); "Signed, Sealed, Delivered," Gold City (Daywind).

Female vocalist: Sheri Easter, Karen Peck Gooch, Connie Becket, Kim Hopper, Deborah Talley.

Male vocalist: Ivan Parker, Arthur Rice, Kirk Talley, Gerald Wolfe, George Trammell.

Male quartet: Cathedrals, Gold City, Kingdom Heirs, Kingsmen, Poet Voices.

Mixed quartet: Hoppers, Lesters, McKameys, Perrys, Wilburns.

New artist: S For I, Dove Brothers, Hezekiah.

Producer: Jeff Collins, Wayne Haun, Kevin McManus, Roger Talley, Mark Trammell.

Solo artist: Michael Combs, Brian Free, Quinton Mills, Ivan Parker, Kirk Talley.

Songwriter: Ricky Atkinson, Gerald Crabb, Rodney Griffin, Jeff Steele, Kirk Talley, Diane Wilkinson.

Trio: Roberts, Greater Vision, Greens, Perry Sisters, Talley Trio.


Awards will also be presented for arranger: audio, radio promoter, radio station, video, recorded music packaging, studio musician, stage musician, recording engineer, and disc jockey. For ticket information, call 800-684-SGMA.

**BIRTHS**


**DEATHS**

Bernice Petke, 98, Jan. 14 in Los Angeles. Petke was a songwriter whose works were performed by Bing Crosby, Kate Smith, and Tony Bennett. Her major efforts included "Close Your Eyes" and "Love Lay All Of The Leaves." Born in Chicago, she moved to Los Angeles to write songs for radio and the movies, including MGM’s "I Keep Off Of Egypt," starring Joan Crawford and James Stewart. Crosby is said to have performed her first song, "Starlight," in 1938.

**HOLOCAUST AUDIO ALBUM:** Rhino Records says that all proceeds from the sale of “Voices Of The Shoah: Remembrances Of The Holocaust,” a four-CD set due March 14, will be donated to support the Jewish Federation of Greater Los Angeles.

The release is said to be the first audio documentary of the Holocaust as told by survivors and witnesses, who are now living in North America and England, and drawings from more than 180 interviews recorded between 1988 and 1998. Narration is by actor Elliott Gould. Yom Hashoah, known as Holocaust Remembrance Day, is a national holiday in Israel and takes place May 2. Besides retail outlets, the release will be available through Rhino Direct at www.rhino.com. It carries a list price of $69.98 CD and $54.95 cassette. Contact:Cathy Williams at 310-474-4779, ext. 6209, or E-mail cathylWilliams@Rhino.com.

**EASTERN ENDOWMENTS:** The Brotherhood Recording Society is providing recording endowments to musicians and songwriters who lack adequate funding and resources in the Eastern United States. They offer use of a 24-track digital and analog recording studio free of charge. Contact: Marty Anderson at 717-256-6576.
National Contests Pique Local Scrutiny
Rivals, Authorities Mull Responses To Clear Channel’s Promotions

This story was prepared by Airplay Monitor’s Dan Hall, Marc Schiffman, and Jeff Silverman.

Despite recent scrutiny from the Florida attorney general’s office and a spate of negative reports in the local press, the people who have taken collective contesting—the promotions that pit listeners against those in a chain’s other markets for larger-than-usual prizes—will be unveiling more such contesting this spring.

That’s leaving rival broadcasters mulling the contests’ overall effectiveness and deciding whether to announce those contests on the air.

Collective contesting first leapt into the spotlight with a 1996 shared giveaway on the then Jacor chain’s adult top 40 stations. Subsequently, it’s been used by AMFM’s Capstar stations and Cumulus Media and syndicated by Jacor/Clear Channel’s Critical Mass Media arm.

Proponents claim collective contesting is no different from the national contests run by McDonald’s, Pepsi, or Publishers Clearing House, where competing against an entire nation hasn’t dampened players’ enthusiasm. They also contend that they’ve always spelled out the rules on-air.

LOCAL JOCK DUBS
But now the Florida attorney general’s office is looking into Clear Channel contests that aired in Florid-a, and a recent story in The Syracuse (N.Y.) Post-Standard revealed that rhythm top 40 WWHT and adult top 40 WYYY not only participated in a collective contest but labeled their own jocks into interviews with winners from outside the market on-air promos.

Not surprisingly, the local press has made some broadcasters who conduct these contests skittish. Representatives of Cumulus and AMFM did not return phone calls by press time. But Clear Channel itself remains aggressive on the concept.

Clear Channel senior VP Tom Owens says his company has complied with the state of Florida’s request for documents and expects “that their review will confirm our compliance with related regulations.”

As for listeners, he says, “the well-established concept of national or regionalized contesting has been received quite favorably. The audience is not only comfortable and accustomed to the concept but is more stimulated to participate due to its

(Continued on next page)

Scottish Media Group Plans Ginger Media Buy

This article was prepared by Jon Houseman of Houseman & Media.

LONDON—The Scottish Media Group (SMG) has become the first TV company to make a major move into the U.K.’s commercial radio sector, following its proposed £25 million ($387 million) acquisition of the Ginger Media Group.

In addition to its original TV production company, Ginger operates national AM Rock service Virgin Radio and sister London FM rock station Virgin 105.8 FM. It bought both stations from Richard Branson in 1997.

SMG operates two commercial TV franchises in Scotland, Scottish TV and Grampian, and its other media interests include publishing, outdoor advertising, and cinema advertising. The combined company will be known by the initials SMG rather than the Scottish Media name.

“This is a transforming deal for SMG at an excellent price,” says SMG chairman Don Cruickshank. “Ginger Media significantly strengthens our national presence and has outstanding growth prospects. With this deal, SMG becomes a leading player in U.K. media.”

The purchase is subject to approval by SMG shareholders and will be subject to a cross-media pubic-interest test from the Radio Authority because of the company’s ownership of The Glasgow Herald newspaper. However, because of Virgin Radio’s relatively small share of the Glasgow radio market, this is unlikely to be a stumbling block.

Ginger chief executive David Campbell will oversee a new national-media division at SMG, which will incorporate Virgin Radio with SMG’s cinema and outdoor activities.

Ginger founder and major shareholder Chris Evans will continue to work for the enlarged company “I’m totally committed to my ongoing involvement with Ginger and will be staying on as an (on-air) radio jock, TV presenter, and SMG shareholder. I’ll still be hosting the breakfast show, so it’s business as usual,” he says.

Virgin Radio made operating profits of £13.6 million pounds (£22.2 million) from total revenue of £32 million pounds (£52 million) in the financial year that ended July 31. Ginger Media Group’s operating profits during this period were £16 million pounds (£26 million) on revenue of £46.4 million pounds (£75.7 million).

DIGITAL RADIO UPDATE. After being discussed for a decade, there are new promises that digital radio will become a reality before the end of the year. The conversion will bring not only better sound quality but the capability to stream data for programming, promotions, and advertising. Developers of digital radio had until Monday 24 to submit technical proposals to the Federal Communications Commission (FCC), which will attempt to adopt a standard by next fall. The FCC is looking at an in-band on-channel proposal, favored by proponents USA Digital Radio (USADR) and Digital Radio Express (DRE), and a second proposal that would give stations new spectrum, perhaps using TV spectrum space at channel 6, since all those stations have to be off that signal after 2006 as part of TV’s conversion to digital broadcasting.

One thing that should speed the process is the fact that competitors USADR and DRE formed a “strategic alliance” in early December, which essentially favors USADR’s plan, thereby eliminating a “VHS vs. Beta” issue. USADR is owned by 12 top broadcasters, including Clear Channel, CBS, AMFM, ABC, Citadel, Cumulus, Entravision, Enterex, Spanish Broadcasting, and Radio One. There is still another developer, Lucent Technologies.

Once the FCC has adopted a standard, USADR president/CEO Robert Stroble says the rollout will occur fairly rapidly. He expects that 50 stations will be broadcasting in digital by the end of 2001, with receivers going on sale to consumers by the end of 2002.

FCC TO BEAT CONGRESS ON SALES REFORMS? FCC Chair William Kennard, long under fire from Capitol Hill for the FCC’s lengthy merger-review processes, is hoping to beat Congress to the punch by proposing internal reforms. Kennard has directed FCC general counsel Christopher Wright to review the process. Wright and his staff say they have come up with a way to ensure that even the most complex transactions are processed within 180 days. While implementation is already under way, the team is developing internal procedures to meet that deadline. Wright says the team has been working closely with FCC staff on pending applications “to ensure timely and consistent review.” This session, the Senate Judiciary Committee is expected to take up a bill that would give the FCC three months to finish its merger-review process.

KENNARD PUSHES TOWARD LFM VOTE. FCC Chair William Kennard rebuffed a last-ditch effort to delay the FCC from taking action on low-power FM at its Jan. 20 meeting. Kennard has turned down a request from National Assn. of Broadcasters (NAB) president/CEO Eddie Fritts, who asked the FCC to delay its vote until its Feb. 17 meeting. Meanwhile, sources say the FCC plan will include both 100- and 100-dwatt stations. The draft decision, obtained by the NA B, apparently raised more questions than answers, as Fritts asked Kennard to delay the vote until the NAB could meet with FCC staffers. But Kennard replied that the FCC had already granted the NAB four extensions. And while Fritts said the FCC is apparently abandoning its goal to preserve interference-free radio, Kennard replied, “I would never support any action that would disturb the integrity of the free over-the-air service.”
more compelling nature. Obviously, numerous large companies have successfully engaged in this practice for many years.

