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Warner EMI Deal Dramatizes Incredible Shrinking Biz

Indies Eye Fallout From Shifting Of ABA/Caroline

BY CHRIS MORRIS
LOS ANGELES—Word of the proposed Warner Music/EMI merger created immediate shock waves among independent labels at MIDEM in Cannes, according to Ryko Distribution president Jim Cosmo, who was at the conference Jan. 24, the day of the merger's formal announcement.

"As I was walking through the Palais des Festivals, in Cannes, I had no idea that four or five labels represented by EMI's indie distributor Caroline [Distribution] come up to me and say, 'I have to talk to you.' Cosmo says, "I saw terror in their eyes. They were panicking already."

Managers, Artists Hope To Benefit In New Era

BY RICHARD CLAYTON and DON JEFFREY
NEW YORK—Time Warner and EMI Group's proposed merger of record labels and music publishing companies was a "pivotal point in the history of the music business," according to executives from the two companies. The merger will create a new global music giant, with a combined market share of 25.3%, and a "new powerhouse" for the music industry, according to sources familiar with the deal. The merger will also provide "financial stability" to the music industry, according to sources.

Merger Raises Stakes For Remaining Majors

BY JOHN CARROLL
NEW YORK—The proposed merger of Warner Music and EMI will create a new global music giant, with a combined market share of 25.3%, and a "new powerhouse" for the music industry, according to sources familiar with the deal. The merger will also provide "financial stability" to the music industry, according to sources.

Firms' Varying Strengths Likely To Make Smooth Fit

BY DON JEFFREY
NEW YORK—The proposed merger of Warner Music and EMI will create a new global music giant, with a combined market share of 25.3%, and a "new powerhouse" for the music industry, according to sources familiar with the deal. The merger will also provide "financial stability" to the music industry, according to sources.

Merger Unites World's No. 1 & 2 Publishers

BY IRV LICHTMAN
NEW YORK—The anticipated merger of EMI Music Publishing and Warner/Chappell Music, currently the world's No. 1 and No. 2 publishers, respectively, will result in a powerhouse entity with annual revenue of about $1 billion. The two executives with global responsibilities for these companies—Martin Bandier, chairman of EMI Music Publishing, and Les Bider, chairman of Warner/Chappell Music—agree that there is only room for one person at the top.

Online Issues Dominate MIDEM

Call For Harmony On CD Pricing

BY ED CHRISTMAN
CANNES—The call for global harmonization of CD prices made by François-Henri Pinault, the chairman of the powerful Nuineu chain, has met with a mixed reaction from record industry executives.

During his keynote address at the MIDEM music fair held here Jan. 23-27, Pinault called on record labels to bring album prices around the world to the same level as U.S. music prices, because the Internet is constructing a global music market (Billboard Bulletin, Jan. 24).

Attendees Face Web Realities

BY JUANITA KORANTENG
CANNES—-Dot-com fever hit this year's MIDEM with a vengeance. At the global music industry's annual international convention held here Jan. 23-27, an epidemic of Internet-focused and online-related debates, keynote speeches, and deals overwhelmed activities at the Palais des Festivals and nearby buildings. The major events included the 34-year-old music fair's first MidoNet Awards, highlighting innovative music-related Web sites. The implications of the unexpected (Continued on page 133)

Musicland Posts 53% Jump In Net Profits On 1999 Sales
See Page 7

Arista Finds Reception At U.S. Radio For Westlife
See Page 110

IN RETAIL NEWS

Musicland Posts 53% Jump In Net Profits On 1999 Sales
See Page 7

AISTRAVES

Arista Finds Reception At U.S. Radio For Westlife
See Page 110

GRAMMY NOMS LIFT NEW ACTS' PROFILES

BY CHUCK TAYLOR
NEW YORK—The Grammy Awards category of best new artist has long held value as a crown for the one breakout artist who made the most impact that year in American music. In the past, the category has encouraged the introduction of acts like the Roots (1996), Cusco (1998), and Mariah Carey (1990).

Record labels and radio agree that the Grammys and its heralded newcomer citation continue to be an accurate historic benchmark of the artist who has best caught the fancy of consumers and, often, critics in a given year—even when that artist isn't necessarily able to maintain the success in future years. (Continued on page 28)
Some Illusions Become Reality

Eliades Ochoa

Nominated for a Grammy® for Best Traditional Tropical Latin Performance with his album "Sublime Illusion"

"Muy Grande" Single

Produced by John Wooler

Guest appearances:
Ry Cooder • David Hidalgo
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Rather than rebellion, rock ‘n’ roll has always primarily been about the passion to lead an original life, and it’s never too late to proceed. Consider the case of Jana Gross, the stunning, raven-haired lead singer of the L.A.-based trio Bell Book & Candle, who was serving beer in an East German pub/restaurant called Braumeister in 1987 when she was approached by musicians Andy Birr and Hendrik Röder about singing in a band. “We encouraged her before, never played an instrument,” says Gross with a laugh, “but a little while later they heard me sing at my home, to the radio, and to the CD. They both applauded and said, ‘Do this as a profession?’”

“Thirty years later; Gross and her group have a gold record in England, have performed at the Berlin-based festival that was the inspiration for The Wall, and their music is not about the magical tools of paganism but rather the bell, Bible, and candle employed in the Roman Catholic rite for driving out demons. “If you see the German video for ‘Read My Sign,’” says Gross, “you’d see I’m opening, I’m about to come out and show their law for each other. That’s what the world is saying.”

Born June 28, 1969, Gross is the only child of construction worker Peter Gross and his secretary wife, Helene. Gross grew up in the leafy Eastern German Bezirke (district) of Köpenick, but then the family moved to the bleak Lichtenberg section with its modern housing developments. In the 80s Jana Gross returned to Köpenick, on the banks of the River Spree, with her father, saxophonist Peter Meyer, plays with Andy’s dad, Dieter “the Machine” Birr, in the veteran East German rock band Publysh. “I’m a music lover that’s my music,” notes Gross, “but they’re very proud of what I’m doing. My father sang in his youth—songs from Pat Boone and the Beatles—but not as a professional, just for fun. He’s nearly 80 now, but he’s still a huge car and rock music fan, and he says he likes the mood in our songs.”

Some critics have noted a Celtic quality to the chant-like drive and exultant sweep of Bell Book & Candle. “It’s a mixture of the sounds you might hear on the radio in Ireland or Britain, but people in Germany laughed when they heard me sing the subtitle to Rescue Me. They think ‘Let Your Assessment Grow’ sounds like ‘yodelado.’ Country music and Celtic music have yodeling, too, ‘yodel’ is a German word, Jädel, from the faustetto singing from the mountains of Ausland Germany. She offers a sharply, perfectly pitched falsetto woop of the sort favored by Tyrolean shepherds. “You see,” she says, “just like Irish or country music! We really are all together, aren’t we?”

Asked if she has any literary influences of her own or is a devotee of Van Dieteren, Ibsen, or any occult writers, she seems taken aback. “Oh, no,” says Gross, “nothing like that. The one book I loved when I was growing up, and which had a big influence on me, was Death Is My Trade by Charles L. B. Merton. It really was a shock, but based on real life. It’s great, deciding what’s most important to them and it shows you how to use this idea.”

The process of making music with Birr, who had previously collaborated with Nina Hagen, and Röder—who had been in numerous bands, besides working on things called Atrack or The Musical Dance of the Wind, from my generation,” followed a similar and deliberate course. “Andy was a great fan of Van Halen, and Hendrik, like ‘70s rock and also singers like Enya, but for me the best music was Abba and the Police when I was young, and then in the ‘90s, I liked Kate Bush and the depressive scene of the Sisters Of Mercy and the Cure. Our music became all those influences, plus something new that was a little bit American and a lot about how Germany feels to us now. Because we lived in East Germany and worked in West Germany, I saw the differences in the two cultures and how much better and more real it is for us to be together.”

“‘That’s what we mean by the song ‘Read My Sign,’” she emphasizes. “It doesn’t have anything to do with astrology; it’s just a phrase to say, ‘Get me something new and something wrong or you’ll confuse me. Let’s go higher with each other through understanding.’

To this end, the name of the band, derived from the stage comedy about witchcraft by English playwright John William Van Druten (who also adapted Christopher Isherwood’s Sally Bowles stories for the Berlin-based play that was the inspiration for the musical) is not about the magical tools of paganism but rather the bell, Bible, and candle employed in the Roman Catholic rite for driving out demons.

Musician: Bell Book & Candle

BY DON JEFFREY
NEW YORK—Despite slower overall sales growth, Musicland Stores report record profit for 1999, and Wachman & Company of Chicago, which owns Musicland, at a profit of 1999 through cost cutting and sales of DVDs.

For the year that ended Dec. 31, the Minneapolis, Minn.-based retailer reported that net income rose 55% to $58.4 million, or $1.60 a diluted share, from $38 million, or $1.04 a diluted share the year before (Billboard Pro Forma, above). The year 2000 plans to increase its financial commitment to E-commerce this year.

The best performers for Musicland last year were its superstores and Real Music and On Cue. Same-store sales rose 3.7%. For the mall concepts Sam Goody and Suncoast Motion Picture Company, same-store sales were up only 2%.

The company benefited from debt reduction, which lowered its interest expense, and improvements in profit margins. At year’s end the retailer had $336 million in cash.

As for product sales, Musicland notes that its relatively new DVD format was a strong performer in 1999, reaching sales of $111 million.

The company opened 36 stores in the year and closed 40, for a net loss of one store, bringing the total at year’s end to 1,245. The store count is 680 Sam Goody, 411 Suncoast, 73 Media Play, and 181 On Cue. The chain closed 14 USA outlets in 1999. It plans to open 70 stores this year.

For the quarter, Musicland reports that net income rose 9.5%, to $54.8 million, or a 3.2% increase in sales to $272.6 million.

On the day the results were disclosed, Musicland’s shares rose 1.8%, to $7.125.

Meanwhile, the board authorized an increase in the company stock buyback program to 4 million shares from 3 million.

‘Signs’ Of Life: Bell Book & Candle

Cost Cutting, DVD Sales Give Musicland Record Profits

Billboard Online: www.billboard.com

www.americanradiohistory.com
This week's news highlights a variety of music and entertainment events. Notable artists and bands are featured, including the release of new albums and the success of various artists in the charts. The article includes reviews and previews of recent releases, as well as updates on music sales and industry trends. The focus is on showcasing the diverse landscape of the music industry, with a particular emphasis on the achievements of renowned artists and their contributions to the genre.
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### Digital Revolution Awaits Distribution

**BY JULIANA KORANTENG**

CANNES—After several years of skepticism, the record labels and music retailers finally gave their hearts to the Internet last Christmas. And, at this year's dot.com-dominated MIDEM, held here Jan. 23-27, music industry executives were certainly friendlier than ever before. But they won’t actually become true bedmates until Christmas 2000, when more than 50% of the radio and TV industry will be online.

At the digital Christmas in 1999 that music had anticipated in December 1998 (see page 22) Larry Miller, president of U.S. digital-rights-management group Reciprocal, told Billboard. “We’re looking at the fourth quarter of 1999, when we’ll see volumes of licensed digitally distributed music. And that will rise in a very significant way.”

Michael Haentjens, CEO of German indie label edel music, told participants at the “Was It A Digital Christmas?” debate that it wasn’t. His company saw a 100% increase in online sales worldwide for its repertoire, “but it was from a very low base,” he says. Consumers’ low-key response to the numerous online music stores and digital distribution Web services hoping for big Christmas sales had been surprising. He says he expects, a record 162 U.S. online music-related companies alone went public in 1999. The multinational record companies, after initially expressing doubts, invested in the Internet big time last year.

Universal and BMG couldn’t talk enough about the jointly owned GetMusic.com, while Sony Music and Warner had already snapped up online pioneer CDNow. Four of the majors (BMG, Universal, Warner, and Sony) became major shareholders in online entertainment business company ARTISTDirect. Moreover, U.K. research group Record Trade International predicted that global online music sales would more than double in 1998, to $375 million.

Yet the consensus at MIDEM was that, while online music ventures and activities were launched at a feverish pace in 1999, digital distribution had certainly not gone mainstream—especially as the long-awaited Secure Digital Music Initiative specifications for digital distribution were adopted late in the year.

Jay Sube, EMI senior VP of new media, told a MIDEM audience that “this was a Christmas in experimentation” (Continued on page 133)

### Rights Groups Team Up

**FRANCE, U.S., ITALY, SPAIN: TO SHARE DATA**

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

CANNES—Four of the world’s leading rights societies have set up an operational alliance aimed at increasing their efficiency in their quest for performance and bringing greater cooperation among the companies that own the field of technology.

Speaking at MIDEM, Jean-Loup Tourney, president of the French society SACEM, announced that his society, BMI in the U.S., Italy’s SIAE, and Spain’s SGAE have signed an initial agreement by which the parties will increase the integration of their business terms and facilitate data sharing.

Germany’s GEMA has been involved in the talks among the four societies but has not signed the document. However, sources say GEMA will be closely involved in all matters related to the new initiative.

Tourney also revealed at MIDEM that SACEM and other European societies—the U.K.’s Performing Right Society (PRS), Holland’s BUMA/STEMRA, and GEMA—and are about to sign a bilateral agreement with BMI on the licensing of public performances of music on the Internet. The deal will allow the signing partners to license the mutual repertoire of the parties. The initial agreement covers a period of 18 months, accounting for the next edition of the international convention.

The announcement of the operational alliance follows the development of the Protomean project, launched in 1996, which connects databases and allows each society to immediately access an alliance member company’s database documentation. “It is one of the best examples of teamwork within the family of societies,” says BMI president/CEO Frances Preston.

The success of Protomean has encouraged us to continue in this field,” says SACEM’s Tourney. “We are working together in order to capitalize on the success of the Protomean system, already modernized and efficient, and favoring interconnection and [integrate], more than centralization.”

The latter comment refers to the International Musicvey Music Rights (IMyR), which regroups the U.K.’s Mechanical Copyright Protection Society (MCPS), the Netherlands’ BUMA/STEMRA, and the U.S.’s ASCAP, and acts as an umbrella providing back-office functions for the three societies. 

Meanwhile, Jean-Loup Tourney, chief executive of BUMA/STEMRA, says the IMyR “is the international response to costly, time-consuming, and inefficient ad hoc operations of rights organizations.”

However, Tourney says the reason SACEM didn’t join the IMyR was that it aimed at integrating such systems, whereas he favors a platform for exchanges between different partners, which was the purpose of Protomean.

Source says all parties are expected to meet in Paris as early as the week beginning Sunday (30) to start discussing the details. A business plan is expected to be adopted in May.

### Billboard Debuts Top Independent Albums Chart

The growing vitality of the independent-label sector will be illuminated by a new Billboard chart that debuts this week called Top Independent Albums (see page 94). Based on sales data culled by SoundScan, the new addition to Billboard’s chart package will be dispatched from this chart that are fulfilled by a major distributor but are sold through independent distributors.

Any album, regardless of genre, is eligible for the chart, so long as it is not sold by a major. That’s when we’ll see volumes of licensed digitally distributed music. And that will rise in a very significant way.

### RIAA Suit VS MP3.com Raises ‘Fair Use’ Issues

**BY EILEEN FITZPATRICK**

LOS ANGELES—While the industry debates the merits of the Recording Industry Assn. of America’s (RIAA) copyright infringement lawsuit against MP3.com’s MyMP3 music service, all agree that both sides have enough firepower backing and staying power to go the legislative distance.

On Jan. 21 the RIAA filed a copyright infringement lawsuit against MP3.com in a U.S. District Court in New York, claiming that the MyMP3.com service “copied the tracks from some 45,000 commercial CDs” onto its computer server without proper authorization or license from the label copyright holders (Billboard/Bulletin, Jan. 21).

The service, announced on Jan. 12, features Instant Listening Service and Beam It, which permits consumers to store, customize, and listen to their CDs from any Internet connection. The service builds on the success of MyMP3, the company’s online service, which allows consumers to purchase tracks from any of MP3.com’s E-tailer partners and instantly listen to them using their MyMP3.com account. The service uses “copied” files, MyMP3.com states, but it has demonstrated they don’t have the gene for the Internet and are locked into a business model they’ve had for 30 to 40 years.”

Edwards entertainment lawyer Bobby Rosenthal. “What the RIAA should really be concerned with is technology that makes it easier and less expensive to get music. What they’re doing is attacking the business model. The RIAA could win the battle but lose the war.”

According to Rosenthal, the case boils down to whether or not MP3.com violated the “fair use” section of the U.S. Copyright Act. In order to win its case, he says, the RIAA must prove that the copy MP3.com makes diminishes the market for the original. With similar services available or in development, some say the lawsuit could hinder further technological advancements.

“Sure, chilling effect,” says Forrester’s O’Brien, “and it’s sure to hinder small companies that don’t have the money that MP3 has. It’s not a win for anyone, but it wants to take a bite out of the chain.”

MP3.com’s Robertson says the company has “every intention of fighting this to the court of last resort, if necessary.”

MP3.com’s exit strategy is to say, “This lawsuit was totally expected because [although] it’s a great service, you need a distribution agreement with the labels.”

MyPlay has a competing service that allows consumers to search for music, which it stores in a personal Web ‘locket’.” Unlike MP3.com, MyPlay does not copy material. “MyPlay did this to start a controversy,” says Palenik, “but we think it’s more important to be partnered with the record labels rather than be a renegade.”

Kent, BMG Entertainment senior VP of worldwide marketing and new technology, says that a service that stores personal music collections is beneficial on a national scale, but the chain is compartmentalized. “The idea represents an interesting approach that I would have wanted to explore further had [MP3.com] approached me prior to last year, and the other copyright holders, betray our stated desire to empower creators.”

While it’s clear the major labels will give MP3.com the cold shoulder, Wall Street analysts aren’t jumping ship. They’re selling shares because, as analysts, “While we can predict the outcome, we do not think the investment rate should change from buy until the outcome is known.”

Assistance in preparing this story was provided by Brian Garry in New York.
Many shades of artistry

BUSTA RHYMES
Best Rap Solo Performance, “Gimme Some More”
Best Rap Performance By A Duo Or Group, “What’s It Gonna Be” featuring Janet
Best Rap Album, Extinction Level Event - The Final World Front

METALLICA
Best Hard Rock Performance, “Whiskey In The Jar”

MISSY “MISDEMEANOR” ELLIOTT
Best Rap Album, Da Real World

YOLANDA ADAMS
Best Contemporary Soul Gospel Album, Mountain High...Valley Low

DAVID SANBORN
Best Contemporary Jazz Performance, Inside

BJÖRK
Best Short Form Music Video, “All Is Full Of Love”

NANCI GRIFFITH
Best Spoken Word Album
The Chieftains, The Authorized Biography (The Publishing Mills)

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Labels Mark Black History Month

BY GAIL MITCHELL
LOS ANGELES—A radio scholarship program, educational seminars, CD samplers, specially commissioned art, purchase incentives, and an HBO special are among the multifaceted marketing plans being launched by labels in observance of February’s Black History Month. What began as a weeklong trib-ute in 1981 has become a wide-ranging monthlong celebration of African-American achievements. 

In partnership with HBO, the WWE-distributed family of labels—including Warner, Elektra, Atlantic, and Rhino—is uniting for a six-week marketing and visibility campaign called “Hear The Voices…Share The Vision.”

“We’ve been celebrating Black His-tory Month successfully for the last 12–15 years,” says WEA VP of R&B music Ornette Barber. “And for the last three years Rhino has been doing its own campaign through us. Then retailers and others started asking when WEA was going to do a cam-paign with all the family of labels again. We figured this would be a good way to kick off the new millennium.”

A major component of the campaign is a $15 rebate program for HBO subscribers who purchase featured WEA product by developing and established R&B genre artists. The first HBO subscriber incentive runs through Feb. 26.

New HBO subscribers will receive a free 21-track compila-tion CD that com-pares WEA’s developing acts and catalog product, with music ranging from gospel to R&B, rap/hip-hop, and cross-over/jazz. Among the artists included are Chaka Khan, Aretha Franklin, Eric Benet, and Gerald Levert.

The cable channel will be distributing cross-chan-nel spots in top markets as well as distrib-uting a direct-mail piece about the campaign to 2 million customers. A抽奖s tie-in offers the chance to win a trip to the Bob Marley Festival from a cross section of contemporary soul and rap acts, including the Jazzzy-fatnastees, Brian McKnight, Raheem Patterson, Tamar Braxton, and Solé.

Already in anticipation of Black History Month in June, WEA is plan-ning to update the second disc with more new music.

EMI’s purchase-incentive sampler includes music from such acts as D’An-gelo, Tracie Spencer, Ideal, and Kels. In a similar setup to Universal’s, con-sumers who purchase participating EMI CDs receive a free sampler.

Meanwhile, Jackson, Miss.-based Malaco Records is releasing the sec-ond volume in what’s proving to be a successful compilation series, “Cele-brate The Heritage.” The label’s trib-ute to gospel’s roots includes perfor-mances by veterans James Cleveland and Mahalia Jackson, newcomers the Mississippi Mass Choir and the Rev. James Moore. The first

‘This important celebration takes on new meaning in the 21st century’
—BRIAN FLOYD

record featured the soul legend’s version of “Please Remember Me.”

Record Companies. Sony Music, Universal Music, and EMI are the biggest in the U.S. and all three are launching new marketing programs for Spanish-language product, the Recording Indus-try Assn. of America (RIAA) hopes to achieve three goals: give recognition to strong-selling, Spanish-language product in the U.S. and discourage a time-worn custom by many record labels of indiscriminately confusing graph and platform discs on their recording artists.

“We want to help celebrate the tremendous growth of the Latin market,” says Ricardo Dpecio, direc-tor of Latin music at the RIAA. “And at the same time, the RIAA felt the need to step in to legitimize the prac-tices that were taking place.”

Sony Music’s Latin music program, called Los Premios De Oro y Platino, made its debut Jan. 25 in
(Continued on page 93)

RIAA Creates Latin Market Certifications

BY JOHN LANNERT

With the creation of its gold and platinum programs for Spanish-langauge product, the Recording Industry Assn. of America (RIAA) hopes to achieve two goals: give recognition to strong-selling, Spanish-language product in the U.S. and discourage a time-worn custom by many record labels of indiscriminately confusing graph and platform discs on their recording artists.

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(Continued on page 93)

Record Companies. Sony Music Entertainment names Mel Iber-man vice chairman and Margaret K. Lane as president in New York. They were, respectively, chairman of Sony Music International and a corporate associate for Kramer Levin Naftal-is & Frankel L.L.P.

Sony Music International pro-jects Robert M. Bowlin to chair-man and Rick Dobbs to president in New York. They were, respectives, project executive and executive producer at Sony Music International.

MCA names Don Poth VP of A&R for R&B in New York. MCA also names Aaron Foreman VP of national sales of R&B and rap in New York. They were, respectively, founder of Don Poth Management and direc-tor of new media for Epic Records.

Dave Lory is named senior VP for Artemis Records and Sheridan

Square Entertainment in New York. He was VP of international market-ing and artist development at Mer-cury Records.

Pamplin Music promotes Jenny Lockwood to senior VP of market-ing and Brad Phillips to VP of mar-keting and artist development in Portland, Ore. Pamplin also names Eliisa Vecchione manager of public-ity in Portland. They were, respectives, VP of marketing, marketing manager, and public relations coun-

sel for EVPTR Inc.

George Silva is named National VP of the Jive Records’ Jive Music label in Los Angeles. He was VP of East Coast promotion at Red Ant.

Organic Records promotes Todd White to VP in Portland. Organic Rec-ords also names Todd Van Lom marketing manager in Portland. They were, respectively, marketing manag-er and senior marketing coordinator for First Consumers National Bank.

Jive Records names Rodney

Terry manager of R&B promo-
tion for the Southwest market, and Clovis Fuentes for the southwest market, and Brian Harris man-
ger of R&B promotion for the Midwest market. They were, respectives, promote-
ner for Def Jam Rec-

PUBLISHERS. Kevan Cyka is named VP of Pamplin Music Publishing in Portland, Ore. He was a private consultant.

RECORD COMPANIES. Sony Music, Universal Music, and EMI are the biggest in the U.S. and all three are launching new marketing programs for Spanish-language product, the Recording Industry Assn. of America (RIAA) hopes to achieve three goals: give recognition to strong-selling, Spanish-language product in the U.S. and discourage a time-worn custom by many record labels of indiscriminately confusing graph and platform discs on their recording artists.

“We want to help celebrate the tremendous growth of the Latin market,” says Ricardo Dpecio, direc-tor of Latin music at the RIAA. “And at the same time, the RIAA felt the need to step in to legitimize the prac-tices that were taking place.”

Sony Music’s Latin music program, called Los Premios De Oro y Platino, made its debut Jan. 25 in
(Continued on page 93)

new Farmclub.com Executive Schuon Set To Break Ground

BY CARLA HAY

NEW YORK—Online music label Jimmy & Doug’s Farmclub.com (also known as Farmclub.com) took a step forward in forming its execu-tive staff by naming Andy Schuon its presi-dent/CXO (Billboard Bulletin, Jan. 26). Schuon—who will be based in Farmclub.com’s headquarter in Universal City, Calif.—says the label is aiming to be responsible for music’s first Internet superstars.

Farmclub.com, which will have its recordings distributed by Uni-versal Music, was founded last year by Jimmy Lovine and Doug

Morris, each of whom serves as chairman/CEO of Universal Music Group (Billboard, Nov. 20, 1999).

Farmclub.com is designed to be the first major label that will dis-cover its artists directly through its Web site (www.farmclub.com). In addition, the Web site and label will be showcased on the TV show “Farm-club.com,” hosted by former M.TV VJ Matt Finn-field and set to premiere Monday (31) on USA Net-work. This is also the date for the Web site’s official launch as a fully func-tional record label.

Prior to joining Farmclub.com,

(Continued on page 122)

It’s No Sale For Faires

Disney Lets Mammoth Founder Depart

BY MELINDA NEWMAN

LOS ANGELES—Buena Vista Music Group (BVMM) will continue to operate Mammoth Records as a separate entity, following the departure of the alternative rock label’s founder, Jay Faires, on Jan. 21 (Billboard Bulletin, Jan. 26).

Faires, who sold the label to BVMM in 1997, founded and runs Mammoth Co. for a rumored $25 million in 1997, has unsuccessfully been trying to buy back the company since last fall.

“We have given him an opportu-nity to buy it back since Oct. 1,” says BVMM chairman Bob Cav-allo. “If he came up with enough money today, I’d give it to him, but he’s had more than 120 days, and he hasn’t, so I’m moving on.”

Cavallo would not comment on the selling price, although sources say it is $15 million.

Faires, who declined to comment, is still looking for investors to help him purchase the label he started in 1988, according to sources.

“Jay wants everything back,” says a source. “The staff, the roster . . . he wants it back under his control and proceed with the game plan to take the label further.”

Among the acts on Mammoth are Square Nut Zipppers, George Clinton, the Dudes Brothers, and Fu Manchu, whose album is expected to come out as scheduled in Feb-ruary through BVMM.

Cavallo declined to comment on whether he would make any changes to either Mammoth’s roster or staff; a release put out by BMV says “further announce-ments will be made shortly.”

Hints that a change was in the works came as early as November, when Cavallo told Billboard, “[Faires] had a much bigger play-field before I came here [in March 1998],” says Cavallo. “If he

(Continued on page 139)
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**Retail Capitalizes On Grammy Acts**

**BY MICHAEL PAOLETTA**

On Feb. 23, millions of eyes and ears will be focused on the broadcast of the 42nd annual Grammy Awards. On the eve of the event, both traditional retailers and e-tailers are creating awareness about the Grammy nominations via Grammy-oriented promotions.

Conversations with retailers indicate that customers are pleased with this year's nominations. "The public's attention has definitely been piqued," says John Grandoni, VP of purchasing for the 188-store, Pittsburgh-based National Record Mart.

Grandoni credits the widespread media coverage generated by the Grammy nominations, which were announced Jan. 4, with boosting sales for key acts. "As a result," he says, "Santana is the biggest benefactor of this year's nominations. The album 'Supernatural' is selling phenomenally." Retailers like Eric Keil, VP of South Plainfield, N.J.-based Compact Disc World and Morristown, N.J.-based music.com, concur. "Sales of the Santana album really jumped after the nominations were announced," he notes. Ditto for music.com's artist and (Continued on page 22)

**LARAS Makes Its Mark On NARAS**

**BY JOHN LANNERT**

When the Grammys are handed out Feb. 23, the annual ceremony will possess a decidedly more Latino vibe than past events have. There will be more Latin music categories presented onstage. There will be more Hispanic performers (as many as four) appearing on the televised portion of the show than in previous years.

Why? Because back in 1997, the National Academy of Recording Arts and Sciences (NARAS), the organization behind the Grammys, created the Latin Academy of Recording Arts and Sciences (LARAS).

Since then, LARAS has been instrumental in raising the Latino profile at NARAS. LARAS has helped secure more Latin categories for the Grammy Awards. With its nearly 1,200 members coming from Latin America, the Iberian peninsula, and the U.S., LARAS has made the (Continued on page 24)

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**Behind The Nominated Songs**

The following are the year's Grammy nominees for song of the year, along with a breakdown of the sales and chart history of each tune. The award is given to the songwriter or songwriters of the winning song.

"I Want It That Way," Andreas Carlsson and Max Martin, songwriters. Backstreet Boys hit the jackpot with "I Want It That Way," a No. 1 hit on the Hot 100 Airplay chart, and No. 3 for 1999 Top 100 singles airplay. The song is pure pop with the always-popular themes of love and relationships. Co-songwriters Carlsson and Martin have also written the Celine Dion hit "That's The Way It Is." (Continued on page 31)
BEST JAZZ INSTRUMENTAL SOLO
Wayne Shorter “In Walked Wayne” from J. J. Johnson’s Heroes

BEST INSTRUMENTAL COMPOSITION
David Benoit “Dad’s Room” from Professional Dreamer

BEST INSTRUMENTAL ARRANGEMENT ACCOMPANYING VOCALIST
Alan Broadbent “Lonely Town” from Charlie Haden Quartet West The Art of The Song

BEST HISTORICAL ALBUM
Michael Lang, Phil Schaap & Ben Young, compilation producers
Phil Schaap mastering engineer
The Complete Jazz At The Philharmonic on Verve 1944-1949

BEST BOXED RECORDING PACKAGE
Giulio Turturro, art director
The Complete Jazz At The Philharmonic on Verve 1944-1949

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John Coltrane — The Classic Quartet
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CNN Showbiz Today • Access Hollywood Entertainment Tonight • VH-1 News • YH-1 Women First • VH-1 pre-Grammy® Special

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**Histories: Across The Board **

**By MELODY WYNN**

LOS ANGELES—The Grammys moved to the Staples Center in downtown L.A. this year from the Shrine Auditorium for the first time since it opened. The show was a huge success and the audience was thrilled with the performance. We have had a lot of fun this year, but it was a long and tiring process to get everything just right. But it was all worth it in the end.

**Put Me In Charge Of Grammys And Here's What I'd Do**

**IF I RAN THE GRAMMYS...**

Everyone but the mainstream view- ers would hate me, because I'd like to cut the ceremony down to two hours in accordance with my belief that so many awards show needs to be reduced. The Super Bowl is in length. I'd present only the top pop, rock, country, and R&B awards on the televised cere- mony and create another program, the National Academy of Recording Arts and Sciences (NARAS) has been discussing for years—for the classical and jazz categories.

In my opinion, the classical music is a very important part of our culture, and I believe that we should give it more recognition. It's time we highlighted its value and importance in society. We need to show the public that classical music deserves to be celebrated and appreciated just as much as pop, rock, and country music.

The classical music is a rich and diverse genre that has been enjoyed by people of all ages and backgrounds for centuries. It's a form of art that requires a great deal of skill and dedication, and the musicians who perform classical music are true artists.

By placing these awards in a separate program, we can give classical music the recognition it deserves and show the public that it's not just for the elite. We can also bring a new audience to the classical genre and help to increase its popularity.

**IF I RAN THE GRAMMYS...**

I would want to make the award show more affordable and accessible to the public. The Grammy nomination process is a large and complex one, and I believe that we should simplify it and make it more transparent for everyone. We need to ensure that everyone has the opportunity to participate and be heard.

I would like to see a more diverse and inclusive selection of nominees and award winners. We need to make sure that the awards truly represent the talent and hard work of all musical artists, regardless of their background or location. We also need to address the issue of pay equity and make sure that all artists are compensated fairly for their contributions.

By making these changes, we can help to create a more just and fair system for the Grammy awards. Let's work together to make the Grammy awards more meaningful and valuable to everyone who loves music.
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MOTOWN 2000
THE LEGACY CONTINUES....
The following are this year's Grammy nominees for record of the year along with a breakdown of the sales and chart history of each track. The award is given to the winning record's artist and producer(s).

"I Want It That Way," Backstreet Boys, Jive. Producers: Kristian Lundin, Max Martin. "I Want It That Way" was the first single from Backstreet Boys' 1999 multi-platinum album, "Millennium." The single, which was never commercially released, peaked at No. 6 on the Billboard Hot 100. It also proved to be a multi-format smash, having topped several radio charts, including the AC chart, Top 40 Tracks, and Top 40 Mainstream.

"Believe," Cher, Warner Bros. Producers: Brian Rawling, Mark Taylor. "Believe," the first single and title track from Cher's latest album, spent four weeks at No. 1 on the Hot 100 and 31 weeks on chart. That staying power helped make "Believe" the best-selling single of 1999, with 1.8 million copies sold in the U.S., according to SoundScan. The song also propelled Cher to become the No. 1 dance artist of 1999: "Believe" was the No. 1 dance club-play single and the No. 1 dance maxi-single.

"Livin' La Vida Loca," Ricky Martin, C2/Columbia. Producers: Desmond Child, Robi Rosa. "Livin' La Vida Loca" will probably be remembered as the flagship song for 1999's Latin music crossover explosion. As the first single from Ricky Martin's self-titled English-language album, "Livin' La Vida Loca" was an instant hit, and the single has sold 1.2 million copies in the U.S., according to SoundScan. "Livin' La Vida Loca" reached No. 1 on no less than five charts, including the Hot 100, Top 40 Adult, Hot Latin Tracks, Rhythmic Top 40, and Top 40 Mainstream.

"Smooth," Santana Featuring Rob Thomas, Arista. Producers: Matt Serletic. "Smooth" spent a whopping 12 weeks at No. 1 on the Hot 100. The first single from Santana's "Supernatural" album, "Smooth" features lead vocals from matchbox 20 front man Rob Thomas. The single has sold 1.3 million copies in the U.S. to date, according to SoundScan.

"No Scrubs," TLC, LaFace/Arista. Producer: Kevin "Shekspere" Briggs. "No Scrubs" was the second single from TLC's "Fanmail" album (the first single was "Silly Ho"), but "No Scrubs" was the first commercially released single from the album. The commercial availability made the record eligible to become a No. 1 hit on the Hot 100, where it stayed for four weeks. "No Scrubs"—which has sold 750,000 copies in the U.S. to date—was 1999's No. 1 song for Hot 100 Singles Airplay.

CARLA HAY

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WARNER MUSIC INTERNATIONAL A FAMILY OF ARTISTS IN A WORLD OF MUSIC
public relations manager, Chris Bergen, who adds, “Supernatural” is crossing over all demographics.”

Says Pat Romano, VP of Fort Lauderdale, Fla.-based quickmusic.com, which is music.com's retail arm, “It’s one of those rare albums that’s reaching a vast audience.”

The week after the nominations were made public, “Supernatural” surely benefited from its multiple nominations, rising from the No. 8 slot to return to the top spot on The Billboard 200 (Billboard Bulletin, Jan. 13). That week alone, the Arista album sold 204,000 units, according to SoundScan, giving it a 14% sales gain over the previous week.