Michael Walter, PD of Clear Channel's rock WBNN Cincinnati, contends that the negative publicity usually comes from local newspapers that are motivated by the opportunity to report a negative story about radio competitors. Owens adds, "Most of the adverse publicity is artificially generated out of competitive concerns but ironically serves to increase positive awareness within our markets, since their criticisms don't resonate with actual consumer concerns."

With more collective contesting coming in the spring, one Clear Channel PD, who wishes to remain anonymous, says he won't do anything different to alert listeners that it's a national contest. "I'm not sure exactly how the contest will be set up, but in terms of our presentation, we've always been sticklers. We run the rules once per day per day and we'll hold another staff meeting to explain the parameters of the contest. Our jocks know what they can and cannot say about it."

Doe Wynter, director of urban programming for Clear Channel, says the spring book will be the first in which his chain will support national contests, adding, "After discussing it with my PDs, we've all agreed that the most important thing is to be honest with our listeners, which I believe all the Clear Channel stations have been thus far."

One collective-contest station also keeps a memo in its office for public information, which lists all those participating stations. Another puts a comprehensive set of rules on its Web site:

What's most important, though, is what's said on-air, in which and how. "We certainly have an obligation to explain the rules and let people know what's going on," one PD says. "But it's a fine line when it comes to frequency and presentation. Do we have to explain it so thoroughly?" by saying, "Remember, this is not a local contest but a nationwide contest with so many stations' every time we talk about it on the air, I don't think so."

But there are other issues here, as Clear Channel's Syracuse outlets found out when they ran promos of out-of-market contest-winner reactions, with their own jocks' voices dubbed into the conversations. Dave Frisina, PD of album rival WQXK, contends, "They tried to be a little deceptive."

"How many stations have dubbed their jocks' voices into interviews with artists like Alanis Morissette," responds one Clear Channel defender. "They're acting as if something like this has never happened before, when it goes on day at stations across the country."

A CYNICAL, ARROGANT THING
Wynter says that if you already have a candid relationship with your listeners, then negative publicity won't change their perception of your station. I don't believe listeners will react negatively. We have a great relationship with our audience here in Jacksonville, Fl. (where Wynter is PD of R&B JWHF and adult R&B WSO,) because they trust us, and I can only stress to all the PDs in the chain that should be your goal, whether we are doing a contest or not. This situation won't be any different.

"The real contest is what the competition will do to exploit the situation," Wynter says. "Because we are No. 2 plus one, I expect the competition to make an issue of it. They've already gone after our country station (No. 23) this year. So, I've turned all our R&B programmers that they should expect it in their markets as well. But as long as we are upfront and honest about it from the beginning, it won't affect us negatively."

But rival broadcasters are hoping that collective contesting will backfire — assuming their listeners are willing to admit that collective contesting might be effective in the first place.

Syracuse-area station operator Ed Levine was moved by the recent press brouhaha to air an editorial about the topic. He calls the practice "a cynical, arrogant thing to propag-a-tion on all radio." But adds that "if we were in the same position, he might not do group-wide contests — only he says he'd be more upfront in 'telling people what you're doing.'"

Derrick Brown, PD of adult R&B WHQT (Hot 105) Miami who competes against several Clear Channel outlets, including R&B outlets WMEG (Mega 101.5) — says, "If Clear Channel, or any company, is running a national contest on many stations, it's their obligation to the listeners to explain that it's being run in more than just their market. It's shaky if you don't.

"Maybe the savvy listeners will pick up on those types of contests, but a lot of others will not," Brown continues. "Clear Channel has usually been very good at marketing and imaging their promotions, but I wonder if the listeners would feel different if they knew the whole story."

And in Syracuse, at least, Levine wonders if there's even a ratings benefit. "The numbers I've seen in Syracuse, certainly on Clear Channel's top 40s and ACs there, don't seem to offer any benefit from this"

WHQT's Brown adds, "I have to question the thought process behind sweeps contests. As a program director, I'm more than willing to put our station first and foremost. But it also doesn't hurt when we give away a big prize and that winner is from Miami, tells his friends, who also live in Miami. What good does it do if we give the winner in Nashville?"

Rhythmic top 40 W.L.L.D. (Wild 99.1 Tampa, Fl. PD Orlando) says, "I wouldn't be interested in doing this kind of promotion on our station. To me it's like getting a Publishers Clearing House phone call in the mail. People don't believe they can really win. Sure, the sales department might like it, but from a programming standpoint, it's not an appealing.

And without a prize of a grand-prize winner from your own market 'screaming and crying and hyper-ventilating,' he says, "you have no group and not enough to show for your weeks of contesting."

HOW TO REACT?
Should a rival station sit back and passively watch collective contesting?

"If I were competing against them, my gut reaction would be to nullify those contests," says KQKS Denver's Cat Collins. "But it really depends on the competitive situation. If my station was the underdog, I'd use every-thing I could to usurp theirs."

WLDF's Orlando says that while some listeners may be aware of the Florida attorney general's investigation due to local news stories, "we're not going to highlight their bad press on the air. Some Listeners are aware of it, but most are not. So why bring their call letters or their contest to the attention of our listeners."

But Levine believes that any cloud that shadows Clear Channel potentially shadows all of radio. "We're all going to get tarred with the same brush. Listeners are not that naive, but it creates a lot of confusion," he says, pointing out that the average listener doesn't know which stations are owned by Clear Channel, "It just comes 'All of radio does gimmicky contesting.'"
Radio Promises: Too Little, Too Late in Face of Competition?

by Chuck Taylor

From Duncan's American Radio, today the radio audience has shrunk 12%. Note that at the same time, spot loads have doubled.

There's also the potential damage that the FCC's impending approval of low-power FM (LPFM) service may bring to the traditional airwaves, as hundreds of community stations are weighed between the broadcasters' promise of a clear signal that rely on a clear signal to bring the ratings that keep the cash flowing through advertising.

Industry watchdogs the National Assn. of Broadcasters, which is very opposed to the measure, has already delayed the LPFM proceeding four times, but FCC Chairman William Kennard has taken on the cause as a personal crusade, claiming it will help minorities raise their voices. He vows that the controversial measure will be passed by the end of the month.

On the competitive side, foremost, is the infighting of the satellite radio. Both Sirius and XM have made it clear that they intend to take their mission to the public later this year, with multimillion-dollar consumer ad campaigns to announce the launches of early 2006.

And who are they searching out but those disenfranchised listeners of today's radio? At the Billboard/Airplay Monitor Radio Service last fall, Sirius' Cindy Sivak made no apologies for its target audience. "We're going after a segment that's disrupted with traditional radio," she said.

At the show, XM's Dave Logan added that a "rude awakening" is inevitable. "One of the things XM [and Sirius] will do is attack them in the place where radio is King—that is, in the car." XM's goal is to reach at least 1.2 million subscribers within 18 months.

That's a substantial bite when you multiply it by 100 stations and realize we're talking about a national audience.

Both companies promise 100 channels of digital-quality audio (there's that word again), with 50 channels of talk, ranging from CNN, sports radio, and the Weather Channel to public broadcasting outlets and financial news, and 50 channels of music, covering the most incredibly narrow niche formats you can imagine. We're talking three and four brands of pop, R&B, Christian, jazz, chamber music, classical radio, some very specific, some very generic, and a channel that might play only David Bowie, with the icon serving as host.

And the most promising element: The music channels leave out that which is making radio difficult to bear—they are commercial-free.

Either system will cost consumers $10.50 a month, in addition to the actual car-installed hardware. Of course, it remains to be seen if consumers will be willing to pay for a service they've used to get for free, but it worked for cable television.

Unlike receiver manufacturers approached to embrace DAB, most imaginable major players has leapt onto the satellite radio bandwagon already, partnering with one or the other (or both) of the companies, eager to part of a new industry with an enticing reinvestment in the car listening experience.

Meanwhile, traditional radio's other asset—the workplace—is being challenged by the new technology of the Internet, whose Web-only radio stations continue to insert themselves into the cultural landscape. More than 200 of Spinner.com, Imaginatoradio.com, AtomicPop.com, and, more recently, major players like AOL, Time Warner, and Yahoo!, have grown like weeds in a rain forest in the past year or two.

And there's no escape. Internet advertising on television and billboards is just the start of offensive that can't help but tempt the masses away from their favorite Kiss, Lite, Star, or smooth jazz radio stations and into the digital environment.

Meanwhile, some of the commerce is free to anyone with online capability, but they offer the additional benefits of personalized formatting and no audio commercials.

With the medium of the revolution of MP3 and the digital downloading of music making inroads, questions are quickly arising over this new toy's potential impact on radio listening. In any case, the new players add yet another distraction to radio's playing field.

It's not news that the dawn of the millennium signals a new technology revolution. Radio has had a comfortable life for the past 80 years, swimming in a shark-free ocean. In an era, new technology has ever truly threatened its place in our society.

Perhaps that is why the industry has here collected less-than-enthusiastic reactions to pushing one's tendency in the development of digital radio. No matter what deadlines or promises may now be in place, competition with the country is an eye toward traditional radio's audience should be a frightening prospect for broadcasters. It's sad to think that if'll take a competitive Armageddon—if it has lost its prosperous place in our society's everyday routine.
**THE MODERN AGE**

**BY CARRIE BELL**

Despite four years between records, it seems Filter still knows what radio listeners want. "Good songs. That is what people want, and that is what I want to give them," says Filter's Richard Patrick.

When we sat down to record 'Title Of Record,' we had two goals — make something for the fans and make something we are proud of, something that shows our growth. 'Short Bus' was a tall, punk-rock black record, but it's very early-20s and juvenile-sounding. 'Title' takes people to a new place with tons of hills and valleys.

Apparently, the ups and downs have proved likable, with the album already having spawned two hit singles, including "Welcome To The Fold," and showing no signs of slowing down. "Take A Picture" is currently No. 4 on Modern Rock Tracks.

"I think I took lyrics more seriously this time around," Patrick says. "A lot of them are based on everyday things that happen in my life, like breaking up with a girlfriend, getting angry, or feeling like I've lost control of my life. I am the mouthpiece for this band, and I am always trying to answer the questions I have about life. My actual singing has grown in leaps and bounds as well."

Patrick admits that the band probably benefits from the current pro-groove vibe at radio. "I am so glad that the climate at radio has changed back to guitar-heavy stuff. The last few years have been full of crap wussy rock. It isn't the only scary metal that kids are digging. It is like a more intelligent and sophisticated hard rock metal," says the former Nine Inch Nails. "I am thankful for the edge it probably gives us, but I would have made this album whether or not it was going to get the popular vote."

**BILLBOARD JANUARY 29, 2000**

**Mainstream Rock Tracks**

<table>
<thead>
<tr>
<th>TRACK TITLE</th>
<th>ARTIST</th>
<th>NO. 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 NO LEAF CLOVER</td>
<td>METALLICA</td>
<td>2</td>
</tr>
<tr>
<td>2 HIGHER</td>
<td>CREED</td>
<td>3</td>
</tr>
<tr>
<td>3 LEARN TO FLY</td>
<td>ALarme</td>
<td>4</td>
</tr>
<tr>
<td>4 TAKE A PICTURE</td>
<td>Filter</td>
<td>5</td>
</tr>
<tr>
<td>5 THE CHEMICALS BETWEEN US</td>
<td>GLASS TONGUES</td>
<td>6</td>
</tr>
<tr>
<td>6 BREADLINE</td>
<td>GODSMACK</td>
<td>7</td>
</tr>
<tr>
<td>7 FALLING AWAY FROM ME</td>
<td>KORN</td>
<td>8</td>
</tr>
<tr>
<td>8 VOODOO</td>
<td>REFINERY 69</td>
<td>9</td>
</tr>
<tr>
<td>9 WHAT IF</td>
<td>CREED</td>
<td>10</td>
</tr>
<tr>
<td>10 PUT YOUR LIGHTS ON</td>
<td>SANTANA FEATURING EVERLAST</td>
<td>11</td>
</tr>
<tr>
<td>11 ONLY GOD KNOWS</td>
<td>BECK</td>
<td>12</td>
</tr>
<tr>
<td>12 GUERRILLA RADIO</td>
<td>RAGE AGAINST THE MACHINE</td>
<td>13</td>
</tr>
<tr>
<td>13 THE EVERLASTING GAZA</td>
<td>THE SMASHING PUMPKINS</td>
<td>14</td>
</tr>
<tr>
<td>14 THE DOLPHIN'S CRY</td>
<td>LIVE</td>
<td>15</td>
</tr>
<tr>
<td>15 MUDSHOVEL</td>
<td>STAND</td>
<td>16</td>
</tr>
<tr>
<td>16 MUDSHOVEL</td>
<td>GODSMACK</td>
<td>17</td>
</tr>
<tr>
<td>17 KEEP AWAY</td>
<td>GODSMACK</td>
<td>18</td>
</tr>
<tr>
<td>18 HEAVEN &amp; HOT RODS</td>
<td>STONE TEMPLE PILOTS</td>
<td>19</td>
</tr>
<tr>
<td>19 AIRPOWER</td>
<td>STONE TEMPLE PILOTS</td>
<td>20</td>
</tr>
</tbody>
</table>

**Modern Rock Tracks**

<table>
<thead>
<tr>
<th>TRACK TITLE</th>
<th>ARTIST</th>
<th>NO. 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 ALL THE SMALL THINGS</td>
<td>BLINK-182</td>
<td>2</td>
</tr>
<tr>
<td>2 RE-ARANGED</td>
<td>LIMP BIZKIT</td>
<td>3</td>
</tr>
<tr>
<td>3 TAKE A PICTURE</td>
<td>BUSH</td>
<td>4</td>
</tr>
<tr>
<td>4 LEARN TO FLY</td>
<td>THE SMASHING PUMPKINS</td>
<td>5</td>
</tr>
<tr>
<td>5 THE CHEMICALS BETWEEN US</td>
<td>GODSMACK</td>
<td>6</td>
</tr>
<tr>
<td>6 FLY ON THE WIRE</td>
<td>SHAKESPEARS FRIESES</td>
<td>7</td>
</tr>
<tr>
<td>7 SPILL THE JUICE</td>
<td>KORN</td>
<td>8</td>
</tr>
<tr>
<td>8 GUERRILLA RADIO</td>
<td>RAGE AGAINST THE MACHINE</td>
<td>9</td>
</tr>
<tr>
<td>9 HIGHER</td>
<td>CREED</td>
<td>10</td>
</tr>
<tr>
<td>10 THE DOLPHIN'S CRY</td>
<td>LIVE</td>
<td>11</td>
</tr>
<tr>
<td>11 MUDSHOVEL</td>
<td>STAND</td>
<td>12</td>
</tr>
<tr>
<td>12 KEEP AWAY</td>
<td>GODSMACK</td>
<td>13</td>
</tr>
<tr>
<td>13 HEAVEN &amp; HOT RODS</td>
<td>STONE TEMPLE PILOTS</td>
<td>14</td>
</tr>
<tr>
<td>14 AIRPOWER</td>
<td>STONE TEMPLE PILOTS</td>
<td>15</td>
</tr>
</tbody>
</table>

**AMERICAN MUSIC AWARDS**

(Continued from page 16)

**POP/ROCK**

Favorite male artist: Will Smith, Columbia.

Favorite female artist: Shania Twain, Mercury Nashville.

Favorite band, duo, or group: Backstreet Boys.


Favorite new artist: Britney Spears, Jive.

**ROCK/POP**

Favorite male artist: R. Kelly, Jive.

Favorite female artist: Laury Hill, Ruffhouse/Columbia.

Favorite band, duo, or group: TLC, LaFace/Arista.


Favorite new artist: Tyrese, RCA.

**COUNTRY**

Favorite male artist: Garth Brooks, Capitol Nashville.

Favorite female artist: Shania Twain, Mercury Nashville.

Favorite band, duo, or group: Brooks & Dunn, Aristik Nashville.


Favorite new artist: Montgomery Gentry, Columbia Nashville.

**ADULT CONTEMPORARY**

Favorite artist: Phil Collins, Atlantic.

**LATIN**

Favorite artist: Ricky Martin, C2/Columbia/CRC.

**RAP/HIP-HOP**

Favorite artist: DMX, Ruff Ryders/Def Jam/IDJMG.

**ALTERNATIVE**

Favorite artist: Red Hot Chili Peppers, Warner Bros.

**SOUNDTRACK**

Music Video P R O G R A M M I N G

Launch Strikes More Deals to Stream Full-Length Vids On Web

LAUNCH DOES IT AGAIN: Last year, Launch Media was able to strike licensing deals with Sony and EMI to show the companies’ full-length videos on MTV’s Web site (www.mtv.com). Now, at a time when most music video channels on the Web still can’t get full-length music videos from these companies, Launch has made a similar deal with Warner (Billboard-Bulletin, Jan. 13).

As part of this nonexclusive deal, Warner will receive a small equity stake in Launch’s video platform and the companies are creating an even better user experience. We stream over 2 million videos a month, prior to the air date and for videos on the Web is very strong,” according to Goldberg. Launch has had discussions with the other two major music corporations—Universal and BMG—to enter into similar deals.

Now that Launch has made substantial inroads in upping its music video content on the Web, we can probably expect competitors such as the MTV Group to enter the fray by striking deals that will allow them to access full-length music videos from all five of the major music corporations.

By Carla Hay

REPORTING TO BROADCAST GROUP president/CEO Nicholas Buttersworth, the MTV Group has plans to offer “more streaming full-length music videos” on its Web sites, which include MTV.com, VH1.com, SonicNet.com, and Streamland.com (Billboard, Jan. 8).

Paying licensing fees to record companies for music videos has been a hotly debated issue for music video channels on the Web. Now that Launch has taken steps to have the largest full-length music video library on the Web, the company hopes it will be able to offer music video Web channels that want to compete may not be if licensing fees should be paid to the major music corporations but when.

This & That: MTV has promoted Brian Graden to president of the joint venture. He was executive VP of programming.

Production company New York-based Music Video Marching Band, a music video division headed by Kevin Tachman, formerly of Wildlife Pictures. He will work with New York Office executive producer/head of production Cathy Pellow on all projects. New York Office’s current roster of music video directors includes Nico Bevacqua and Nico and is on the Jan Houlievate (who directed Sting’s “Brand New Day”), Piotr Sikor (who directed videos for music directors), and John Tobolowane.