Most retailers note that this is not the norm. Except for a few acts—Backstreet Boys, Dixie Chicks, Macy Gray, and Fatboy Slim—retailers report that bumps in sales were minimal at best.

While Romano reports no real increase in sales for nominees, he says acts like Santana, ‘N Sync, Backstreet Boys, and Ricky Martin “sold consistently well throughout the year.”

Says Grandoni, “I haven’t seen any great sales spikes, but many of the albums were already selling well.”

This is where creative marketing becomes an important tool for retailers. National Record Mart will concentrate on in-store posters and flyers, as well as advertisements on cable television and in newspapers, Grandoni says.

According to Keil, Compact Disc World will be “running advertisements featuring Grammysominated artists. We will also have special displays and rackings for the nominated artists.”

“The in-store displays help to focus people on those artists who have Grammy clout, specifically with artists they weren’t aware of,” continues Keil. He points out artists like Macy Gray and Fatboy Slim, who were nominated, respectively, in the best new artist and dance music recording categories.

Vinnie Birbiglia, merchandise manager of music for the 970-store, Albany, N.Y.-based Trans World Entertainment chain, explains that his stores will have Grammy-related signs for the nominated acts. Like most retailers interviewed, Birbiglia says it’s important to create awareness.

At Columbus, Ohio-based Culture 7, which specializes in dance music, customers are using lame aware of nominations in the best dance recording and nonclassical album categories via specially made signs and displays.

The store’s GM, Patrick Finn, explains that such promotions bring attention to the public. “People don’t always remember all the nominees,” he says. “So, in the past, we’ve had a little display featuring best dance recording nominees” Jennifer Lopez, Donna Summer, Gloria Estefan, Fatboy Slim, and Cher, who were nominated, respectively, for Grammys.

If retailers aren’t experiencing across-the-board sales gains with nominated artists, most predict that will change once the winners are announced.

“Last year, we saw a definite increase in sales of winners’ albums,” notes Romano. “But it didn’t last long, only a couple days. An E-tailer, we see a very immediate response. Internet music buyers appear to be very impulse-oriented.”

If history repeats itself, says Cliff Gerken, music buyer for the seven-store, Nashville-based Ernest Tubbs Record Shops, “we’ll see an increase in sales right after the show.”

“Without question, most of the sales action comes after the show,” says Grandoni. “Now, a great performance on the show, accompanied by a win, is the greatest impetus for a spike in sales.”

Birbiglia couldn’t agree more. “A performance and a Grammy win go hand in hand,” he says. “But a great performance can give an artist new sales as well.”

Keil goes one step further: “If the gross sales lip-sync, it will have no effect on sales, because we’ve seen all that before. But artists who deliver credible performances, like Ricky Martin, will be rewarded with a major boost in sales.”

Assistance in preparing this story was provided by Reckham Hall in New York.
3 grammy nominations, Grammy winners 1999

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www.americanradiohistory.com
Grammy.com Will Play Major Role In Coverage Of The Show

BY CHARLES KAREL BOULEY

Anyone backstage at last year’s Grammy Awards couldn’t help but notice the National Academy of Recording Arts and Sciences’ (NARAS) commitment to the Web.

In the center of the backstage press area sat the Grammy.com war room, a high-tech hybrid of print and video journalists—each tied by a high-speed LAN (local area network) to the Internet in an effort to bring the awards into the 21st century. High above the area was a spinning globe with a giant Grammy.com sign orbiting, adding the finishing touch to the futuristic flat-screens. This year, Grammy.com’s presence will be even larger.

Actually, NARAS has been capitalizing on the Internet throughout the year. Grammy.com is heavy on interactive editorial content, with feature articles gleaned from the organization’s bimonthly Grammy magazine as well as items authored exclusively for the Web. Articles featured range from an expose on teen divas to artist profiles. There’s also an audiovisual archive of previous Grammy show performances.

Standard site features include a press area with a searchable database of past winners, Hall of Fame members, contact information, and a history of the awards. NARAS also houses all of its information at Grammy.com, such as how to join, office locations, Grammy Fest calendars, and even a Star Spotter game.

For the nostalgic, there’s a flashback section with audio and video from some of the past awards (currently, Web surfers can view clips all the way back to the ‘60s). For instant access, Grammy.com posted the nominees’ names as they were announced and immediately began filtering articles about the nominees onto the Web.

But NARAS isn’t using the Web site as just another way to broadcast the event to more people. It recognizes the unique opportunities presented by the Internet and is exploiting all of them. On Feb. 18, the site will begin Web-casting live from backstage at Los Angeles’ Staples Center. There will be online chats with nominated artists and live interviews with celebrities.

Grammy.com will be the only place viewers can see digital photographs of rehearsals, special streaming video shows, exclusive Grammy cams, and backstage reports— in the hope of providing a virtual backstage pass to Web surfers.

The site’s coverage culminates with the live Webcast of the Grammy telecast Feb. 23, which will include behind-the-scenes interviews with winners and presenters first, since each artist will be escorted backstage to the Grammy.com area immediately after appearing on-stage. There will also be auditorium chats about the awards throughout the evening.

LARAS MAKES ITS MARK
(Continued from 15)

Grammy nomination and voting processes—as they pertain to Latin categories—are accessible to an unprecedented number of Spanish- and Portuguese-language music professionals who previously did not participate.

“I know that the U.S. Grammys has been benefited tremendously in terms of getting more categories from the influx of LARAS members,” says Michael Greene, president/CEO of NARAS. The crown jewel of cultural achievement attained by LARAS in its short history took place last year, when global pop idol Ricky Martin appeared during CBS’ broadcast of the Grammy Awards.

Greene and LARAS’ former executive director Sergio Rozenblat played key roles in securing an appearance for Martin on the show.

The rest was history, as Martin’s groundbreaking performance, seen around the world, launched the so-called Latin pop explosion.

Mauricio Abaroa, LARAS’ executive director, who preceded and succeeded Rozenblat, says LARAS serves as a bridge between the Latin recording community and NARAS.

“There are more people suggesting ideas and voting, which has provoked all of these changes,” says Abaroa. “And we keep thinking that all of these changes are favorable for both academies.”

LARAS has not only aided the aesthetic and commercial causes of NARAS—the Miami-based organization will soon be hosting its own awards show.

On Sept. 15, the LARAS-sponsored Latin Grammy Awards makes its debut in Los Angeles as a two-hour prime-time program to be aired by CBS. The show will subsequently be distributed by CBS Broadcast International and seen by TV viewers in Latin America, Spain, and Portugal.

The nominees for the 40 different categories are expected to be announced in August.

The Web site’s coverage culminates with the live Webcast of the Grammy telecast Feb. 23.
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— Los Angeles Times

WARNER MUSIC INTERNATIONAL
A FAMILY OF ARTISTS IN A WORLD OF MUSIC
behind the nominated songs

(Continued from 15)

“Livin’ La Vida Loca” features the collaboration of veteran songwriters Glen Ballard and Shuishin, who was once in the tour bus group, Menudo with Martin. A No. 1 hit on several charts, “Livin’ La Vida Loca” ranked at No. 10 for 1986’s top Hot 100 singles.

“Smooth,” Tash Surr, Rob Thomas, songwriters. “Smooth,” featuring the unmistakable guitar playing of Carlos Santana, is a song that pleads with a smooth “Spanish Harlem Monu Lisa” to “give me your heart, make it real or else forget about it.” Thomas, the track’s lead singer, co-wrote it with Shur, who says he wrote the music and part of the lyrics in less than three days under deadline pressure. That pressure paid off, since “Smooth,” a No. 1 multi-format smash, has become the biggest song of Santana’s career.

“Unpretty,” Dallas Austin, Tionne “T-Boz” Watkins, songwriters. Since most hit songs are about love and relationships, TLC’s “Unpretty” was a noticeable departure with its message about self-acceptance, society’s standards of beauty, and questioning the need to change one’s physical appearance to please others. The song, written by long-time TLC producer Austin and TLC’s Watkins, spent three weeks at No. 1 on The Billboard Hot 100. “Unpretty” has sold 625,000 copies, according to SoundScan. “You’ve Got A Way,” Robert John

artists & music

the billboard online poll

although retailers have reported a spike in sales for Grammy-nominated releases, some visitors to Billboard Online beg to differ. According to a recent poll, in which we asked if Grammy nominations would be a catalyst to buying a disc by a nominated artist, 43.7% of 2,858 respondents said no. A smaller percentage, 29.3%, said they would “possibly” buy an album based on a Grammy nomination, and 14.9% said they would “probably” purchase music with the Grammy nominations in mind. Just 12.1% said the nominations would “definitely” lead them to make a purchase.

—larry flick

will the recent grammy nominations influence you to buy an album by a nominated artist?

definitely: 12.1%

probably: 14.9%

possibly: 29.3%

not at all: 43.7%

Total No. Of Respondents: 2,858

behold the nominated songs

“Livin’ La Vida Loca” features the collaboration of veteran songwriters Glen Ballard and Shuishin, who was once in the tour bus group, Menudo with Martin. A No. 1 hit on several charts, “Livin’ La Vida Loca” ranked at No. 10 for 1986’s top Hot 100 singles.

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“Unpretty,” Dallas Austin, Tionne “T-Boz” Watkins, songwriters. Since most hit songs are about love and relationships, TLC’s “Unpretty” was a noticeable departure with its message about self-acceptance, society’s standards of beauty, and questioning the need to change one’s physical appearance to please others. The song, written by long-time TLC producer Austin and TLC’s Watkins, spent three weeks at No. 1 on The Billboard Hot 100. “Unpretty” has sold 625,000 copies, according to SoundScan. “You’ve Got A Way,” Robert John

The Billboard Online Poll

Although retailers have reported a spike in sales for Grammy-nominated releases, some visitors to Billboard Online beg to differ. According to a recent poll, in which we asked if Grammy nominations would be a catalyst to buying a disc by a nominated artist, 43.7% of 2,858 respondents said no. A smaller percentage, 29.3%, said they would "possibly" buy an album based on a Grammy nomination, and 14.9% said they would "probably" purchase music with the Grammy nominations in mind. Just 12.1% said the nominations would "definitely" lead them to make a purchase.

—larry flick

Will the recent Grammy nominations influence you to buy an album by a nominated artist?

Definitely: 12.1%

Probably: 14.9%

Possibly: 29.3%

Not at all: 43.7%

Total No. Of Respondents: 2,858

behind the nominated songs (Continued from 15)

“Livin’ La Vida Loca” features the collaboration of veteran songwriters Glen Ballard and Shuishin, who was once in the tour bus group, Menudo with Martin. A No. 1 hit on several charts, “Livin’ La Vida Loca” ranked at No. 10 for 1986’s top Hot 100 singles.

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“You’ve Got A Way,” Robert John

amusement business

boxscore top 10 concert grosses

artist(s)

venue

gross ticket sales

attendance capacity

promoter

CELINE DION

Montreal Centre Montcalm

Dec. 31

$1,086,221

$16,238

$14,059

$15.64

$13,865

Celine Dion

The AEROS

American West Arena

Phoenix

Dec. 31

$1,571,333

$156,156

$153,803

$17,500

$16,976

3M Inc.

CROSBY, STILL, NASH & youngs

Palace of Auburn


Jan. 24

$1,392,799

$409,543

$406,517

$643

$623

Palace Sports & Entertainment Inc.

Rette Moeller

San Jose Arena

San Jose, Calif.

Dec. 18

$992,775

$135,749

$131,161

$12,875

$12,875

Warner/Reprise Records

PINK

Krogering Coliseum

Krogering, Va.

Dec. 17–18

$616,335

$93,000

$90,000

$25

$25

Cellar Door

TLC, CHRISTIAN

KIRKLAND, Blank, VEGA

Palace of Auburn


Jan. 16

$50,357

$13,514

$13,074

$30

$30

Warner/Reprise Records

Red Hot Chili Peppers

Red Hot Chili Peppers

Palace of Auburn


Jan. 16

$450,357

$129,500

$125,300

$75

$75

Palace Sports & Entertainment Inc.

Barrenaked Ladies, THE BACONMAN

Met Center

Washington, D.C.

Dec. 28

$407,325

$132

$125

$25

$25

Bill Graham Productions

Barrenaked Ladies

Westmont’s Centrum

Westmont, N.J.

Dec. 29

$402,835

$112

$112

$25

$25

Dye Law Co

ZZ TOP & LYNYRD LYNNE

Civic Center

Charleston, W.Va.

Jan. 13

$370,975

$105

$100

$30

$30

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www.americanradiohistory.com
Some debate whether the award is a representation of the accomplishments of the past year or an indicator of artistic merit. There’s also the question of whether the award should increase artist loyalty at radio.

In any case, there’s unified satisfaction among the generally gratifying—and hip—field of nominees for this year’s Grammy Awards, which will be telecast Feb. 23 on CBS. "I think that the Grammys are voted upon by people who make music, those who are supposed to be the true creative community of the music industry evaluating and honoring itself," says Ron Shapiro, executive VP/GM for Atlantic Records. "The Grammy is still the one award that is internationally recognized to represent both accomplishment and artistry." Says Richard Palmer, senior VP of promotion at Arista Records, "There is absolutely no doubt about it: The Grammys are the ultimate acknowledgment that you’re the best at what you do in the year you’re nominated."

The contenders for this year’s best new artist award draw upon a cross-section of pop, rock, and R&B—including those who have sparked the fancy of consumers as well as won kudos from the critical side: Top 40’s youth-pop eruption is represented by teen queens Britney Spears and Christina Aguilera, whose careers look like they’ve tapped into the MTV phenomenon Kid Rock, and the epitome of cutting edge R&B is showcased through breakthrough singer/songwriter Macy Gray.

Even purists got a representative with the critically acclaimed blues/rock indie Susan Tedeschi, the category’s dark horse nominee, who has yet to truly break in America’s consciousness (Billboard, Music to My Ears, Jan. 30, 1999).

"I’m gratified to see that we have pop, rock, the undefinable Macy Gray, and a relatively unknown artist in one category," Shapiro says. "Magic happens in that vote process." Most of the industry observers interviewed for this story see Spears as the best bet for the award.

"There’s a girl who deserves it," says Cadillac Jack, PD of WXTT in Philadelphia. "She’s been busting her hump doing five and six concerts a week. Her music speaks for itself; it’s passionate, it’s realizable."

"Britney completely represents the trends in pop music now," says Shari Roth, assistant PD/music director of WNYW New York. "It’s been a good year for the full year. She’s proved herself."

The National Academy of Recording Arts and Sciences (NARAS), which holds the awards process, sets a simple criteria for best new artist: to recognize the one act, among hundreds, who best strikes a chord among the public with the "first album, single, or track which exposes the public identity of that artist." And that, agree industry insiders, is a boon to any artist deemed worthy of the nod.

"Anyone nominated for a Grammy is a big deal, and particularly for a new artist. It gives them respectability," says Roth. "It’s a way to produce more print on the artist, a way to praise them more, and it can be an important factor in getting them playing." Charlie Walk, senior VP of promotion at Columbia Records, agrees, adding that "press associated with the Grammys is fabulous for any artist—not just the critical acclaim, but the exposure to the masses. It puts a real branding on the artists that receive such acclaim."

Should that send a signal to radio that listeners want to hear more of a chosen artist, thus increasing artist loyalty over the airwaves? "At the end of the day, radio is dedicated to an artist based on the success of research," Palmes says. "If you’re the best new artist, I’m not focusing on who had the most hits but on the word ‘artist,’ someone genuine who has actually made the songs, like Sheryl Crow [who won in ’94], someone who really has the gift of talent and whose potential can still be tapped into."

"Historically, I think people tend to follow the charts and think about more sales than about artistry," he adds.

When looking back at the winners over the past 10 or so years, in fact, few complaints arise over questionable choices.

Winners have included mainstays like LeAnn Rimes, Carey, and Cross, in addition to those now missing in action, like Mark Cohn (’91), Hootie & the Blowfish (’95), and Paula Cole (’97). Looking further back, there are those whose potential appeared to peak within their celebrated first year: Starland Vocal Band (’73), Taste of Honey (’78), and Christofer Cross (’80).

"Overall, sure, it’s a fair reflection," says Jody Watley. "You have men, you have women; urban, rock, pop, country; singer/songwriters and people who sing other people’s material who are currently active and those who are not. In that list of people, you have everything, including artists that are universally recognized as important critical proof of the award and who are also successful in sales."

"You’re always going to have your quick flashes in the pan," says Jon Anthony, music director at WMQZ Washington, D.C. "It works from one side of the spectrum to the other. The academy has done a pretty good job with its past winners."

Even Milli Vanilli’s Robert “Rob” Pilatus and Fabrice Morvan, who were home to being stylish puppets behind other singers’ voices after winning the award in 1989 and then had it revoked (Grammy.com omits the award in its online list of past winners), who, says Jon Anthony, “Milli Vanilli was a valid [problem], but it hasn’t had any huge repercussions with regard to the credibility of the award since then,” says Shapiro. "Lauryn Hill won last year, and she was embraced by pop and urban, critics and consumers alike. She has an incredibly bright future ahead of her, and that in itself gives merit to the award."

"At the time, Milli Vanilli was a valid [problem], but it hasn’t had any huge repercussions with regard to the credibility of the award since then," says Shapiro. "Lauryn Hill won last year, and she was embraced by pop and urban, critics and consumers alike. She has an incredibly bright future ahead of her, and that in itself gives merit to the award."

The following year the award went to Carey, an ultimately multimillion-selling singer/songwriter whose vocal prowess was unquestionable. "Perhaps it did set the standard a little higher," Anthony suggests. "It redefined what an artist is, in terms of real vocal ability."
FROM ALL OF US AT TONE-COOL RECORDS AND THE ISLAND DEF JAM MUSIC GROUP, CONGRATULATIONS SUSAN, ON YOUR GRAMMY NOMINATION FOR BEST NEW ARTIST!

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Rock Me Right
It Hurt So Bad
You Need To Be With Me

Produced by Tom Hambridge
Congratulations

Rubén Blades

Grammy Nominee
Best Latin Pop Performance

Tiempos

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Congratulations
Marc Anthony
Grammy Nominee
Best Male Pop Vocal Performance
"I Need To Know"
Marc Anthony
Weiser Arts & Entertainment
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WORLD MUSIC
Afro Celt Sound System (IMPRO)
Salif Keita (PRS)
Ali Farka Toure (BUMDA)

CHILDREN
Cathy Fink
Ella Jenkins
Marcy Marxer
John McCutcheon

SPOKEN WORD
Chris Rock
Adam Sandler

MUSICAL SHOW
Andrew Lippa
Stephen Ferrera
Stephen Trask

FILM/TV/VISUAL MEDIA
Phil Collins (PRS)
John Corigliano
Madonna
Randy Newman
William Orbit (PRS)
Stephen Schwartz
Diane Warren

COMPOSING/ARRANGING
Alan Broadbent
Jorge Calandrelli (SADAC)
Dori Caymmi
Johnny Mandel
Don Sebesky

PACKAGE
Joseph Arthur

PRODUCTION
Walter Afanasieff
Club 69
Steve "Silk" Hurley
Dann Huff
Masters At Work
Rick Rubin
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ARTISTS & MUSIC

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DREAMING OF GRAMMY: Aah, there's nothing quite like being in the thick of the music industry during Grammy season. All of the back-room handicapping can be so much fun. Will Carlos Santana sweep? Will the Backstreet Boys win? What will it be? Will Carlos Santana walk away with top honors? Will the Backstreet Boys bring home the Grammy? Will they both win? It's anyone's guess! But the music industry is buzzing with excitement. The 2000 Grammy Awards will be held on February 23rd and we'll be there to bring you all the latest news and updates.

Top 10 Favorite Artist Picks

For more information, see www.billboardtalentnet.com/membership

Top 10 Favorite Artist Picks

January 14, 2000

The Most Popular New Talent On BTN

# Artist Genre Weeks On
1. Everland Electronic, Alternative 2
2. HTV Pop 1
3. Simona Peron Pop, Contemporary 2
4. Mudora Progressive Rock, Rock 1
5. Daniel Bijan Pop, Dance 1
6. Mandie Pinto Christian, Gospel 3
7. Sevenkind Rock, Alternative 10
8. Chuk Teagie R'n'B, Hip Hop 6
9. Tommy Shows Hip Hop 4
10. Makumba Instrumental, Latin 1

ALBUM OF THE YEAR

(Continued from page 15)

“When I Look In Your Eyes” are 300,000 copies in the U.S. to date. “Supernatural,” Carlos Santana, Arista. Producers: Clive Davis, Carlos Santana. Don’t call it comeback. Santana never went away, but the critical and commercial success of “Supernatural” has helped make the album the biggest seller for the Latin-flavored rock act, the namesake of guitarist Carlos Santana. Billboard’s 1996 Century Award winner. The recognition for “Supernatural” has resulted in Santana being this year’s leading Grammy nominee with 10 nominations, for music directly related to the album. Released in June 1999, “Supernatural” pairs Santana with such artists as Rob Thomas of matchbox 20 (who sings lead on the hit “Smooth”), Eric Clapton, Lauryn Hill, Dave Matthews, and Wyclef Jean. The album, which has been No. 1 on The Billboard 200 for several weeks, has sold 5 million copies overall in the U.S. to date, according to SoundScan.

“Fanmail,” TLC. LaFace/Arista. Producer: Dallas Austin. TLC’s “Fanmail” was the R&B/pop trio’s first new album in five years and the follow-up to the multi-platinum “CrazySexyCool.” Released in February 1999, “Fanmail” soared to No. 1 on The Billboard 200 in its first week of release, and the album has since sold 4.2 million copies in the U.S., according to SoundScan. Among the hits featured on “Fanmail” are the No. 1 singles “No Scrubs” and “Unpretty.”

CARLA HAY

New Talent Spotlight

The Most Outstanding And Available Acts On BTN

Aztek Trip

The factories may all be closed down in Allentown, but the rock scene has never been more vital and Aztek Trip is one of the foremost up-and-coming bands to emerge from this once thriving industrial town. Allentown’s rock station WWZO began spinning the demo track “Opportunity” in regular rotations, and thanks to the station’s support, the band found themselves opening for such acts as the Sun-San Boys and Far. NYC-based indie label Iguana Records recognized their potential, signed them, and immediately began work on their debut EP. Following in the footsteps of their Pennsylvania brethren Live and the aforementioned Far, Aztek Trip have drawn on their experiences to create a sound that is at once catchy and urgent with lyrics that speak clearly to the generation.

Generator: Rock, Alternative
From: Allentown, PA
Deals sought: Publishing, Recording Contract

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

For details about these and other upcoming and coming artists visit our website at www.billboardtalentnet.com

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

www.americanradiohistory.com

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NOUGGETS: New Pop Jet is a fun New York quartet featuring former members of Speed McQueen, Sponge, and Lynch Mob. They're currently shopping a juicy four-cut demo that leans heavily on mainstream pop hooks and modern rock guitars. “Dissolve” has smash written all over it, while “Semi Precious” is also worth a close listen. For more information, contact Roger Jansen at KMA Management 773-327-3029 or kmacamp@aol.com.

Color, a quartet based in Austin, Texas, is shopping a charming demo produced by Neal Avron (Everclear, Wallflowers). Its music is akin to Blink-182 and Collective Soul, with touches of The Replacements. Major-label executives have been sniffing around this band for a couple of months now. If you act fast, you might still have a crack at working with a band that is clearly on the verge of something big. Contact its attorney, Mike McKay, at 212-245-5742 or mikerf@aol.com.
CONGRATULATES THE BACKSTREET BOYS AND *NSYNC FOR THEIR 1999 GRAMMY AWARD NOMINATIONS.

**Record of the Year** - "I Want It That Way"

**Album of the Year** - "Millennium"

**Best Pop Album** - "Millennium"

**Song of the Year (Song Writers Award)**
Andreas Carlsson, Max Martin & BSB - "I Want It That Way"

**Best Pop Performance**
By a Duo or Group with Vocal - "I Want It That Way"

**NSYNC**

**Best Pop Collaboration with Vocals**
"Music of My Heart" - *NSYNC and Gloria Estefan

**Best Country Collaboration with Vocals**
"God Must Have Spent A Little More Time on You"
Alabama Featuring *NSYNC

LOUIS J. PEARLMAN, Chairman and Founder of Trans Continental Companies, Inc., would like to thank the National Academy of Recording Arts & Sciences, Inc., for honoring him with the 2000 GOVERNOR'S AWARD.
(NARAS Florida Branch of Governors)
FLEAMCO-STYLED STEVENS: Steve Stevens may be best-known as the hard rock guitarist and songwriting collaborator with Billy Idol and Vince Neil. Now the veteran musician prefers to be seen as nothing more than a flamenco stylist.

Stevens says he is auditioning musicians for a possible tour. CULTUR TOUR: Celtic musician Phil Coulter has been on a steady presence on the Top New Age Albums and Top World Music Albums charts. Last year, his collaboration with "Touched By an Angel" star Roma Downey resulted in an album called "Healing Angel," which reached No. 3 on Top New Age Albums. "Legends," his 1997 album with James Galway, reached No. 3 on Top World Music Albums. Coulter has also charted with his solo albums: 1995's "American Tranquility" (No. 20 on Top New Age Albums) and 1996's "Celtic Horizons." (No. 13 on Top World Music Albums.) The musician's next solo album, "Highland Cathedral," is set for release Feb. 22 on RCA Victor Records.

Coulter will embark on a U.S. tour beginning March 2 in Downey, Calif. Other tour dates are March 3 in Denver; March 4 in St. Paul, Minn.; March 5 in Milwaukee; March 8 in Chicago; March 10 in Boston; March 12 in Philadelphia; and March 17 in New York.

The Heatseekers chart lists the best selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist subsequent albums are immediately eligible to appear on the Heatseekers chart. All albums are available on tape and compact disc. (Prices and availability vary). 

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FOR BEST SALSA PERFORMANCE

"EVERYTHING ABOUT HER IS HARD WORK AND OPTIMISM." - THE NEW YORK TIMES

"PRINCESS OF LATIN MUSIC IS WANTING FOR AMERICA TO CROSS OVER TO HER." - MODE MAGAZINE

"LA INDIA'S PASSIONATE MUSIC- A FUSION OF SALSA RHYTHMS TRANSCENDS CULTURAL DISTINCTIONS." - THE DAILY NEWS

HTTP://MEMBERS.AOL.COM/LAINDIADNY
**SPOTLIGHT**

**TINA TURNER**

**Twenty Four Seven**

**Producers:** Victor 23180

The original soul queen is back—and with a fiery passion, it should be noted. Having recently celebrated her 60th birthday, the Zurich-residing Turner apparently won't sit anything as silky as a two-digit number get in the way of her singing career. For that, the entire music industry should breathe a sigh of relief. Because quite honestly, divas like Turner don't come along every day—or every year, for that matter—especially in these times of cookie-cutter wannabes. For "Twenty Four Seven," which follows in the footsteps of the under-appreciated 1996 album "Whitlaming," Turner delivers a sterling collection that deftly treks across a heart-vaury terrain. The singer has aligned herself with such dashboard-conscious remnants/producers as the Absolute and Metro, who have produced for Spice Girls and Cher, respectively. On the opening track, "Whatever You Need," melodica rhythm and barichord strings provide the perfect backdrop (or Turner's emotional delivery). Other highlights include their back-to-back title track "Without You," which features a cameo from Bryan Adams, the shuffling "I Will Be There," a never-before-recorded Bee Gees track: the harmonica-drenched title track, and the set's first single, "When The Heartache Is Over," which is reminiscent of Cher's "Believe." Here, Turner has crossed into Europe, throughout "Heartache Is" passed to repeat the process in the U.S. and, if it would open its ears!

husband/musical collaborator Larry, has crafted 10 intricate tunes that blissfully integrate R&B/soul, jazz/fusion, and pop/rock. On "I Can't Help Myself," a rollicking number that traverses love ("Make Me Whole," "Even If," and introspection ("I Know," "Searchin' For My Soul."). And while the set's last two songs do not delve too deeply into today's "all hip-hop, all the time" mentality, their hope is that people will have the opportunity to discover the infinite possibilities of this talented artist—for they will be highly engaged.

**JAZZNOLE**

**Blackout**

**Producers:** Warren Rosenberg, Marlon Saunders, Jay Proctor

Beave Music: 60355 3530

The theory behind good music appears to be a pretty simple, straightforward, sungwriting-talented, and inspired production. Jazzholic founding members Marlen Saunders and Warren Rosenberg seem to understand that recipe. "Blackout" is filled with lusty growls and intense rhythms.

**SPOTLIGHT**

**DONALD LAWRENCE PRESENTS THE TRICYCLES**

**bi.chly.com**

**Producers:** Donald Lawrence, Cordell Thompson, Daniel Weatherspoon, James Poyser

EMI Gospel 0251

Lawrence's Tri-City Singers returned to the music of the year's most significant, under-appreciated arrangements, "Come Summer." The album is a testament to the band's remarkable ability to blend classic and contemporary styles.

**MORPHINE**

**The Night**

**Markdown Works:** 0404-50506

Before her premature death from a heart attack at age 46, Morphine leader and singer Mark Sandman had consolidated his band's signature sound. He was a songwriter of deep exploration, and his music was filled with beautiful, ethereal moments. On "The Night," Sandman's vocals are accompanied by the soft, melodic线条 of his guitar, creating a sonic landscape that is both intimate and profound.

**CLASSIC KINGDOM**

**Kodomo, Diversity Orchestra, Kieki, violinist**

**Producers:** David & Groves

EMI 7243 5 58050

Following his valiant venture into Jimi Hendrix's work for Sony Classical, virtuoso violinist Kenneth slowburns has released a powerful, emotional album that is both a tribute to Hendrix and a celebration of his own musical journey. "Classic Kingdom" is a highly personal album, and the audience can feel the passion and determination that went into its creation.

The program ranges from old-school favorite to modern compositions, showcasing the breadth of Kenneth's musical vision. Whether it's a stirring, emotive performance of a well-known song or an interpretation of a lesser-known piece, Kenneth's playing is always captivating and deeply moving.

---

**AMBER**

**Infinite Possibilities**

**Producers:** Alamic Lula, Ely Lamano

550 Music Group: 9781

The numerically alluring voice that captivated fans of Smooth and Groove Theory is back. Powered by the chart-climbing "Jazzy Jazz" lead single "Get Up!," Almar Lula's solo set is already generating buzz—and rightly so. Lula, along with his band, has crafted a ten-track set that blissfully integrates R&B/soul, jazz/fusion, and pop/rock. On "I Can't Help Myself," a rollicking number that traverses love ("Make Me Whole," "Even If," and introspection ("I Know," "Searchin' For My Soul."). And while the set's last two songs do not delve too deeply into today's "all hip-hop, all the time" mentality, their hope is that people will have the opportunity to discover the infinite possibilities of this talented artist—for they will be highly engaged.

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BEST NEW ARTIST

BEST FEMALE POP VOCAL PERFORMANCE

LARRY RUDOLPH/RUDOLPH & BEER, LLP
The music of Ousset and Dvóřák is a testament to the enduring power of classical music. Ousset, a French-Algerian singer, brings a unique perspective to his piece, "Neyuki," with its rhythmic numbers and subtle yet powerful presence. Dvóřák, a master of chamber music, emphasizes the importance of texture and timbre in his works, such as theString Quartet No. 12. Through these compositions, the capabilities of both artists are showcased, highlighting their mastery and the timeless appeal of classical music.

**NEW & NOTEWORTHY**

**SASHA**

If you Believe (14:17)

PRODUCERS: Mark E. Love
W R I T E R S: M. Gunn, P. A. Lorenz, P. Smith
S O U R C E: CCM/WB/USA
R E M O K E: The Groove Brothers
Refuge 9998 (CD 20)

The hit is the first as reviewed in this year when you hear this cool, easygoing pop song the first time it sounds fine, but unfortunately isn't dominant enough to distract from the singles. For some it may be a hit, but for others, it lacks the polish and production quality that make it truly stand out.

**STING**

Desert Rose (3:45)

PRODUCERS: King Gordon
W R I T E R S: Sting
P U B L I S H E R: WEA/Music Publishing/Magnetic Publishing, FRS
A & M/Intercope 404453 (album cut)

Sting has always been known for the soulfulness of his voice and the depth of his music. This album, "Desert Rose," is no different, with its soothing rhythms and introspective lyrics. The song features a collaboration with Arabian pop star Najwa Karam, adding a unique cultural layer to the track. This blend of Eastern and Western influences makes "Desert Rose" a standout track in Sting's discography.

**REVIEWS & PREVIEWS**

**SPOTLIGHT**

**MONTELL JORDAN**

Once Upon A Time (3:38)

PRODUCERS: Chip Crawford
W R I T E R S: Chip Crawford
P U B L I S H E R: not listed
Deaf 4050 Inc (demo)

Coming off his hit single "Get It On Tonite," Montell Jordan scores another slam dunk with the dramatic ballad "Once Upon A Time." With a melody filled to the brim with sweet highs and low, Jordan's vocals shine in ways that he's not shared with us before, drawing in listeners with an enchanting story. Featuring soulful and poignant lyrics, he tells a virtual Romeo and Juliet fairy tale—only for these times,Jakarta is wanted by the police. Renee is the savior who 'plans to set her free.' (One can only imagine the creative potential in making this song for a video one.) While the song ends with the duo's escape, the listener still wants to know more about this story. Do they get caught? Where do they end up? Musically, the song's Latin elements create a sense of beginning to end, from 9to5 to give the song an ending it sound that's just right. This latest single is likely to take them further along with that format's audience without losing its R&B fans.

**NEW & NOTEWORTHY**

**BELL BOOK & CANDLE**

Buy Me (7:26)

PRODUCERS: Jorgo Pernitz, Bernd Hendert
W R I T E R: Jorgo Pernitz
P U B L I S H E R: Telstar Music
Blackbird Recording Co, 51545 (CD 2009)

The East Berlin-based pop trio ofJana Gross, Andy Birr, and Hendrik Roder first released this fine single in December 1988. Since then, they've made the move from Sire to Atlantic, and in the world is just, they're primed for a second shot at success. "Rescue Me" certainly hasn't aged a bit— and could well become the "Kiss Me" of 2006, given the chance to be heard by adult top 40, modern adult, and triple-A radio programmers. In one spin, you'll see why this updated anthemic midtempo million-watt platinum in Germany in six months and why the success of album, "Get Me Strong," hit gold there in three months. Gross' vocals are truly a gift, unlike anything we've heard these days (see Music to My Ears, page 45). This innovative single is waiting to become the secret weapon of the winter. Let's not miss this opportunity.
The German Music Award "ECHO" is happening again. We look forward to another phantastic evening together with our artists, managers, producers and colleagues from around the world.

MARCH 9, 2000 CCH CONGRESS CENTRUM HAMBURG

MARCH 10, 2000 TV Prime Time ARD 8.15 p.m.
R & B

DALVIN DEGRATE (FEATURING STEVIE J.) Why Can't We

PRODUCERS: Cassie, Steve J., Dwayne W
PUBLISHERS: Warner-Tamerlane/Urban Music Group (BMI)

The song's chorus, “Why Can’t We,” is a catchy and danceable pop-R&B track with a strong beat and朗朗上口的旋律。歌词中，歌手Davinci用一种和弦的声音表达了他对于爱情的渴望，希望能找到一个能理解他的人，愿意一起迎接生活中的挑战。

COUNTRY

COLLIN RAYE, Collin's Last Moment

The new millennium is stirring up for Collin Raye. The transcendent Texan (now a Nashville resident) released a family-oriented album, Jan. 25 titled “Counting Sheep,” and has a new Epic album coming in May that spanned this single. From early indications, it looks to be another hit, as it entices the Hot Country Singles & Tracks chart at No. 52 this issue, earning Hot Shot Debut status. Raye came into the song with a spoken word intro, then segues into a blue-eyed R&B vocalist who is reminiscent of the soul tracks of old. Some say it has an almost funk-rock feel, with guitar prominently featured in the song's mix. DeGrate is helmed by the vocal backing and expert musicianship of producer Steve J., who has worked with Jodeci in the past and recently with Mary J. Blige and Puff Daddy.