MTV Networks has named Alfred Richard VP of corporate communications and as public responsibility. Richard was previously MTV Latin America senior director of communications and marketing communications.

LOCAL SHOW NEWS: Hartford, Conn.-based R&B/bhip hop program “Lorna’s Corner” has gone off the air after 10 years of production. Executive producer Lorna Little says the show may return as a special twice a year.

Don Harvey has exited Austin Music Network as music director. It is now music/content director at CubicleLive.com.

Glen Allen, Va.-based pop show “Outsiders” has changed its TV affiliate and time slot. The show is now seen on CBS affiliate WTVR-TV Norfolk, Va., at 2 a.m. on Saturdays.

LOCAL SHOW SPOTLIGHT: Miami-based Dallas-based R&B/hip hop program “Afterdark” has changed its TV affiliate and time slot. The show is now seen on CBS affiliate WFTV-TV Orlando, Fla., at 2 a.m. on Sundays.

KEY staffer: Vernon Hadnot, executive producer.

E-mail address: vnot@swbell.net

Follow are the show’s top five videos for the episode that aired Jan. 16:

1. The Artist Formerly Known As Prince, “The Greatest Love Ever Sold” (NPG/Arista).
2. 2Pac Featuring Eve, “Triflin’” (RCA).
4. Revon Chononds, “24/7” (RCA).
5. KoRn, “Freaks” (Morning View/Atlantic).
board that the company is “in talks” with acquisition candidates in the music industry but declines to say which companies are being targeted.

Certainly, the money is there for a major purchase. Bertelsmann chairman/CEO Thomas Middelhoff recently told German newspaper Der Spiegel that the company is able to mobilize up to $10 billion for investments in the next two years. The company reportedly also is open to utilizing more bank debt in strategic financial decisions.

The questions that remain open for debate: Do the desired targets actually want to sell? At what rate are they willing to sell? And is it worth it for Bertelsmann?

On the last point, there are discernable advantages to such a move. Not only would Bertelsmann be gaining valuable content, but just as importantly, it also would gain expanded breadth in product offerings for its E-commerce efforts.

Says one Wall Street analyst, “Maybe what these guys do is bite the bullet now—say, ‘We’ve got our own Internet strategy. We’re going to figure out a way for Bertelsmann online and we’re going to make it into something big. It’s going to be a net positive.”

Also figuring to benefit should Bertelsmann acquire a label: digital music entrepreneurs, including rights management and storage media (see story, page 14).

“Increasing the amount of major-label content that Bertelsmann have is absolutely a good move in terms of boosting their music service business,” says Jupiter Communications analyst Armand Gershowitz. “A [Bertelsmann] move into the digital space, they are going to be counting first and foremost on Bertelsmann and Bertelsmann-related companies to provide revenues for these service companies and also to provide content for the service companies to show what they can do.”

ON THE BLOCK

Sony says a merger with Bertelsmann is not happening, however.

Butler Lighty, chairman/CEO of Sony Corp. of America, insists that such talk is “absolutely not true.”

“Our entertainment assets are not for sale,” he says.

Indeed, Wall Street sees a Bertelsmann/Sony pairing as unlikely, given Sony’s relatively strong position in music (it finished second both globally and in the U.S. last year) and the synergies the parent company enjoys. Thus, its recent investment in music hardware. A more likely scenario, says sources, would be some sort of joint venture between the two companies.

EMI, which declined comment on Bertelsmann, is a more intriguing possibility. Of course, EMI has been a perceived target for takeover rumors. But analysts following the company are not dismissing the possibility of an acquisition by Bertelsmann.

Sources say Bertelsmann has kicked EMI’s tires before—but when its stock was trading at around $35 per share ($5.75). And while not speaking specifically of Bertelsmann, Sanford C. Bernstein analyst Michael Nathanson acknowledged, following the AOL/Time Warner merger announcement, that “it is possible that EMI could be acquired in the coming months.”

Still, a Bertelsmann/EMI deal looks to be financially problematic.

“It’s stupid,” one observer noted of Bertelsmann’s announced intent to pursue an acquisition. “You’re telegraphing the market that you’re going to buy something, and it’s going to cost you a lot more money than you thought.”

If Bertelsmann does pull the trigger on a bid, it still will have to ante up more than twice the amount it previously considered too steep. EMI shares closed Jan. 19 at $88 per share ($113.32). Analysts estimate that, at current valuations, EMI is worth about $8.5 billion. Throw in an acquisition premium on top, and on the open market the company figures to fetch something similar to what it previously paid for PolyGram: roughly $10 billion.

That arguably is a lot to pay for a company that finished third globally in 1999 but ranked fifth in the U.S.—in the back of the pack among major labels.

But with EMI in the fold, Bertelsmann could cut a lot of back-end costs out of the company and, at the same time, pick up a big music publishing and back-catalog business that improves the risk profile of the music operation, making it less dependent on current hits, analysts say.

Ultimately, the question of a bid on EMI could come down to an issue of timing, analysts say: EMI stock, like that of many European media companies, is riding high on the back of the AOL/Time Warner announcement (EMI jumped 15% on the news) and uncertainties surrounding non-U.S. Internet stocks. Meanwhile EMI’s strategy of investing in other Internet companies with businesses related to its own is going over well with many U.K. analysts. Goldman Sachs and Morgan Stanley recently upped their ratings on the stock.

So can momentum keep pushing EMI stock up?

“It depends on your view of the Internet,” says Nathanson. “If people have no doubt that the Internet is positive, that stock will get cheaper again. If you’ve got an inkling of doubt—that piracy is an issue, that new entrants will emerge once you lose the distribution mechanism [with] the Web, that pricing is in an issue—it could be another story.”

Assistance in preparing this story was provided by Billboard/Bulletin editor Carolyn Horowitz.

BERTELSMANN ON LABEL HUNT

(Continued from page 5)

The first change is likely to focus on the company’s worldwide marketing operations; the second division following the resigned leadership in Europe. While sources say it is unlikely that a new regional executive will be named to oversee Europe, insiders expect the formation of a global marketing group under Bertelsmann Entertainment senior VP of worldwide marketing Kevin Conroy.

Gasser, who has held his post since February 1987, will not be replaced, according to the company.

Among the division’s senior managers who will report to Zelnick are Richard Griffiths, chairman of Bertelsmann U.K. and Ireland and executive VP for central Europe; Ramon Segura, senior VP for the Latin region and chairman of BMG Spain; Michael Smellie, senior VP of the Asia-Pacific region; and Thomas Stein, president of the German/ Switzerland/Austria territories and EMI Europe

Other executives who have reported to Gasser include the division’s senior VP of international sales, and senior VP of A&R Richard Sweet.

Sources say that Dale’s team will probably report to Conroy under an unifying leadership, thus streamlining the company’s North American and international resources. Some insiders expect Zelnick to give responsibility for the entire company to Gasser, who has held his post since February 1987, will not be replaced, according to the company.

European region to one executive, rather than to continue the present subdivision between Griffiths and Stein. “That speculation would be completely wrong,” says a source. “While the argument could be made that there should be one head, it’s not like you’d get a huge saving by doing that, and it would require you to choose between two top executives who are both doing great jobs.”

Among Zelnick’s goals, according to sources, is to create international stars. BMG’s top acts from the last few years have come out of the U.S., says a source, who adds that “the international revenues have declined, in some part because some international markets like Asia have been weak. But there have been other territories, like France, where the business has been strong, but BMG hasn’t been.”

“The company hasn’t done a good job of creating worldwide superstars, or one worldwide strategy in taking a local or regional star and breaking the act throughout the world,” the source says.

Gasser says, “I’ve had that dialogue with Strauss all the time, about how one can improve the global marketing strategy. That’s an ongoing struggle, and when I look at my competitors, they have a similar situation. We have been extremely good in that respect, not just exploiting American artists and making them global superstars, but also at making European or international signings superstars in America.”

Gasser cites ‘N Sync, originally signed to BMG’s affiliate in Germany, which broke the band and paved the way for its U.S. success. Gasser says that during his tenure, Bertelsmann Entertainment International has grown from operations in 14 countries, and from “basically still developing” in 1995 to offices in 53 nations with more than $2 billion in revenues.

Ovitz’s AMG Joining Forces With Violator Mgt.

BY GAIL MITCHELL

LOS ANGELES—Tapping into hip-hop’s emerging market, a major mainstream influence, Michael Ovitz’s Artists Management Group (AMG) and Violator Management are pooling resources to create a new AMG&R&B entertainment division that will retain the Violator name.

The New York-based division will be headed by Violator founder Chris Lighty and partner Monte Scott. Terms of the deal were not disclosed.

The pair—whose Violator roster includes Busta Rhymes, Missy Elliott, Q-Tip, Noreaga, Mob Deep, and others—will develop music-related programming with an R&B emphasis for film, TV, animation, and new media.

They’ll be working in conjunction with AMG Music, run by Kevin Gasser and Scott Lighty. The AMG division’s clients include Grammy-nominated Beckhery, Liz Phair, and Tracy Benham.

Scott and Lighty will also create product marketing with AMG Sports, as well as continue to concentrate on their client management business.

“We’ve always been trailblazers,” says Lighty. “This is going to enhance what we’ve already been developing.”

AMG is the Beverly Hills-based talent management and production company created a year ago by Ovitz, Yorn, and Julie Silverman. Besides AMG Music and AMG Sports, its divisions include the Artists Production Group, AMG Animation, and Artists Comedy Group.

Among Violator’s recent projects is the 1999 release “Violator The Album,” a compilation that generated Q-Tip’s hit single “Vivant Thing.”

The company’s acts also received a total of five Grammy nominations awards, and inclusion in top performance (Q-Tip and Busta Rhymes), best rap performance by a duo or group (RHYMES with Janet Jackson), and best rap album (Rhymes and Missy Elliott).
MORE CORPORATE SPONSORS ALLY WITH CHRISTIAN ARTISTS (Continued from page 5)

tures Faith Hill as a spokeswoman for Saporiti.

Tim McGraw, meanwhile, has enjoyed a two-year relationship with Bud Light that has included national TV spots and sponsorship of his last two tours.

"It's been a great partnership over the last couple of years," says McGraw. "We've made several commercials together, and they've been a

wonderful asset to making our tours successful."

Likewise, Christian music's increasingly high profile (Billboard, Jan. 22) has resulted in endorsement deals for corporate artists and gospel artists. Natalie Grant has a relationship with designer Shelli Segal, who provides clothing for the singer's tours. Segal is among the first contemporary Christian acts to forge a liaison between Christian music and the fashion industry.

Myrrh's new hot act, Winans Phase 2, the second generation of performers from gospel music's famed Winans clan, has a clothing endorsement with Zara Women's Casualties Inc. The Dublin, Ohio-based firm outfitted the group and placed the young men in print ads in Vibe, XXL, and The Source magazines.

Trim-I-Teet 5:7, whose sophomore album, "Spiritual Love," recently debuted at No. 1 on Billboard's Top Gospel Albums chart, is hostess for the Revlon Creme of Nature Gospel Diva Search and has been featured in ads for the campaign.

"We have 115,000 acting like stepchildren," says Grant's manager, Marshall Saporiti of Mitchell Janssen Management, which has offices in Nashville and Los Angeles. "We present recording artists, athletes, and models. They have to start acting like they have something to contribute, and we have to pay attention. The fact is, [corporate sponsors] don't care what the lyrics are, they care what demographic you are bringing to the table. It's all about us working very hard and being aggressive and going after these opportunities."

For years, the Country Music Assn. (CMA) has made a concerted effort to make Madison Avenue aware of what the country music industry and its artists have to offer through the CMA's Sold on Country campaign, and also through serving as a resource to help connect eager corporate sponsors with country artists.

According to Jannsen Murray, director of strategic alliances at the CMA, country artists are increasingly in demand for corporate sponsorships. "I definitely see an upward swing, and I think in the past three years I've seen an enormous change in the ac-

ceptance by Madison Avenue for country music," says Murray, who is spearheading the America's Sold on Country showcase of country acts in April in Los Angeles.

"As Madison Avenue has discovered the size and the scope of the country music audience, they have realized they can use country music to meet their brand objectives and reach a very loyal audience that will help increase product sales," he says.

Scott Siman, president of rpm Management, agrees. "They're certainly become more aware of who the country audience is," says Siman, whose clients include McGraw and Marcus Hummon. "These companies are much better able to identify their constituents, so when they can find an overlap, it's just a natural thing to say, 'Let's pursue that.'"

Siman says McGraw's association with Bud Light has been a great experience. "They are so experienced at what they do," he says. "I think they are the premier concert tour sponsorship company in the world. It's not a question of 'Here's some money' or 'We're going to shoot a TV commercial. There's a lot more that goes into making the relationship work.'"

CROSSTOVER SPUR INTEREST

Murray attributes country's popularity with crossover interest and film exposure.

"As we have expanded the genre

from a stylistic standpoint, we have brought new people in," he says. "This has been going on for quite a while, if we look at the history of country music; that's what the 'Ur-Genre' widening appeal. That certainly brings the music to a new audience who is realizing the music is much broader than it used to be stylistically and the something for everyone."

In addition, Hollywood has discovered the strength of country music," Murray says. "In doing so, we're seeing more country in popular soundtracks, within movies, television shows—prime time as well as daytime programming. That certainly brings the music to a new audience who is realizing the music is much broader than it used to be stylistically and the something for everyone."

The Christian Music Trade Assn., a division of the Gospel Music Assn. (GMA), is helping corporate sponsors discover Christian/gospel music's widening appeal. "We are working with an outside consulting firm to build a program that will allow mainstream brands to image themselves in special-markets targeted products," says GMA president Frank Breeden.

"For instance, if you buy a six-pack of your favorite soft drink, there would be a promotional tie-in to get a CD of music from our artist base that is targeted to your demographic. The CD would be called Music That Moves Me, and that's the theme we've chosen for the Dove Awards this year," Breeden says.

Saporiti says connecting the right artist to the right company is key to a successful relationship. "I think knowing when we have the appropriate artist, then going to the appropriate people, and signing with a very clear marketing plan, helps them understand why it makes sense for them to get involved," he says.

For example, "I was calling on Southside with the Doobie Brothers as the Dove Awards this year," Breeden says. "We're telling them that the right sponsorship is not just about getting their name on a box, or sponsorship in the 'same-world' context. "We have a great relationship with Cover Girl."

Anne Martin, manager of global cosmetics marketing for Proctor & Gamble's Creme of Nature line, feels there has been a perfect fit for Cover Girl.

"We were looking for someone new to appear in our advertising for a new line we were introducing called the Creme of Nature line. Meanwhile, we were launching in fall of 1999," says Martin. "The Smoothers line was really focused on meeting the needs of a younger consumer, and it's not hard to have been more than just a pretty face. She had to have some multidimensional to her, and lo and behold, Faith's name kept appearing.

In signing with Cover Girl, Hill joined an impressive list of spokeswomen that includes Niki Taylor, Brandy, Vanilla, and Leali. She had a multi-year contract with the cosmetics company, and Martin says thus far, it is pleased with the results.

"We just started shipping in October, but the entire Smoothers collection, from what data we have, is off to a wonderful start," says Martin. "It exceeded our advertising expectations. The addition of Faith, we believe, has had a huge impact on those results."

The CMA's EVP, director of retail development for Laundry by Shelli Segal, is equally pleased with the company's association with Natalie Grant. "We had already launched a new market has helped our sales," Horne says of the Los Angeles-based firm, which has seen an increase in sales of 7 percent since the campaign was launched. "We're going to host the actual show. It tapes (Sunday) Jan. 21 and will air in February."

Lucy Diaz Kurz, president of development for Gospo Center/E-Rite Music, says the exposure is spurring sales of the new Trim-I-Teet 5:7 album. "It was no coincidence that six of the seven focus markets for the Trim-I-Teet campaign were among the top 10 SoundScan markets for 'Spiritual Love's' first week of sales," she says.

"We believe that the Revlon promotion certainly contributed to 'Spiritual Love's' debut at No. 1 on Billboard's Top Gospel Albums chart, as well as their NAACP Image Award nomination and their placement on In Style magazine's 'Top 100 Best Things of 2000' list," she adds.

Taking Christian artists to a broader audience is one of the major benefits of a corporate endorsement.

"Winans Phase 2, Zero Casualties, and Myrrh Records all share the same message: to reach young people with a positive message," says Myrrh

"It's a pretty awesome opportunity for two worlds [Christian music and fashion] to collide. Sometimes in our Christian打磨, we have a tendency to stay within our little box."

GOSPEL ACTS STEP UP

In the past few years, Christian and gospel music artists have been stepping out of that box. Kirk Franklin had a lucrative deal with Church's Chicken, and last year Honey Nut Cheerios sponsored Franklin's tour with CeCe Winans and Trim-I-Teet 5:7.

In a deal negotiated by Melanie Pew, managing partner of Atlanta-based Results Inc. (an entertainment marketing firm specializing in endorsement deals and tour sponsorships), all three acts became the first gospel acts to be featured on cereal boxes during a campaign with General Mills.

Few also recently struck the Revlon deal for Trim-I-Teet 5:7.

"The most beautiful and glamorous women that you will find are in the churches on Sunday morning, because historically, women have always been the most desirable, and now their very best for church," says Pew.

"Revlon supports not only a

woman's outer beauty but her inner beauty as well. Trim-I-Teet 5:7 repre-

sent this ideal. They are not only tal-
ented songstresses, but they are beautiful girls inside and out," Pew says. "This is why we approached them to be spokespersons for the Revlon Creme of Nature Search for the Gospel Diva of the New Millennium," she says.

Trim-I-Teet 5:7 member Angel Tay-
lor says the trio began their associa-
tion with Revlon last April. "We did a photo shoot for the advertisement for the diva search," says Taylor of the ads that appeared in Ebony, Jet, Vogue, and Today magazine. "We're going to host the actual show. It tapes (Sunday) Jan. 21 and will air in February."

Lucy Diaz Kurz, president of development for Gospo Center/E-
Rite Music, says the exposure is spurring sales of the new Trim-I-Teet 5:7 album. "It was no coincidence that six of the seven focus markets for the Trim-I-Teet campaign were among the top 10 SoundScan markets for 'Spiritual Love's' first week of sales," she says.