ROCK TRACKS

NO DOUBT Ex-Girlfriend

The world is a big, beautiful place, but there are times when you just need something to remind you of the simple joys in life. “Ex-Girlfriend” by No Doubt is that kind of music, a throwback to the days when you could just curl up in bed with your favorite CD and let the music wash over you. The chorus is catchy, the guitar riffs are relentless, and the overall vibe is just pure, unadulterated rock.

RAP

BLACK ROB Whoa

The long-awaited Bad Boy project by rapper Black Rob finally arrives, with the single “Whoa,” and along with it, Bad Boy’s return to its appeal in the streets. The label has seen a great deal of mainstream success in recent years with label president and artist Puff Daddy, it hasn’t had a strong, successful street presence since the Notorious B.I.G. “Life After Death” (1997). Now Black Rob, the expectations have been mounting. He was signed to the label several years ago, and his reputation in rap circles has grown, but without a product to back up and prove his so-called expectations. Many release of “Whoa” nayayers will be shut down. Black Rob’s style is rough, racy, and confident. The track is a classic, a hard-hitting, straight-up rap that will start a rap war that will keep listeners guessing. It’s a song that will be turned on with a song that will keep the ball rolling—No Doubt about it.

RED HOT CHILI PEPPERS Fleece

The Red Hot Chili Peppers are back with their distinctive sound and style. The song is a perfect example of their unique blend of rock and roll, funk, and jazz, with lead singer Anthony Kiedis’s raspy, soulful vocals and the band’s signature bass lines.

THE GREAT GATSBY

By John Kirshon

Starring Daniel Day, Jerry Hadley, Dwayne Couch, Susan Graham, Mark Baker, Lorraine Hunt Liebermann, Metropolitan Opera, New York

Few stories beg to be performed like “The Great Gatsby.” F. Scott Fitzgerald’s original 1925 novel—still and now—proved as difficult to translate to the stage as to choose the right actors for the roles. Pulitzer Prize-winning composer John Harbison and New York’s Metropolitan Opera took their own stab at “Gatsby” in December and January with the premiere of Harbison’s Met-commissioned opera, whose starry cast includes Dame Down Upshaw, Jerry Hadley, Dwayne Croft, Susan Graham, and Met darling Lorraine Hunt Liebermann. The curtain opened on the highly anticipated work Dec. 29 to a New York crowd quite familiar with the story’s circle of characters: Businessman Gatsby, a luxury car, and the famous eyes of Daisy. Shown, from left, Mark Baker as Tom Buchanan, Susan Graham as Jordan Baker, and Dame Down Upshaw as Daisy Buchanan in “The Great Gatsby.”

lights, although the excellent Croft (as Nick Carravagio) is not without a proper spotlight until the opera’s final triumph. But Upshaw’s voice is noticeably lighter than her fellow’s, yet she makes a persuasive Daisy. Harbison also works well with the subtlety of Gatsby, contrasting sidelong glances and shifty body language with a straightforward vocal presence.

The first scenes set up the remainder’s melodic character, as the opera supplants the pervasive cynicism of the novel’s inhabitants with an ominous—or at least mournful—harmonic foreshadowing. While the original text’s characters (Daisy, in particular) are allowed their joyous moments, Harbison’s keening melodies often impart more sorrow than oblique acts conveying the society’s sense of pertinent, and the evocative dialogue: Harbison has written its inherent sadness into the music rather than the librettino.

While such advanced literary musical concepts are contumately executed, the second act is an appropriate display of cleverness (such as building the plot device of the ringing telephoto into the orchestra, illustrating the sounds of an ad shop with steel drums while working new Tin Pan Alley-style pop songs into the texture of Gatsby’s party scenes) are too obvious. Such moments, along with the motion of the cacophonous party scenes, actually serve to emphasize the rest of the piece’s excessive operandi. But while Fitzgerald’s story unfolds shyly, Harbison’s contribution tends to languish in discordant recitatives that too seldom break into out-and-out arias. Perhaps, though, this work’s tragic flaw is also its achievement: “Gatsby” the opera is the ultimate homage to the novel, because in the end the dramatic triumph belongs to Fitzgerald and Dylan锡格勒.
FOR YOUR GRAMMY CONSIDERATION

LOS VAN VAN

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**Phil Perry Sings All About Love**

**ARTISTS & MUSIC**

**Phil Perry Sings All About Love**

**Artist’s New Private Music Set Returns To Romantic Themes**

**BY JIM BESSMAN**

NEW YORK—As its title suggests, Phil Perry’s new album, “My Book Of Love,” has a built-in hook. “If there’s a story, she’s a woman,” says Dick Perrin. “My wife spends a lot of time at Borders and checks out a lot of hooks, says Perry, whose follow-up to “One Heart One Love” comes out March 7 on Private Music/Windham Hill. “So I thought an interesting concept would be to have an audio book.”

“My Book Of Love” is a concept album “fitting together tunes depicting the different stages of love,” Perry continues. “The title track, which I wrote with Barry [Eastmond, who produced it and two other cuts], is a synopsis of what’s going to happen and makes interesting reading—but don’t call it fiction.”

“I don’t know if listeners perceive this, but a song needs to mean something to me first,” he adds. “And these songs are my way of exposing the fragility of relationships. No matter what stage you’re in, there’s always some fragility that keeps you square.”

Perry points to another original, “F.M.L. [My Fantasy, My Mystery, My Love],” that’s both true and real. “It solidifies and redefines the intentions I have for my wife,” he says. “Makin’ Memories,” which he also wrote, recalls a family beach outing where his wife “got busting smooching” by their four kids. “I said to her, ‘We made a little more than babies when we made them.’ It reflects a time when we’re getting older and can see how they’ve grown.”

The album as a whole, Perry says, offers something for everyone. “I affectionately call “Fall In Love”—which Dick Winzeier wrote—my “Disney song,” he notes, “because it’s a movie score waiting for the movie.”

As on his previous albums, an R&B classic is included. This time it’s Thront Bell and Linda Creed’s “You’re As Real As Rain,” earlier recorded by the Stylistics and Nancy Wilson.

First single “Closer To Heaven” was written by Eastmond and Gary Brown, who produced five tracks. It was sent to adult R&B stations Jan. 3.

“We hope to expand to mainstream urban formats,” says Windham Hill marketing VP P. Ron McCurrell, who was an executive at Capitol Records when Perry, a St. Louis native who sang in the 70s soul group the Montco Kings, first appeared on one-half of Perry & Sandlin. “He’s an incredible singer.”

 Says Joe Davis, music director at WCBS-FM Orlando, Fla., “He’s the type of artist who can sing the musical soul and the most traditional gen-

**The Stories Behind ‘It’s Not Right,’ ‘Scrubs’ & Other Grammy-Nominated R&B Songs**

**GRAMMY PREVIEW: As the countdown to the Feb. 23 Grammy Awards ceremony intensifies, five songs written by three of whom are first-time Grammy contenders—chat about their nominated songs:**

**RICH HYYTHEMS: Calling herself a “real” barroom, Denise Rich says the inspiration for the Aretha Franklin/Mary J. Blige duet “Don’t Waste Your Time” (best R&B & performance by a duo or group with vocal) was an “easy one. It’s about any woman who’s been in a relationship.” Adds co-writer Gen Rubin. “It wasn’t hard to get inspired when you consider who the artists were. It came immediately.”

“RICH RICH”

“IT’S NOT RIGHT,” the song of the year for the Queen of Soul and the Queen of Hip Hop Soul to record the Babyface-produced song, coming to busy schedules. Once the two were in place, “it was amazing to see the whole thing go down,” says Rich. “Rich—with Chucky Thompson and Phillip Aaron also co-wrote the Teddy Riley-produced “Love Sets You Free.” The Kelly Price/Aaron Hall duet appears on “The Hurricane” soundtrack. Previously nominated in 1998, Rich is writing songs with Sashi Mc Knight’s for Patti Labelle’s gospel project. Rubin’s slate includes work with Yaki YM/Elukka’s Beverly.

**BENJAMIN’s DREAM**

Also nominated in the duo/group vocal category is Eric Benet. His pairing with Tamia (“Spend My Life With You”) netted the Warner Bros. artist his first Grammy nod—for a song he co-wrote with Demonté Posey and cousin George Nash Jr.

“Lot of the songs I write come out of my low periods,” says Benet. “With this song, I was dreaming about the kind of relationship I wasn’t having at the time. I started writing about how wonderful it would be to have that trust, to wake up to that special person. And Tamia’s beautiful voice was able to bring out everything that song is about: tenderness, strength, conviction, and passion.”

“The Spend” writing team reconvened to write and produce four tracks on Earth, Wind & Fire’s forthcoming 30th anniversary album. “That was a dream come true,” says Benet. “I’ve been influenced by everything they’ve done.”

Declaring he’s not “going to trip to too hard” about the nomination, the NAACP Image Award nominee is busy preparing for select dates on Brian McKnight’s tour, which kicks off Feb. 3 in Cleve-

**TONI AWARD:** Not only did Toni Estes co-write a Grammy-nominated tune (best R&B song for “It’s Not Right But It’s Okay”), but she got the chance to work with idol Whitney Houston. “I’m indebted forever to Rodney Jenkins,” says Estes. “He knew how I felt about Whitney and called me when the project was ready to go.” The track’s co-writers include Jenkins, brother Fred, Lashawn Daniels, and Isaac Phillips.

The Tulsa, Okla.-bred R&B singer/songwriter is featured on the cut “Hot” from the “Next Friday” soundtrack. She’s also laying down tracks for her debut Pri-

**SILK’S Got Love.** Elektra’s Silk recently celebrated the platinum certification of its “Tonight” album and the gold certification of the first single, “If You.” The group is currently on its third single, “Let’s Make Love.” Pictured standing, from left, are Elektra senior VP of marketing Steve Kleenberg, senior director of mar-
THE HIT COMPANY AND WINDSWEPT HOLDINGS SALUTE KEVIN "SHE'KSPERE" BRIGGS

RECORD OF THE YEAR "NO SCRUBS" - TLC

BEST R&B PERFORMANCE BY DUO OR GROUP W/VOCAL

"BILLS, BILLS, BILLS" DESTINY'S CHILD

"NO SCRUBS" TLC

BEST R&B SONG

"BILLS, BILLS, BILLS" DESTINY'S CHILD

"NO SCRUBS" TLC

CONGRATULATIONS ON A STORYBOOK YEAR!
Rapping up more Grammy Categories: Given the recent popularity of rap/hip-hop, Diane Theriot—VP of the awards department for the National Academy of Recording Arts and Sciences (NARAS)—envisions a stronger relationship between NARAS and the rap/hip-hop community.

"Eventually, there could be male solo and female solo categories as we have in pop," says Theriot. "With Mike's [Greene, NARAS president] commitment to the genre, I'm sure there will be categories that can be anticipated."

The first of NARAS's three rap categories was introduced in 1988, with DJ Jazzy Jeff & The Fresh Prince winning best rap performance for "Parents Just Don't Understand." The next year, that Grammy went to Young MC for "Bust A Move."

NARAS debuted the second rap category—best rap performance by a duo or group—in 1990. Among the artists honored in 1999 were Ice-T, Melle Mel, Big Daddy Kane, Kool Moe Dee, Quincy D III, and Quincey Jones for "Back On The Block."

Recalls Theriot, "We were inundated with eligible rap entries during the first few years of having the category. We tried to determine the best way to continue and [still] be fair to all of the artists out there. So we split the category in half—solo and duo/group or collaboration. When we continued to get numerous entries in both categories, we realized we needed a best rap album category to give further recognition."

In 1995, Naughty By Nature's "Poverty's Paradise" became the first best rap album honoree. That same year, Coolio won the solo award for "Gangsta's Paradise," and Method Man and Mary J. Blige won the duo/group award for "I'll Be There For You/You're All I Need To Get By."

According to Theriot, new award categories are suggested by the NARAS membership. "A local chapter's board of governors can develop the proposal, or a [voting] member can send it in."

Over the years, NARAS has initiated campaigns to increase the membership of artists, producers, and others working in the rap/hip-hop music industry. At one point, Puff Daddy was enlisted as a spokesperson to help increase the genre's membership ranks. After all was said, in addition to presenting new category proposals, voting members select the Grammy nominees and winners.

To become a voting member, an individual must have featured credits for lead vocals, production, engineering, songwriting, composing, arranging, or liner notes on six commercially released recordings. All six recordings may be on one album.

Still Snoop Dogg: Snoop Dogg has been so preoccupied with the launch of his Doggystyle/TVT label and its Tuesday (1) inaugural release, "Snoop Dogg Presents Tha Eastsidaz," that he didn't realize he'd been nominated with Dr. Dre for best rap performance by a duo or group for "Still D.R.E." On Aftermath/Interscope's "Dr. Dre—2001." This represents his second Grammy nomination.

"That's news to me," jokes the rapper-turned-CEO during an interview. "But it does feel good. It makes me feel like I had a good year in the music game. I pushed a little harder this past year, and [the success] is visible. There was a point in the game when Snoop Dogg fell off as far as the public was concerned. The moves I was making weren't 100% Snoop Dogg. Now I feel my fan base is totally into what I'm doing."

Snoop ventures into new territory as a producer and partner in his joint venture with TVT. And he feels well prepared for the challenge. In fact, the initial response to "G'd Up," Tha Eastsidaz's first single (now at No. 21 on the Hot R&B/Hip-Hop Singles & Tracks chart), suggests the top Dogg is off to a winning start.

Arids Snoop, "I'm ready after helping Death Row become one of the biggest rap labels ever and then moving over to No Limit with Master P and learning from one of the greatest businessmen who's come out of the rap game."

And the winner is... Not hard-core rap/hip-hop music. In fact, harder-edged rap/hip-hop is rarely nominated. But that's not the case for the 2001 Grammy Awards. Busta Rhymes and Janet Jackson are a favorite for best rap performance by a duo or group with "What's It Gonna Be?" By sheer mathematics (and, of course, skills), Dr. Dre has a great shot at being a winner in this same category. He has two nominations—the aforementioned nod with Snoop Dogg and the other with Eminem for "Guilty Conscience."

If history repeats itself, will Smith will win a Grammy—this time for best rap solo performance on "Wild Wild West." Q-Tip is also a strong contender with "Vivrant Thing.

Best rap album will probably go to Busta Rhymes for "E.L.E.: Extinction Level Event: The Final World Front." His most formidable challenger is labelmate Missy Elliott with "Da Real World."

Marc Kenon can be reached at urbancosole@worldnet.com.

Dynamic Duo: Grammy-nominated Epic artist Macy Gray, left, and Hollywood Records newcomer Sy Smith recently performed at the House of Blues in Los Angeles. The pair announced that they will be touring together on a 15-city road trip. Smith, a former background singer for Gray, has recorded her first solo album, "Payback."
CONGRATULATIONS
STEEL PULSE
1999 GRAMMY NOMINATION
BEST REGGAE ALBUM

LIVING LEGACY

Black History Month Tour (Sponsored by MCY.com and BET Movies Starz!)
### Billboard Hot Rap Singles

**Compiled from a national sample of retail store sales reports collected, compiled, and provided by SoundScan, Inc.**

**FEBRUARY 5, 2000**

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WOULD LIKE TO CONGRATULATE
SOULSHOCK & KARLIN
OF
SOULPOWER PRODUCTIONS
ON THEIR GRAMMY NOMINATIONS
BEST R&B SONG
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FEBRUARY 5, 2000

Hot R&B/Hip-Hop Airplay

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Hot R&B/Hip-Hop Recurrent Airplay

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Note: Records with the greatest airplay gains. © 2000 Billboard/BMI Communications.
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Some Deserving Remixer Nominees Left Out In The Cold

REMIX THIS: Days after the nominations were announced on Jan. 4 for the 22nd annual Grammy Awards, Dance Trax was inundated with phone calls and E-mails regarding the nominations, both positive and negative. Through it all, we've come to some conclusions of our own—especially regarding the non-classical remixer of the year category.

No disrespect to any of the nominees for non-classical remixer of the year, but we have to question the inclusion of some names. While Club 69 (aka Peter Rauhofer) and Hex Hector are deserving of the nomination—due to a year that included hit remixes and remixes that pushed the envelope of the genre—one can't help but think that the same doesn't hold true for nominees Steve “Silk” Hurley, Masters At Work, and Soul Solution.

Without question, Hurley, Masters At Work, and Soul Solution have each delivered Grammy-worthy post-productions in previous years. We've just not convinced that the same can be said for their productions this past year. Simply put, this was not a year where any of them displayed any notable creative growth—and some of their work was just plain lackluster. In a genre of music that thrives on new ideas, perpetual growth remains truly vital. By all means, we're still a bit plucked that remixers like Thunderpuss 2000, Jonathan Peters, Maurice Joshua, and the Dronez (aka Erick Aden, Charles Harris, Raul Zuleta, Lenny Mercedo, and Jose Nuñez)—all of whom made a bid to be nominated—weren't nominated. Each had a stellar year in terms of remix output. More important, perhaps, each was responsible for pushing the boundaries of clubland. They didn't rest on their laurels. No disrespect to their reputations.

From our viewpoint, this category does not reflect the real contributions made to the growth of dance music on a yearly basis. To that end, consider the previous two winners in the non-classical remixer of the year category: Frankie Knuckles and David Morales.

Much as we worship the ground these two pioneers walk on, we question the validity of their respective wins. Which leads us to the following albeit highly controversial point: there is no great remix on remixes for a specific 12-month period or on historic relevancy.

Since this is such a new category, is the National Academy of Recording Arts and Sciences (NARAS) trying to pay respect to historic remix figures that are truly recognizing this area's current trendsetters? If so, perhaps many equate the category with a lifetime achievement award.

Several Billboard-operating club DJs—including George Calle, Jackie Christie, and J.D. Arnold—apparently agree. "This category isn't so much about what's currently going on, but about a remixer's history," says Arnold.

"Where is Thunderpuss 2000?" wonders Calle.

"This was their year," adds Christie.

In the hip-hop community, it was also the year of remiers like DJ Clue and Funkmaster Flex. We find it rather interesting that a category that could have easily been dominated by hip-hop remixers has yet to recognize the remixers of this genre. Since this category is still in its infancy, this may very well change in the future.

The Nomination Process for the non-classical remixer of the year and best dance recording categories is rather straightforward. For both categories, all work must have been available between Oct. 1, 1998, and Sept. 30, 1999. Also, in both categories, entry forms are sent to record labels and NARAS members.

For best dance recording, all entries received are screened for eligibility by a committee comprising expert members of the industry. According to Elynn Harris, president of New York-based Buzz Publicity and chairwoman of the dance music screening committee, make sure that each submitted track, in its original form, was intended for the dancefloor.

Up tempo remixes of downtempo songs are not permitted (sorry, Whitney and Deborah)."

"We try to remain open-minded and fair at all times," continues Harris, who adds that submissions were up from last year, which were down from the previous year.

Once the dance music screening committee has completed its job, a nominations ballot consisting of all eligible entries is delivered to NARAS' approximately 10,000 voting members.

Each voting member is permitted to vote in nine of the following fields: pop, traditional pop, rock, alternative music, R&B, rap, country, new age, jazz, gospel, Latin, blues, folk, reggae, world music, polka, children's spoken word, musical show, film/TV visual media, composing/arranging, packaging, album notes, historical, production, classical, and music video, as well as the general field (record of the year, album of the year, song of the year, solo and best new artist). The top votes result in the five nominees in each category within the various fields.

The process for the non-classical remixer of the year category differs slightly. To be eligible, remixers must have a minimum of six tracks that they remixed and that were released commercially or promotionally within the eligibility period. NARAS conveys a nominations ballot that includes the names of all entrants and list is voted on by voting members. The remixers with the top votes are compiled onto another nomination ballot; this is forwarded to the various remix craft committees at NARAS' chapter cities. According to NARAS, craft committees are made up of knowledgeable remixer, producers, and engineers who are qualified to judge the quality of a remixer's music. The remixers receiving the most votes are put on the final ballot.

Keeping in mind that the best dance recording and non-classical remixer of the year categories are included, respectively, in the pop and production fields, it's easy to see how the potential for voting on name recognition—and nothing else—could come into play.

Voters are encouraged to vote only in the fields they know something about. That said, voters who choose the pop or dance field may vote in all nine fields about nominees for the best male and female pop performances, but not to anything about the nominees for best dance recording.

"No nomination in the production field. The majority of voters who choose this field are likely to be more knowledgeable about the nominees for non-classical producer of the year (Walter Afanasieff, Rob Cavallo, Dann Huff,Rick Rubin, and Matt Noveske) than about the nominees for non-classical remixer of the year.

Thus, when voting in unfamiliar territory, it's quite easy—and common—to vote repeatedly in the same category year after year. The only desirable party for the most recent is when the next page (Continued on next page)

Grammar Nominees for Nonclassical Remixer Of Year

CLUB 69 (AKA PETER RAUHOFER)
- “Believe,” Club 69 Future Anthem mix (Cher).
- "Body,” Club 69 Future mix (Funky Green Dogs).
- “I Will Go With You (Con Te Partirò),” Club 69 Future mix (Whitney Houston).
- “It’s Not Right But It’s Okay,” Future Club mix (Whitney Houston).

HECTOR
- “Chante’s Got A Man,” Hex Hector Intimate Club mix (Chante Moore).
- "Heartbreak Hotel," Hex Hector Club mix (Whitney Houston).
- “It’s Over Now,” Hex’s Retro-Future mix (Deborah Cox).
- “I’ve Had Enough,” Intimate Hoon mix (Regina Belle).
- “Outside,” Hex Hector Radio mix (George Michael).
- “Waiting For Tonight,” Hex’s Momentous Club mix (Jennifer Lopez).

STEVE “SILK” HURLEY
- “Go Down Moses,” Silk’s Spiritual Anthems Pt. 1 & 2 (Kelly G. Featuring Sharon Pass).
- “He Loves Me 2,” Silk’s 2001 mix (CeCe Peniston).

4 Divas, 1 DJ Up For Best Recording

Nominees for best dance recording:
- Gloria Estefan, “Don’t Let This Moment End,” Epic.
- Fatboy Slim, “Praise You,” Astralwerews.
- Donna Summer, “I Will Go With You (Con Te Partirò),” Epic.

ESMEFAM

Masters At Work (aka “Little Louie Vega & Kenny ‘Dope” González)
- “Canned Heat,” MAW mix (Jamarique).
- “If I Lose My Woman,” MAW mix (Kenny Lattimore).
- “Inside,” MAW mix (Monica).
- “Latin Lover,” MAW 12” mix (Stephanie Mills).
- “Main Thing,” mix (Robyn).
- “To Be In Love,” MAW 99 mix (India).

Soul Solution (aka Ernie Lake & Bobby Guy)
- “All I Have To Give,” Soul Solution Club mix (Backstreet Boys).
- “All Night Long,” Soul Solution Vox mix (Faith Evans).
- “Disco Inferno,” Soul Solution mix (Cynda Lauper).
- “I Could Never Take The Place Of Your Man,” Soul Solution Extended Vocal mix (Jordan Knight).
- “Mia,” Soul Solution Full remix (Blondie).
- “Sometimes,” Soul Solution Med Tempo remix (Britney Spears).
DANCE TRAX
(Continued from preceding page)

gnorable one. And in the dance music community, where hype is all too often used as truth, therein lies a real
danger.

Of course, there’s an easy way to rectify this situation: become a voting member of NARAS—although
NARAS offers no concrete number, active and voting members of the club community say that of the
approximately 10,000 voting members, roughly 200 are true disciples of club

Explains New York-based inde-
pendent music consultant Debra
Eriksen, “The dance music commu-
nity has to take more of a stand. All
those who are eligible need to become
voting members of NARAS. If there
were 500-1,000 dance-conscious vot-
ing members, which at the present
time there are not, we’ll see a major
difference in the nominations.

“The true underground will be re-
presented only when people within the
underground club scene participate
in the voting process,” Eriksen says.
“Simply put, you can’t complain if you
don’t participate.”

BECOMING A VOTING MEMBER is easy. All it takes is a check/money order in the amount of $55 ($65 for the annual fee, $20 for a one-time
administration fee), a completed application
form, and photocopies of a minimum of six recording credits.

The only stipulation is that each
credit must be in the same area,
whether that be production, remixing,
performance, or songwriting, among
others. For additional information
and application forms, access www.s grammmy.com.

OUR JEANNE DIXON PREDIC-
TIONS: Best dance recording will go
to cher’s “Believe,” which, if you think
about it, was the only pure dance
record (from last year) that thor-
oughly transcended its intended
genre. It had the added benefit of
lovingly reviving a singer’s career.

The non-classical reminder of the
year trophy will be handed to Hex
Hector. Of all the nominees, Hector
effortlessly flexed his creative
muscle, showcasing his diverse
vocabulary, from filtered disco loops (Deborah
Cox’s “It’s Over Now”) to trance-
hued tribulations (Jennifer Lopez’s “Waiting For Tonight”) to jagged
house beats (Whitney Houston’s
“Heartbreak Hotel”). Keep up the
good work!
Six Grammy Noms Honor Wills Tribute By Asleep At The Wheel

BY CHET FLIPPO
NASHVILLE—When Ray Benson set out 31 years ago to preserve, play and perpetuate the western swing music that Bob Wills pioneered, the idea that Benson and his group, Asleep At The Wheel, would one day garner six Grammy nominations for a tribute album to Wills was the furthest thing from his mind.

The Wheel's current tribute package, "Ride With Bob," on DreamWorks Nashville, outstripped all other Nashville projects this year in Grammy nominations. Benson says it's just the continuation of modest tributes he had planned to his fellow Texan Wills.

Even so, he was stunned by the across-the-board nominations for the album, which includes best country album and two nods for best country collaboration. He's probably most proud of the Grammy nomination for best longform music video for "The Making Of 'Ride With Bob.'"

The video is an intimate, up-close look at the studio collaboration of artists ranging from Lyle Lovett singing with Sharon Colvin; the Austin Film Festival, and it got a huge response. They cheered and laughed and yelled all through it. I'm talking new to PBS and the Sundance Channel."

This actually is the Wheel's second Bob Wills tribute. The first, done seven years ago on the late Liberty Records, also won a Grammy, and Benson says he planned a four-album set at the time. "Jimmy Bowen [then president of Liberty] said, 'Yeah, right, Ray' but he let me do a double-album, 18-cut set. So, we didn't do 'San Antonio Rose,' we didn't do 'Foolish Love,' 'Milkcow Blues,' all the ones we do on this album, what I would call Bob Wills' hits.

We had recorded 'San Antonio Rose' for the Liberty set with Garth Brooks and Sam Moore, and Garth didn't like the way it turned out. So we went on tour in '90. When I delivered the album to Bowen, he said, 'Where's 'San Antonio Rose?' I said, "Garth." He said, 'Oh, Garth, OK.'"

Benson says he made a historical document while also creating a listenable and fun album. "That's not so easy," he says, "but this is a good album. I'm overwhelmed.

Along the way, Benson learned much about recording old music and re-creating its sound."

The secret," he says, "is, first, to use a lot of tube gear, vacuum tube gear. Now we've got a ton of it. And also to utilize the old recording techniques: a lot of room ambiance and microphone techniques. We mixed analog and digital and tube electronics and computers to make it sound like it's hanging as a unit, rather than being pieced together the way modern records are.

"Most of it was done live," he says. "I tried to cut 'Right Or Wrong;' for instance, we did the whole thing in 25 minutes."

Lonestar Hopes To 'Amaze' Web Users; '80 Nelson Show Launches Reissue Line

TO ACCLAIM its two-Grammy nominations for its hit "Amazed," the recording group Lonestar has also made the song available over the Internet through Liquid Audio. It's the first such single download by a major country act, especially notable since the song has not been available as a retail single. RCA Label Group chairman Joe Galante says the label decided to try it since the song has now also broken through to AC and top 40 markets (Billboard, Jan. 19). Consumers can sample the song on Liquid Audio, read the lyrics, and buy a download if they want.

LIVE: Grammy-nominated Willie Nelson (up for best pop instrumental) is represented by yet another Texas radio-karaoke rescue. "Willie Nelson Live At The Grapevine Opry" is a 45-minute recording of a live show he did at the Grapevine, Texas, venue on May 17, 1980. Nelson was recording his album "Family Bible" in Austin at the time, and producer Phil York, suggested they take in a show at the Grapevine Opry. York and Nelson introduced themselves to Grapevine Opry owner Chisal Childs. Nelson decided to perform, with his drummer Paul English, his sister Bobbie Nelson on piano, and Jerry Hargrove on bass. He did 17 songs, including three cuts from his "Hee Haw" role. Childs taped the show on a reel-to-reel recorder:

"We sold the Grapevine Opry in 1985 and moved to Branson. Mo. Her tapes sat in a closet until last year, when she played them for a friend, who recommended she do something with them. So now the Nelson album will be the first in a line of "Grapevine Radio Memories" reissues, with recordings by the late Darrell Young and Boxcar Willie to come next. Distribution is by Tommy Martin's Great Music.

ON THE ROW: Alan Jackson made an appearance on his ABC "American Country" special. Jackson performed the country radio seminar (CRS). Previous "Superstars" performers include Garth Brooks, Brooks & Dunn, Reba McEntire, the Judds, and Tim McGraw, among others. This year's nominees whose product is benefiting from Grammy exposure. "We've had a couple of good bumps over the last few weeks since the nomination process," DreamWorks senior VP of marketing John Rose says of Asleep At The Wheel's "Ride With Bob" album. "Right off the bat it allowed us to go into a lot of the programs that are out there at retail, allowed us a higher profile."

Rose sees a definite correlation between the nomination and sales. "When they announced the nominations, we got Greatest Gainer: I think it was about an 18% jump against a 30% drop on the chart. So we were way against the grain," says Rose. "Our jumps on the country album chart went from 30 to 41 over the last three weeks since the announcements were made."

"Being the most-nominated title in country drew a lot of attention to us," Rose continues. "We had some accounts that maybe we don't talk to on a regular basis want to be a part of (Continued on page 58)
Show me the Money: Billboard's Top Country Albums chart shows several notable sales jumps that are traceable to the American Music Awards, by which time, critics have already announced slate of Grammy nominees, including Greatest Gainer stripes for Lonestar's "Lonely Grill" (BNA). That set gained more than 6,000 units and rises 6-5 by adding an AMA performance and significant crossover airplay with "Amazed." What a song! We've really been happy with it, and the whole world loves it," says Wilson. "The record was wonderful. Anytime Emmylou is associated with a recording, it's worth a nomination in my book."

Jon Kerlikowske, GM of Tower Nashville, says Grammy-nominated acts always get a boost.

"Especially for those kind of records that don't get a lot of commercial radio play, those are the ones that are really helped out, not only by Grammy nominations, but if they get to play on all the shows, and especially talk shows," he says. "It seems that in country music, people will buy just on that notion—that it won a Grammy."

Kerlikowske says their stores are playing up Grammy-nominated products.

"We do have a stand-alone retail [package] for the tracks with advertising attached to it," Stoltz says, "and depending on the level of the artist, the record companies can plug into the different packages. At least, The Wheel is one that is plugged in."

"We always do a Grammy display that has nominees in it, and once the show has [revealed] the winners, then we have a winners' display also," says Kerlikowske. "The display will sell product fairly well for two weeks."

Ross says they've been doing what they could to fuel the fire created by the Grammy nods. "We've done a heavy pre-Grammy campaign with mailers and servicing the record, and at Christmas we had Christmas ornaments going out," he says. "We also did a full-page promotion in Billboard."

Asiyah, whom Billboard is touting the nominations the label received on the "Trio" album and on George Jones. "We've done a postcard mailing, like a threefold thing," says Asiyah president Evelyn Shriver. "We ran an ad in Billboard. We've also done a poster mailing to a lot of different places."

DreamWorks and Asylum are both participating in Grammy-oriented retail campaigns. "We bought a lot of the Grammy programs across the board with the major accounts," says Asylum sales and marketing duo Jenny Schell and Tamar. "So we're going to have high visibility. We have everything from the Wherehouse chain to Tower to Barnes & Noble. We're all over the map. We have Hastings, Wax Works, most of them."

"Wilson says JONES they've also dispatched Grammy-nominated Asylum product. "It's a nationwide discount retail and rack," says Wilson. "It's the WEA Grammy-nominated program."

The Grammy nominations have also helped secure additional media exposure.

Ross says Asleep At The Wheel is booked to appear on "Late Show With David Letterman," "CBS The Early Show," and "Politically Incorrect" and has been offered a date on "Late Night With Conan O'Brien." "All that helps spread our message that it's an awful cool record," says Ross. "So we'll just continue to gain momentum and scatter the press around it as we move toward the next month."

You take from the nomination period, sleep At The Wheel has the Grammys to really try and capitalize off of that, especially if you have an active record out there," says Arista senior VP of marketing Fletcher Foster. "Unfortunately with BR-49, this is from a soundtrack ('Happy, Texas'), and the movie has already lived its life. The next thing we're looking at with the soundtrack is the home video, and that doesn't come out until after the Grammys, so we're in kind of a weird space."

For acts with current product, Grammy exposure is crucial, especially for the nominated artists who don't get widespread radio airplay.

"There's been several great examples of that this year," Rose says. "The Trio album and the Emmylou album... both records didn't garner airplay and have sold well and been critical successes."

"The George record has gone gold. We've been told that the record is on the verge of going gold. So we're hoping that between the nominations, and also hopefully the award, that the 'Trio' will go gold, and we'll wind up with two gold records on records that radio stations don't play."

Foster says the Grammys are known for recognizing artists based on merit rather than airplay.

"It goes back to the days when Johnny Cash thing," Foster says, referring to Cash's win for best country album two years ago. "I think the reason it happens is you get people from outside the genre looking at the Grammys and artists in our format, and I think that's what spreads it out a little bit."

Shriver says the Grammy nominations give hope to a lot of good music that doesn't necessarily find that perfect niche at radio, which has certain rules to it, but the Grammys offer to artists in our format, and I think that's what spreads it out a little bit."

"The reality is, if we don't all, that kind of music is going to disappear, and that's really the music of our souls," Stoltz adds. "So I hope that even if the end, artistry will win out," says he of the Grammy nods. "As an artist, if you follow your vision, people will respect that and give you credit for that."

Acts Grab nominations without radio play (continued from page 56)
While Krall appears to have elevated her to a pop-artist status, her chance of winning an album of the year seems unlikely. If Krall's only competition were Chick Corea, a beloved musician with decades of artistic merit to her name, "Supernatural" (Arista) would edge out Krall for album of the year. It is a spectacular comeback release from Carlos Santana, a beloved musician with decades of artistic merit to his name. "Supernatural" finds Santana returning to form and updating his sound just enough to net a No. 1 pop single.

Krall, does, however, stand a solid chance of winning the Grammy for best jazz vocal performance, although Dianne Reeves "Bridges" and Cassandra Wilson's "Traveling Miles" (both on Blue Note) are equally worthy opponents. However, neither release has had the impact on the artists' careers that "When I Look In Your Eyes" did for Krall in terms of sheer visibility. Plus, if Krall is passed over for album of the year, it is possible that the Grammys will throw her a bone with best jazz vocal.

Among the artists most deserving of being recognized is vocalist guesting Dixie Chicks, Pat Metheny, and Dave Holland, on Concord Jazz. Interestingly, the vibraphone, not exactly an instrument at the forefront of musical consciousness, appears twice in the "solo" nominations, as young Stefon Harris is also up for an award.