"We believe that the Revlon promotion certainly contributed to 'Spiri-
tual Love's' debut at No. 1 on Bill-
board's Top Gospel Albums chart, as

Records VP of marketing Steve Ford. "We feel that our partnership with them has afforded both Myrrh and零的 expanded platform to carry that message to a larger audience."

"At the same time, Winans Phase 2's involvement with Revlon has been an asset to our marketing efforts for the group by creating additional exposure and name recognition within their core demographic," he says.

"There's no denying increased exposure benefits a label's marketing campaign. "The Judds currently have a huge deal with Kmart, which is an incredible opportunity. Visibility, having people know they are back and we've got a record coming out," says Mercury Nashville presseице此 ​​Luke Bryan. "We have a lot of TV and radio spots and are doing appearances at Kmart stores." When it comes to measuring how much impact these deals have on sales, it's difficult to quantify.

"It's hard to identify a particular deal and track the revenue or how much would have been lost if the deal was not there," he says. "The artist's TRAC."
Juggy Gayles, Song Pluggers And Record Promoter, Dies

BY Irv Lichtman
NEW YORK—Juggy Gayles, a colorful music industry figure who was a master of the arts of song plugging and record promotion, died Jan. 17 at the Parker Jewish Geriatric Institute in New Hyde Park, N.Y., after a long illness. He was 87.

Gayles—a native of Brooklyn, N.Y., whose real name was George Resnick—started his career as a song pluggers in the 1930s with such New York-based publishing companies as Irving Berlin Music and Remick. In those days, song plugging largely centered on building credibility with singers and bands so that they would expose his companies’ songs during live performances at concerts and on radio.

Eventually, as recording emerged as the chief vehicle for promoting a song, Gayles switched to record promotion and became one of the industry’s best-known record promotion men. His connection with rock ‘n’ roll was established via an early friendship with DJ Alan Freed, the late pioneer in spreading the rock ‘n’ roll message to a white radio and live concert audience. Gayles also ran his own publishing company. One of his copyrights, “The Hucklebuck,” was particularly successful.

Gayles’ career at Atlantic Records, starting in the 1960s, saw the label’s fortunes rise from a successful rock and soul label to a powerhouse rock label, with such acts as the Rolling Stones and Led Zeppelin. After Atlantic, Gayles returned to independent promotion.

In the early ’80s he operated, along with its founder Will Socolov, the now defunct Sleeping Bag Records, a New York-based dance/R&B label that had success with such acts as EPMD, Nice, Smooth, Manntronik, Joyce Jones and the Real Rox, and Braxton. Gayles’ son, Ron Resnick, was also involved in the company.

Gayles was also a longtime member of the music industry unit of B’nai B’rith and served as an officer of the group.

Bruce Lundvall, chief of the Capitol classics and jazz division, says Gayles was “one of the colorful characters of the old school, I miss the spirit of people like that. He loved music most of all. He was full of ideas for promotion. We need more of his kind than suits.”

“He was one of a breed of men who were unique characters in the music business,” says Joel Dorn, owner of New York-based jazz label 32 Records, who knew Gayles as a jazz DJ in Philadelphia and, later, as a jazz producer at Atlantic Records. “I learned a million tricks from him to use when I went out on the road promoting my records. You just learned so much hanging around guys like Juggy.”

Though small in stature, at about 5 feet 5 inches tall, Gayles was also known as a tough, outspoken fellow when the occasion called for it. “I remember at poolside at a convention when a guy, at least 6 feet 4 inches [tall], thought that Juggy had insulted his girlfriend,” Dorn recalls. “Juggy went up to his room, put on his shoes and socks, to get traction I suppose, and returned to the pool in his shoes and bathing suit and forced the guy to back off.”

Of his early career, music legend Jerry Wexler, a partner in Atlantic Records, recalls in his 1993 tome, “Rhythm And The Blues: A Life In American Music,” that “no one had greater rapport with big-band leaders than Juggy Gayles. Juggy was the Eddie Stanky, the Charlie Hustle of song pluggers. He was close to Sinatra, Nat Cole, and Woody Herman. Everybody loved Juggy. His bibles were Billboard and the Racing Form... He didn’t read books, but if they gave out degrees in song plugging, he’d have a doctorate.”

Besides his son, Gayles is survived by a daughter, Jackie Cotwit. Rudy Gayles, his wife of more than 60 years, died last September. Funeral services were held Jan. 19 at Sinai Chapels on Horace Harding Boulevard in Queens, N.Y.

GARDEN PARTY: Savage Garden earns its second No. 1 single on The Billboard Hot 100, as “I Knew I Loved You” (Columbia) moves 89,500 units, a gain of 8,500 pieces from last issue. That increase is enough to earn the Greatest Gainer/Sales designation and move “Loved” to the top of the Hot 100 Singles Sales chart as well. Falling from perch on both of those charts is Christina Aguilera’s “Genie in a Bottle” (A&M). “Genie” loses 44,000 units from last issue’s total, allowing “Loved” to snare the top slot with plenty of room to spare. As consolation, Aguilera moves to No. 1 on the Top 40 Tracks chart with “Girl.”

HIGH BYE: “’Sync is off to a flying start on its new record label, Jive, as “Eye Bye Eye” is the Hot Shot Debut on the Hot 100 at No. 42. This is the second-highest debut by a radio-only single on the Hot 100 since we allowed the inclusion of such tracks in December 1998. The only higher debut was “Wild Wild West” by Will Smith Featuring Dru Hill & Kool Mo Dee (Overbrook/Columbia), which came in at No. 32 in the May 22, 1999, issue. “Eye” also comes in second to “West” for highest debut on the Hot 100 Airplay chart since we expanded that panel to include stations in all formats. “Eye” debuts at No. 20 on the airplay chart, falling short of the No. 23 debut by “West” from that same week in May. The all-time highest debut on the Hot 100 Airplay chart was “Erotica” by Madonna, which entered at No. 2 on Oct. 17, 1992. Jive, however, set the record for highest debut on the 14-month-old Top 40 Tracks chart, at No. 4. That shatters the previous high of No. 16 set by “West.” “’Sync’s new album, “No Strings Attached,” will hit stores March 7.

FUTURE WATCH: Four retail singles released Jan. 18 will affect the Hot 100 next issue, pushing the respective current airplay-only tracks up the chart. The titles: “Get It On Tonite” by Montell Jordan (Def Soul/IDJMG), which holds at No. 15 on the Hot 100 and No. 72 on the sales chart, based on a combination of street-date violations and 12-inch vinyl sales; “Take A Picture” by Filter (Reprise), which moves 21-19; “All The Small Things” by Blink-182 (MCA), up 35-26; and, finally, “Shake Your Bon-Bon” by Ricky Martin (Columbia). “Bon-Bon” has spent 11 weeks on the chart and drops 2-1. If Martin is able to move 60,000 units, “Bon” will have a shot of climbing all the way up to the top 10. Tuesday (25) brings us retail singles “Freakin’ It” by Will Smith (Columbia) and “Thank God I Found You” by Mariah Carey Featuring Joe & 98 (Columbia). Those songs will have an impact on the Hot 100 in the Feb. 12 issue.

BLINDING: Third Eye Blind makes the biggest move on the Hot 100, sprouting 65-2 with “Never” in Elektra/Elektra. “Go” adds 32 statutes to its total, including KDWB Minneapolis, WTMX Chicago, and KIIS Los Angeles, adding 12 million listeners to earn the Greatest Gainer/Airplay honor. Blind’s three prior Hot 100 Singles titles reached the top 10, with its debut track—“Semi-Charmede Life,” the highest-peaking of the trio-reaching No. 4 in August 1997.

COFFINO TAKES ON DUTIES AT MADACY
(Continued from page 5)

into signing both developing and established artists to one of four labels: Relentless Records (pop, R&B, and rock), Relentless Records Nashville (country and folk), Bongo Boy Records (world), and Suite 102 (new age and classical).

“Madacy has had an enormous amount of success at retail and has amazing customer relationships,” notes Coffino. “Based on the east coast and west coast and international markets, Madacy is a powerhouse in the U.S., Europe, and the U.K., which gives us the ability to affect the retail channel. After being involved with Madacy in the past, we felt we could use our strategic relationships with retail, there will be tremendous opportunities for artists.”

Consequently, Coffino’s mission is to capitalize on the company’s distribution strength for budget product by taking front-line retailers as well.

M2’s first release, due this spring, will be an album from Anne McCue, a singer/guitarist. But in addition to signing developing artists, Coffino notes, the company can offer a worldwide solution to “established artists that have a fan base.” Madacy has a presence in 30 countries, says Coffino. In a few countries, like Germany, the U.K., and Mexico, Madacy has its own distribution companies, and in the other countries it has distribution agreements, he says.

Coffino says the label will be staffed by a small group of people covering promotion, marketing, sales, and one or two other functions. It will tap into the independent marketing and promotion people as needed.

As for A&R, Dave Roy, who works for Madacy, has signed some artists, and David Alter and Amos Alter will be involved in those decisions as well as Coffino. The U.S. distribution company, which has regional offices in New Jersey, Ohio, Minnesota, and California, has a sales staff of about 20. Currently, the distribution company only sells Madacy product, but if the right deal comes along, the company says, it may take on some third-party labels.