Ultimately, the most interesting and positive aspect of this year's Grammys is the sheer breadth of jazz nominees. If anyone were to doubt the validity of our current crop of artists, they need look no further than the diverse talents nominated. Russell Gunn's "Ethnomusicology—Volume 1" (Atlantic), which finds the trumpeter seamlessly integrating hip-hop technology with solid jazz playing, sits alongside releases by long-time practitioners Bob James and David Sanborn in the contemporary jazz performance category, and up-and-comers like Chris Potter and Brad Mehldau are represented in the same categories with Wayne Shorter and Chick Corea. It appears that jazz artists are reaching a higher plateau of awareness among consumers and the music industry at large. The trick now is for the jazz community as a whole to run with the ball and use the increased visibility to take the music to the next level of popularity.
EYES ON THE PRIZE: The Grammy Awards celebrate "success," and this has always been a classic American mix of success in commercial and artistic terms, but the current crop of nominees seems to have gone a bit overboard with the hype.

Hamelin's good fortune is deserved, for the 39-year-old Montreal-born Philadelphia resident in a model virtuoso for the new century—a fearless player with a musical sensibility, an artist who can play Liszt and Schumann with the best of them and who constantly seeks to renew the repertoire.

"That a work of music is well-known or not is often just a matter of circumstance," Hamelin says. "A piece may not have wide currency because it isn't good but because of a simple lack of printed music. Or there may be a lack of recordings or of persuasive ones. Or, and this is usually the case, it could be that it's a very complex piece, pianistically.

"Take the Dukas Sonata or Szymanowski's Second Sonata and Mazurkas," he continues. "These are masterful pieces of music that don't often get a chance to be heard, because most pianists tend to shy away from them."

Hamelin just returned from Philadelphia, where he recorded Leonard Bernstein's symphony-cum-piano concerto "Age Of Anxiety" and William Bolcom's Piano Concerto with Dmitri Sitkovetsky and the Ulster Orchestra.

An album of solo Villa-Lobos is also in the can, as is a recording of Godowsky's arrangements of Chopin Etudes—a pet project of Hamelin's since he was a student.

Following his hot-watt Lizst recital from '97, Hamelin has ventured into the standard repertoire again with a Schumann collection, due out later this year. Another disc of Alkan is planned along with an album devoted to the complete piano music of Roger Sessions ('A far more important American composer than people give him credit for,' he says).

Moonlighting, Hamelin has also recorded for Helm- con his third album accompanying his wife, soprano Jody Applebaum, in French and German cabaret songs.

The Grammy ceremonies won't find Hamelin in attendance, since the busy pianist will be on tour in Australia and Japan playing solo recitals and concerts with the Australian Chamber Orchestra. But if he were an award, his speech would feature thanks to the cast and crew of Hyperion, who "support me completely," he says.

"A major label might offer some advantages," he adds, "such as better distribution, but Hyperion has the highest standards and works with the best people: Tony Faulkner is an incredible engineer, and my usual producer, Andrew Keen (who's also nominated for a Grammy this year), is an extremely sensitive musician.

"Also, Hyperion and I have a similar view toward repertoire, and the label rarely deletes records from its catalog," he continues. "That's great for someone like me. I always want to renew every album after six months. I understand that the accountants must be kept happy, but I think the ultimate goal is to take music out into the world."
Sherry Celebrates 20 Years At ASCAP

As Both Songwriter & Exec, She has Seen Organization Evolve

BY IRV LICHTMAN

NEW YORK—Her career at ASCAP having just passed the 20-year mark, Karen Sherry has represented the performance rights society on any number of levels, from official spokeswoman to in-house producer of its special songwriter showcase. This role is one in which she is now highly visible to the industry and its members.

“I came on board as director of public relations in 1970,” says Sherry, now senior VP of industry affairs, a member of the senior executive team, and EVP of ASCAP’s long-standing tradition of promoting emerging songwriters. “This was an exciting opportunity for me to see from which we’ve witnessed the industry’s transformation over the last two decades or so.”

“I saw the organization evolve from a semi-private, semi-public entity to a leading nonprofit organization,” adds Sherry. “ASCAP’s leadership gave way to a new trend of business leadership; an all-male board of directors saw women writers and publishers elected to their ranks and as a result, saw a woman [Marilyn Bergman] becoming president in 1994,” she adds. “Also, rosters of index cards containing member information yielded to sophisticated computer databases, says Sherry. The concept of ‘licensees’ has changed, replaced by ‘customers’ and a revolution in regard to the music’s value as ‘partners.’”

Sherry adds that the ASCAP Foundation, one of the good works aspects of her responsibilities today, blossomed from “a small, narrowly focused haven for new music creators into a major music education, research, and talent development launchpad.”

“Also,” she says, “ASCAP has grown from a Tin Pan Alley provincial to a national and global megamarket.”

Says ASCAP CEO John LoFrumento, “Throughout her time at ASCAP she has stood out as one of the most talented and resourceful executives. Further, since taking over as director of the ASCAP Foundation, she has been a crucial player in redefining its mission and expanding its reach.”

“It’s possible that Sherry might have changed the face of the music industry’s business and social attitudes from the perspective of a career songwriter member, rather than as a member of ASCAP’s executive team. As such, she’s been helpful to ASCAP’s policies will earn her as much respect as good management and technical expertise, Plus, Sherry says, “I’ve seen many changes in the music industry since I made my first demo at a local Brooklyn recording studio when I was just 20 years old. That demo landed my first gig in the Catskill Mountains, where I was later joined by my sister Lois, who was only 12 at the time. The act that saved the Sherry Sisters in 1979, “Many records later—and a few hits, mostly in the international market, and one gold record—I decided to explore a career in the business vs. the creative end,” she adds.

“But I do know that I had definite plans to work at the organization for at least 20 years. I just wanted to see how the music business continues to evolve and expand.”

Sherry’s career at ASCAP is of sufficient length to how much songwriting board members who were giants of Tin Pan Alley, Broadway, and Hollywood, as well as successful in their own right, have become legendary publishers. The writers in- clude such talented artists as,

(Continued on page 78)

THEY’RE PLAYING MY SONG

by Irvin Lichtman

“THE BAPTISM OF JESSE TAYLOR”
written by Dallas Frazier, Sanger D. Shafer
published by Acuff-Rose Music Inc., ASCAP

There’s a language songwriters specialize in helping Christians become more eloquent. It is often through the power of spiritual truths to follow believers, and that special vocabulary has produced some of the most powerful songs in religious music. However, sometimes it takes a writer from another musical community to serve up a unique perspective. Such is the case with “The Baptism of Jesse Taylor,” penned by acclaimed country tunesmith Dallas Frazier and Sanger “Whitey” Shafer. The song was recorded by the Gaither Vocal Band on its Spring Hill album “God Is Good” and is a favorite at the group’s live shows.

“It just says a good thing,” says Grammy nominee Bill Gaither, the patriarch of the Gaither Vocal Band, which includes Mark Lowry, Guy Penrod, and David Phelps. “It has always been a hit. The song was performed by the Oak Ridge Boys before he heard his song’s version. When they decided to cut it, he came up with the Gaither Vocal Band’s version, which was recorded by the band.”

“Tired of waiting, I wanted to record the song on our album,” says Gaither. “I’ve been friends with Dallas Frazier for a long time. He’s been a great friend to me.”

The Gaither Vocal Band has recorded more than 100 albums, including “God Is Good” and “Change In Me.”

“I’ve been a big fan of Dallas Frazier’s work,” says Gaither. “He’s a great songwriter, and his work is always relevant.”

The song has been covered by many artists, including Trisha Yearwood, Reba McEntire, and Garth Brooks.

(Continued on page 78)

GRAMMY SONGWRITER NOMINEES

List Contains Some Familiar Vets

By Irvin Lichtman

THEY’VE GOT THE KNACK:
The nominees for song of the year Grammy—the award for the best single or track that goes to writers—are a stable of recognized writers this year.

Backstreet Boys’ “I Want It That Way” comes from Andreas Carlsson and Max Martin, two names that have defined pop’s current love affair with uplifting, youthful-sounding music. Martin also wrote the hit single “Give Me Love” by Britney Spears.

“Baby One More Time,” while not a hit song for Britney Spears, was a song that was written by the band’s songwriting board members who were giants of Tin Pan Alley, Broadway, and Hollywood, as well as successful in their own right, have become legendary publishers. The writers include such talented artists as,

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(Continued on page 78)

THE HOT 100

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

HOT COUNTRY SINGLES & TRACKS

COWBOY TAKE ME AWAY — Marcus Benoit, Marie Jo Mang, Matthew Puddin BMI, Bug BMI, Careers-BMG/BMI, Floyd’s Dream/BMI

HOT R&B SINGLES


HOT RAP SINGLES

BOYZ II MEN — Tony Settles, Timothy Mcgrew, Tony Settles/ASCAP, ASCAP, ASCAP, ASCAP, ASCAP

HOT LATIN TRACKS

DESIDRA — Ricardo Arjona — Sony ATV/ASCAP, Arista Music/ASCAP, Sony ATV/ASCAP

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(Continued on page 78)
NILE RODGERS
THE 25TH ANNIVERSARY BILLBOARD TRIBUTE
Musical chameleon.” Those two words embody the creative versatility of guitarist/studio musician/songwriter/producer/entrepreneur Nile Rodgers. And it’s that special trait that has kept Rodgers as vital and fresh as he was over 20 years ago, when he and the late Bernard Edwards crafted a rhythmic definition for the term Chic.

Since then, Rodgers’ cutting-edge ability to weave effortlessly from disco to R&B to pop to rock to hip-hop has allowed him to traverse a note-filled terrain inhabited by such acts as Diana Ross, Madonna, David Bowie, Duran Duran, Al Jarreau, Eric Clapton, Paula Abdul, Phil Collins and Peter Gabriel. As Rodgers recently reflected in a 1999 interview with Westport magazine, “Recording artists are like painters; the more colors they have on their palettes, the more they can express themselves. It’s all about feel, and it’s all about life. Existence is ever-changing. But you are only as good as your last record.”

KUNG-FU AND SESAME STREET

The four-time Grammy winner’s feel for life dates back 47 years with his birth to a teenage mother and subsequent shuttling back and forth between relatives curing his youth in New York City. Before dropping out of high school, he had learned the saxophone, clarinet and guitar. Even then, Rodgers’ inventiveness was apparent: to indulge his love of music, the high-school dropout sat in on classes at Jazz Mobile, the Juilliard School and the Manhattan School of Music. He even scored private tutoring sessions with noted...
In his 25-year career, Nile Rodgers has gathered an amazing array of credits: producer, songwriter, guitarist, entrepreneur. He is the phantom-like figure behind the work of many superstar artists, including Madonna, Diana Ross and David Bowie (see accompanying story). Records bearing the stamp of his unique talents have sold more than 110 million copies and generated an estimated $3.5 billion in revenue. At 57, Rodgers is a respected veteran in a business in which careers are notoriously short. In 1999, he received a Lifetime Achievement Award from the National Association of Recording Arts and Sciences. For over 25 years, as a producer, composer, arranger and performer, Nile Rodgers has promoted an astonishingly wide range of musicians and musical styles. Now he aims to do the same with his business ventures, which are infused with a spirit of social activism befitting the one-time Black Panther. "I want to have a company that will give people a voice," he says.

How does it feel to be at a point in your life and career where people are citing you as an influence?

It's weird, very strange. I was working on some music this morning, and these kids were in the studio, and they were like, "Nile Rodgers...wow. I started playing guitar because of you!" I thought, "Do I look that old?"

[Laughs]

Does it make you feel old when people respond to you that way?

It doesn't. But I don't always know how to react to it. I'm at a point in my life where I now take a compliment in the same way I take a slur. I just smile and say "cool." I don't want to overdo either feeling.

Does the reverence people show inhibit you in your work?

Not really. I'm a normal kind of guy. At the same time, I'm highly opinionated. I know that my opinions and work and ideas are somewhat left-of-center. Yet, I feel normal. Still, I know that when I look at my career, it's anything but normal. It's a life of contradictions. On one level, it's successful and focused. In fact, it's almost so successful that it makes the artists I've worked with rebel against it. I can understand why someone who achieves a certain artistic stature on his or her own does something wacky with me, and it stands out to the point of feeling uncomfortable. I had that with Bowie and Madonna and even Diana Ross. You do something quirky and then you wonder where did those numbers come from? Ironically, I didn't do any of the follow-up records with many of those artists.

Was it because it freaked them out?

I have no idea. It could be that. If you have a record as big as "Like A

Continued on page 72
Nile Rodgers is king of the rhythm guitarist. He and Bernard Edwards revolutionized dance music. And that was hard to do. In recordings, they got the feel of a dance floor—today, we're conditioned to the computer machine, but that was never the case back then. It was from the heart. I love that they brought to dance and pop music a soulful sound that was all new, good, and right rhythmically. Nile applied his own sound, and everybody had to have it, from Bowie on. When people can stay around in this business, that is a mark of a champion.

Nile Rodgers: an original, master of hot riffs, terrific musician/composer/producer.

Tom Cozzi, who had worked for me at Atlantic, formed a production company with a key gentleman, Mark Koenen. Tom came into my office on a Monday and told me he had this group signed that had an option from another record company but, after waiting for months, that option lapsed with no signing. He said, “I want you to hear this record, I think it’s a smash.” He played “Dance, Dance, Dance” by Chic, and I agreed it was a smash. Tom said there was a disco convention happening the coming weekend in New York, and he wanted to have their record out in time for that. I said, “But it’s Monday.” He said, “That’s the deal.” He had other record companies held that record too, but Atlantic was his first choice. To make a long story short, I had our lawyers working 24 hours a day. We got a contract signed, and I let the label know we were in the picture. The DJs had gotten the record and it was being played in the clubs. “Dance, Dance, Dance” was a monster hit. Nile and Bernard were probably one of the most talented teams I ever met. As the record charted, I asked them to think about producing other acts. I was really excited about this young girl group called Sister Sledge. Nile knew something about them. I said to him, this group is like family to us. Nile went out and wrote “We Are Family,” and that was major history.

—JERRY GREENBERG

Compiled by Debbie Galante Block

Nile Rodgers
25th Anniversary

Nile Rodgers is an artist’s best friend. Through writing, producing, an occasional guest performance and, lately, sampling, nearly everything associated with Rodgers has received club charts.

Five tracks on this album, including Rodgers’ top two Hot 100 hits, are songs that sampled earlier compositions. Rodgers’ first Hot 100 entry was Chic’s 1977 break-through hit, “Dance, Dance, Dance (Yowsah, Yowsah, Yowsah),” all seven, told, seven Chic singles made Rodgers’ career countdown, including the band’s two Hot 100 No. 1’s, “Le Freak” and “Good Times.”

Rodgers can also take songwriting credit for what is considered the first rap song to scale the Hot 100: Sugarhill Gang’s “Rapper’s Delight.” The 1979 release hit No. 30 on the charts and samples the rhythm track from Chic’s “Good Times,” but the appropriation wasn’t acknowledged with a songwriting credit for Rodgers.

In 1980, Supreme diva Ross enlisted Edwards and Rodgers to produce her “You & Me,” a set, arguably unsuccessful commercially, successful album to date.

The release saw its two singles, “Upside Down” and “I’m Coming Out,” both land in the top five, with the former spending a month at No. 1.

Throughout the ’80s, Rodgers continued to write, arrange, produce and pen songs with a multitude of artists. In 1983, Rodgers produced David Bowie’s “Let’s Dance” set, which spawned the No. 1 title cut, in addition to the top-20 singles “Modern Love” and “China Girl.” The following year, he produced Chic’s breakthrough album, “Like A Virgin.” The set saw all four of its singles hit the top five, including the No. 1 title track.

When Duran Duran was preparing to promote “The Reflex” as a single in 1984, the group had Rodgers remix the track for its commercial release. The single spent two weeks at No. 1 on the Hot 100. Later that year, the band again went to the Rodgers well to produce “The Wild Boys,” the only new power-pop-rocker Rodgers’ live arena album. The track spent four weeks at No. 2 on the chart. Their collaboration proved so successful, Rodgers returned to produce the band’s next album, 1986’s “Notorious.”

Rodgers’ work experienced a renewed life on radio in 1997, thanks to Sean “Puffy” Combs, The Bad Boy producer first utilized sampling a snippet of Chic’s Don in rapper MC Lyte’s No. 11 hit “Cold Rock A Party.” Later that year, Combs produced the Notorious B.I.G. hit “Mo Money Mo Problems,” the single, which also featured Mase, spent two weeks at No. 1 on the Hot 100.

In 1998, 21 years after Rodgers’ first Hot 100 entry, Will Smith hit No. 1 on the chart with “Gettin’ Jiggy Wit It.” The single, which samples Rodgers/Eddie Bongard’s Sister Sledge hit “He’s The Greatest Dancer,” “Jiggy” is Rodgers’ No. 1 Hot 100 hit.

This year, Smith once again dug through the Rodgers’ Edwards songbook for his new album, “Willennium.” “Freakin’ It,” the latest single from the set.

Sugashill Gang’s “Rapper’s Delight,” which in turn borrowed from the Chic hit “Good Times.” Indeed, it’s a sample of a sample.

As a producer, Rodgers onlystrums a guitar; he can help score a smash. With Seal’s “Space Jam” remake of the Steve Miller Band’s “Fly Like An Eagle,” Rodgers contributed some guitar licks and helped the single soar to No. 10 on the Hot 100 in 1996. On Daryl Hall & John Oates’ 1984 hit “Adult Education,” Rodgers’ guitar work aided the single’s ascent to No. 8 on the Hot 100. It’s at No. 22 on this career-spanning list. As part of the one-off supergroup the Honeymooners (which also included Jimmy Page, Robert Plant and Jeff Beck), Rodgers once again played guitar on the Hot 100 singles “Sea Of Love” and “Rockin’ At Midnight.”

Below are Rodgers’ biggest successes on the Hot 100, with rank determined by peak position, weeks on the chart and overall chart performance. The first 26 titles made the top 10 of the Hot 100.

All titles were produced by Nile Rodgers except for:

* = Singles that utilize samples of tracks written by Rodgers
** = Singles on which Rodgers performed

1. Will Smith, “Gettin’ Jiggy Wit It,” 1997 ** (Columbia)
15. Diana Ross, “I’m Coming Out,” 1980 (Motown)
23. Thompson Twins, “King For A Day,” 1986 (Arista)
27. MC Lyte, “Cold Rock A Party,” 1997 ** (EastWest)
29. Al Jarreau, “Moonlighting (Theme),” 1978 (MCA)
30. The Honeymooners, “Rockin’ At Midnight,” 1985 ** (E.Paranza)
31. Sheena Easton, “Do It For Love,” 1985 (EMI America)
32. The B-52’s, “Deadbeat Club,” 1990 (Reprise)
33. Sugarhill Gang, “Rapper’s Delight,” 1979 ** (Sugar Hill)
35. Duran Duran, “Skin TRADE,” 1987 (Capitol)
38. INXS, “Original Sin,” 1984 (Ato)
you have filled all our lives with good times

NILE,

Our partnership is a tremendous honor.

Our future is rich with promise.

Sony/ATV Music Publishing
I sampling has replaced imitation as music’s sincerest form of flattery, then Nile Rodgers must feel lavishly complemented indeed. Riffs fashioned by Rodgers and his late bass-playing colleague, Bernard Edwards—the twin engines driving that Rolls-Royce of disco acts, Chic—have cropped up in a vast variety of records over the last quarter-century.

The pillaging of Chic is not just a recent phenomenon, although the practice is certainly alive and well. Chic’s “Gettin’ Jiggy With It” on the “Big Willie Style” album. “It’s All Good.” And, when the Notorious B.I.G., Puff Daddy and Mase detailed the relationship between wealth and inner peace on “Mo Money, Mo Problems,” they used the Rodgers/Edwards-composed “Rams” (later renamed to “I’m Coming Out”) as the musical foundation.

But hit-ho artists have found a treasure trove in the Chic catalog from the beginning. The first rap hit, 1979’s “Rapper’s Delight” by the Sugarhill Gang, bears a Rodgers/Edwards co-writing credit, since its entire musical structure is composed of Chic’s then-recent hit “Good Times.” That launched a trend that encompasses such hits as A Tribe Called Quest’s revamped 1990 version of “Bonita Applebum” and Minnie Love’s 1991 “It’s A Shame,” originally based on the Spinners hit of the same title but remixed to score bigger by incorporating the same “Greatest Dancer” riff used by Smith. Pharcyde, The Lost Boyz, MC Lyte, the Del Squad and many more rappers have also plundered Nile sources.

Such expeditions have not been restricted to hop-loppers. Naturally, swarms of dance acts borrowed the basic Chic sound. Change (whose vocalists included Luther Vandross and Jocelyn Brown) based a five-year hit career on Rodgers/Edwards variations. Inner City’s technodance landmark “Good Life” is a direct descendant of “Good Times.” Latter-day kool K & The Gang hits, such as “Fresh” and “Tonight,” are indebted to Chic riffs, and Odyssey, Indeep, Young & Company and Narada Michael Walden all made withdrawals from the Chic sound banks.

Reggae and dancehall practitioners have also been influenced—particularly by Why?, a reggae-inflected tune Rodgers and Edwards wrote for Carly Simon in 1982. And anyone who hears Queen’s 1980 chart-topper “Another One Bites The Dust” can’t help but detect the strong similarity between its baseline and that good old “Good Times” riff. Strangely, straight cover versions of Rodgers/Edwards material, while not unknown, have gone largely unheard. There are a few versions of “I Want Your Love” (Mariah Carey discoverer Brenda K. Starr, ex-Frankie Goes To Hollywood second banana Paul Rutherford), a few discos medley ing Chic tunes and, perhaps, most memorable, a striking version of the Chic ballad “At Last I Am Free” by British avantgardist Robert Wyatt. But when it comes to sampling, borrowing or outright robbery, Rodgers and Edwards rank with James Brown and George Clinton in the source-material elite.

Dear Nile, Congratulations.

We love you,
Ahmet Ertegun, Val Azzoli and your friends at Atlantic
Evander Holyfield,
Oscar Fields
& everyone at
Real Deal Records
wish you another 25 years
of Good Times.
Nile Rodgers
25th Anniversary

Going Outside
Rodgers Produces Non-Music Ventures And Pitches In Where He’s Gleaned

BY RICHARD HENDERSON

On his first post-Chic solo excursion, multi-platinum producer Nile Rodgers visited a virtual domain of his own creation, “In The Land Of The Good Groove.” Now, it would appear that his fictional creation is set to become reality, as Rodgers braves for his entry into the resort business, with the construction of his artists colony, comprising a hotel/recording studio/music museum complex set on island property in the Caribbean.

To realize his new, multifaceted project, Rodgers acquired a parcel of land in Turks & Caicos Islands, Providenciales, a British crown colony. Encapsulating the grand scale of his venture in a succinct fashion, Rodgers says, “It’s mega. We’re just finishing the final topographical survey. Our master plan has been OK’d. Everything has been done, we’re 99% of the way there. It’s been a long struggle, because not only am I doing the hotel on the 100-acre site, but I also developed a master plan for the larger, 300-acre site.”

Forward-thinking, multi-talented Rodgers plans an impressive facility in the sunny island setting. Rodgers notes, “It’s being done with the same hotel giant, Adrian Zecha, who started the Aman Resorts hotel chain. Look at it this way: Aman is where I take my vacations. You fly for 24 hours, and then you spend absurd amounts of money on a small room. It’s really the upper level of the hotel business.”

Far from being a speculative venture, Rodgers’ latest extra-musical undertaking comes with hard deadlines built in. “We opened Oct. 28, 2001,” he comments matter-of-factly. Rodgers was unable to comment in detail on the larger plans he has for the site (”In this business, as I’m finding out, discretion is the better part of valor. Everything is political”), but of his immediate development plans the producer says, “It’s taken me two years to develop the hundred acres. The plan for the first 100 acres is quite impressive. I’m building a recording studio there, as well, which will incorporate television and film post facilities. We’ll have a couple of AVID suites, as well as audio rooms. You’ve never seen a recording studio like this.”

A VILLAGE OF ENGINEERS

“I had been thinking about this for years,” Rodgers continues, “Michael Hutchence, the [late] lead singer from INXS, and I were talking about doing this together in Bali. We were into it, we planned it out, and we were just about to go forward. We thought we’d have this huge client base from Japan, with their huge pop industry. We didn’t realize that the upper-echelon Japanese pop artists would rather record in L.A. or in England. We felt it was too far for Americans to travel to make records.”

“The [recording] studio will be open before that. Because of the way that the complex is designed, when you come onto our property, the studio has its own little village. I’m building an artists’ colony there, putting in a museum, and the whole kit. Here’s what we’re going to do: My recording studio will happen as a two-phase project. The first structure that we put up will have a short shelf life. Once the construction on the second building is done, we’ll move the studio into the secondary structure.”

“The primary creation of the music studio will be to develop an island dedicated to the history of music in the Caribbean and the history of Caribbean arts. When I was a kid, I used to work a lot down in the Caribbean, in Florida; the area has such a rich cultural history, but it’s never been brought to the forefront. Haitian art became popular for a while and then disappeared. I would visit all the other islands back then and collect paintings. What I want to do is try to address that, to try to pull together a nice cultural community where people can go and lounge and hang out. I am also going to have a school there. I want to teach kids how to become the next generation of recording engineers. People love music in the Caribbean, on what seems like a genetic level. I want to have a place that has a vibe, where people can come and check out music and can make music via interactive exhibits, fun stuff just to create a vibe.”

MENTORING

Continuing with this train of thought, Rodgers reflects on his spiritual commitment to his new Caribbean neighbors. “The producers who come. I want to help people who are smarter than me,” he says. “I learned from Luther Vandross and Bob Clearmount and Tony Bongiovi and others who were there before me. I would like to change the quality of life for the kids [in the Caribbean]. The future of music has always been with the youth; the way you make recording studios work is with interns, who are so enthusiastic; one moment they’re sweeping the floors and the next they’re winning Grammys.”

ASSISTING THE ARCHIVE

Aside from his new venture, one organization in particular has benefited in a significant manner from Rodgers’ philanthropic bent. “When a person is passionate about something, where the quality of their life can change because of that passion, that has always fascinated me,” explains Rodgers. “The one cause that I donate the most of my liquid income to is the Archive Of Contemporary Music [in Manhattan]. For many years, I kept them afloat. You don’t know how I had to go on a crusade to get the industry to listen, because the industry regarded them as the enemy, and I couldn’t understand why. When I wanted to study a particular recording and the artists or the record company couldn’t find the record from the artists, I could always find it at the Archive.”

Bob George, director of the Archive Of Contemporary Music (currently located on two floors on White Street in downtown Manhattan), concurs. “He’s always been there for us,” he says. “He’s always been there with money, support, contacts. He’s one of the few people who gets it. We have a lot of great people on our board of directors, but he also uses the archive constantly. He’s one of the producers who’s always borrowing records—like if he wants to study a sound on a certain George Benson record. And he’s DJ’d for us at parties and donated a lot of his own vinyl to the Archive. I guess he had a girlfriend who owned a little white dog at one point. Whenever we open the gatefold on some record jacket and find a lot of white fur, we know it was one of Nile’s.”
Nile,
The first time we worked together...PURE MAGIC. With you, Bernard and my sisters, we have united people of all races, colors, and ages. To this day, no matter where I am in the world, when I sing "We Are Family", it brings a joy to people's faces that's indescribable. Thank you for changing all of our lives. You're the best!

Love, Kathy Sledge
Congratulating Nile for 25 years of "Good Times" and great hits.

Thanks for making us a part of your team.

Richard Strauss & Richard Pinto
Spin MP3 like vinyl and slam 'em every time with the DJ system of the future! Download a trial copy today - FREE!

The Perfect Mix of Music and Technology

Only the best, cutting edge DJ music, now available on the web. Content filtered by DJs - for DJs. Sample hundreds of albums with instant listen, buy what you need online.


Thank You Nile Rodgers!
For 25 years of great music and for joining us at Visiosonic. Your leadership is helping us to become a force in today's music. We couldn't be more blessed to have you on our board.
Congratulations Nile...
We salute your success and thank you for taking us along.

NILE RODGERS
Thank you for some of the most memorable music of the era.

We are proud of your accomplishments, and we look forward to the next 25 years.

Budd, Sal, and Dennis

Merrill Lynch Salutes
Billboard Magazine’s Honoree,
Nile Rodgers
on 25 years of Success.

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New York, NY 10166

Nancy Matta
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Monica Swanson
Financial Planning Associate

THE BILLBOARD INTERVIEW
Continued from page 63

Virgin, you think. "Why not do the same record? I know that Madonna wanted to do the next record with me, but I was committed to another project already.

It's interesting that those records were with artists who were viewed as being visionaries. I've worried about my relationships with artists. Do I do too much? Do I back off and do less? Production for me is very psychological. It's taking. When I'm in the studio, I'm trying to make the best record I can. I'm not trying to show how great I am, but how great the artist is.

Although you have a very distinctive sound as a producer, you haven't always overpowered the artist. On "Like A Virgin," for example, you drew some very interesting, creative things out of Madonna at a time when it was necessary for her career.

I remember saying to her, "Here's the difference between people perceiving you as an artist or as a pop icon." We could've done "Like A Virgin" like her first record, with lots of sequencers. But I wanted to go deeper. I told her, "If we let the music lift us, then we benefit from their interpretation, their vibe and their experience." She went for it.

Moving on to your other production projects, what would you say was the most striking or memorable element of making the Bowie record?

The absolute admiration I had for David as an artistic figure. Of all the people I've worked with, when I'm in the room with David, I feel like I'm in the room with the embodiment of musical art. That's heavy if you think about it. It's different than being with a great musical artist. When we were making "Let's Dance," I felt like I was in the room with the musical equivalent to Picasso.

Did it surprise you that the record exploded like it did?

No, what surprised me was that David liked the record! [laughs] I knew it was a happening record, but I didn't know if he would feel it. He took a lot of criticism at that time for choosing a disco producer to make his record. But he was cool with it. He knew that we were making an important record. We were upsetting the foundation of the more traditional rock type of records.

What about Diana Ross? Was she already a superstar with a very specific sound before you worked with her.

That record was about liberation on every level. She was willing to change everything about what she was doing up to that moment in time. That album reinvented a star from the ground up. She moved from the West Coast to Fifth Avenue. She went from wearing glamour-girl outfits to being the glamour herself. She became a jazzier, more sophisticated version of who she was previously.

The record was lean. It spoke to kids...kids on the street, and it spoke to her gay audience in a way that previous records hadn't.

This may not be common knowledge, but here's the story of "I'm Coming Out": Back in the day, New York was a hotbed of really hip nightclubs. The most innovative clubs were in New York. And at that time, the gay clubs were the most avant-garde. Anyone who was on the cutting edge would go to the gay clubs for the vibe, for the avant-garde. Every time I went to a club opening, there were people dressed up like Diana. I thought, what would that moment look like when Diana Ross steps out on stage and sings the words "I'm coming out?" What would the audience think?

We interviewed Diana for the content of the record. It was all about the fact that she wanted to have a new life. It was all about "new" for her. I just kept thinking of the words "I'm coming out."

But I'm also thinking about people hiding inside all their lives, and they're showing the world where they're

Continued on page 74
"We Are Family"

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Looking forward to distributing a whole new millennium of great music!
Nile, Congratulations on this stunning achievement – 25 years at the forefront of creativity. You gave music your unique style and that style became part of our culture. It is the party we are all glad to be invited to. We’re looking forward to stepping ahead with you in the new millennium.

Even back in the 60's we knew.... Hey man, That Nile is really something!

No man, He is "SUMTHING" else!!

Rich & Ira The Music Connection

THE BILLBOARD INTERVIEW

(Continued from page 72)

coming from. I thought “I’m Coming Out” would be the perfect statement—and I applied that to her life. I never made any reference to her about people coming out of the closet or anything like that. I just wrote the song, and I told her that she inspired the words, which is true. The sexual implications were just there. The song is ultimately about anyone in the prime of his or her life taking the bull by the horns. That song is among those that I’m most proud of. I went to a club recently, and the DJ played “I’m Coming Out,” and it was wild. It still sounds amazing. I stood there feeling like a parent proud of his child.

In your heart of hearts, did you think all of this would happen when you and Bernard Edwards got together?

Totally. We were so confident, and that kept us going during the tough times. It wasn’t egotistical. We’d get on stage, play our music, and people would react well. Here’s a true story: We had a booking agent right before we became Chic. We were playing with various names. I think we were still the Big Apple Band at that time. We were playing this club in Woodside, Queens. It was frequented by a lot of tough types...bikers and the like. We get onstage, and the crowd wasn’t initially digging us. But we kept at it, and we started to win them over. The owner walks in, and he hadn’t seen us before we were booked. He sees us and he started flipping out, screaming “Get those niggers off my stage.” His girlfriend was there, and she was like, “Listen to them. They’ve got something special going.” When we got off stage, our friend came up to us and said, “Get outta here. The owner’s racist, and he’s flipping.” Well, the owner comes over—not only did he ask us to stay, but we raised the price on him! [Laughs] We wound up playing there for months. That was our proof that our grooves could seduce people. We knew we were more than just urban. I hate to use the term “crossover” to describe our music, but it was. We realized that we had music that crossed the color line. Our jazz friends love our music as much as the pop and rock world.

Is there one Chic song that you feel best captures the band?

“Good Times.” It’s the ultimate Chic song. It was on our third album. We knew who we were by then. It was built on a jam-session groove, but it still had a unique string texture. That string is still sampled on thousands of records...forget about the groove.

What do you think about sampling?

Nowadays, I look at it differently than when I first became aware of it. The Sugarhill Gang’s record “Rapper’s Delight” [which used much of “Good Times”] was copyright infringement. It was theft. Their record had my arrangements, my ideas, my everything. And then I’m not going to get paid for it? No way. The origin of that record came from my brain. It was my stuff; pay me for it. This offended me to the core of my being. I worked all my life to create music. I wasn’t about to let someone take something I worked so hard for.

What do you think about the more recent uses of your records?

Now I look at it as more of a tool to create music. It’s like having a tool that can help you have a few shortcuts. Isn’t it the cheap way out?

It could be. But it can also be the sensible way out. It can help you, on a practical level, get started. But it’s not necessarily the answer on an artistic or spiritual level. Back with Bernard, even if something sounded remotely like something else, we’d change it.

It must be hard to not have Bernard here.

It is. We were the best of friends. I miss his presence very much. We were different, but identical at the same time...if that makes any sense.

Could there be another Chic record without Bernard?

Continued on page 76
NILE RODGERS

BORN: New York, New York, 1952
HOME: Westport, Connecticut
PROFESSION: Songwriter, disco legend, guitarist, record producer, entrepreneur
RESPONSIBILITY: "To make the greatest music I can every day."
WHY LASIK: "I've been nearsighted since I was a little boy, and tired of being a prisoner to contacts and glasses. I heard how liberating LASIK is...and wanted freedom from glasses or contacts."
WORST EXPERIENCE: "During a Save the Rain Forest concert with Sting, I couldn't see the sheet music. I felt helpless...What if I make a mistake in front of all these people? That was frightening!"
QUOTE: "15 minutes changed 47 years."
LASIK: "Thank you OptiCare and LASIK for changing the way I see music."

Congratulations Nile!
From Team LASIK, Kenneth A. Greenberg, M.D. and your friends at OptiCare.
25 YEARS - BOOM!

Nile,

Congratulations & thank you for sharing your amazing
talent with us.

It's been our privilege.

Simon, Barry & staff
Right Track Recording

Dig Video & Mistral Capital
congratulate
Nile Rodgers
for 25 brilliant years of hit making.

TO MY DEAR FRIEND NILE,

THERE WERE MANY GOOD TIMES WHEN I FREAKED
OUT AND DANCED, DANCED DANCED TO YOUR MUSIC
IN MY DISCO DAYS. THANK YOU!

CONGRATULATIONS TO YOU ON YOUR 25 YEARS OF
SUCCESS IN THE MUSIC INDUSTRY.
HERES TO 25 MORE.

BEST WISHES AND MUCH RESPECT

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NILE RODGERS
25th Anniversary

THE BILLBOARD INTERVIEW
Continued from page 74

I don't think there can be at this time. But I'm now feeling
confident enough to do another Nile Rodgers record. I
can do it and not feel like I have to prove anything. I can
make it and feel good about it, regardless.

What will it sound like?

It will be based on incredible grooves—and it will be the
kind of record that will work in a club. I'm a club guy.

When I write a song, it will be wholly dedicated to the club
lifestyle...to the dance lifestyle. When I look back on my
life and career, that's the most free, most artistic place I
could choose to be. You can go into a club and not feel
intimidated. Once the doors close behind you, you can just
dance your heart out.

NILE INC.
Continued from page 66

had sounded for disco. Chic disbanded in 1983.

By the late '70s, however, Rodgers had begun diversifying,
co-producing former Supreme Diana Ross’ "Diana"
album with Edwards, which yielded "Upside Down" and
"I'm Coming Out." From there, he and Edwards went on
to co-produce—as well as perform and write on—Sister
Sledge's "We Are Family" album, whose title track became
the theme song for the '79 baseball world-champion
Pittsburgh Pirates.

NOT SO CHIC

Rodgers played on his versatility and accumulated more
production triumphs throughout the '80s and '90s with
best-selling albums by David Bowie ("Let's Dance"),
Madonna (the icon-building "Like A Virgin"), Duran
Duran (the "Reflex" single and the "Notorious" album),
Mick Jagger ("She's The Boss"), Al Jarreau (theme song to
the TV series "Moonlighting"), the underscore for Eddie
Murphy's "Coming To America," Rick Ocasek ("Fireball Zone"),
the Stray Cats ("Let's Go Faster") and the Beavis &
Butthead Experience.

Rodgers has also continued to per-
form, working on such sessions as
Cyndi Lauper's "True Colors," Steve
Winwood's "Back In The High Life"
and Michael Jackson's "HIStory"
album.

He's also won Grammys—for best rock
instrumental with Jeff Beck on "Escape" and best blues
recording and best rock instrumental performance for
The Vaughan Brothers' 1990 "Family Style" album. Prior to
that, Rodgers released his own solo album, "B-Movie
Matinee," and created another group in 1987 called
Outiloud.

Ten years after disbanding, Chic reunited in 1993 and
toured Japan in 1996 and 1997. The "new" Chic featured
Winwood, Sister Sledge and Guns 'N Roses' Slash. However,
the 1996 tour was marred by the death of co-founder
Edwards. Chic's musical imprint lives on, thanks to sam-
ping. The hit songs incorporating the Chic sound
include "Rapper's Delight" (Sugarhill Gang), "Another One
Bites The Dust" (Queen), "Gettin' Jiggy Wit It" (Will Smith),
"Mo Money Mo Problems" (Notorious B.I.G./Featuring Puff
Daddy & Mase) and "Love Like This" (Faith Evans).

DISTRIBUTING DEALS

Rodgers further flexed his entrepreneurial muscle with
the April 1998 acquisition of Touchwood Distribution.
Under the new moniker Sumthing Distribution, the firm
released its first product that same year (David Lee Roth's
"DLR Band") and now sports a roster that includes boxer
Evander Holyfield's Atlanta-based Real Deal Records.
Sumthing Else Music Works—Rodgers' label division—has
issued "Live At The Budokan," a concert set from Chic's
1996 Japan reunion tour. Expected soon are albums by
hip-hop group F.O.D. (Face Of Death) and R&B singer
Willie Clayton. Additional projects include building a lux-
ury resort/hotel in the British West Indies.

The Westport, Conn.-based Rodgers has also come full
circle with his past: He's among the four former Black
Panthers interviewed for the where-are-they-now 90-
minute documentary "Public Enemy" by German film-
maker Jens Meurer. And, never one to stray from his musi-
cal calling, he also produced the accompanying sound-
track.
Thanks from the bottom of my heart for being a part of my first 25 years of making music.

Nile Rodgers
IN MEMORY OF
BERNARD EDWARDS
1952-1996
Co-founder, Partner, Friend

IF YOU DON'T STAND FOR SOMETHING, YOU'LL FALL FOR ANYTHING."

To my Staff,

Thanks for standing

for Sumthing.

NILE RODGERS PRODUCTIONS, INC.
GRAMMY-RAMA: In the past few years, the National Academy of Recording Arts and Sciences (NARAS) has done wonders for the producing, engineering, mixing, and remaking professions, first by generously acknowledging the contributions of studio professionals in Grammy Awards categories in which they had never been recognized, and then by absorbing the Fledgling Music Producers Guild of the Americas (MPGA) into the academy.

As the industry prepares to head to Los Angeles for the 42nd annual Grammy Awards ceremony (scheduled for Feb. 23 at the Staples Center), an unprecedented number of producers, engineers, and mixer/remixers are gearing up for their annual moment in the sun, not only in the dedicated production field but in various genre-specific album categories (i.e., country, rap, R&B, pop, rock, classical, and children's), as well as in the high-profile categories of record of the year and album of the year.

Last year, NARAS took a bold step in nominating five producers/engineers of the year candidates who had never been nominated before, two of whom were women (Sheryl Crow and Lauryn Hill). This year's nominations are a tad more conservative, but there are still some fresh faces. Walter Afanasiev and Rob Cavallo make return engagements, but country stalwart Dann Huff and rock producers Rick Rubin and Matt Serletic make first-time appearances in the producer-of-the-year category.

The category of best engineered album, non-classical, similarly, contains a mix of established players and lesser-known but equally deserving candidates. Gary Paczosa gets an eye-opening nod for his work with Alison Krauss, while at the other end of the spectrum, studio icon and Grammy veteran Al Schmitt is nominated for his engineering on Diana Krall's "When I Look In Your Eyes." Other engineer candidates are Steve MacMillan, Elliot Scheiner, Schmitt, and Jess Usscliffe (Toto); Joe Chiccarelli, Nick Guzzacini, John Kelton, and Soha Videz (Lorrie Morgan); and Jeff Balding, Tom Lord-Alge, J.R. McNeely, Owsley, Millard Powers, and Shane Wilson (Owsey).

The album-of-the-year category is interesting in that its most likely winner is Santana's "Supernatural," on which Carlos Santana and Arista chairman Clive Davis are credited as "album producers." However, the liner notes to "Supernatural" credit various studio musicians, including Serletic, as producers on the individual tracks, much in the fashion of multi-producer pop and R&B albums.

One could make the argument that the career producers who toiled in the studio making "Supernatural" also deserve the Grammy. If Santana wins, this could become a topic of debate for NARAS and for the production community in general.

In other album categories, NARAS notes that the producer(s) and engineer(s) must have worked on 51% or more of the album in order to receive credit along with the artist(s). But album of the year carries no such distinction; it purports to honor "the album producer(s), recording engineer(s), and, or mixer(s) of other than the artist." In the view of many, that would include the various "producers" on "Supernatural," numerous as they may be.

YOU READ IT HERE FIRST: Back in the fall of 1998, Billboard broke the multilayered story about New York mastering powerhouse Sterling Sound engaging in a management buyout, joining forces with Los Angeles' Metropolis Studios, and moving during the second phase of the relocation, which Sterling president Murat Akbar estimates will occur in mid-2002.

By then, the entire Sterling Sound mastering complex will reside in Chelsea; it will house seven studios, each with a dedicated control room, recording lounge and programming room.

"Because of the enormity of moving the studio lock, stock, and barrel, we decided to do it in two phases," says Akbar. "The first phase of construction is extremely complex." As Akbar described the logistics of the move in Culli's studio, Gehring was next door in his new room going over details of the transition with Sterling's designers and technicians.

"Who's luckier than me right now?" asked Gehring rhetorically. "I just joined the top mastering studio in the world. I'm working in a legendary room, and then I'll be moving to a state-of-the-art studio downtown." The Chelsea complex has come a long way since I last saw it in the fall of 1998, when it was just an empty shell. When I visited recently with Akbar and Gehring, workers were putting the finishing touches on Jensen's and Culli's rooms, as well as the reception and cafe areas that all seven studios will eventually share.

Million Dollar Cast. The musical crew for the film "Million Dollar Hotel," co-written by U2 front mans Bono, convened at the Village in Los Angeles to work on the soundtrack to the project. Shown standing, from left, are assistant engineer Greg Calbi, and signing a long-term lease on a massive space where the company planned to build a state-of-the-art facility.

The ever-attentive Akbar made a last-minute change in a fabric color for Jensen's suite, while Gehring marveled at the design of the room, which features a large window with a view of the Statue of Liberty and a tasteful combination of wool and muslin fabrics lining the walls and ceilings.

A self-described Jersey boy who was born and raised in Bergen County, N.J., Gehring exudes a childlike fascination for his work. Although he grew up listening to what we now refer to as classic rock, he is one of the industry's most sought-after R&B, hip-hop, and pop engineers thanks to his tutelage at the Hit Factory and, before that, Frankford-Wayne by Coyne and Herb Powers.

Coyne spent 10 years at Frankford-Wayne and five at Hit Factory before joining Sterling in the spring of 1994; Powers also started his mastering career at Frankford-Wayne and later spent nine years at Hit Factory before leaving approximately three years ago to open his own Pwers House of Sound.

Despite Gehring's proclivity for R&B, he is a diverse engineer whose résumé spans many genres of popular music. His credits include En Vogue, Method Man, Seal, U2, Blondie, Björk, Mariah Carey, Shania Twain, Snap!, Inner Circle, Nine Inch Nails. (Continued on next page)
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STUDIO MONITOR

Lunachicks, and Argentinian rock icons Soda Stereo.

With yet another veteran on staff and a team of younger aspiring engineers in the wings, Sterling is better poised than ever to solidify its role as the leader in the New York market and as an international barometer for mastering excellence.

In addition to its six full-fledged engineers, Sterling employs three people who do a combination of production and mastering, working in various rooms as time allows. They are Eugene Nastasi (aka U.E.), who works out of a small studio at the uptown site; Paul Agnelli, who does production and mastering projects in various rooms; and Steve Fallone, who worked with Calvi at Masterdisk and followed him to Sterling.

"A couple of our young guys are close to mastering full time," says Akta. "In the long term, we'll probably have a room-sharing arrangement for them, which is common in the U.K.

Given its rich heritage, it's no surprise that Sterling has decided to keep its name intact instead of changing it to Metropolis Mastering, as part of the original plan under its joint venture with the London studio.

Metropolis DVD, the affiliated authoring facility downstairs from Sterling's uptown studio, will also keep its name. It has not yet been determined when Metropolis DVD will relocate to Sterling's Chelsea site, according to Akta.

Although it will take a while for Sterling to consolidate its operations in Chelsea, Calvi anticipates that the downtown site will become a creative hub as soon as it opens.

"This is going to be great," he enthuses. "At first we'll get a lot of people who are curious about it, but more importantly, it'll be a great place to focus on your project and network with other people in the business. I think the studio will lend itself to more people coming to the sessions."

SHERRY CELEBRATES 20 YEARS AT ASCAP

One of Sherry's favorite anecdotes from her ASCAP years involves the late Morton Gould, a former ASCAP president known for his spontaneous wit.

At an ASCAP board subcommittee meeting, Gould entertained comments from members on the wisdom of a request for financial aid to a concert group. One member, Ellie Siegmund, made an impassioned speech recommending such assistance. Gould polled all the members on their views, and each cast a dissenting vote. "Without skipping a beat," Sherry says, "Morton turned to Ellie and said, 'Elie, do you apologize?'

Outside of ASCAP, Sherry maintains associations with such industry groups as the National Academy of Recording Arts and Sciences, as a national trustee and New York chapter president. She also serves on the boards of the Songwriters' Hall of Fame, Yes to Jobs, and the Music for Youth Foundation and on the advisory board of Women in Music.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JANUARY 29, 2000)

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>HOT 100</th>
<th>R&amp;B</th>
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FELING GRAMMY'ED: With the 42nd annual Grammy Awards just a few weeks away, fans and followers of Latin recording artists could not be happier.

For the first time ever, there is a host of Hispanic Grammy nominees looking to nab a statue in a non-Latin category on Feb. 23.

Among the Latino hopefuls are Santana, Ricky Martin, Marc Anthony, Chita Aguilera, and, of course, perennial Latin nominee Gloria Estefan, who is seeking her first Grammy in a non-Latino category.

Carlos Santana, who has won one Grammy (in 1988) but has been overlooked for years by the members of the National Academy of Recording Arts and Sciences who vote for the Grammy awards, appears poised to sweep virtually all 10 categories in which he is nominated.

Also, if Santana, who has won one Grammy does run the table, Martin and Estefan may be knocked out in two different categories in which they are both nominated with Santana.

Marc Anthony and Lou Bega (duel for a statuette for best male pop performance, the only category in which Anthony received a nomination. The ladies are facing stiff battles as well. Aguilera squares off against Britney Spears in a couple of categories, while Jennifer Lopez and Estefan are both nominated in the best dance performance category with Cher, Donna Summer, and Faith Slim.

Apart from the Best Ever number of Latino nominees in non-Latin categories, there are other ground-breaking features of this year's Grammys.

Three more Latin Grammy categories have been added to this year's ceremony. Even better, at least four Hispanic recording arts are locked to perform on the televised show.

While winning a Grammy is certainly a prestigious thing, performing on the TV show means invaluable exposure and juiced retail sales. Just ask Martin. He appears set to perform on the Grammys again (oh you notice he was a no-show at the American Music Awards?).

Also likely to perform are Anthony and Lopez and perhaps a Latin rock group or Latin jazz act. And there might be a jam with Santana and the slack.

Besides making good TV, a bolstered on-camera presence offers a nice lead-in to the inaugural Latin Grammy Awards on Sept. 15.

GRAMMYS' LATIN MOMENTS: Throughout its 41-year history, the Grammy Awards ceremony has witnessed years in which Latin American music and artists have shined. The Grammys have also experienced a few hiccups along the way.

So without further ado, the following items take a look at the good and the bad from the Grammy through the years.

Sax great Stan Getz won four Grammys for bossa nova-rooted music in 1962 (best jazz performance by a soloist or small group, instrumental, "Desafinado") and in 1964 (record of the year, "The Girl From Ipanema"; album of the year, "Getz/Gilberto" with João Gilberto; best instrumental jazz performance by a small group with small group, "Getz/Gilberto.

Ipanema proved to be a popular theme in 1984, as Laurindo Almeida won his final Grammy with "Guitar From Ipanema," which triumphed in best instrumental jazz performance by a large group or soloist with large group. It was the fifth and final Grammy won by the Brazilian guitarist (legend).

And a 1984 Grammy was won by Argentine composer/plant conductor Lalo Schifrin for "The Cat," named best original jazz composition. A four-time Grammy honoree who is nominated in this year's Grammy Awards in the best instrumental arrangement category, Schifrin has been appointed music director of the Latin Jazz Festival, an annual happening slated to take place this fall in Los Angeles. He was tapped for the post by the festival's organizer, the L.A.-based Latin Jazz Institute.

Schifrin, by the way, composed the Grammy-winning theme to the hit TV show "Mission: Impossible."

If 1964 was the year of the bossa boom, then surely 1984 had to be the year of mariachi pop. Herb Alpert & the Tijuana Brass won three Grammys for the 1966 release "A Taste Of Honey," named record of the year, best instrumental performance, non-jazz, and best instrumental arrangement. Alpert would go on to win a total of six Grammys. He is nominated this year in the best pop instrument performance category.

First Latin American to win best new artist: José Feliciano in 1968. The legendary singer/songwriter won another Grammy that same year for his unforgettable rendition of "Light My Fire," winner of the best contemporary vocal performance category.

Feliciano has won six Grammys. Argentina, Brazil, and East L.A. were represented in 1973, as Grammys were nabbed by Argentinean star saxman, Gato Barbieri (best instrumental composition, "Last Tango In Paris"; noted Brazilian keyboardist/composer Elizir Rodrigues (best pop instrumental performance, "Alô, Paraíso de Minha Menina, Bem-Estar, Felicidade, Peaceful World"; 1995, and raffish comedy duo Cheech & Chong (best comedy recording, "Los Coclones")

Perhaps the most telling proof of the influence of non-Latin voters occurred in 1984, when Sheena Easton and Luis Miguel scored an unlikely Grammy triumph in the best Mexican-American category for the single "Me Gustas Tu Cono Exes."

Lani Hall, whose husband is Alpert, won a Grammy in 1986 for her 1985 disc "Es Fácil Amar," named best Latin pop performance. The Manhattan Transfer scored a Grammy in 1989 for its 1988 disc "Brasil" (best pop vocal performance by a duo or group with vocal), which featured vocal accompaniment by Brazilian vocalist Djavan and Milton Nascimento, the latter of whom earned a Grammy in 1988 (best world music album).

For 1988, Linda Ronstadt won her first Grammy in a Latin category for "Canciones De Mi Padre," named best Mexican-American performance. Four years later, Ronstadt became the only artist to win Grammys in the same year (best tropical Latin album for "Frenesí" and best Mexican-American album for "Mas Canciones.") Her double triumph left many in the Latin record biz howling for more authentic and deserving honorees in those categories. Ronstadt has won nine Grammys in eight different categories.

Buena Vista Social Club mastermind Ry Cooder scored his first Grammy in the 1989 ceremony... in the best recording for children category for "Pecos Bill."

In 1996, Los Lobos became the first Latino act to win a non-Latin Grammy category in 22 years, as its 1995 "Mariachi Suite" was named best pop instrumental performance.

Antonio Carlos Jobim's lone Grammy in the Latin Jazz performance category for the 1965 "Antonio Carlos Jobim" came in 1996, two months after the legendary composer had died from a heart attack.

GRAMMY THOUGHTS: If WEA Latin and EMI Latin combined their Grammy nominees, which, they would do if the proposed merger between their parent companies takes place, they would be second with nine.

If the labels combined their Latin Grammy winners, they would be second (Continued on next page)
NOTAS
(Continued from preceding page)

and with eight.
If the labels combined their market share in the U.S., they would be first with 39%,
"Antiguo" by Gonzalo Rubalcaba & Cuban Quartet is the pick here to win best Latin jazz performance.
Ruben Blades.
Grammy nominee Jennifer Lopez and her Nuyorican sisters got a hilarious dinsin' in a recent episode of the wildly overlocked Showtime sitcom "Laws." Soema Lopez is the musical model of the day for a struggling African-American producer who is trying to mold an unwilling black female into a Latina sound-alike so he can cash in on the "Latin phase."

The episode indirectly takes a friendly poke at emulators of Lopez's beloved, music impresario Sean "Puffy" Combs, who is black. Question is, could there be a Lopez backlash on BET, where she has become a national favorite?

Suggested new Latin categories for the Grammys: best dance recording and remixer of the year. There are simply too many great Spanish remixes helmed by the likes of reconstruccionista Pablo Flores and DJ Sugar Kid to be ignored.

LATIN TRACKS A-Z

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(Continued from preceding page)
...and our nominees for the
42nd Annual Grammy Awards are...

Carlos Vives
"AMOR DE MI TIERRA"
Best Tràditional Tropical Latin Performance

A. B. Quintanilla y Los Kumbia Kings
"AMOR, FAMILIA Y RESPETO"
Best Tejano Performance

Plácido Domingo
"100 AÑOS DE MARIACHI"
Best Mexican-American Performance

Jennifer (y Los Jetz)
"MARIPOSA"
Best Tejano Performance

Intocable
"CONTIGO"
Best Tejano Performance

Jailene
"ENCONTRÉ EL AMOR"
Best Merênge Performance

Congratulations
Palmieri, Jiménez Lead All-Time Latin Grammy Winners With Five A piece

BY JOHN LANNERT

The 18th annual Grammy Awards ceremony, held Feb. 29, 1976, was a special event for the U.S. Latin music industry because it was the first Grammy Awards to feature a Latin category.

The new category was called best Latin recording, and the winner was the 1976 Eddie Palmieri album "Sun Of Latin Music."

Since that auspicious debut, the Latin categories at the Grammy Awards have expanded into an important music field, housing seven categories in 1999.

In addition, a Latin jazz category, added in 1994, has become a mainstay category in the jazz field.

The recording artists owning the most Grammy statuettes in the Latin categories are Palmieri and Flaco Jiménez, each of whom have won five. Jiménez has shared three Grammy awards as a solo act, one as a member of Texas Tornados, and one as a member of Los Super Seven.

Following Palmieri and Jiménez with four trophies apiece are Tito Puente, José Feliciano, and Luis Miguel.

Three-time winners include Rubén Blades and Vikki Carr.

As for Latin labels, Sony Discos and its antecedent imprint CBS Discos lead all labels with 11 Grammy winners.

Tied for second with five Grammy winners each are EMI Latin (including its predecessor labels EMI and Capitol-EMI Latin) and Elektra.

Following are the winners of the Latin Grammy categories of Grammy Awards since 1977. Grammy ceremonies honor product released the previous year.

1976


1977


1978


1979

Best Latin recording: "Iracere," Irakere (Columbia).

1980

Best Latin recording: "La Onda Va Bien," Cal Tjader (Concord Jazz).

1981

Best Latin recording: "Gaujira Pa' La Jeva," Claire Fischer (Pausa).

1982

Best Latin recording: "Machito & His Salsa Big Band," Machito (Time- less).

1983


Best Mexican-American performance: "Anselma" (Track), Los Lobos (Slaad/Warner Bros.).

1984

Best Latin pop performance: "Always In My Heart (Siempre En Mi Corazon)," Plácido Domingo (CBS Masterworks).


Best Mexican-American performance: "Me Gusta El Corazon Eres" (Single), Sueno Easton & Luis Miguel (Top Hits). (Continued on page 85)

Billboard

Top New Age Albums

FEBRUARY 5, 2000

1 1 5

PLAINS • WINCHESTER HILL, 31 066

2 3 4

LOVE SONGS • PRIVATE MUSIC, 82/61/WINDHAM HILL

3 5 2

DESTINY • WINCHESTER HILL, 31 996

4 6 6

MANHEIM STEAMROLLER MEETS THE MOUSE • AMERICAN GRAMAPHONE, 82/61/WINDHAM HILL

5 7 0

ALL THE SEASONS OF GEORGE WINSTON • WINCHESTER HILL, 31 059

6 7 14

WHISPER TO THE WILD WATER • WINCHESTER HILL, 31 066

7 8 40

DAWN OF A NEW CENTURY • WINCHESTER HILL, 31 066

8 9 19

WINTER LIGHT • WINCHESTER HILL, 31 066

9 10 10

HEALING ANGEL • WINCHESTER HILL, 31 066

10 11 11

FORBIDDEN DREAMS • WINCHESTER HILL, 31 066

11 12 11

ONE WORLD • WINCHESTER HILL, 31 066

12 13 20

2002: RIVER OF STARS • WINCHESTER HILL, 31 066

13 14 66

PURE MOVIES • WINCHESTER HILL, 31 066

14 15 105

GRAND PASSION • WINCHESTER HILL, 31 066

15 16 21

NO STRINGS ATTACHED • WINCHESTER HILL, 31 066

16 17 30

DECEMBER MORNING • WINCHESTER HILL, 31 066

17 18 48

EROTIC Moods, VOL. 2 • WINCHESTER HILL, 31 066

18 19 35

INNAMORARE/SUMMER FLAMENCO • WINCHESTER HILL, 31 066

19 20 39

LAND OF FOREVER • WINCHESTER HILL, 31 066

20 21 5

THINKING OF YOU • WINCHESTER HILL, 31 066

21 22 23

SIMPLY GRAND • WINCHESTER HILL, 31 066

22 23 15

RE-ENTRY • WINCHESTER HILL, 31 066

23 24 19

CITIZEN OF THE WORLD • WINCHESTER HILL, 31 066

24 25 5

INNER VOICES • WINCHESTER HILL, 31 066

25

ARTIST

GEORGE WINSTON

YANNI

JIM BRICKMAN

MANHEIM STEAMROLLER

GEORGE WINSTON

MAIRE BRENNAN

SECRET GARDEN

YANNI

ROMA DOWNEY PHIL COULTER

YANNI

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TITO PUENTE

4 time Grammy winner Tito Puente's nomination for "Best Traditional Tropical Latin Performance" for his live CD "Mambo Birdland" recollecting the popular dance days of the palladium.

OSCAR D'LEON

Oscar's "The Original Formula" is his 2nd RMM nomination and his return to the swing formula that made him popular in the 70's and 80's.

MANNY MANUEL

Manny's 1st nomination for "Lleno De Vida" (Full Of Life) is highlighted by three Top 40 hits of his unique flavor in the "Best Merengue Performance" category.

India's 2nd Grammy nomination in the "Best Salsa Performance" category has already generated two top 20 hits for the CD "Sola" (Alone) by the world's #1 selling female tropical salsa artist.
On Bajo Jaguares recent melodies. The ensemble "This Saul melodies created by swirling guitar take between fans on fantastic visions, Jaguares OVER was even more with Bruce Springsteen's and concert dark, Incorporating profound, poetic lyrics with a rock concert gave Mexican spiritual history of their country."

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-Dallas Morning News

"Saul Hernandez rewrote the script for Mexican rock bands. Incorporating profound, poetic lyrics with melodies created by swirling guitar off, Hernandez gave Mexican rock a voice."

-San Diego Union Tribune

"With songs that abound with images of blood, spirits and fantastic visions, Jaguares mines the mysterious and spiritual history of their country." -Namibny New York

"Jaguares recent tour stop in Mexico City was an event on par with Bruce Springsteen's Jersey area performances. Likewise, their Southern California concert was also an event in itself." -Virginia Osorio

"This was a rock concert as they all should be, a give and take between fans and performers that makes the evening a universally memorable one."

-Chicago Sun Times


1985

Best tropical Latin performance: "Soy De San Luis" (Track), Tito Puente (Concord Jazz).

1986

Best Latin pop performance: "Leelool" (Track), José Feliciano (RCA).


1987


1988

Best Latin pop performance: "Cielito Lindo" (Single), José Feli-
ciano (EMI).

Best tropical Latin performance: "Ritmo En El Corazón," Celia Cruz & Ray Barretto (Fania).

Best Mexican-American performance: "La Pistola Y El Corazón," Los Lobos (Slash/Warner Bros.).

1989

Best Latin pop performance: "Por Que Te Tengo Que Olvidar?," José Feliciano (Capitol/EMI Latin).

Best tropical Latin performance: "Lambalda Timbales" (Track), Tito Puente (Concord Picante).

Best Mexican-American performance: "Soy De San Luis" (Track), Texas Tornados (Reprise).

1990


(Continued from previous page)
GRAMMY WINNERS (Continued from preceding page)

1992
Best tropical Latin performance: "Bachata Rosa," Juan Luis Guerra (Sony Discos).
Best Mexican-American/Tejano performance: "Un Millón De Rosas," La Mafia (Sony Discos).

1993

1994

1995

1996

1997
Best Latin pop performance: "Vuelve," Ricky Martin (Sony Discos).

1998
Best Latin pop performance: "Los Super Seven," Los Super Seven (RCA Nashville).

Special thanks to Producciones Gaira.

CFA proudly salutes Carlos Vives for his Grammy Nomination.
¡Buena Suerte!
SNEP Blames Burners For Sales Drop
France’s Negre Calls For Levy On Blank CDs, Lower VAT

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

The drop in sales across Europe was due to lower value-added tax (VAT) rates charged on records, currently at 20.6%, a measure that needs approval from European authorities and that, if approved, would result in a lower retail price. "It is about time the government addressed this issue," adds Negre, noting that France will hold the European Union presidency in the second half of 1999. François-Henri Pinault, chief executive of retail chain FNAC, has also pleaded for a lower VAT.

Reflecting industry frustration at the government’s inaction and the Ministry of Culture’s failure to consider the music sector’s needs, Negre accused the government of not acting on VAT. SNEP will look at legal options to force it to do so. "If you buy a record through the Internet, you will rarely pay VAT, whereas when you buy a record in a shop, you have to pay 20% VAT. This is a blatant case of unfair competition."

The introduction of a levy on digital blank products would also help consumers.

(Continued on page 106)

Oz E-Tail Sales Grow In Top 40, Reports Chaos

BY CHRISTIE ELIEZER
MELBOURNE, Australia—More and more Australians are buying chart albums online, according to a survey conducted by Australian E-tailer ChaosMusic during the Christmas quarter of 1999.

Chaos, which listed on the Australian stock exchange in December and claims 15%-20% of the local online music market, says that top 40 chart material has become the most popular purchase, a marked change from its launch in 1996, when sales were mostly of Australian indie music.

Chaos’ second survey—the first was released in November 1999—was released at MIDEM and covers the buying habits of about 30,000 member customers. The results indicate that Chaos’ aggressive brand marketing to the second half of 1999 hit its mark.

The survey also shows that consumer confidence has risen due to Chaos’ links to big-brand Internet distributors like OdEML, Yahoo!, and Screen and the entry into the field of other well-known local names such as the Sanity music chain and telecommunications company Telstra.

Chaos’ total sales for the period amounted to $820,000 Australian ($533,000), and 4.5% of sales were recorded online. Total growth was 12.8% year on year, and more than 2,000% year to year, and more than 20% growth compared with third quarter 1998. Chart material garnered the highest sales.

(Continued on page 106)

Online Anxiety Expressed At Midemnet

BY JULIANA KORANTENG
CANNES—International legislative and technology issues need to be resolved—and soon—or the online music industry will be in danger of losing consumers’ long-term confidence.

That was the general consensus of record labels, regulators, and copyright protection technology experts attending this year’s MIDEM and its associated music-on-the-Internet summit, Midemnet, which took place Jan. 22 here.

The emerging message was that the Internet may be a global medium, but growth from online sound-carrier sales and digital distribution across borders will continue to be hampered by legislative and regulatory restrictions. Long-term growth will only be possible if the required rights-protection technology is in place.

“We’ve always faced difficulties with international rights,” David Gould, president/CEO of U.S.-based customized CD specialist CustomDisc.com, told Midemnet delegates.

“Rights licensing in all business has been to pass the rights based on geographical locations, among other things.”

Gould warned that the technology required to protect content owners’ rights in the respective markets needs to be more sophisticated than it is now. “What technology still doesn’t solve is recovery from customer disaster,” he says. If consumers become frustrated because legislation stops them from downloading music they know is available on the Net, he added, “you’ve lost your business.”

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HITS OF THE WORLD
CONTINUED

EUROCHART
01/12/00

NEW ZEALAND
01/12/00

PORTUGAL
01/12/00

SWEDEN
01/12/00

DENMARK
01/12/00

NORWAY
01/12/00

FINLAND
01/12/00

ARGENTINA
01/12/00

THE INDIAN FILM soundtrack market gets its first-ever single release with the title track to the upcoming film "Phir Bhi Dil Hai Hindustani" (Still, The Heart Is Indian). Released on Sony, the track is packaged with three remixes by renowned producers Bally Sagoo and Partners In Ryme (both from Birmingham, U.K.) and Mumbai-based Alok. Released on Sony, the track is packaged with three remixes by renowned producers Bally Sagoo and Partners In Ryme (both from Birmingham, U.K.) and Mumbai-based Alok.

STILL GOING STRONG after 18 years, Germany’s most successful punk band, Die Toten Hosen (The Dead Trouniers), hit No. 1 and achieved platinum status (500,000 units) within its first week of release. The band’s new album, "Unterleib" (Immoral), is on its own JPK label. The Düsseldorf-based quartet led by singer Campino deals in controversial lyrics propelled by hard-driving guitars. The first single (and the act’s first CD single), “Schein Sein” (To Be Beautiful), entered at No. 9, enjoying a 10-week stay on the charts, and the title track was released in Jun. 24 as the follow-up. After a bit of TV appearances and a tour of ski resorts, the band will headline a tour of Argentina in March before touring through Russia in May.

NET ADVANCED PRODUCED that the music business' good intentions are not always enough. The group has revamped its image to appeal to younger audiences, but the band’s efforts may not be enough. The new album has been released.

LISA DALBELLO hasn’t exactly swamped the market with its releases. Still, the hit singles “Eango” and “Black on Black” have been successful. She released her third album, “Whore” in Europe in 1996 via EMI Elektro, but it has since spent its time in the background, translating the lyrics of a Swedish singer-songwriter Peter LeMarc and working with artists such as Julian Lennon, Molly Johnson, and Stockholm-based Sheriff record artist Javier. For the latter’s debut album, scheduled for release this spring, Dalbello has written the ballad “If” and duets on the song with Javier. According to John Cloud at Cloud Machine Music & Entertainment, Dalbello and Sheriff, Celine Dion had hoped to record “If” but was unable to do so in time to meet her album deadlines.

IN 1988, Jamaican dub legend Lee "Scratch" Perry recorded an album for the U.K.-based reggae label Trojan. Then, the album was released in December. The album has been released on Sony, the track is packaged with three remixes by renowned producers Bally Sagoo and Partners In Ryme (both from Birmingham, U.K.) and Mumbai-based Alok. Released on Sony, the track is packaged with three remixes by renowned producers Bally Sagoo and Partners In Ryme (both from Birmingham, U.K.) and Mumbai-based Alok.

SOUNDING LIKE a collision of the M.C.5, Creedence Clearwater Revival, the Cramps, and 70s-era Stevie Wonder, California’s Bell Rays have had to come to Europe to find success. After eight years of slogging around local clubs, the group has revamped its sound on its debut album, “Let It Blast” (Vital Gesture), and created a furious noise that combines the attitude of punk with great songs and the soulful voice of Lisa Kekaula. After two appearances at Rennes, France’s Transmusic festival, the group is building a sizeable following in the country. The band has hit the major clubs in Paris and has been particularly well received in California, especially in San Francisco, where she now lives. It was another 10 years before the band’s first album was released in Japan. Now, the album is being re-released on Sony, the track is packaged with three remixes by renowned producers Bally Sagoo and Partners In Ryme (both from Birmingham, U.K.) and Mumbai-based Alok.

THE WAILERS’ Pre-Island recordings, turned up in London recently to promote the record. He seemed happy and untroubled but made little sense in interviews, perhaps driven by his unwillingness to make strange animal noises rather than answer conventional questions. In a rare moment of reflection, he revealed that he had abandoned plans to rebuild his recording studio, which had produced some of the most significant reggae albums of the 70s before taking the building to pay off his own business debts. After appearances at Rennes, France’s Transmusic festival, the group is building a sizeable following in the country. The band has hit the major clubs in Paris and has been particularly well received in California, especially in San Francisco, where she now lives.
WORLD

**Videos, Merchandising Renew Koch**

BY LARRY LABLANC

TORONTO—Over the past three years, Koch International (Canada) has wrestled its way up to become one of the country’s leading audio and video distributors. Koch’s remarkable success was achieved this feat by expanding its core business to cover nontraditional outlets—and with considerable help from wrestling fans across the country.

“It’s been an amazing year,” says Dominique Zgarka, president of Koch International (Canada), which, with 40 employees nationally, moved into a new 25,000-square-foot headquarters in the Toronto suburb of Scarborough, Ontario, last fall. “We ended it with a 72% increase in sales from the previous year.

“The reason for our diversification is that Canada is a small market, and to grow we had to expand our customer base,” continues Zgarka. “The way we grew was to expand the types of products we sold, including moving into selling video and merchandising products.”

Canadian orders are filled through the International LC’s distribution facility in Port Washington, N.Y. “The only warehouse we do in Canada is with newly released videos,” notes Zgarka.

Koch Canada’s two-pronged diversification strategy swung into high gear three years ago, after it formed its video sales and merchandising arm Koch Vision, to cover a long-term licensing deal with World Wrestling Federation (WWF) Entertainment Inc. Koch Vision was first able to rack WWF video titles at Shoppermax 1993, and Zgarka’s department store chain, then made unprecedented breakthroughs at 1,000+ stores Beckers/Mac’s milk chain and the 400-store T.E. Eleven chain.