Madacy, which began life in 1982 as a budget label that would create product to appeal to Canadian consumers, now has a catalog of more than 4,000 music titles and some 600 video titles. According to documents filed with the Securities and Exchange Commission by the Handleman Co., which owns 80% of Madacy, the Canada-based company’s annual billing is up to $100 million.

peoplesound.com

www.peoplesound.com

www.americanradiohistory.com

BILLBOARD JANUARY 29, 2000
Alarms with the greatest sales this week:

- **Macklemore & Ryan Lewis** - "Thrift Shop" (1.4 million copies)
- **Taylor Swift** - "Shake It Off" (1.05 million copies)
- **One Direction** - "Steal My Girl" (1.04 million copies)
- **Ed Sheeran** - "Thinking Out Loud" (1.02 million copies)
- **Lil Jon & Diplo** - "Turn Up the麦克风" (0.98 million copies)

First Impressions:

- **Lil Jon & Diplo** - "Turn Up the麦克风" (1.0 million copies)
- **Macklemore & Ryan Lewis** - "Thrift Shop" (0.95 million copies)
- **Taylor Swift** - "Shake It Off" (0.94 million copies)
- **One Direction** - "Steal My Girl" (0.92 million copies)
- **Ed Sheeran** - "Thinking Out Loud" (0.91 million copies)

The Top-Selling Albums from a National Sample of Retail Store, Mass Merchant, and Internet Sales Reports Collected, Compiled, and Provided, by SoundScan®

**January 29, 2000**

<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Format</th>
<th>Price</th>
<th>Date Released</th>
<th>Sales (Week)</th>
<th>Sales (Last)</th>
<th>Change</th>
<th>Peak Position</th>
</tr>
</thead>
</table>

**Masstige**

- "Unbreak My Heart" (2.5 million copies)
- "Happy" (2.0 million copies)
- "Crazy" (1.5 million copies)
- "All About That Base" (1.0 million copies)
- "Not Myself Today" (0.5 million copies)

The Best-Selling Albums from a National Sample of Retail Store, Mass Merchant, and Internet Sales Reports Collected, Compiled, and Provided, by SoundScan®

**January 29, 2000**

<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Format</th>
<th>Price</th>
<th>Date Released</th>
<th>Sales (Week)</th>
<th>Sales (Last)</th>
<th>Change</th>
<th>Peak Position</th>
</tr>
</thead>
</table>

**Greatest Gainer**

- "Unbreak My Heart" (2.5 million copies)
- "Happy" (2.0 million copies)
- "Crazy" (1.5 million copies)
- "All About That Base" (1.0 million copies)
- "Not Myself Today" (0.5 million copies)

The Top-Selling Albums from a National Sample of Retail Store, Mass Merchant, and Internet Sales Reports Collected, Compiled, and Provided, by SoundScan®

**January 29, 2000**

<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Format</th>
<th>Price</th>
<th>Date Released</th>
<th>Sales (Week)</th>
<th>Sales (Last)</th>
<th>Change</th>
<th>Peak Position</th>
</tr>
</thead>
</table>

**Pacesetter**

- "Unbreak My Heart" (2.5 million copies)
- "Happy" (2.0 million copies)
- "Crazy" (1.5 million copies)
- "All About That Base" (1.0 million copies)
- "Not Myself Today" (0.5 million copies)

The Top-Selling Albums from a National Sample of Retail Store, Mass Merchant, and Internet Sales Reports Collected, Compiled, and Provided, by SoundScan®

**January 29, 2000**

<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Format</th>
<th>Price</th>
<th>Date Released</th>
<th>Sales (Week)</th>
<th>Sales (Last)</th>
<th>Change</th>
<th>Peak Position</th>
</tr>
</thead>
</table>

**Heathseekers Impact**

- "Strobe" (2.0 million copies)
- " survival" (1.5 million copies)
- "Future" (1.0 million copies)
- "Funk" (0.5 million copies)
- "Rare" (0.0 million copies)

The Top-Selling Albums from a National Sample of Retail Store, Mass Merchant, and Internet Sales Reports Collected, Compiled, and Provided, by SoundScan®

**January 29, 2000**

<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Format</th>
<th>Price</th>
<th>Date Released</th>
<th>Sales (Week)</th>
<th>Sales (Last)</th>
<th>Change</th>
<th>Peak Position</th>
</tr>
</thead>
</table>

**www.billboard.com**
She embodied our emotional center, and she did it with so much class. Her unbelievable dedication was a beacon for us all.

In Memory of
Muriel Max
Executive Director,
The TJ Martell Foundation
"If the show is done right, this huge exciting world of Latin music will find a new audience."

MICHAEL GREENE

LATIN GRAMMY AWARDS
(Continued from page 16)

development of the show as "a work in progress," is not concerned about a linguistic backslash.

"Last year during the Grammys," says Moones, "Gloria Estefan came up with Jimmy Smits and did parts in Spanish and parts in English in a prize-winning Latino award, and it was terrific. There was no one there that didn't know what was going on, no matter what they spoke on what language you didn't speak."

Moones anticipates that the script will be in English and Spanglish, with honorees accepting their trophies in both languages.

In addition, Moones notes, the stage may feature a flippin'-side podium at which presenters can appear on stage after which they could tape a Spanish-language segment for an overseas version of the show.

Moones says a couple of factors persuaded him to do the show: "the apparent boom in Latin music...and frankly, the importance of having diverse programming on television." He notes, "The Grammys bring the world together in a project that is a little like the Olympics, and some of our best and brightest will be there." Moones says the show may be on a different network.

EILEEN FITZPATRICK

SAN FRANCISCO-BASED CNET Inc., a provider of technology news and product information, said Jan. 20 that it will acquire leading online comparative-shopping search engine mySimon Inc. in a stock swap valued at approximately $700 million. Under terms of the transaction, mySimon shareholders will receive 11.5 million shares of CNET common stock. The deal is expected to close by the end of the first quarter.
the proposed merger of CDNow, the online merchant, and Columbia House, the record club jointly owned by Warner and Sony. The FTC’s stance on MAP supposedly had become enshrined with the agency’s antitrust review of the CDNow/ Columbia House deal, holding up the needed approval of the merger, according to a report in The Wall Street Journal in mid-December.

The FTC and the Department of Justice have concurrent jurisdiction in approving mergers, and when one occurs, the two governmental agencies decide between which one is better suited to handle the review.

Until the report on the CDNow/ Columbia House merger first appeared, executives with the other three majors were unaware that the FTC was moving to conclude its investigation with a ruling against their MAP practices. Upon reading the report, executives at the other majors became incensed that Warner and Sony apparently are secretly involved in settlement discussions on MAP, a move that could hurt their position in the matter.

Sources familiar with the CDNow merger review privately acknowledge that there are settlement discussions between the two majors with the FTC on the issue, and they claim that those talks were first raised during the merger review. But executives familiar with the two majors insist that the FTC’s stance on MAP and the settlement talks have nothing to do with the proposed merger and that if they wanted to fight it, they could have the two issues separated.

But one executive familiar with the discussions says a protracted fight with the FTC over the MAP issue could be a very onerous prospect.

“What good would it do if they spend millions of dollars on a pack of lawyers and a couple of years fighting an FTC ruling when, if you lose, the only way to save your business is to wind up back to the FTC?”

In issues under investigation by the commission, if no settlement is reached, the agency’s staff can then recommend to the commission that a complaint be filed against the companies under investigation. If the FTC commissioners agree, then the matter is either assigned to a federal district court or the agency’s monetary judgment is sought or to an FTC administrative law judge if a cease-and-desist order is sought.

Apparently the latter route would have been used in the MAP inquiry, because some sources suggest that the two majors will sign a consent decree, which would resolve the cases against the companies under investigation by the FTC.

Without the settlement, if the FTC administrative law judge were to rule against the majors, any appeal would first have to be made to the full FTC commission, and if it upholds the ruling, only then can the matter be brought to a federal court of appeals.

The FTC’s investigation began in April 1997, six months after an earlier probe into the industry’s business practices, which also touched upon the two majors’ MAP policies, had been concluded without the agency taking any action. In the earlier inquiry, the FTC focused on the used-CD policies of the majors but along the way asked for information that could have been construed as an attempt to determine if the industry was engaging in price fixing by seeking documents on MAP and on cooperative advertising.

A senior executive at one of the majors says he is upset by the turn that the FTC investigation has taken. “I go back to the first investigation [in 1965-1966],” he said, “when they looked at everything, if they [saw] something that [they] thought was wrong, [they] simply told us what it was legal,” he says.

“So it surprises me that they come back to it again [1997-present], looking at the same thing, and it surprises me how they have [on the merger] to get the consent decrees from two of our competitors,” he continues. “We believe we are in the law within our policy, but if somewhere there is a line, then [the FTC] has to define it. I won’t fight city hall, but they have to explain their position.”

Executives with music-specialty merchants say they are upset that the FTC might come out with a ruling that could weaken the majors’ MAP policies. Says the head of one top 20 account, “Before, when there were weak MAP policies, it almost destroyed a major part of the business. The majors should have pretty good argument to the FTC if they point to all the Chapter 11’s that went on last time to show how it was destroying the business.”