“When we approached these retailers with the WWF video line, quite honestly, we were naive,” confesses Zgarka. “We were used to selling audio products on a 100% return basis. We didn’t realize video sales worked on much tighter returns. For retailers there was virtually no risk, and the strategy worked.”

Koch Vision, headed by VP Beth Gibbs, continues to be WWF’s Canadian home video licensee. The division now also handles video lines of Discovery Channel, the Learning Channel, Unipix/Miramar, Full Moon Releasing, Yoga Zone, Shanachie/Yazoo, and Discovery Communications Inc. “Koch Vision has been a phenomenally successful,” claims Zgarka. “Last year, we sold over 500,000 videos.

Koch Vision recently opened a theatrical division to market and distribute films to theaters, television, and the home market in Canada. The first projects being released this quarter are the feature film “Jane Doe,” starring Calista Flockhart, and the 13-week PBS show “Lord Of The Mafia.”

One of the refuel projects for the initial throttlefured was Koch Gear, launched in 1998 as Koch Canada’s merchandising sales and marketing arm. Zgarka readily acknowledges its “disastrous start” overseeing “Star Wars” merchandising in Canada. There was a price war between Wal-Mart and Zgarka’s, and it got caught in the middle of it,” admits Zgarka. “We had a huge write-off. We then went with only WWF-related merchandise, which has been very successful.

In developing its video lines, according to Zgarka, Koch found significant opportunities for sales growth of its audio lines as well. “Our video business opened doors in a way we didn’t previously sell direct to,” he says, noting that Koch Canada now sells directly to such national retail accounts as Zeller’s and Blockbuster Video, as well as the London Drug and Shopper’s drug chains. “Once we had our foot in the door with our videos, we began to offer the retailers our audio products,” he says.

Through its Koch Canada International Distribution division, Koch Canada handles Canadian distribution of recordings by a string of indie labels, including Moonshine Music, Shanachie/Yazoo, Putumayo World Music, Smithsonian Folkways, Centaur Entertainment, and Euroka.

*(Continued on page 114)*

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**Performers’ Rights Detailed In Africa**

BY KWAKU

ACCRA—Performers’ organizations, copyright administrators, and intellectual-property experts, from 17 African countries, were among those who attended a rights workshop held Jan. 13-14 here.

The three-day workshop on collective management of performers’ rights was initiated by the World Intellectual Property Organization (WIPO) with the cooperation of Ghana’s Copyright Office and National Commission on Culture (NCC). It was attended by observers from several European bodies, including the Brussels-based Asona of European Performers and the Paris-based International Federation of Musicians.

With an intergovernmental organization with headquarters in Geneva, Switzerland, is one of the 16 specialized agencies of the United Nations’ system of organizations. It is responsible for promoting the protection of intellectual property throughout the world and for the administration of various multilateral treaties dealing with the legal and administrative aspects of intellectual property.

Patrick Masouye, deputy director of WIPO’s copyright collective management division, told attendees in his opening speech, “On entry into the new millennium, we must be conscious of the development of the international protection of copyright and related rights, as well as the challenges ahead at both the global and the national level.”

Aspects of intellectual property and related law were discussed in the workshop. The focus was on disseminating information about the WIPO Performances and Phonograms Treaty (WPPT) among performers.

Topics covered included practical ways in which rights can be collectively protected and generated through cooperation with governments and the establishment—or strengthening—of copyright societies in order to accelerate the ratification of WPPT and the WPIPO Copyright (Continued on page 103)

**Calista Flockhart**

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**The VALUE of Danish Music Exports**

The value of Danish music exports rose by 25% in 1998, despite the negative effect of economic crises in Asian markets, according to a newly published report. Revenue from musical activities originating in Denmark increased to 734.1 million Danish kroner ($90.6 million), up from 719.5 million kroner ($87.6 million) in 1997. "The figures are satisfactory," says Bodil Hagh, head of project at the state-funded Danish Music Information Center (DMC) and secretary of the working committee, which produced the report. The DMC promotes and provides information on Danish music at home and abroad under the auspices of the Culture Ministry. Organizations funding the report included the Danish musicians union DMF and the local national Federation of the Phonographic Industry group. "There are good reasons for the growth," claims Hagh. "We’re seeing increased interest in Danish music, and the state has funded a number of music institutions; now we’re reaping the benefits."

**DOWNLOADABLE MUSIC WEB SITE CRUNCH MUSIC**

Ltd. has appointed David Phillips, formerly managing director of AOL U.K., to the newly created position of CEO, effective immediately.

London-based Crunch, which launched its site (www.crunche.com) in March 1999, offers some 3,000 downloads in MP3 format for 30 independent labels, at $0.99 per track. Among investors in the company are AOL U.S. and music distributor site eMusic. Phillips joins Crunch after six years at AOL in the U.S. and Europe. Crunch is set to launch a U.S. operation from Los Angeles in April. It will be helmed by another new hire, Phil Blaine, a senior VP, U.S. business development. Blaine was a founder of A&M-affiliated U.S. label 1500 Records.

**INGEMAR BERGMAN**

director of A&R at Universal Music Sweden, has joined Stockholm-based downloadable music Web site popwire.com as an international consultant overseeing sales and marketing. No successor at Universal has yet been announced. Bergman was previously managing director of PolyGram publishing company Sweden Music; simultaneously, he was managing director of Polar Music International, where he oversaw the exploitation of the ABBA catalog. Popwire, a site that claims to be Europe’s leading Internet site for unsigned artists, employs 15 people in Stockholm, Tokyo, and London. The company plans to open a New York office in February.

**LONDON-BASED DIGITAL DOWNLOADS SITE MP3.com,uk says it is actively seeking partners for its soon-to-be-launched operation. The site, which has not yet announced a launch date, is not part of U.S. Web site MP3.com, although MP3.com’s VP Sam King has “co-worked” with Nordic MP3.com, which has the American operation. King, who recently launched MP3.com.au in Rich mond, Australia, adds that the U.K. site is “currently talking with a number of organizations, existing Internet portals, leading indie record labels, and grass-roots artists.” MP3.com’s representatives were not available for comment.

**VIRGIN MEGASTORES**

is claiming a 3.5% sales increase across Europe over last year (on a comparable-stores basis) during the eight weeks ending Jan. 15. Overall, the merchant’s sales rose 10.6% in Europe and 1.7% in the U.S. (5.1% on a comparable-stores basis). Sales of prerecorded music in the U.K. rose 14.7% overall; comparable stores’ music sales were up 7%. Simon Wright, COO at parent Virgin Entertainment Group, says he is delighted by the Christmas success, although, he notes, “the increased proportion of chart and campaign product within the market continues to put downward pressure on our overall margins.”

**NEW YORK-BASED TV RECORDS**

has appointed David Champion as its label manager in Australia, where the imprint is distributed by Festival Mushroom. A 17-year veteran of the local industry, Champion was involved in setting up HMV Australia in the ‘80s; most recently, he was national manager of sales and promotions at V2. He will work out of Festival’s Melbourne and Sydney offices.

**THE MUSIC INDUSTRY ACADEMY OF MALAYSIA (AIM)**

has elected Azil Bakiar, former GM of BMG Malaysia and a longtime mentor of local artists, as its new chairman, replacing Freddie Fernandez. Tony Fernando, Warner Music International region VP, Assn. of Southeast Asian Nations, has been re-elected as AIM vice chairman. AIM is a nonprofit body financed by the Recording Industry Assn. of Malaysia (DAGAM), the Imperial Music Awards, industry events, and education and welfare programs. In its current form, AIM pledged to nurture new talent, promote music education, set up artists’ benefit fund, and lobby the government to reduce the entertainment tax on concert tickets and streamline the performance permit application procedure.

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**Dr. T. Zgarka**

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**G. PRUDAINE**

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**90 www.billboard.com www.americanradiohistory.com**

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**ANDERS LUNDBJORTH**

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**TOM FERGUSON**

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**CHRISTIE ELIEZER**

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**GRAEME NESBITT**
Raaga Imports South Asia To N.J.
Music Retailer Entices With Pop, Classical, Bollywood, DVDs

BY JIM BESSMAN
EDISON, N.J.—Having more than doubled sales over the past year to approach the $1-million mark in annual revenue, Raaga Music, located in the Oak Tree Center strip mall here in the heart of central New Jersey’s burgeoning South Asian community, has established itself among the world’s leading South Asian music stores.

But the store, which was opened in December 1993 by nearby parent company Vista India—one of the biggest distributors of South Asian audio and video product in the U.S.—is also the flagship of a growing chain designed to meet the needs of the nation’s increasing South Asian population in the U.S., for homegrown entertainment product becoming more and more popular from India, Pakistan, Sri Lanka, Bangladesh, Nepal, and Mauritius.

Raaga’s southern California outlet, located near Disneyland in Anaheim, has been serving the No. 2 South Asian community in the U.S., after the New York City/Metropolitan cut-tri-state area, since its launch in 1996.

A third Vista-owned store opened last October in Silicon Valley, Calif., to supply the large number of South Asians employed in Silicon Valley.

Vista India also began franchising the Raaga name to retail operations serving smaller South Asian populations. The first—and so far only—franchised Raaga opened in 1996 in St. Louis. The company’s goal, according to Vista India VP Suri Gopalan, is to franchise in smaller markets across the U.S.

About 25 smaller indie labels from around the world also sell direct to the store’s parent distributor, which also services some 200 accounts nationwide. Product consists of CDs and cassettes, as well as movies on videocassette and DVD.

With South Asian entertainment software product, music and movies are inextricably linked. Indeed, Gopalan estimates that 70% of recorded music from India is film-driven. In fact, says Gopalan, film music from “Bollywood”—the term used to describe the vast majority of musical film fare emanating from the Indian film capital Bombay (now called Mumbai)—is synonymous with pop music, or “Indi-pop.”

Accordingly, the bulk of the 10,000-plus CD titles and a similar number of cassette titles at Raaga’s Edison store are Bollywood-related and include film music in the predominant Hindi and Tamil languages, as well as significant but less-widespread languages, including Telugu, Bengali, and Urdu, the language spoken in Muslim communities in Pakistan.

Then there are various non-film pop music categories, including folk, and especially the rhythmical Punjabi folk-based bhangra dances, popularized by such artists as reigning Indian superstar Daler Mehndi.

On the opposite end is Indian classical music, which is represented by the likes of famed sitarist Ravi Shankar and violinist L. Subramani.

NARM Launches Newsletter Focused On Consumer Stats

THE NATIONAL Assn. of Recording Merchandisers (NARM) has begun the year decade/millennium with a brand-new publication. Called NARM Research Briefs, it will feed an increasing hunger of retailers, distributors, and label execs for statistics about consumers and the music they buy and listen to.

“One of the major requests we get from our members is for research and for additional information on Internet-related subjects,” says Jim Donio, VP of communications and editor in chief of the new publication.

The debut issue includes research from such firms as Jupiter Communications, Forrester Research, and Paul Kagan Associates.

Not surprisingly, given the focus of the first two of those providers, much of the data has to do with the online world.

A lot of the research is not music-specific, however. It deals rather with trends and issues in the overall online retail industry.

One somewhat disappointing result prominently played in the briefs is Jupiter’s contention that only 6% of all sales on the Web are incremental. That flies in the face of the entire music industry’s wisdom that online merchants will significantly increase the overall market by luring consumers who had given up going to record stores. What this finding indicates is that brick-and-mortar sales are clearly being eroded by the Net. Cannibalization seems to be alive and well.

Another research finding of Jupiter’s deals with promotions on the Web. It shows that the principal objective in an online retail promotion (named by 76% of E-tailers polled) is acquiring customers—not retaining them; that accounted for only 21% of replies. The second most important objective of online retail promotions is driving traffic to a site (45% of respondents).

As for consumers, just 32% say promotions are what makes them try new Web sites. More bad news is that only 1%-5% of those who are seduced to sites by promotions become paying customers. Jupiter goes on to point out that a successful conversion rate would be 10%.

What do consumers think makes a good online promotion? Fifty-eight percent say free shipping compels them to make their first Internet purchase. But only 24% of Web merchants have tried this tack.

No. 2 among consumers’ preferred promotions is the limited-time discount, named by 35% of respondents. This is a more popular strategy with merchants, mentioned by 60% of those who responded.

Donio says other research companies have contacted NARM and are likely to be included in further Research Briefs. Jupiter will probably be the primary source, he adds, because NARM is a subscriber to its service. The newsletter will come out quarterly.

DVD Express Moving Into Games, Music Sales

BY EILEEN FITZPATRICK
LOS ANGELES—In the wake of its merger with Maximum Holdings—a deal valued at more than $600 million—an online retailer DVD Express is looking at an expanded business, including the sale of music, and a new comprehensive Web site.

Completed in January, the merger instantly puts DVD Express into the video game business with the inclusion of Maximum’s 40 game-related sites, which when combined attract more than 3.5 million visitors each month.

In addition to its game sites, Maximum also operates Game Cave, its E-commerce division, and GameFan, a consumer magazine.

Recently, game developer Eidos invested $55 million in Maximum and entered into a marketing alliance with the Internet company. As part of the relationship, Maximum will promote on its site Eidos’ most popular games, including “Tomb Raider,” “Urban Chaos,” and “Omikron.”

During this first quarter, DVD Express and Maximum will launch a super-Web site at express.com.

“We were looking to add a gaming community to our site,” says DVD Express VP of marketing Susan Daniker. “We want to be a destination site and will be adding music as well by the end of the first quarter.”

DVD Express added soundtrack CDs last year, but Daniker says the company plans to add a full selection of music, including imports and hard-to-find titles.

Former CDnow executive Jonas Gray has joined the company to shepherd its new music business.

The company operates its own 66,000-square-foot fulfillment center.
NAVARRE reports that net sales for the third fiscal quarter, which ended Dec. 31, 1999, rose 32.7% to $90 million from $74.6 million in the same period the year before. The independent distributor says income before taxes and the consolidation of its Web broadcaster, NetRadio, was $3.8 million, compared with a loss of $320,000 a year earlier. The company also says it had $8.7 million in cash at year's end and no bank debt. Music sales in the quarter rose 54% to $55.4 million on the strength of titles by Mannheim Steamroller, Kenny Rogers, and Vanda Shepard.

PALM PICTURES says Jim Cuomo has been appointed president of Ryko Distribution. Cuomo joined Ryko in 1997 as GM. He reports to Palm CEO Larry Mestel.

EMUSIC.com reports a pro forma net loss of $8.2 million on revenue of $423,000 in the second fiscal quarter, which ended Dec. 31, 1999. Including non-cash charges related to stock compensation and other items, the net loss was $14.2 million. Emusic.com, which operates music sites for commerce and information, says sales of downloaded music rose to $206,000 in the second quarter from $42,000 in the previous quarter. For the second quarter a year earlier, the company reports a net loss of $1.3 million on $800,000 in revenue.

JUPITER COMMUNICATIONS, an Internet-commerce research company, has formed a joint venture with Howard Taubman Capital, a Japan-based provider of technology and communications services. The deal will give New York-based Jupiter a presence in Tokyo for its research and advisory services.

UNIVERSAL MUSIC GROUP has bought the 40% stake it did not own of John Tesh's new age label, GTSF, for an undisclosed amount. A spokesman for Tesh says he is starting three new labels—Garden City Records for new age, TeshMusic for Christian music, and Prima Records for children's titles.

PUTUMAYO WORLD MUSIC has teamed with the Louisiana Office of Tourism for a yearlong campaign to promote a new state cultural program, "Music—The Language Of Louisiana." Putumayo has released two CDs in connection with the deal—"Zydeco" and "Louisiana Gumbo." The alliance will include promotions such as a sweepstakes in which records are awarded to fans in the state. The label and the state will also team up for a tour in the summer.

YAHOO! is presenting a 20-date tour of U.S. college cities, called Yahoo! Outload, featuring Brushwood and Luscious Jackson. It will begin Feb. 9 at the Mesa Amphitheatre in Phoenix and ends in March in Pompano Beach, Fla. Regional hands will also be showcased at the events. Tickets are $10 and are available at outload.yahoo.com, among other outlets.

REALNETWORKS has partnered with BackWeb Technologies for a free Internet delivery service that will enable users to automatically receive music samples and songs from preselected genres. RealNetworks is investing $15 million in BackWeb, whose technology will be integrated into the RealJukebox player software.

EXCITE AT HOME, an Internet portal and cable nodomain online service, says that president George Bell has been given the additional title of CEO. Thomas Jernmark remains chairman. In other news, the company reports a net loss of $1.4 billion on $363.9 million in revenue for 1999, compared with a loss of $144 million on $415 million the year before.

MP3.COM has formed a deal with Classic World Productions to provide access to the label's catalog on the MP3.com Web site. Consumers will be able to download at least one free song from each artist or purchase the full-length album at prices between $6.99 and $9.99. Some of the acts in the catalog are Joe & Tina Turner, the Commodores, Petula Clark, Chicago, Jetty Garland, Alabama, Nat "King" Cole, and Chuck Berry.

DIGITAL ISLAND, operator of a business-to-business Internet network, has acquired Live on Line, which provides online streaming of audio and video, for $70 million in cash and stock.

UNIVERSAL STUDIOS HOME VIDEO is introducing a new animated comedy series, "The Universal Studios' Comedy Legends," on March 7 with eight Abbott and Costello movies, in celebration of the 60th anniversary of their first film. The list price is $14.98 per title. A national 30-minute infomercial, which begins airing Feb. 5, will promote a seven-pack of titles at a list price of $9.98. On March 7, Universal will also sell four new titles to its "Comedy Greats Collection," including "The Jerk" and "Fletch."

RAAGA IMPORTS SOUTH ASIA TO N.J.

(Continued from preceding page)

am and breaks down into the semi-classical ghazal vocal form and the North Indian Hindustani and South Indian Carnatic instrumental classical styles.

Additionally, Raaga carries South Asian devotional music, including the Sufi Qawwals vocal form represented by the late Nusrat Fateh Ali Khan. All these different styles—many of which are further split into smaller sub-styles—are stocked by genre, artist, language, and country or region of origin.

CD product is stored in rows of fixtures taking up most of the floor with cassettes and more CDs on lift fixtures along the wall left. Movie videos are on the right wall, along with newspapers and magazines. In the rear are some 10,000 movie rental video titles. The movie tie-in with South Asian audio and video is further evidenced by the scores of Bollywood movie star posters hanging from the ceiling and displayed above the wall fixtures.

Taking up almost the entire front of the store is the cash register and customer service area. Behind that is a big video screen which projects record company promotional videos, film and music video cassettes, and programming from A.V. Television—The New Jersey-based supplier of a popular weekly South Asian entertainment program to 13 major U.S. and Canada markets and whose "AVS Hot Pick" CD compilation of Bollywood hits was a big hit for Vista India last year.

To the left of the counter are DVDs, "a big growth market" for the movie-mail South Asian population, notes Gopalan. There are almost 400 South Asian movie DVD titles out already, he says, with new titles released within two to three weeks of theatrical release to help thwart DVD piracy.


Meanwhile, Raaga is experiencing an increase in both core community customers and non-Asians. "A fair number of Americans have been coming in and buying music in the last year, especially people who are into Indian classical music," says Gopalan, who hosts some 7,000 classical titles in his store inventory.

His brother Ravi Gopalan, who is president of Vista India, adds that the new technology is affecting store sales by providing new means of broader exposure.

"South Asian satellite TV services like Zee TV keep us abreast with what's happening in India," he says, also citing MTV India, which airs 80%-90% Indian content. "The trend there is for using visuals to promote product, and we're seeing it here as well."

The continuing influx of young South Asian professionals into the marketplace serves to keep Raaga's prospects robust, adds Ravi Gopalan. He says that "135,000 temporary professional workers are allowed into the country every year, and of that 80% are in the computer industry. They make $100,000 a year and come into the store and splurge."
Miami, as nine Latin artists were given discos de oro, or gold discs, and discos de platino, or platinum.

Discos de oro awards went to albums whose net shipments were 100,000 or higher; discos de platino awards went to albums with 200,000-unit net shipments or more.

In addition, one artist, Charlie Zaa, received a multi-platino certification for his album “Un Segundo Sentimiento,” whose sales surpassed 400,000 units.

The informal level of Latin gold and platinum in the past was 50,000 units and 100,000 units, respectively.

Dopico says that the sales numbers for Latin certifications were established “by looking at the awards that were given out at the overall market. We then tried to extrapolate from that market, so that we would have a similar sort of threshold in terms of awards per year vs. releases per year. We also took into account the sales levels of the U.S. Latin market.”

While the majority of Hispanic record executives had been in favor of a Latin certification program as far back as 1991 (Billboard, June 29, 1991), the momentum to create a Hispanic awards program picked up steam two years ago when Dopico opened the RIAA’s Latin office in Miami.

Ultimately, says Dopico, the Latin program came about “as a result of lobbying by myself on behalf of the Latin member companies to initially get the RIAA comfortable with the concept. But, really, it was the desire of the labels to do something like this and the realization by the RIAA that this was long overdue.”

Currently, non-Spanish-language discs must reach a net shipment figure of 500,000 units before qualifying for a gold certification from the RIAA. The platinum sales bar for non-Spanish-language product is 1 million units or better.

Zaa previously scored an RIAA gold certification in 1999 with his debut album, “Sentimientos.”

When asked whether the RIAA will raise the certification bar if the stateside Hispanic sector continues to expand, Dopico replies, “Absolutely. If the market grows to the point where the levels we have no longer make sense or become meaningless, we absolutely would raise the threshold.”

The Latin certification program was given unanimous approval by the heads of seven member Latin labels.

José Béhar, president/CEO of EMI Latin, says he was in favor of the certification initiative because the sales levels required for certification “are in sync with the marketplace. The reality is that 100,000 units and 200,000 units is a lot of units for the Latin marketplace, assuming you are not shipping 500,000 and getting 600,000 back.”

Béhar notes, as well, that the program “will clean up” the promiscuous handouts of awards by record labels.

“The days of people just making records for publicity purposes and for pleasing their artists are going to be behind us,” says Béhar.

Concurring with Béhar’s reaction to the certification program is George Zamora, president of WEA Latina. He notes that while the domestic Latin market accounts for only about 5% of the $13 billion general market, the sales plateaus of Latin certification are 20% of the figures needed to earn gold and platinum certifications of non-Spanish-language product.

“We’re selling to 25 or 30 million people,” says Zamora, “so when the percentages of the Latin and Anglo markets are compared, the sales needed to get Latin certifications are pretty aggressive.”

The Looney Tunes music store in West Babylon, N.Y., recently staged in-stores with Capitol Records band Megadeth and TVT Records act Sevendust. Shown in the photo above, from left, are Dave Mustaine and Jimmy DeGrasso of Megadeth; Jamie Groeger, Looney Tunes assistant manager; Marty Friedman, Megadeth; Karl Groeger Jr., Looney Tunes manager; David Ellefson, Megadeth; and Karl Groeger Sr., Looney Tunes owner. Shown in the photo below, from left, are Vince Hornby, Sevendust; Karl Groeger Sr.; J.J. French, Sevendust manager; John Connolly, Sevendust; Karl Groeger Jr.; Clint Lowery and Morgan Rose, Sevendust; Ben Liemer, sales representative, TVT Records; Jamie Groeger; and Lajon Witherspoon, Sevendust.

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In the wake of the cataclysmic events that shook U.S. distributing last year, about the only voices that were left unheard were those of the company’s chief executives, president Tony Dalesandro and executive VP James Salstone.

Given the collapse of the company’s affairs, the public silence of the pair was understandable. Declarations of Independence hastily attempted to reach Dalesandro and Salstone for their side of the story; their only response was a very brief, private message appended to a late-October announcement that M.S.—which closed its studio on Oct. 15, the day after Dalesandro and Salstone bought back the company—would continue as a video distributor.

However, a letter sent by Dalesandro and Salstone to retailers in late December affords a glimpse of the executives’ feelings about what went wrong with the failed sale to Time video retailer Movietown. Inc.

The letter, obtained by a source from Declarations of Independence by the company, declares that the company was in a state of collapse and unable to secure enough financing to continue operations. The letter also noted that the artists were not paid, and that the studio had closed.

The letter begins: “We write this letter with heavy hearts,” the letter begins. “After 54 years, the oldest independent distributor in the U.S., M.S. Distributing Co., is no longer in the music business. Obviously this was not our decision. We sold out with the best intentions, continued the letter. “With the 21st century at our doorstep, we, like most of you, realized that our business was changing. We sincerely felt that, with the right technology from [Movietown.com’s strategic partner] UsWeb and funding from [Jenner] Continental Financial, we could solidify our legacy, as good distributors, loyal friends, and proven survivors.”

“Unfortunately when we lost control of our company, the results were catastrophic,” it says.

After discussing returns procedures and soliciting the release of M.S.’s receivables, Dalesandro and Salstone close with a verity of the music industry and perhaps a harder money,” says vocalist/bandleader Kurt Wagner with the hearty chuckle that characterizes his conversation. “It’s absolutely ridiculous...we’re just going in the red on it.”

“I would like to do these things,” Wagner adds. “It’s a group decision. As long as we enjoy what we do, it seems OK to us.”

Wagner quickly notes that the tour, which will pair Lambchop with its Matador Records act Yo La Tengo, will not incorporate the full string section heard on “Nixon” (and ably arranged by Nashville R&B veteran Lloyd Barry). The group, after all, is not totally mad.

Though similar in instrumentation and sly, sly poignancy, “Nixon” may be the most scintillating effort yet from this uncategorizable unit, which has inexplicably been hung with the alt.country tag. Asked how Lambchop got haggled with the alterna-tanglers, Wagner laughs. “Beats the fuck out of me,” he says. “I had this conceptual idea at first of being a country man. I looked at it from a geographical standpoint...I didn’t get it, and I never did get it. I try to distance the band from it as much as possible.”

Only the most vestigial of country influences can be heard in Lambchop’s sound. The current album often finds the group, whose songs are written by Wagner, moving further into lush Bert Bocch-Hal David soft-pop terrain.

“That was definitely on my mind,” Wagner says. “Trying to take what I’ve done and move into an area that’s for lack of a better word, more accessible—something my mother can listen to and like, or your parents can like.”

The band’s music, and Wagner’s falsetto vocals, once again betray the bold influence of the late Curtis Mayfield. Wagner whispered Mayfield’s “Superfly” superclique “Give Me Your Love” on the 1998 Lambchop album “What Another Man’s Poor Boy Can Do” and “FM-27” in 1999. He has also written the book that I haven’t read,” which purloins part of the soul giant’s “Baby It’s You.”

In light of Mayfield’s recent passing, Lambchop’s new release is tinged with some sadness, Wagner admits. “It’s kind of breaking my heart a little bit,” he says. “I was hearing some line of communication [with him] would come out of this record.”

We asked Wagner says that much of Lambchop’s style is derived from the “Nixonian era of music,” the new album’s title is meant as an homage to the late president, but was drawn from the cover painting by California artist Wayne White. The program members of Lambchop have been busy with other projects before their tour, which commences Feb. 4, Wagner’s collaborative project with Nashvilleois John Rousey, released by Slow River/Ryko in September. He says that saxophonist Deanna Varagona, vibraphonist Paul Burch, and guitarist Alex McManus have also been at work on their own albums.
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FROM THE TRIPLE PLATINUM ALBUM
WHITEY FORD SINGS THE BLUES
Ingram Buying A One-Stop?:
Warnings About CD-R Threat

INGRAM ENTERTAINMENT, the video wholesaler based in LaVergne, Tenn., is looking to get back into the music business, sources say. Ingram, which had music operations back in the early 1990s, is said to be engaged in talks to acquire Pacific Coast One-Stop, the Simi Valley, Calif.-based one-stop that has annual revenue of about $125 million.

David Ingram, president of Ingram Entertainment, is said to be accompanying Pacific Coast to the upcoming National Assn. of Recording Merchandisers’ annual convention. Ingram was unavailable for comment.

Steve Kall, owner of Pacific Coast, acknowledged that talks are taking place between the two companies.

In a KEYNOTE ADDRESS at the MIDEM music fair, held Jan. 22-26 in Cannes, François-Henri Pinault, chairman of the powerful FNAC chain, made a number of valid points, some of which you can read elsewhere in this issue of Billboard. Pinault, who heads up the SS-unit consumer electronics chain, which also carries a wide array of entertainment software, including music and books, said one of the biggest problems facing the music industry today is piracy.

He is not talking about the illegal downloading of MP3 tracks on the Internet. That activity, according to Pinault, accounts for only a small portion of the piracy occurring in France. Pinault complains that 90% of that country occurs because people are copying CDs with CD burners. Last year, FNAC—which had music sales of about $700 million and claims a 35% market share in France—sold 12 million CD-Rs.

Pinault says that number will grow this year.

Pinault’s comments on CD-R piracy reminded me of a conversation I had with Mike Dreese, CEO of Boston-based Newbury Comics whose observations on industry issues are always relevant, often to the chagrin of both his competitors at other music chains and to music label executives.

Dreese wonders if the labels have really thought through what they are doing in their rush to establish a commercial market for music on the Internet. For instance, with free downloads—whether they are pirated or legitimate—prevalent on the Internet, the music industry is giving the consumer an incentive to go out and buy CD burners, Dreese says.

Moreover, another industry executive recently told Retail Track that as the industry moves into the digital age, the retail market will change. (Continued on next page)
center in Culver City, not far from its Hollywood headquarters.

With the addition of music, Daniher says, the company will use a mix of in-house and second-party fulfillment services. Based in Monrovia, Maximum will move into DVD Express’ Hollywood offices.

The magazine will continue to publish out of its Woodland Hills base.

In addition to new commerce areas, the site will have various chat areas to entertain visitors.

“You’ll see the commerce areas rolling out first,” says Daniher, “but our goal is to be an online entertainment site. If someone may not want to buy, maybe they’ll enter a chat room. The main thing is to keep them in our network.”

Daniher says the site will focus on commerce and entertainment and does not intend to offer “instant” or online gaming initially. “We think you get people to come back with content,” says Daniher. “Our focus will be to have value-added offerings that establish our brand and communicate with our customers.”

Until now, DVD Express has been a destination site for consumers looking to purchase discounted DVD titles. During the fourth quarter of 1998, the site sold three times as much product as in 1998.

The company had filed for its initial public offering in 1999, but it was delayed. “It’s still the plan to go public at some point,” says Daniher.

In other DVD news, the DVD Video Group has re-chartered as the DVD Entertainment Group.

The name change was made to reflect the industry’s move toward DVD Audio and DVD-VR.

In addition to continuing to spread the word about DVD Video, the renamed group will support the launch of DVD Audio, which is expected later this year.

Music companies BMG Entertainment, EMI Recorded Music, Sony Music Entertainment, Universal Music Group, and Warner Music Group have joined the 3-year-old trade group, bringing its membership to 26 regular members and 14 associate members.

The DVD Entertainment Group will continue to make quarterly announcements about the progress of DVD as well as promote the format with various marketing and publicity programs.

RETAIL TRACK

As for the possibility of DVD Audio saving the day, Pinault said in his speech that one shouldn’t believe the new format will stop piracy. In fact, in Japan DVD-Rs and a DVD burner have recently been introduced.

Consequently, Dreese wonders if the industry is aware that it might create a marketplace that has CD burners in millions of households across America. Such an occurrence will surely result in rampant bootlegging, he predicts.

But that’s not all that will happen, he adds.

Eventually, customers will get tired of some music on their CD-Rs and will start selling them to record stores in the same way they are selling used CDs today.

While Pinault and Dreese have label executives focusing on a new and more widespread round of bootlegging—and have augmented that worry with concerns about used CD-Rs being sold alongside used CDs—Dreese has another view about where the industry might be headed.

If a used CD-R marketplace emerges, have industry executives thought about what type of packaging their music will wind up in? “Do they care if the CD-R is in a green-sleeve, with David Bowie’s name and the album title written in crayon,” Dreese wonders.

And when that happens, what will happen to all the artist imaging that marketing executives spend so much time and money creating and communicating?

Dreese has another question. Once a used CD-R marketplace emerges, labels will very easily be able to tell a bootleg CD-R from a legitimate one, but can they give merchants guidance on how to tell the difference when they buy them for their used sections in the stores?

And while label executives are contemplating all of the above, don’t get Dreese started on the folly of teaching consumers that music downloads are free, a practice that is currently the main way music is marketed on the Internet.

The music industry has often proved itself to be self-destructive, and Dreese wonders if that push is being pursued again as the industry proceeds down the Internet.

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New Media

MERCHANDISING & MARKETING

New Sellers Find Web The Ticket To Competition

E-Mail Promotions, Event Planning Used To Fight Ticketmaster’s Dominance

This week’s column was prepared by guest columnist Michael Grebb.

YOU MAY NEVER be able to physically attend a concert from your PC, but the process of buying tickets is fast migrating to the Web. And the phenomenon already has created new competition and alliances that could help unsigned artists promote their own shows and give established artists new found powers.

“The Internet turns the industry on its head,” says Andy Donkin, senior VP of marketing at Tickets.com, an online ticket seller trying to grab market share from over-dominant Ticketmaster Corp. “The artists are basically getting control of their product. Isn’t that the way it should be?”

Donkin says the Internet is already creating closer bonds between fans and artists, a situation that portends a more direct-driven method of booking venues. Rather than promoters deciding what venues are best, he says, artists may start making more of those calls themselves. In some cases, intricate Internet databases might determine venues based on where the fans most likely to buy tickets live.

“The business long-term is how to increase the attendance,” he says.

TRAFFIC TICKER

Top Music Info Sites

Unique Visitors (in 000s)

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Of course, online ticketing isn’t new. Ticketmaster already had an online subsidiary in September 1998 when it spun off the unit into a separate company and combined it with CitySearch, an online entertainment guide. Ticketmaster Online CitySearch is still majority-owned by Ticketmaster parent USA Networks and exclusively sells tickets for Ticketmaster-sponsored events.

All of this activity is no wonder, considering the prospects of Web-based ticketing. Boston-based Forrester Research predicts that the $300 million worth of music and other event tickets sold online in 1999 will more than double this year and balloon to about $4 billion in 2004.

Spurred by such estimates, Ticket.com is the first online player to take on Ticketmaster’s overwhelming dominance in the concert and event ticketing area. It has a long way to go, but it did just sign agreements with some 400 orchestras, theaters, and other venues to handle their online ticketing.

I’ve December. Ticket.com completed the first phase of a $30 million partnership with Cox Interactive Media, the online subsidiary of newspaper and cable TV giant Cox Enterprises. And it just inked a deal to increase its visibility by linking its...

(Continued on page 111)

Millions of consumers are ready to pay for digital distribution of music on the Internet. Having the right plan and technology can let your business sell it to them.

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Way to go!
EMusic.com extends our congratulations to the above labels and artists on their Grammy nominations — and thanks for choosing EMusic as the way to get your downloadable music to your fans. Congratulations also to Willie Nelson and John Lee Hooker for their Lifetime Achievement Awards and to our own Orrin Keepnews for Producer, Best Historical Album, Duke Ellington Centennial Edition Complete RCA Victor Recordings.

www.emusic.com
Columbia Sends 'Mr. Smith' To DVD

As the country embarks on another presidential campaign, Columbia TriStar Home Video has decided the time is right to release the Frank Capra classic "Mr. Smith Goes To Washington" on DVD.

Featuring a cast of stars with a combined filmography of over 150 titles, "Mr. Smith Goes To Washington" is a political thriller that follows the story of an idealistic senator who must navigate the corrupt political system.

The film features a star-studded cast including Clark Gable, Jean Harlow, Franchot Tone, and Carole Lombard. With its timeless message and impressive performances, "Mr. Smith Goes To Washington" is a must-see for film lovers and political junkies alike.

"Mr. Smith Goes To Washington" is available now on DVD, just in time for the 2020 presidential election.

MPAA Wins 2 Piracy Fights, Prepares For 3rd; DVD Int'l Releases Sampler Kit

PIRATE ALERT: With two victories in its pocket, the Motion Picture Assn. of America (MPAA) is feeling pretty confident it can fend off the threat of Internet copyright pirates.

Within the last few weeks, a New York court ordered the Web site kruemplo.com to remove software that breaks the DVD encryption code. In a separate action filed against a Connecticut Web site that offered a "free" DVD decoder, the MPAA has stopped the software from the site before landing in court.

"We're sending a message that's loud and clear that the MPAA and its member companies will not tolerate theft via any format or devices that defeat encryption coding," says MPAA spokeswoman Emily Kutter.

Kutter says the MPAA has instituted a "full-time Internet piracy program" and has made tracking down Internet pirates a top priority.

The latest Web site in its sights is CraveTV.com, a site that broadcasts television shows over the Internet. On Jan. 20 in U.S. District Court in Pennsylvania, the MPAA filed a lawsuit against Toronto-based CraveTV, alleging copyright infringement, trademark infringement, theft, unlawful performance, and various other infringing acts. The Web site domain is registered in Pennsylvania.

The lawsuit claims CraveTV is broadcasting such shows as "ER," "All My Children," "The X-Files," and other protected works. CraveTV, however, is a New York-based company that is not subject to the laws of Pennsylvania.

"CraveTV is offering a new, revenue-generating business model that is not protected by law," says Kutter.

In a statement from CraveTV CEO William Craig, who is also named in the lawsuit, the company contends that its use of the software is legal and not infringing.

Craig says CraveTV is not infringing on any copyright laws and is not engaged in any illegal activity.

"We believe CraveTV is not infringing on any copyright laws and is not engaged in any illegal activity," says Craig.

"We have not received any notice of infringement from the MPAA, and we are not aware of any legal actions against us," says Craig.

"We are confident that CraveTV's business model is legal and does not infringe on any copyright laws," says Craig.

Craig also says that CraveTV has not sought financial restitution in any of the recent cases. "We believe that the suits are not legitimate and will be dismissed," says Craig.

In a separate case, the MPAA has also filed a lawsuit against a New York-based DVD company, alleging copyright infringement.

The company, which is not identified in the lawsuit, is accused of releasing a DVD version of the film "Titanic." The company denies the claims and says the DVD is a legitimate release.

"We do not believe that the MPAA has the right to sue us," says the company's attorney.

"We believe that the MPAA has no right to sue us because we are a legitimate DVD company that is not infringing on any copyright laws," says the company's attorney.

The company is considering legal action against the MPAA for allegedly infringing on their rights to the film "Titanic."
U.K. RETAILERS ENJOY DVD'S POPULARITY
(Continued from preceding page)

demand title would have sold no matter what the price. In the end many say they sold record units of the title yet made little or no profit because of the price war. Which were instigated to grab market share.

The introduction of DVD has seen this argument resurface. Tara Gorden, manager of video at Tower Records U.K., adds that the introduction of four-for-the-price-of-three deals on DVD at rival video retailers "could ruin everything. There is no need to do it; it is simply a product of that old VHS mentality that has been building up for about 15 years," she says.

And there is another technological challenge aching behind. Rediff Film Group, a start-up theatrical and video distributor financed on money from Demon Internet founder Cliff Stanford, has announced that it will introduce a video-on-demand service via the Internet. Ostensibly, this is aimed at the pay-per-view window and its operator will want to be able to sell its videos to retailers—but the prospect of Webcasting and some unfortunate remarks by Stanford about videotape showing "dinosaurus" has created unease.

Despite all the talk of digital, VHS sales—although understandably down by an estimated 8% to 9% after "Titanic" and "The Full Monty"—continued to provide good revenue for distributors and retailers alike.

top titles, such as "The Lion King II—Simba's Pride" and "A Bug's Life," both from Buena Vista, sold more than 13 million copies across the United States, for a little under a million for the top spot of the year. In the third, fourth and fifth positions were "Lock, Stock" from Universal, at 700,000; "Antz" from CIC, at 600,000; and "Doctor Dolittle" from Fox, at 500,000.

Elsewhere, "The Simpsons," "Friends," and "South Park" all achieved success, as did the tape of the 1998-99 season for the famous soccer team Manchester United. "The Treble" from VCI, owned by the Manchester club, sold 500,000 copies through regular outlets and an unknown quantity through sports shops and mail-order specialists.

The year's top music title was "Steps—The Video" (Jive), which sold more than 200,000 copies.

"The fight to top the self-through-distribution game, which is a luxury, is unlikely to be won by one company by itself. Buena Vista, Warner, and Universal will want to make a big splash in 2000 by doing just that. Digital and Paramount that endured a tough year with the departure of Universal, is set to hold on to fourth place with 11%. At approximately 8% each were Fox, Columbia TriStar, and VCI, and langauge giant No. 9 was the BBC, which has had little to crow about since "Teletubbies."

On the rental side, the market was down again in 1999, reflecting the quality of the movies being offered.

Warner and Buena Vista were again in the battle for the top slot, with CIC this time making up the third contender. All had achieved around 17-18% market share by December, with the nearest rival being Fox Pathé at 14% and the remarkable independent distributor EV at No. 5, with 12%. There is no title for the year for Fox Pathé's "There's Something About Mary," which garnered 2.7 million rentals.

For No. 1, the title was "Armageddon," the sequel to "Independence Day" before split with DreamWorks and Universal—2.4 million rentals.

How CIC will fare next year is anybody's guess. Without the Universal and DreamWorks product, U.K. rental dealers have, in their typically bluff way, taken CIC's admirable TV consumer advertising campaign called "One To Watch" and renamed it "None To Watch." It's a hard business sometimes.

by Moira McCormick

BBC Video, which is distributed in the U.S. and Canada by 20th Century Fox Home Entertainment, is packaging the first six episodes of the 13-part series as a two-volume set. Each volume, priced at $14.98, features three episodes plus a bonus featurette.

BBC Video is offering consumers up to $7 in mail-in savings, including a $5 mail-in rebate (U.S. only) with the purchase of "S Club 7 In Miami" along with the band's Interscope Records CD, U.S. and Canadian purchasers of both videos can receive a $2 mail-in rebate. Each video also includes value-added stickers featuring band members.

A disc from BBC Video is the home video/DVD release "Walking With Dinosaurs," which arrives in stores May 8, priced at $24.98 VHS and $24.98 DVD.

"Walking With Dinosaurs" is a highly rated science program on the BBC in England and will air on the Discovery Channel in April. The program uses digital effects to re-create dinosaurs in their natural habitat. BBC Video is offering a $5 mail-in rebate to consumers who purchase the video and an accompanying Dorling Kindersley book. VHS purchasers can also mail in for a free 50-minute featurette, "The Making Of Walking With Dinosaurs," which is included on the DVD.

Publisher Dorling-Kindersley is offering three "Walking With Dinosaurs" children's books, featuring dinosaur stickers and 3D effects, and BBC Worldwide America is offering tie-in merchandise such as plush toys, figurines, and puzzles.

KIDBITS: 20th Century Fox Home Entertainment has just released "The Simpsons Go Hollywood" for $24.98, a three-pack gift set that includes six Timelott-themed "Simpsons" episodes, as well as never-before-seen footage . . . "Joseph And The Amazing Technicolor Dreamcoat" will make its home video debut March 28 on Universal Studios Home Video. Starring Donny Osmond, "Joseph" will be launched with a national broadcast premiere April 5 on PBS . . . The series "Tinkerbell" is endorsed by the Coalition on Quality Children's Media for its Kids First! collection are available at Hollywood Video's 1,600-plus stores nationwide. The series is supported with large-scale signage and other materials and are sold online at sister division Reel.com.

FEBRUARY 5, 2000

BILLBOARD
### Billboard Top Video Sales

**FEBRUARY 5, 2000**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>LABEL</th>
<th>DISTRIBUTING LABEL</th>
<th>DATE</th>
<th>SCORING</th>
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<tr>
<td>&quot;American Pie&quot;</td>
<td>Universal Studios Home Video</td>
<td>Lahey Music</td>
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McLean Tunes Up For The President. Saxophonist and Blue Note recording artist Jackie McLean and his wife, Dolly McLean, President Clinton during his recent visit to the Artists Collective facility. the McLeans new multimillion-dollar center for the arts in Hartford, Conn. Shown from left, are Dolly McLean, Jackie McLean, and Clinton.

**OZ E-TAIL SALES GROW**

59% of total revenue from sales of $21,000 units. The two biggest sellers were Santana’s "Supernatural" (Arista) and Savage Garden’s "Affirmation" (Roadshow/Warner).

**CALENDAR**

**FEBRUARY**


Feb. 1-2, @tech London, presented by @markef,


Feb. 4, "Tea Sung This Song" : Preserving The Woody Guthrie Legacy, presented by the Grammy Foundation, the New York chapter of the National Academy of Recording Arts and Sciences, and the Museum of the City of New York, at the museum. 212-654-1672.


Feb. 7, Studio Stories With Ron Carter, Grady Tate, and Clarke Terry, presented by the National Academy of Recording Arts and Sciences, New York. 212-454-4460, ext. 310.

Feb. 8, Songwriter Networking Meeting And Open Mic, presented by the Songwriters’ Hall of Fame and One Vision, Maker, New York. 212-957-9230.


Feb. 17, "BMI: The Horizon & Beyond," Hotel Sofitel (Ma Maison), Los Angeles. 818-825-6522.

Feb. 21, 10th Annual MusiCares Person Of The Year Tribute, Los Angeles. 310-203-8018.


Feb. 22-24, Mobile Beat DJ Show And Conference, Topcuca Hotel, Las Vegas. 761-385-9930.

**APRIL**

April 2, 2000 Grammy Awards, Staples Center, Los Angeles. 310-201-8816.

April 25, 26, "Building A Songwriting Career ...MPH: Style," presented by the Songwriters Guild Foundation in association with the Sequoia Guild of America, Heartbreak Hotel, Memphis. 901-329-1872.

April 26, "How To Start And Run Your Own Record Label, New Voter Hotel, New York. 212-688-3504.

April 27, 23rd NARM Convention And Radio Show, presented by the National Assn. of Recording Merchandisers, Marriott Rivercenter and Marriott Riverwalk, San Antonio. 855-596-2221.

**MARCH**

March 6-8, DJ Expo West, presented by the DJ Times, Cathedral Hill Hotel, San Francisco. 516-767-2500.

**APRIL**


April 8, California Music Awards, Bill Graham Onyx Auditorium, San Francisco. 415-864-2333.

**JUNE**


**JULY**


**OCTOBER**


**GOOD WORKS**

**ESENTIALLY ELLINGTON:** The fifth annual Jazz at Lincoln Center “Essentially Ellington” high school jazz band competition and festival is under way. To enter the contest, which is open to all American high school jazz band programs, bands must prepare three provided arrangements, make a recording of each, and submit the tape to be judged; tapes may also be submitted for comments only. Those who can’t make a recording can learn the music for another concert or festival during the year and attend the final competition and may Enty Apr 14-15 in New York. Finalist bands receive a day of in-school workshops with professional musician-clinicians in preparation for the three-day festival of workshops, rehearsals, jam sessions, a film program, and performances in New York. Last year, more than 1,800 high school bands from 50 states and the U.S. Virgin Islands participated in the competition and festival, Contact: Laura Johnson or Erika Fischer at 212-875-5699; fax: 212-875-5691; E-mail: ofisher@jazzatlincolncenter.org.

**HOOPIN’ IT UP:** On April 17, the TJ. Martell Foundation hosts the T.J. Martell Basketball Classic at the basketfettl court cities in New York. Participants include Bono Rhymer and top executives from Atlantic Records, Island/Def Jam, and Elektra. Former NBA stars will coach and judge players in a round-robin tournament, a three-point shootout, and a free-throw contest. All proceeds will benefit AIDS, cancer, and leukemia research. Contact: Shawn Purdy at 212-695-4300.

**SAVING THE FORESTS:** Portions of the proceeds from the sale of a handful of soundtracks to the film "Hidden Medicine," scored by Red Thunder on the Avenda label, will be donated to the Native Children’s Survival Awareness Campaign for the protection of America’s forests. The soundtrack is available at Avenda Environmental Lifestyle stores. "Hidden Medicine" premiered as a special screening during the 1999 Sundance Film Festival and is being aired this month on the Sundance Channel as part of the “Best Of The Sundance Film Festival” series. Contact: Kathryn Schenker at 212-582-6400 or fax 212-582-6513.

**PERFORMERS’ RIGHTS DETAILED IN AFRICA**

(Treatment continued on page 90)

In some African countries where a relatively established copyright infrastructure exists—for example, South Africa and Ghana—songwriters receive royalties for use of their work within the broadcast media. However, the notion of paying performers for the use of their neighboring rights on recordings is practically unheard of in most of Africa.

The less-than-perfect nature of the copyright environment in Ghana was noted by Minister of Communication John Malhama. However, he also said the country had made great strides toward reducing piracy and enabling a growing number of local recording artists and producers to be paid in their domestic market. He urged participat- ing countries that have not yet established collection societies “to take quickly the challenges of doing so.”

**DEATHS**

Josh Clayton-Felt, 32, of cancer. Jan. 19 in Los Angeles. Clayton-Felt was a co-founder and lead singer of the group School Of Fish, known for its hit “Three Strange Days.” After the group disbanded in 1994, he released three solo albums, including “Marchticular Nature Boy” on A&M Records in 1996. Clayton-Felt also toured with Tori Amos in 1996. He is survived by his father, his mother, a stepfather, a sister, two brothers, and a grandmother. Services were held Jan. 21 at Hillside Memorial in Culver City, Calif. Donations can be made to Descendants of the Earth, P.O. Box 301, Ventura, Calif. 93002, or to Meher Mount, 9902 Sulphur Road, Ojai, Calif. 93023.

Richard “Dimples” Fields, 52, of a stroke, Jan. 15 in Oakland, Calif. Fields, an R&B singer/songwriter, recorded for Boardwalk, RCA, Columbia, and Life Records. His biggest hit, “If I Ain’t One Thing...It’s Another,” was No. 1 on the Hot Soul Singles chart for three weeks in 1982. His other hits included “She’s Got Patrons On Me” and “Tell It Like It Was.” He is survived by six children. Services were held Jan. 18 in Oakland.

Dube John, 71, of natural causes. Jan. 16 in Long Beach, Calif. Jones was the original bass singer for the Coasters, who recorded such hits as “Yakety Yak.” He is survived by his wife, five children, 11 grandchildren, and two great-grandchildren.

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1. Prosperous, turnkey, computerized, unique compact disc & memorabilia store
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MUSIC MERCHANDISE
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2. Wide selection of CDs, LPs, and cassette tapes
3. Competitive pricing

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2. Videos: You won’t find anywhere else!
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2. Store Managers, Department Managers and Supervisors

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(located in Chicago, IL) is looking for an ambitious, energetic, creative, highly motivated and aggressive individual to fill its National Sales Director position. This person would be in charge of dealing with our domestic distributors along with spearheading retail campaigns (establishing sales projections and developing co-advertising plans), developing marketing 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 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.

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2. 800-883-9104
3. All major credit cards accepted

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- A&R Managers
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- SVP Sales
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- SVP Marketing
- Director of Finance
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- Product Directors
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- Writers
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SNIP HEAD

(Continued from page 86)

perspective for its loss in revenue.

Kenny "Babyface" Edmonds

Carole Bayer Sager David Foster

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Chellabeene Based July Records seeks a Manager to join our Business Affairs team. Person will draft, negotiate and administer record industry agreements. Two years plus industry experience preferred.

Send resume w/salary req to: ZRC; Attn: HR, 137-139 West 25th St, New York, NY 10011 or FAX: 212-727-0543

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Major Record Label seeking assistant to VP Promotion. 1-2 yrs experience req'd. Knowledge of BOD's & other tracking systems a +. Must have strong interest in music industry.

FAX resume to: 212-405-5102

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BILLYBOY  FEBRUARY  5, 2000
Low-Power FM...
LOW-POWER FMS COMING TO THE AIR
(Continued from preceding page)

Adult Top 40

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<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
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<tr>
<td>1</td>
<td>I Knew I Loved You</td>
<td>Savage Garden</td>
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<tr>
<td>2</td>
<td>Back at One</td>
<td>Brian McKnight</td>
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<tr>
<td>3</td>
<td>I Will Remember You</td>
<td>Sarah McLachlan</td>
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<td>4</td>
<td>The Hardest Thing</td>
<td>Marc Anthony</td>
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<td>5</td>
<td>One Fine Day</td>
<td>Shania Twain</td>
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<td>6</td>
<td>All I Wanna Do</td>
<td>Shania Twain</td>
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<td>7</td>
<td>Take the Picture</td>
<td>Lionel Richie</td>
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<td>8</td>
<td>So High</td>
<td>Martina McBride</td>
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<td>9</td>
<td>Take That Flight</td>
<td>S Club 7</td>
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</tbody>
</table>

Diverse interests have opportunities to express themselves at different levels and that they are not locked out in a monopolistic fashion by large media conglomerates," he says. So far, only one Democrat, New Jersey's Frank Pallone, has come out against LPFM.

"For those of us who agree with Chairman Kennard that diversity in broadcasting is an important issue, LPFM is a hastily conceived, misguided, and messily non-solution," says Cumulus Media CEO Richard Weening. "LPMF is a creature from an earlier and now discredited era of social engineering."

The Consumer Electronics Assn. (CEA) has also come out against the measure, with president/CEO Gary Shapiro saying that low-power FM "may result in interference to existing FM radio service and would adversely affect consumers' investment in the 710 million FM receivers currently in use in the United States. In addition, these new FM stations will cause interference that may hinder the introduction of terrestrial digital audio broadcasting."

CEA was involved in FM receiver testing, with National Public Radio and the Corporation for Public Broadcasting, and contends that the results demonstrated "third adjacent channel interference protection should be retained to prevent new interference to existing FM reception."

In creating the service, the FCC has decided to allow former pirate operators to apply for licenses, as long as they shut down their illegal station. Still, supporters of LPFM share discontent with the ruling. Activist Roger Skinner posted an LPFM tombstone on his Web site. "The proposal was so watered down as to effectively kill LPFM as we all envisioned it," says Skinner. "Here is proof that the special interests such as the major broadcast chains and their mouthpiece, the NAB, control America and the FCC."

Playing the potential-business angle, transmitter manufacturer Broadcast Electronics was quick to announce its new Plug-N-Play unit for new licenses, to be sold by its Marley Electronics unit. There are two models, the FM150 for 100 watts and the FM50 for one watt to 10-watt micro-broadcasters. The emphasis, the company says, is on making the technology easy for novices.

FCC adopts new EEO regulations in other FCC news, the commission adopted new equal opportunity regulations, replacing 30-year-old rules that were struck down by a federal appeals court.

The new rules require stations to actively seek out members of various communities when filling a vacancy. Stations will also be required to file annual reports detailing the number of women and minorities they employ. But the FCC vows to use that information to help follow industry trends and make reports to Congress—not to use it against a station when considering license renewals or fines. That said, a station could lose its license if it is found to be discriminating.

Meanwhile, a coalition of black and Hispanic broadcasters is giving the advertising industry a “C-” for its effort to increase the number of ads placed on minority-targeted radio and TV stations.

The ad-flo group, headed by the Rev. Al Sharpton, was formed in 1998 after a Katz Media memo urging clients to avoid black and Hispanic stations surfaced. Sharp-

McGowan says the group, known as the Madison Avenue Initiative (MAI), is considering filing a federal discrimination suit against the advertising industry. MAI plans on naming its 20 best and worst agencies this spring.

“We are making progress,” responds Butch Drake, CEO of the American Assn. of Advertising Agencies, although he admits “it’s been a difficult area” for the industry, which sponsored a Jan. 19 summit. Several companies used the occasion to announce they have redirected additional ad-budget dollars to minority outlets.

Macy’s says it will spend 24% more this year, Colgate-Palmolive says it will raise spending by 22%, and PepsiCo says its use of minority radio will grow by 20%.

Web site: www.y100.com
Company line: Y100, Philadelphia’s “New Music Alternative.”

Site launched: Registered May 1995. Y100.com was one of the first stations nationwide to launch a Web site and the first among radio outlets in Philadelphia.

Maintained by: Chris Bennett, Y100 Webmaster. “I was hired in May of ’99 during my senior year of high school, at the age of 18. GM Lynn Bruder felt that a younger member of the team would not only be more in touch with our listeners but also have the time to keep up with the latest technologies and employ them on our site.”

Number of hits: Average monthly hits have grown from 40,000 to 120,000 in the past six months.

Features: RealAudio via Yahoo! Broadcast Services with a Java applet that displays the artist and title of the song playing, updated in real time. Other features include chat rooms, listener polls, online contests (for example, hints are delivered online for the Y100 $1,000 Song of the Day) and weekly playlists. A studio Webcam, online CD sales, daily music news, MP3s, and an E-mail are planned for the future.

Revenue potential: Y100.com recently hired an Internet marketing specialist. Job description: to devote 100% of time to selling banner ads, embedding commerce sites, and building E-mail lists.

Bennett says, “It has opened a whole new realm of opportunity for them to serve their clients through links and online promotions. Nearly every day I am grabbed by someone from sales frantically asking how soon I can put their next client on the Web. They love using the site as a selling point.”
CONGRATULATIONS TO OUR GRAMMY AWARD NOMINEES

Gisselle
Best merengue performance

Jaguares
Best latin rock/Alternative performance

Fabulosos Cadillacs
Best latin rock/Alternative performance
Dublin's Darling Westlife Wins Over Europe, Aims For Success In U.S.

SWEAR IT AGAIN: It's 10 minutes before the five young men of Dublin-based Westlife take the stage for their second performance ever in the U.S.

In the meantime, they are mingling with the all-industry Manhattan crowd, looking relaxed and easygoing as though it were a day at the beach. Twenty-one-year-old Nicky Byrne is discussing his previous career as a professional soccer player in England with one thorny, while Shane Filan, 20, shares a laugh with three young ladies representing Super, Teen, and Teen Beat magazines.

Of course, it's not as if the picture-perfect group, whose other members are 18-year-olds Kian Egan, Bryan McFadden, and Mark Feehily, arrived on American shores empty-handed. In the U.K. and across much of Europe, Westlife is riding a bona fide superstar wave. Its first four singles all debuted at No. 1 on the singles chart at home, as did its self-titled debut on the album chart. In Ireland alone, the project has been certified 12-times platinum, not even a year after its release.

Now signed to Arista Records in the U.S. after auditioning face-to-face with label president/CEO Clive Davis, Westlife is ready to prove itself all over again.

"From day one, America was the biggest goal for us," says Byrne, following the ensemble's live set, executed with the finesse and vocal prowess of Boyz II Men. "We've worked hard to be bigger and better than the other groups out there. We strongly emphasize our voices, and just want to get in there and work hard to prove that we have the best, that other groups in America don't."

First single "Swear It Again" makes that perfectly evident. The richly orchestrated ballad is one of those requests recorded by an older audience, yet its melody pours its lyric into your heart, and just plain feels good. While the track goes to radio the first week of Feb-

ruary (with a commercial single in the wings), it's already been discovered by a number of resourceful U.S. programmers, who are captivated and pass along the clips.

Chris Taylor, PD of top 40 WKXL in Memphis, discovered the group after reading about its fast-rising star in a number of Irish music magazines over the holidays. "Hits are hard to come by at the beginning of the year, so I tracked down an import of the CD and thought the record was a smash," he says.

WKXL became the first station in America to add "Swear"; it's scoring with listeners, older females in particular. "It comes across as more lyrically adult than records by Backstreet Boys and 'N Sync, and right now doesn't seem to be a big kids' requesting record," says Taylor. "But once the group becomes visual, I think that will change, and kids will jump on it.

I think it's a smash," agrees Kid David Corey, assistant PD/music director at top 40 WZKS (Kiss 108) in Boston. "Three-and-a-half minutes into my first play, I was loving it. It's very hooky, very pop, it speaks right to you. I think it sounds a little bit

ish, like Take That's 'Back For Good,' and that distinguishes it from the rest of what's out there. I'll say it: It's going to be big."

Already, initial testing on the record by Bill Richards, president of Orlando, Fla.-based Bill Richards Radio Consulting, reveals its potential there. "We got a thousand responses on an online sample of the song, and it came back very strong. People were saying things like 'It made me cry' and 'It's very emotional,'" he says.

The song, written by Steve Mac and Wayne Hector and produced by Mac, has a sentimental lyric swirling with the hope that love can remain unyielding: "I'm never gonna say goodbye/cause I never wanna see you cry/I swore to you my love would remain/And I'd swear it all over again."

We found out that it's become the most popular wedding and funeral song" overseas, says member Filan. "We're really proud of that, because it shows the different ways that people can interpret it. It's not just your average 'boy meets girl, kiss, kiss' kind of song, but it's about happiness and sadness, and can relate to so many different things."

The universal appeal of the song is a parallel of what Arista hopes radio and the American public will discover about Westlife. "It's about getting them out there and not dressing them up too much, not having all a lot of bells and whistles, and no high concepts," says senior VP of worldwide marketing and sales Tom Corson. "This is a singer's band with finely crafted pop tunes. They don't have to try and be anything other than what they are: great talent, strong voices, and confident presentation.

The quintet began defining that image a couple of years ago in Sligo, a gentle town two hours west of Dublin, Filan, Feehily and McFadden met while appearing in local theater productions and started singing pop covers during intervals. From there, the trio played a few gigs and cut a couple hundred CDs, sold at a local record store. When they were shown performing at a children's hospital, Louis Walsh, the manager of U.K. supergroup Boyzone, took notice.

That led to a warm-up spot for Backstreet Boys in Dublin, which then attracted the interest of Boyzone lead singer and solo pop star Ronan Keating. He agreed to boost the group for a nationwide launch as co-manager with Walsh. Auditions were set up, and Byrne and McFadden became the chosen two. Ironically they were already friends.

By the time the group began auditioning for U.K. record labels, the buzz was loud and proud, and a bidding war ensued. RCA, because of its European success with Take That and Five, was the favored entity.

In April 1999, "Swear It Again" debuted at No. 1 in Ireland, becoming the biggest-selling single in one week from a debut artist. It did the same in the U.K., as did second single "If I Let You Go," when it topped the charts as a solo release on the first boy band hit to No. 1 with its first two singles. "Flying Without Wings" then followed suit, as did third single, from the U.K. Abba tribute album "Abba Mania."

"'Phenomenon' just about catches it. I'd say they're pretty much the fastest—if not the biggest—success story of the genre, going from band of non-musicians to heroes in a matter of weeks," says Kevin Palmer, Chrysalis Radio's London-based director of programming.

The secret is in the songs. Westlife is still of greater overall appeal to a young, more female demographic, but there's nothing in their image in this crowd that likes the tunes," he says.

With the group's sights now set on the U.S. and the pieces methodically falling into place, it's up to radio to give Westlife its just due in the coming weeks. Concerns about a boy band stigma may seem relevant, but both radio and the group see it as a non-issue.

"Bands like Backstreet Boys and 'N Sync are still climbing the charts, and radio is supporting them, so I don't think the boy band thing is going to hurt them," says Kiss 108's Corey. "Besides, this song is just too good for any of that to be a concern. I can't imagine anyone not playing this because it's another boy band, especially when it doesn't even sound like those other guys."

"We're five boys in a band; it's just a name, and it doesn't bother us at all," says Filan. "But we don't want to copy the others, because we have our own sound. Our music is nature pop. There's no sense trying to come out and be the next Backstreet Boys when you're not. We fully intend to bring out our own style and vocal ability."

www.americanradiohistory.com
The Modern Age

by Carrie Bell

F or a band that is the life of the party, most members of Apollo Four Forty kept it cool on the ultimate party night, New Year's Eve. "We weren't caught up in that millennium stuff. I just hung out with friends in Los Angeles and watched it on TV," says Howard Gray, one of the four in the British band. "It is sort of a beginner's night anyway, and we were tired from all the touring we've been doing."

Besides, he adds, the band had to rest up before venturing over to conquer America with a spate of energy-packed showcases. "We have never played in America, and there is such a history of good live music that we wanted to be ready to wow them." It's a task that recently became less daunting as modern rock programmers voraciously jumped onto "Stop The Rock," the band's lead single off the album "Gettin' High On Your Own Supply." The song, which name-checks Madonna and her "Into The Groove" phase, is currently No. 27 on Modern Rock Tracks. "It's basically a celebration of a certain kind of rock band," says Gray. "This album is actually much more of a party album than our last, which was particularly bluesy."

Which leads us to ponder, isn't it a contradiction for a band known for punchy breakbeats, super samples, and glorious remixes of songs like U2, Lenny Kravitz, Puff Daddy, and INXS to chant, "You can't stop the rock?"

"No," Gray quickly says. "Despite our background, we think we are a five-piece rock band. Rock will always be part of what we do. We make big noise."

Mainstream Rock Tracks

 Billboard

FEBRUARY 5, 2000

No. 1

1. NO LEAF CLOVER
2. LEARN TO FLY
3. 44 45 44
4. THE DISPLAY TRACK
5. ONLY GOD KNOWS WHY

ARTIST

METALLICA
CREED
FOOD FIGHTERS
HUEY LEWIS & THE NEWS
KORN

RELEASE/DISTRIBUTION LABEL

METALLICA/RECORDING ARTIST
CREED/RECORDING ARTIST
FOOD FIGHTERS/RECORDING ARTIST
HUEY LEWIS & THE NEWS/RECORDING ARTIST
KORN/RECORDING ARTIST

Modern Rock Tracks

 Billboard

FEBRUARY 5, 2000

No. 1

1. NO LEAF CLOVER
2. LEARN TO FLY
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ARTIST

METALLICA
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Lauryn Hill, U2 Predicted To Take Home Video Grammys

GRAMMY COMMENTARY: What a difference a year makes. Last year, R&B/hiphop music video clips were nominated for Grammys, even though the genre predominantly produces the kind of video that was nominated the year before. We pointed out this glaring oversight at the time (The Eye, Billboard, Jan. 30, 1999). This year, three of the five nominees in the shortform music video category are R&B clips.

There are still no country music videos nominated in the shortform category, but that may be because country videos are usually very simple, and Grammy voters may not consider country clips innovative enough to make the final nominations.

The Grammy Awards are presented by the National Academy of Recording Arts and Sciences (NARAS), and this year’s ceremony will be held Feb. 23 in Los Angeles.

Our predictions for winners in the music video category were right last year, so let’s hope for another go in.

The nominees are:

Best shortform music video: "All Is Full Of Love," Björk (Electra/EGG); “Everything Is Everything,” Lauryn Hill (Ruffhouse/Columbia); “Freak On A Leash,” Korn (Imperial/Epic); “Back At One,” Brian McKnight (Motown); “Unpretty,” TLC (LaFace). Our prediction: Hill will win, because she’s a Grammy favorite and “Everything Is Everything” is her most inventive video. Hill also won the most honors at the 1999 MTV Video Music Awards, and she tied for most awards at the 1999 Billboard Music Video Awards. In fact, there’s hardly been any song that hasn’t nominated for something. Hill is nominated for that she didn’t win.

If there’s a voter backlash against Hill for winning so many awards last year, expect TLC’s “Unpretty” to win. McKnight’s “Back At One” is the most unremarkable of the nominees. Korn’s “Freak On A Leash” is an outstanding video, but Korn is the kind of act that isn’t universally admired by Grammy voters. Björk’s “All Is Full Of Love” clip, although obscure, is too obscure for most Grammy voters.

Some people may be wondering why Hill’s “Everything Is Everything” was disqualified in the best female R&B vocal performance category but the video for the song wasn’t disqualified.

NARAS VP of awards Diane Theriot says, “The performance track was disqualified because her album (“The Miseducation of Lauryn Hill”) won a performance Grammy last year, thereby disqualifying any tracks from the album for possible Grammy nominations for any following year. The music video category is a separate entity that is not affected by a nomination or award in the music recording category from a previous year.”

Best longform music video: “The Making Of Ride With Bob,” Aisle At The Wheel (DreamWorks Nashville); “Don’t Stop,” Gloria Estefan (Epic); “Band Of Gypsys—Live At The Fillmore East,” Jimi Hendrix (MCA/Experience Hendrix); “Meeting People Is Easy,” Radiohead (Capitol); “Popmart—Live From Mexico City,” U2 (Island).

Our prediction: U2 will win, because this award usually goes to the act that has the most star power and to the longform video that’s received the most exposure.

People can be argued that the Hendrix longform video will win, but Grammy voters probably won’t want to appear retro by giving the award to a performance made 20 years ago by an artist who is now deceased. Radiohead isn’t a big enough name in this category. Estefan’s video isn’t outstanding enough, and Aisle At The Wheel is gaining popularity. Hendrix is highly unlikely. U2 is a superstar act generally respected by Grammy voters and the music industry. Despite the topsy-turvy problems on U2’s Popmart tour, the extravagant spectacle of the tour’s shows will be rewarded with a Grammy in this category.

LOCAL SHOWSPOTLIGHT: This issue’s spotlight is on the Augusta, Calif.-based heavy metal program “Visions Of The Dead.” TV affiliate: Adelphi Cable in Augusta, Calif.

Time slot: noon-1 p.m. Wednesdays.

Key staffer: Jim Mills, executive producer/host.

E-mail address: jim@metal.blade.com

Following are the show’s top five videos for the episode that aired Jan. 19.

1. Bandit, “Leviathan” (Nuclear Blast)

2. Cannibal Corpse, “Staring Through The Eyes Of The Dead” (Metal Blade)

3. Dark Tranquility, “Punish My Heaven” (Osmose Productions)

4. Cradle Of Filth, “From The Cradle To Enslave” (Metal Blade).

5. public Enemy, “He Got Game” (Warner Bros.);

The Pointer Sisters, “In His Time” (Atlantic);

Starship, “We Built This City” (A&M);

Stevie Wonder, “Ain’t No<Renderer text="General Information"/>
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KOCH

(Continued from page 90)


Founded more than 20 years ago in Austria by Franz Koch, and with distribution facilities in 10 countries and far-flung interests in music production and publishing, Koch International claims to be among the three largest independent music companies in the world.

Headquartered in Hafen, Austria, Koch not only is one of the leading producers of national music for the German-speaking territories but oversees a web of music production, publishing, manufacturing, and distribution facilities globally and has sites in the Netherlands, Belgium, Poland, India, Germany, the U.K., Switzerland, and the U.S.

Koch started its U.S. operation, known as Koch International LLC, in 1987. Initially a classical distributor of such well-regarded European labels as Chandos, Supraphon, ASV, Pearl, and Ondine, Koch later broadened its offerings to include pop, folk, jazz, rock, and world music. Koch Canada was founded in 1995 by Zgarka, who was promoted from GM to president in 1998. Zgarka had previously operated his own Toronto-based national distributor; Electric Distribution Inc., for a decade.

Zgarka says being part of a bigger operation is key to surviving as a distributor in such a small market as Canada. "We could not be as successful as being a [stand-alone] independent," he says. "With Electric Distribution, we could take records to a certain level but couldn't take them any further. The cash just wasn't there. To be successful, we need the financing, the management, and computerization that Koch has. Also, we now negotiate distribution deals for North America and can amortize advances over a very large market."

Zgarka says foreign-owned labels now make demands on Koch Canada that were unheard of five years ago. "Labels once thought that whatever sales they got out of Canada were a bonus," he says. "They have since realized that an independent distributor here can achieve major-label sales figures. They now take independent distribution more seriously than previously. They are also demanding far more attention—they want marketing and promotion support and want retail and radio reports."

Zgarka, however, maintains that distributing Canadian-based labels is a high-risk venture with little reward. Koch Canada distributes only a handful of Canadian independents, including the Toronto-based Shoreline and Marigold labels and the Montreal-based dance labels Turbo and Bombay. He says wryly, "In five years of operating, we've had more bad debts from distributing Canadian labels than from retailers."
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Finalists chosen for performance will be notified by telephone. Please ensure a contact number is enclosed. Good Luck!!!
music,” says Hootie & the Blowfish manager Rusty Harmon. “That’s what I think EMI and Warner must have had in mind. I’m not sure either company knows how they’re going to get there, but they’re just setting the groundwork to get ready for that time.”