A large chain says that a FTC decision limiting the effectiveness of MAP policies would be awful.” If that happens, “what I would worry about is that chains that don’t have music as a big part of their business, like the mass merchants and the consumer electronic chains, would use the music category as a loss leader to get the customers into the store. Then there would be more instability and another round of delavaluation, which is not good for us, nor for the labels.”

Official representatives of the five majors were either unavailable or not committed. FTC spokesman Victoria Streifeld would only confirm that the FTC was investigating the music industry business practices and wouldn’t comment further.

---

**UNI REALIGNS E-COMMERCE SETUP**

(Continued from page 14)

New York, making it clear that this was a top priority of the parent company.

Additional hiring is expected for the restructured e-commerce operations. Some personnel have been shifted from the New York-based Universal to Sony, while Kenwil remains based on the West Coast, the No. 2 Universal eLab executive, Michael Bebel, will run the New York operations and distribution sales and there are also staff members in London.

In another appointment, Norman Epstein, executive VP of UMG, has been applying to对外开放identifying areas within UMG’s core business operations that require transformation in order to succeed within the emerging digital world and develop strategies to achieve those goals,” according to a company statement. He will report to

**MCKEEVER CREATES ‘BRAND’ INDIE LABEL**

(Continued from page 5)

The Santa Monica-based venture’s distribution/marketing partner is Sony Music’s Epic Records Group, inking in on former Motown Records president, Jonathan Cohen, and veteran singer/songwriter Brendan Russell.

“Motown, A&M, Stax, Philadelphian. There were so many brands that people could identify with,” says McKeever. “And there’s no question that this is still possible—and profitable—today. Look at Cash Money. No Limit, and the beginning days of ORG Consumers are all about creating brands. It’s not only that we helped make music decisions, given the amount of available product.”

Commenting on Epic’s attraction to Hidden Beach, David Glen, chairman of Epic Records Group, says, “Steve’s truck record and vision—married with our worldwide mar- ket—will add to our portfolio. We are very excited about this.”

Although McKeever says Hidden Beach, one of investors prefer to remain low-key, he has circulated that basketball legend Michael Jordan is among the diverse group of partners. Jordan could not be reached for comment, but, adds McKeever, “his support of Hidden Beach is a perfect outlet for his interest. There have been several well-appointed head of Michael’s label to the two of us starting up a joint venture. We’ve worked hard to stop this kind of talk, so the first thing we’ll do is launch Michael Jordan label. The last thing we—and Michael—want is to have the music overshadowed by his presence. Quality music is the key.”

That key component is provided by a roster—eventually to number no more than 20-25 acts—that embodies the Hidden Beach goal: embracing a variety of music styles that make up a cross section of genres from R&B to jazz to hip-hop to fusion.

Singer and spoken-word poet Jill Scott has already appeared on several soundtracks and albums (“The Roots Come Alive,” “Willenium”) in advance of her spring debut, “Who Is Jill Scott?”

Brenda Russell returns to the recording scene in May/June with “Paris Rain,” following a seven-year absence. Mike Phillips, described as a 24-year-old wonder, will appear on the studio. The Hidden Beach slate also includes soundtracks, compilations, catalog albums, and an Internet presence—the details of which will be announced in the coming month.

Another element is the label’s national college internship program, which includes the air of professors and music professionals. Jonathan Polk, senior VP of the president, at Epic Records Group, says, “There’s a lot. While the label will provide distribution for its first two projects, McKeever “has the opportunity with the right and at the right time to involve our promo- tion and marketing teams. We will also be working every thing international.

Unlike other imprints that are joint ventures, this is an unusual situation.”

Hidden Beach is the same creative vision that spurred McKeever to establish Motown’s alternative music division, MoJazz, in 1982, sign- ing such artists as guitarist Norman Brown and bassist Wayman Tisdale.

McKeever first joined Motown in 1991 as senior VP of A&R/RGM; in 1993 he was named executive VP of talent and creative affairs, overseeing such acts as Queen Latifah and Zhané and overseeing projects by Stevie Wonder and Boyz II Men.

Leaving Motown in 1995, McKeever became a partner in the syndicated radio series “Legends Of Jazz,” hosted by Ramsey Lewis.

“I’ve been found the freshest and invigorating music that pushes the envelope in to top producers’ clubs or on label sheets, never released,” says McKeever.

“For instance, Stevie has written some of the most brilliant jazz music, and Ramsey Lewis has always wanted to do a gospel record. Finding the Hidden Beach to be an outlet for these kinds of projects as well as brand-new acts,” he says.
From Down Under To Atop The Chart

The first Yoko Ono release of 1999, "Truly Madly Deeply," has reached the Top 40 in the Billboard Hot 100. The song, which is a cover of a 1977 hit, has climbed steadily since its release in June 1998. The single has been aided by strong radio play and a live tour featuring Ono, marking her first U.S. tour in 20 years.

And with Savage Garden ruling the roost, the male genre is once again out in front. Whereas female acts dominated in 1999, men have held sway over the Hot 100 for 13 of the last 15 weeks.

'Higher' Is Lower: Metallica continues to rule the Mainstream Rock Tracks chart with "No Leaf Clover" (Elektra), but the group replaced at No. 1 set an all-time record on this chart. Creed's "Higher" (Wind-Up), which holds at No. 2, was No. 1 for 17 weeks. That breaks the 16-week record set by "Touch, Feel And Stand" by Days Of The New.

News Brief: One danger in recording a seasonal song is that the very short life of Kenny G's "Auld Lang Syne," which disappears off the Hot 100 after just five weeks. That is the shortest chart run for a top 10 hit in history of the chart. The special "Millennium Mix" of the traditional song peaked at No. 7 and spent a total of two weeks in the top 10. Its five-week chart life breaks the six-week record held by three top 10 singles. "They're Coming To Take Me Away, Hanna!" by Napoleon XIV in 1965, "An Open Letter To My Teenage Son" by Victor Lundberg in 1967, and "It's All About The Benjamins" by Puff Daddy in 1998.

Slow And Sexy: In its 25th week on the Hot 100, Amherb's "Sexual (Li Da Di)" (Tommy Boy) finally cracks the top half of the chart. The single moves 56-40 this issue.

---

**AB Names Applause Award Finalists**

Amusement Business and Liesberg have selected three finalists for the coveted Applause Award, to be presented during the annual convention of the International Assn. of Amusement Parks & Attractions to be held in Atlanta this November. The finalists chosen are: Blackpool, England, Pleasure Beach; Paris, France, Olharais; Paris, France, Olharais.

Each of the finalists will be visited by one or more board members during the next 12 months.

Amusement Business and Liesberg and a Board of Governors are among the judges selecting the winner.

---

**Personnel Directions**

After a three-year hiatus, Michael Ellis has rejoined BPI Communications as the director of research for the company's Music and Literary groups. Reporting to Howard Lander, executive vice president of the company, Ellis will be working with senior managers to develop a global book database with current BPI properties including Whitaker and Kirkus. He will also spearhead the securing of global chart data for the Music Group's online operations.

"We are extremely pleased to welcome Michael back to BPI," said Lander. "His ability to guide a new venture from concept to reality will be most valuable as we shape our Literary Group and continue to build upon our new media properties.

Most recently, Ellis was the executive director of the National Academy of Recording Arts & Sciences. In his previous tenure, Ellis had an 11-year career at BPI, rising to associate publisher of Billboard and publisher of Airport Monitor. A graduate of Columbia University in New York, Ellis was an influential player in the conversion of the Billboard charts to BDS and SoundScan data.

---

**Pinos To Be Honored At Latin Music Awards**

Jorge Pinos of the William Morris Agency will be presented with the Lifetime Achievement Award at the Billboard Latin Music Awards Show, to be held at the Jackie Gleason Theater in Miami Beach on April 27.

Pinos, VP of the international department, has been with William Morris since 1982, when he joined as a trainee in the music department. Over the next few years, he helped to build the international music department, working with artists such as Julio Iglesias, Roberto Carlos, Maria Conchita Alonso, Juan Gabriel, Camilo Sesto, Miami Sound Machine (Gloria Estefan), Albita, Kaoma, Paul Rodriguez, Amanda Miguel, Diego Verdaguer, Sadi Sereen, Miguel Bevacqua, La Mafia, Emilio Navaira, David Lee Garza, and La Diferencia.

His current clients include: Julio Iglesias, O.T.C., Luis Miguel, Marc Anthony, Gloria Estefan, Juanes, and Cafe Tacuba. For more information, contact www.americanradiohistory.com
THE POWER OF MUSIC
YOU MAKE US FEEL IT EVERYDAY

WARNER MUSIC GROUP IS PROUD TO CONGRATULATE OUR
ENORMOUSLY TALENTED GRAMMY AWARD NOMINEES.
YOUR MUSIC REALLY HITS THE MARK.
Jennifer Lopez "on the 6" Over 6 Million Worldwide

#1 hits
"If You Had My Love"
"Waiting For Tonight"
"Una Noche Mas"

Grammy® Nominee
Best Dance Recording
"Waiting For Tonight"

The brand new single "Feelin' So Good"

EPIDEMIC

www.sonymusic.com www.jenniferlopez.com

Executive Producers: Cory Rooney and Jennifer Lopez
Management: Benny Medina, David Guillod and Jeffrey Norskog
for Handprint Entertainment

Epic® Reg. U.S. Pat. & TM. ™ is a trademark of Sony Music Entertainment Inc. © 2000 Sony Music Entertainment Inc.