Gary Borman, manager of such artists as Paul Simon and Donald Trump, concedes, “That catalog that is created by the merger is going to give the new company, especially with its relationship with AOL, a tremendous advantage.”

But stephen addresses. That's really, because they’ve got a ton of great content and now a fantastic future to sell it in.

However, such power should also give artists cause for concern, say copyright experts.

COPYRIGHT ISSUES

If the merger is approved, four major record companies will control the catalogs of nearly 85% of the recorded music created since the birth of the industry 100 years ago—some 3 million recordings.

While these companies are virtually immune to the creation of a century’s worth of valuable artists, there are concerns that in the rush for growth, the rights of artists may be overlooked, diminished, or even usurped.

Register of Copyrights Mary Beth Peters is on record to say that合同ed recording artists are the most unprotected segment of the entire copyright community.

Andrew Schwartzman, president of the Association of Independent Music Projects, which has long advocated a diversity of voices in broadcasting and championed the recent creation of low-power FM, is one of those who have done the best for them about the ability of recording artists to protect their rights in the movement toward consolidation and control of online music. He is known for his position in the Warner/EMI deal.

“The music companies are buying their place [on the Internet] and new [artists] and upstart companies aren’t going to be able to do it,” he says. “So they’re creating new barriers to entry. They’re going to manage to control their rights—they control the lawyers. Money and politics isn’t going to change anything soon. So it is hopeless and naive to expect that the same kinds of moves which can bring these new companies will also not bring oppression to unorganized groups like artists unless and until they organize effectively to protect their rights.”

Schwartzman points to film industry-related unions and guild groups as examples. “They’re the ones that have done the best for themselves,” he says. “So being represented at the table is the first part of the exercise.”

The comments by Peters and Schwartzman come in reaction to a new law inserted in legislation last fall at the request of the Recording Industry Assn. of America (RIAIA), which amends the Copyright Act to make sound recordings a new category of “work made for hire.” The provision was inserted without a hearing, and representatives of the artists’ community were not informed of the item (Billboard, Jan. 15).

Circuit judges have said that the new category robs recording artists of their right under the old law to seek reversion of their authorship rights in the records. That provision was done to head off future litigation between artists and record companies.

The RIAIA has said that the provision was inserted only to make artists’ names were included under the protection of a new anti-cybersquatting bill, and that the change was only a “clarification” of an existing industry assumption that sound recordings are already considered works made for hire.

However, before the new law, there was a decades-long debate over whether sound recordings “fit” other categories of works made for hire.

Hilary Rones, RIAIA president/ CEO, has said that they did fit, but many copyright experts believe that there were convincing legal arguments that sound recordings could not be considered works made for hire (Billboard, Jan. 22).

House leaders have called for a hearing to examine the provision. Rep. Howard Coble, R-N.C., chairman of the House Intelligence Property Subcommittee, has said the artists’ community might be overreacting, but he promises “to go back to the drawing board if he is convinced of the need to correct the law.”

IMMEDIATE CONCERNS

Although concerned about the long-term implications of the Warner/EMI merger, many artists’ first thought in the immediate future is, “What concerns me are the start-up years,” says Capitol Records artist Dave Koz. “Who stays, who goes, who the company folds into what.” It will take a good chunk of time for all that to get sorted out. That’s the only part that makes me anxious.

A number of artists on EMI-owned labels are happy that the speculation about the company’s sale is over. Says Art Alexakis, leader of Capitol band Everclear: “We’ve been living in the selling block for a long time, and when people are talking about a company, they try to cut corners in a lot of ways to make it look attractive from a bottom-line perspective.”

Warner Bros. artist Eric Benet, whose deal with EMI on his next album began as a merger as good for the label. “I used to be part of EMI in 1995; it seemed the company and corporate turmoil went hand in hand. I don’t want to relive that. I predict the outcome of these corporate dealings, because there’s always a 180-degree turn (around) the corner. But it looks like EMI may be able to find some stability.”

Says Capitol Records artist Meredith Brooks, “EMI needed some support. The synergy can help, especially with how music is headed on the Internet. Many managers believe the increased power the new entity will wield.”

Dennis Jones, manager of the artist’s, says, “EMI has a formidable international operation, and by combining the two will be an advantage internationally. Worldwide, it puts Warner in a greater position market-share wise and leverage-wise.”

RISE OF INDIES

Many predict the merger—and the decrease from six major-label groups two years ago to four—will lead to an opening for indie labels as both artists and executives released from the merger lead to soft places to fall (see story, page 5).

“This will definitely give rise to stronger indies,” says Harmon. “As EMI Warner consolidates and drops some positions, it could lead to top execs starting their own labels, like [former Mercury Records Group head] Danny Goldberg starting Artists...”

Andreas Gennert, “If you’re starting off a new label, it’s probably a better environment to do it in than ever before, especially if a label that can survive by selling 50,000 or 80,000 units, whereas the majors might turn their noses up at that.”

But some managers do not see the merger as a good thing. “This reduces the number and the variety of options for an artist, and I don’t think that’s a healthy thing,” says Direct Management’s Martin Kirkup, whose clients include Counting Crows, Boney James, and L.A. to London’s B-52’s. “It also undercuts your negotiating position—where else is an artist going to go? The entire business has become so concerned about market share and how big their slice of the pie is, it’s very easy to forget that it’s the artists who put the pie on the table.”

Andrea C’Prime’s Cliff Burnstein, whose roster includes Metallic and Red Hot Chili Peppers, “By having an oligopoly here, there’s also much clout that they can sew up with large radio chains just by virtue of their size, that’s very detrimental to any new guys coming in.”

This story was prepared by Melissa Newman and, Gold Mitchell in Los Angeles, Bill Horn and Ed Maran, D.C., and Pob Shenton in London.

MERGER UNITES WORLD’S NO. 1 & NO. 2 PUBLISHERS

(Continued from page 5)

Publishing Group—its a product of Universal’s purchase of PolyGram’s music assets in 1996—was under siege while BMG Music Publishing, unseated by Universal, would move back into the No. 3 slot from No. 4.

Indicative of the potent catalogs of EMI and Warner-Chappell is the fact that even the combined Universal-PolyGram publishing operation could not dislodge either EMI Music Publishing/Chappell from their first- and second-place standings.

EMI Music Publishing Group began breaking out its publishing unit’s financial status about a year ago, supposedly at the insistence of New York-based Bandier, who sits on parent EMI’s board.

EMI Music Publishing’s annual revenue is about $500 million. Warner/Chappell parent Time Warner does not break out the publisher’s figures into the parent company, but the operation generates close to that figure too. Although both companies have claimed the No. 1 spot over the years, observers say that recent catalog acquisitions have clearly put EMI Music in the No. 1 spot.

Important catalogues have been bought by Warner-Chappell and Warner-Chappell have been in hotly contested bidding wars.

Both companies, for example, made a crucial year for the U.S. catalog of Windswept Pacific, a catalog put on the block by Fijisianek Communications in Japan. Both companies were interested in the same gem—rock ’n’ roll and R&B copyrights from the late 1950s and early 1960s.

Just when it appeared that Warner-Chappell held the edge on the acquisition, EMI finally made the deal, at a cost of about $200 million. Another major deal in recent years was the walled-up acquisition of half of the Tony Cote Music from founder/owner Berry Gordy.

FRIENDLY COMPETITION

Both chairmen are locked in what observers say is the most tense competition to show up as leaders of any given year’s song awards presentations, such as those for performance achievement by ASCAP and BMI.

From year to year, EMI and Warner/Chappell seem to trade top industry awards.

Bandier and Bider are regarded as the two publishing figures, each with long associations with his respective company. Bandier has projected something of a wizened personality, in contrast to the more laid-back Bider, who is based in Los Angeles. Bandier’s image, for instance, has been on occasion a presence to good-humored ads for EMI in tribute to the success of the company.

Bandier, a lawyer, sits on the parent company EMI’s board of directors. Bider, who is a certified public accountant, agrees that a single company will mean a single leader.

Bandier, contacted Jan. 25 during MIDEM in Cannes, told Billboard, “I would imagine one person has to run both companies, but that the presence of someone has to stand up and be responsible.”

Also speaking from MIDEA, Bider said, “It would definitely be one person. The [two] idea of the [agreement] is to combine entities into one large company and save money.”

One for regulatory problems that may impede a merger by the two publishing leaders, Bandier says, “It’s not like we negotiate with bars and grills and pubs and clubs to set their rates. We don’t have that control over pricing.”

In addition to their holdings of major chart writers, the two publishers vie each year for top song awards in pop, rock, R&B, and country—both EMI and Warner-Chappell are exceeding well-stocked with pop music of the past.

EMI especially has a strong catalog of film music, thanks largely to the acquisition in the ’80s of the Big Three—Robbie & Black & Miller catalog that once flowed through the MGM Studios, including “The Wizard Of Oz” and “Singing In The Rain.”

Warner-Chappell’s catalog contains a treasure-trove of such top show music names as Cole Porter, George Gershwin, Rodgers and Hammerstein, Carole King, Sammy Cahn, and Harry Warren.

While Warner/Chappell owns its own music print division, Warner Chappell Music, for Warner-Chappell’s catalog, among others, EMI farmed its music print to Hal Leonard Corp., which also prints the Chappell half of the Big Three catalog under an arrangement that predates the Warner Bros. acquisition of Chappell in 1987.

Although BMG Music Publishing president Nick Vanoff has no direct comment on the proposed mega-merger, he offers one reason to publicly cheer the development. He tells Billboard, “We’ll be No. 3 again.”

Assistance in preparing this story was provided by Marilyn Gillen in Cannes.

THE BLACK CAT IN THE ROOM

“Boner,” a new song by Los Angeles band The Black Cat White Cat, is growing in popularity and making waves in the local music scene.

117 W w w . b i l l b o a r d . c o m 117 W w w . a m e r i c a n r a d i o h i s t o r y . c o m
LONDON—The company that Ken Berry and Eric Nicoli have brought to the AOL/Time Warner party is among the oldest and most storied of the 20th century recording business. And since 1997, if not before, Berry has been striving to revive his company from more youthful, enterprising companies—perhaps, to the philosophy of the Virgin music group he helped to build with Richard Branson and David Puttnam.

The Warner/EMI Music merger, if consummated, gives Berry and his lieutenants a new chance to apply their formula of running a music company. This assumes they can accommodate, adjust, and adapt to the people and practices of Warner Music worldwide—and vice versa.

The structure of a family approach, an inner-circle approach," says one of his senior executives. "This works with a label, but not so well with a larger company.

The challenge of adapting such a style to a corporate group double the size of EMI will obviously be greater, says this insider. Nevertheless, Berry has the required experience and intimate knowledge of the British company. Two years after the Grateful Dead bought Virgin Records in 1992, he led Virgin as president/CEO of EMI Records Group International, a new unit responsible for operations in the world outside of North America. In 1997, he advanced to president/CEO of EMI Recorded Music, overseeing the record operations globally under then EMI Music International CEO Jim Fifield.

Key members of Berry’s team who shape and implement strategy—and who are likely to play central roles in the new Warner/EMI Music include EMI Group finance director Tony Bates, Virgin Music Group vice chairman Nancy Berry, CEO of Virgin Records in the U.S., senior VP Sheilagh MacLeod (legal and business affairs), Virgin Records U.K. president Paul Conroy, and Virgin Continental president Europe/emmanuel de Berdouare.

Other top executives with international responsibilities within the record group include senior VPs Rupert Smith, Chris Windle, and Michael Nelson, EMI Classics principal Richard Lyttelton, and such regional presidents Matthew Allison (Asia), Fred Gruenberg (Latin America), Rafael Gil (South America), Joe Govoerts (Eastern Europe), and Michael Ritto (Scandinavia).

**TOSHIBA QUESTIONS**

One of the first merger issues for EMI is the status of its Japanese business, which is a 40% partnership venture with electronics giant Toshiba. The latter has a 5% stake in the local company and, according to a spokesman, no plans to sell.

“We do see much greater opportunity because of this merger,” a Toshiba-EMI spokesman told Billboard.

“Neither are we likely to use Toshiba as a springboard to anything but expand our relationship, as that is not in Toshiba’s best interest,” a Toshiba executive said.

**CHANGES IN EUROPE**

In Europe, EMI’s traditional strengths are expected to be made more appealing through a switch of regional command from Rupert Perry to Charlie Dimmock last September. Heinz Camblin and Marc Langsman have been named regional managing directors. Warner Music Group CEO Scott Greenler has had a strong role in the unit, and will lead the enlarged Warner EMI operation.

The Warner Music Group is the UK’s top record company, but EMI Music is larger in Germany/ Switzerlan/Austria and the Benelux zones, respectively. In the U.K., it is the leading independent player.

In the period following last March, Toshiba-EMI revenue rose to 76.6 billion yen ($643 million). This also bolsters president Masazumi EMI’s status for as long as the future looks亮.

Industry speculation already has Warner Music COO Barry taking responsibility for Japan as well as the United States region, and for the new worldwide reporting structures are reviled. Under this scenario, Warner Music International chairman/CEO Stephen Shrimpton will direct Europe and Latin America.

Both Barry and Warner EMI Music CEO Roger Ames stress to Billboard that no appointments beyond those announced today have been made, and that the merger has regulatory approval. Barry is also emphatic in refuting rumors that he has been pushing for the Warner Music and Toshiba Records to be the new combine’s CFO.

"It is simply not true," he says. "No decisions have been made.

**A NEW GENERATION**

Elsewhere in Asia, Hong Kong-based Matthew Allison oversees operations in the region, excluding Japan, with EMI’s 92-10% share range slightly ahead of Warner. Warner EMI would have around 18-18% by current estimates, exceeding Warner Music’s 12% and EMI’s 17%.

This would be the first serious challenge to the latter’s historic domination (as PolyGram) of the region, which, in turn, is evolving just as other business change business practices and affiliations.

In Australia, the combination’s share would represent a robust challenge to another perennial label dominance. Warner Music Australia took almost 16% of business in the second half of 1999. Warn-

er’s share is second only to PolyGram’s, which already partnered with Warner (and Sony) in a CD manufacturing facility; it also has a 10% stake in the on-line business, which will survive under the EMI umbrella. The latter deal gives EMI the option to move to 25% in return for ABB’s greater access to its catalog—which, in due course, will be enlarged by Warner repertoire.

**FIRMS’ VARYING STRENGTHS LIKELY TO MAKE SMOOTH FIT**

(Continued from page 5)

At Warner Music, the three lead-

respective labels in the U.S. are the Warner Bros. Records and Elektra Entertainment.

The most successful of these has been Atlantic, which had a total U.S. and Latin America market share of 6.19%, last year, according to Billboard’s retail unit sales data. It is run by Atlantic Group co-chairman/COO Val Azzoli and Ahmet Ertegun. Atlantic’s CEO, Latic Ismail, says the group’s financial performance has been by acts like matchbox 20, Hootie & the Blowfish, Kid Rock, and Jewel, and its rich catalog includes acts like Queen, with whom Atlantic recorded in the Stone house of classic R&B and blues.

Warner Bros. Records, headed by chairman/CEO Russ Thyret, has enjoyed an upturn in recent years. Its share of U.S. market share was 5.96% last year, close to Atlantic’s, but its current share was at 5.17%. Red Hot Chili Pe-

ppers and Alanis Morissette (from its joint venture with Maverick Records) have been among the brightest new projects in the past year. The catalog includes such acts as Eric Clapton, Madonna, and R.E.M.

Elektra Enterteinment, whose chairman/CEO is Sylvia Rhone, has proven to be a strong change group with a major-label share of 3.96% last year, current share was at 3.26%. It has been buoyed by acts like Soundgarden, Red Hot Chili Peppers, and Alanis Morissette (from its joint venture with Maverick Records) have been among the brightest new projects in the past year. The catalog includes such acts as Eric Clapton, Madonna, and R.E.M.

In major countries market share is an amalgamation of the various labels and companies. In Europe, the company share is 3.94%. Current acts include Bebe & Easy and Radiohead.

The catalog encompasses such leg-

ends as Frank Sinatra, the Beatles, and the Beach Boys. Capitol’s president/CEO is Boy Leibowitz.

Included in the Capitol group’s market share is Angel Records and Blue Note Records, both headed by president Bruce Rundell. Angel’s 9.7% share of the market in that genre last year, better than any of Warner’s classical labels. Its acts include Sarah Brightman and Simon Rattle. Blue Note is EMI’s jazz label, with artists such as Cassandra Wilson and Steve Harris; it had a 3.9% share of the market in that genre last year, better than any of Warner’s classical labels. Its acts include Sarah Brightman and Simon Rattle. Blue Note is EMI’s jazz label, with artists such as Cassandra Wilson and Steve Harris; it had a 3.9% share of the market in that genre last year, better than any of Warner’s classical labels. Its acts include Sarah Brightman and Simon Rattle.
Though independent holdings have not been prominently mentioned in early reports about the Time Warner/EMI Group merger, EMI's Caroline and Warner's Alternative Distribution Alliance (ADA) are two of the most significant national indie distributors in the U.S. In 1999, ADA accounted for 1.17% of total U.S. album sales, while Caroline accounted for 1.33%, according to SoundScan. Indie distributors overall accounted for 16.1% of the total U.S. album market share.

Most observers believe that some sort of melding of the firms is an inevitability, albeit one that may take some time.

Both companies are currently tight-lipped about future plans. ADA president Andy Allison says, "There's not anything to comment on at this point... [ADA and Caroline] will be run as separate companies through the shareholder and regulatory approval process.

The anticipated task of bringing the indie companies together may not be an easy one, since the operation does not make for an especially neat fit in terms of their label bases, historical sales strengths, and business strategies and cultures.

ADA was founded in 1995 as Warner Music Group as a free-standing indie distribution unit. While the company initially handled indie-rock-oriented product from within their own label stable, it today distributively deals with 40 indie labels, including Asphodel, Beggars Banquet, Bloodshot, Mute, Opto, Scratch ‘n Sniff, Sub Pop (which owns a 5% stake in the firm), Tommy Boy and Tooch & Go are handled nonexclusively.

ADA also distributes select titles from Warner, Elektra, Sire/London, Rhino, and Atlantic.

Caroline, which also has its niche in the alternative rock roster, employs 155 people. It operates a warehouse in Hanover Park, Ill.

Caroline was started up in July 1993 as an importer of European product and has a new wave. It has been its greatest recent success as a distributor of electronic music, with Fatboy Slim, the Chemical Brothers, Basement Jaxx, and Air, on its proprietary label Astralwerks, enjoying especially strong sales. Additionally, the company distributes some select labels of work from more nonexclusive, and encompasses hip-hop, punk, metal, goth, and industrial product. Its labels include Cleopatra, Atavistic, Alchemy, V2, Nuclear Blast, Tooth & Nail, Earache, Moon Ska, Drag City, and Bomb.

In April 1998 Caroline was integrated under EMI of London, which now handles the indie's creative and collections functions and computer systems.

Employing more than 100 people, Caroline operates from its distribution facility in Memphis.

A source says of a possible ADA/Caroline merger, "There's really been no dialogue about it, though it's logical to assume a [merged Warner/EMI] doesn't need four distribution systems in the U.S." The source adds, "I'd imagine in a year or a half or so, there'll be a consolidation. How they do it, I have no idea."

Competitive indie distribution firms view the Warner/EMI merger with a combination of alarm and optimism.

"The fact that they have as much clout as they do is something you have to be concerned about," says Jim Chiado, VP of music distribution at New Hope, Minn.-based Navarre Corporation.

"I don't know if you can say it's good or bad," says Johnny Phillips, VP of Select-O-Hits in Memphis. "The stronger the independents are going to create problems for us."

Taking an upbeat view, Ryko's Jim Cuono says, "This could go down as a banner day for the independents. This is going to really hot-wire a rebirth of regional distribution."

Duncan Hutchinson, president of K-Tel Distribution, says, "The landscape again looks promising for independent distributors in general, due to the inevitable uncertainty that the labels that are impacted by the consolidation will feel."

Michael Haentjes, worldwide CEO of edel music, which recently purchased an 80% stake in top American indie RED Distribution, says, "It's great news—all the more majors in turmoil, the better."

Indie distributors and labels see much brighter prospects in potential fallout from the Warner/EMI merger, in potential buying of ADA and Caroline, than in that experienced from the Universal/Polycr;arn merger, which to date has borne little fruit for the indies (Billboard, Sept. 25, 1999).

Chiado notes, "When Universal and Polycr;arn went together, we all thought there would be good portion of labels and artists falling out. That didn't happen. Now, with this merger, you're going to find some opportunities that will arise."

"Some of the people (ADA and Caroline) do have aren't going to be happy with the treatment they get, and that's when people like us step through," says Phillips.

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**FOR WARNER MUSIC INTERNATIONAL, BIGGER SHARES, COST SAVING**

(Continued from preceding page)

Marriage with EMI traditionally strong in Europe, robust in many other territories—should strengthen the entire group

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**THIS COULD GO DOWN AS A BANNER DAY FOR THE INDEPENDENTS. THIS IS GOING TO REALLY HOT-WIRE A REBIRTH OF REGIONAL DISTRIBUTION**

— jim cuono

A European President?

At WMI's London headquarters, merger mindedness may also persuade Shrimp ton to wait still longer to appoint a European president. The slot has been vacant since Manfred Zuntzler left a year ago. Shrimp ton has been considering candidates—there appears to be no obvious internal successor—but his word sources in Europe at EMI may have an alternative suggestion, such as their European CEO, Charlie Dimont.

"Sooner or not Warner and EMI had agreed to their engagement, Shrimp ton was planning a number of changes in WMI's world anyway. He took over the chairmanmanship 1 year ago on Simon Phillips, and was already looking to enhance the divi sion's international marketing clout (Billboard, Dec. 4, 1999). PolyGram/Universal senior VP Jay Durgan has been hired with that in mind. He'll have a role similar to the border-crossing marketing leadership that he's provided, while head ing PolyGram Music Group, hand ed to David Munn.

Durgan is part of the London-based WMI team, which reports to

Shrimp ton. Other members include executive VP/COO Ken Cooper, senior VP Peter Chelton, WMI's International president Marco Bignotti, and Warner Vision Interna tional managing director Ray Storrie. Based in London is senior VP Anne Mansbridge.

Also accountable to Shrimp ton are regional managers in Midani and Rutherford, Georgia; Gebhard (Central Europe), Gerolamo Caccia Dominioni (southern Europe), Manfred Lappe (Eastern Europe), and Nick Phillips (U.K.). Much attention in 2000 and beyond will be on Nick Phillips, a relatively new recruit to WMI senior management. This focus is, in part, because he took over from one of Warner's longest-serving and most able executives, Rob Dickens, and because Warner Music U.K. is expected to perform better in terms of exploiting repertoire worldwide. Phillips also has the task of co-managing another joint venture: the Entertainment Network (TEN), a U.K. distribution company formed by Warner and Sony Music (EMI handles its own U.K. shipping).

"My understanding is that Warn er is tied into TEN for 3 years," says Virgin Entertainment Group COO Simon Wright. "It's not going to be easy."

Quality of service is an issue, the sources add. EMI has been caught with its act together yet, but now it'll all change again. It'll be all over the place.

In addition, the case, Phillips, Shrimp ton, and any number of Warner's new best friends at EMI will hope that TEN is not a metaphor for the larger joint venture they're about to embrace.

This story was prepared by Adam White. Assistance in preparing this story was provided by Tom Ferguson in London, Steve McClure in Tokyo; Christie Elizser in Melbourne, Australia; and Emmanuel Legrand in Cannes.

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**WARNER GAINING A DYNAMIC PARTNER**

(Continued from preceding page)

companies are striving to improve on past glories in new-artist development. They are also using their own resources: In 1997, Virgin/EMI TV was created with staff from previously separate units.

Meanwhile, Virgin companies in such countries as France—part of the network fostered by Berry before EMI bought Bruns don's record business—are expected to be a vital part of the independent's European operation, as.DateField to launch October 1. Shrimp ton has been considering candidates—there appears to be no obvious internal successor—but his word sources in Europe at EMI may have an alternative suggestion, such as their European CEO, Charlie Dimont. Shrimp ton was planning a number of changes in WMI's world anyway. He took over the chairmanmanship from Remy Lopez and was already looking to enhance the division's international marketing clout (Billboard, Dec. 4, 1999). PolyGram/Universal senior VP Jay Durgan has been hired with that in mind. He'll have a role similar to the border-crossing marketing leadership that he's provided, while heading PolyGram Music Group, handled to David Munn.

Shrimp ton is part of the London-based WMI team, which reports to

Barry Poses, owner of Sugar Hill Records in Durham, N.C., says, "This merger should present some very nice opportunities for independent labels. For example, we signed Dolly Part on, who can sell 200,000 or 300,000 albums. The majors don't want artists who sell in that range, but I say, 'Give no to do other artists who will sell like that.'"

Bruce Iglauer, head of Alligator Records in Chicago, says, "I am pretty pleased with the merger. The realities of this sine will have a very hard time in dealing with the specialized repertoire areas, and the merger will probably force them to be even more focused on having mega-hits."

Assistance in preparing this story was provided by Scott McClure in Tokyo, Wolfgang Spahr in Hamburg; Christie Elizser in Melbourne, Australia; Kai Leif in Oslo; and Tom Ferguson in London.
If the joint venture is approved, Sony Music Entertainment and BMG Entertainment—the second- and third-ranked distributors of U.S. albums in 1999—will combine to control about 10% of total market share each. The industry is now abuzz with speculation of counteroffers for EMI and the merger of BMG and Sony, which most observers dismiss as unlikely.

However, sources in Japan and other Asian territories say senior Sony Records officials were meeting with representatives of Sony's counterparts. Executives at BMG and Sony declined comment.

EMG's German-based parent, Bertelsmann, recently said it planned to be the leader in global music (it reportedly has about 10 billion in potential ventures and acquisitions), but with EMI at the altar with Warner and Sony coming to the prospect of doing a deal, BMG's new business looks likely.

While it's not too late for someone else to make a run at EMI—especially given the unfavorable reaction from EMI investors hoping for an acquirer willing to pay top dollar, a play looks particularly challenging.

We would anticipate regulatory difficulties in Europe from a merger of EMI and Sony, say EMI analysts such as LMIC Lynch analyst Jessica Roff Cohen.

Salomon Smith Barney analyst Jill Krutick says, "We believe that content investment programs, such as Disney Viscom, Silverline, and New Corp. could be involved in similar transactions, which would serve to broaden the distribution platforms for their content."

That said, the pairing of Warner Music and EMI highlights just how important it is for an industry experiencing rising marketing and talent costs. It also reinforces the value of content in the Internet age.

In addition, the merger solves numerous planning issues for smaller companies, which have experienced declines in profit margins and domestic and international market share, too. The success of the AOL Time Warner's announcement—just weeks after Internet giant SFB said it would buy Time Warner in one of the largest mergers ever—suggests that the Warner/EMI venture is motivated as much by the new-media challenges as the AOL/Time Warner deal as by the need to achieve economies of scale.

Indeed, on a combined basis the venture creates what analysts are calling a "network-integrated music company"—one that houses broadcast media, music publishing, e-commerce in the form of CDnow, direct marketing in the form of record club Sony Music House, and distribution in the form of America Online (AOL).

"The digital age is having a profound effect," said EMI Group chairman Nicoli. "Without announcing these agreements, the music industry finds itself in transition thanks to the Internet revolution. At EMI we have been faced with massive changes and regard them as an opportunity."

And Time Warner chairman/CEO Gerald Levin, who touted music's prospects in the AOL deal, said in announcing the Warner/EMI joint venture that online music provides an opportunity for business development that "surpasses almost any other opportunity in the company's history."

Indeed, a joint venture between the new AOL Time Warner and EMI gives the triumvirate substantial advantage over the competitors to deliver standards for music over the Internet, analysts say. Upon completion of the two acquisitions, AOL/Time Warner will own about one-third of the 6.6 million English-language music copyright, in addition to a distribution network of more than 40 million cable and Internet subscribers.

Everything on the Web—from advertising and movies to broadcast programs—will use music, analysts say. And those with Internet ambitions are starting with the Rolling Stones, Sting, Janet Jackson, Eric Clapton, Garth Brooks, Madonna, Pink Floyd, and Frank Zappa. And for Warner, as well, it's "difficult to imagine any narrow band or broadband Web experience that, over time, would not benefit from some of the rights controlled by the new joint venture," says Sanford C. Bernstein analysts Michael Nathanson and Thomas Scott. On a more immediate basis, the deal is almost as compelling. The two companies have experienced declining market share worldwide in recent years. Now Warner and EMI will also retain its London Stock Exchange listing and disclose full aggregated financial information on the joint venture, so that the stock can trade as a pure-play proxy for Warner Music EMI (Time Warner will consolidate the joint venture in its group accounts).

However, the structure has inspired howls of displeasure from EMI investors, who ran the stock to a low of $4.00 per share ($8.73) to a level of 660 cents ($1.08) on Jan. 21, largely on hopes of a major acquisition deal at a premium price.

A major sticking point: Time Warner receives an option on 8% of EMI's common stock if EMI's share price hits $9.47 within the first 3½ years of completion.

While the equity option serves as a sweetener for Time Warner, designed to maximize the share price of the venture, which would turn benefit EMI shareholders, there's a flip-side: Time Warner, assuming that EMI's stock price does enough per share, Time Warner's stake would be valued at roughly $1 billion, analysts note. That means Time Warner would have an acquired control of EMI's music assets—valued at roughly $10 billion—for a net cost of $300 million.

Grantek, that view doesn't account for the underlying EMI theoretically gains in attaching itself to the upside of AOL Time Warner in a broadband world. Nor does it properly credit the fact that the Warner EMI group remains independent and that its shareholders enjoy the increasing values placed on music content—as evidenced by a threefold jump in its value.

Still, analysts say EMI stock continues to rise—now trading at 49% (65.02) on Jan. 21, largely on hopes of another buyout offer.

The transaction includes approximately $80 million break-up fee, should the joint venture fail to go ahead. However, one source close to the transaction insists that some investors are missing the point. The price tag on EMI has just gone up, thanks to the joint-venture agreement.

And a better offer for the company doesn't emerge between now and the deal's completion, expected to occur in the second half of 2000, then investors are still part of a compelling new growth story.

Indeed, the company is worth about $20 billion and is expected to generate annual pretax net revenue of more than $8 billion; cash flow is expected to be worth of $1 billion. Pro forma net debt looks to be around $3 billion.

Time Warner will control the board of the new company, with six out of 11 seats, with chairman David Warner chairman and CEO Roger Ames will be CEO of the new company. Ken Berry, president/CEO of EMI Recorded Music will be COO.

Brian Garritty

MERGER STAKES FOR REMAINING MAJORS

**Time Warner Inc. and the EMI Group plan to create a 50-50 joint venture to be called Warner EMI Music. While the venture will be equally owned by the two companies, Time Warner will pay $1.3 billion in cash for control of it, with EMI shareholders receiving approximately $1.05 for each share they own.**

At the completion of the transaction, EMI will transfer net debt of approximately $1.5 billion to the joint venture; Time Warner will transfer a comparable level of debt.

Also included in the venture, Time Warner's share of CDNow, Inc., the online music retailer being acquired and merged into Columbia House, Time Warner's direct-marketing joint venture with Sony Music. EMI retains 25% of any profits or losses over the first $1 billion booked to Time Warner.

The EMI Group's interests in HVM Media Group will not be part of the venture, however. EMI will retain its 42.5% holding in the brick-and-mortar retail business and will stay with it in German music TV channel Viva and Asian music TV network Channel V. New-media investments in Sony Musicmaker will remain with EMI but will be operationally coordinated with Warner EMI.

"Online music stocks with links to Warner EMI, including Audio Inc., Launch Media Inc., and EMusic.com, all surged on news of the deal. Traditional music companies, such as Universal Music Group (Sony BMG), and parent of Universal Music Group, also posted gains."
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Scheid was executive VP/GM at Warner Bros. Records Inc. since 1998. For much of the '90s he was an executive at MTV Networks, where at different times he served as executive VP of programming at MTV and at VH1. Scheid was also PD at modern rock station KROQ Los Angeles.

Scheid says, “Farmclub.com is going to be the express lane of bringing artists from the Internet to TV and music stores. I’m sure we’re going to breed imitators, but we’re going to lead the way. Unlike a lot of music sites, we’re not just about downloading music. Our artists are going to be discovered through our Web site, and we’re giving people on the Internet the chance to pick which artists can get a deal with a major label.”

Farmclub.com’s first signing is dance/rock artist Sonique, who is a DJ in the U.K. Her debut album on the label is scheduled for release Feb. 15. Scheid adds that Farmclub.com will be the “only major record company to make house calls. Most unsigned artists are lucky if they even get a form letter back from a record company. If there’s an act we’re interested in, we’re going to fly to their home and show it on TV. We want our TV viewers and Web site visitors to get to know our artists. The key to this record company’s success will be getting the chance to invest on a personal level in the success of these artists.”

Getting signed to Farmclub.com will generally follow this process: Unsigned artists can upload their music to the Farmclub.com Web site. Web site visitors can download the music and vote on which artists will appear on the “Farmclub.com” TV show. Farmclub.com staffers will also choose which artists will be on the program. Artists chosen to be on the show will then have a chance of getting signed to the label. Farmclub.com A&R staff will also sign artists who may not end up on the TV program.

Scheid says that although “all types of music” will be accepted at the Web site, the TV show will mainly focus on “pop, rock, R&B, and hip-hop that will appeal to 12- to 24-year-olds.”

In addition to unknown artists, the TV show will feature established acts. Acts scheduled to appear in upcoming Farmclub.com epics include No Doubt, Eminem, and Beck.

Scheid says that he plans for Farmclub.com to be “the major label with the most A&R staff. We’re probably going to have about 20 A&R people. We currently have about 10 A&R people.”

He adds that it’s too early to know now, but at least the first nine months ending Dec. 31, 1999, Farmclub.com’s debut staff will be, “because we’re still working some things out, but I know we’re a label that won’t rely too heavily on the Billboard charts.”

Another key executive who has joined the Farmclub.com team as GM is Amanda Marks, a former business and legal affairs executive at Mercury Records. Audrey Morrissey, Farmclub.com’s head of TV production, will also be a key player at the “Farmclub.com” TV show.

According to Scheid, Farmclub.com has also struck an “exclusive multi-year” deal with America Online (AOL). Bloomberg’s new music service will be extensively promoted on AOL. Scheid adds that merger plans between AOL and Time Warner will have “no effect” on the deal.

INDEPENDENT ALBUMS

(Continued from page 10)

and distributors have an enhanced significance in the music industry’s landscape. With Geffen Records’ Michael Cohl, the new director of charts. Although most of the titles that appear on Top Independent Albums will already have exposure from other Billboard charts, this list will offer readers an opportunity to survey the indie sector’s diverse offerings at a single glance.

Among those parties who lobbied the charts from the onset to change its name was the Ascent, for Independent Music (AFIM). “The creation of this new index chart by Billboard magazine is an unexpected step in the growing presence and strength of the independent music industry in the overall music marketplace,” says AFIM executive director Rob MoIR.

The first No. 1 on Top Independent Albums is Jim Johnston’s “World Wrestling Federation: WWF The Music Volume II,” which picked up one of the four No. 1 spots on The Billboard 200, where it stands at No. 98 this issue. Only one of the albums on the inaugural chart, Redline’s various-artists compilation “Top To The Power Of 16,” has never appeared on a Billboard chart, but 17 of the 50 have yet to appear on The Billboard 200.
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- Record of the Year: "I Want It That Way"
- Song of the Year: "You've Got a Way"
- Best Pop Performance: "I Want It That Way"
- Best Pop Album: Millennium

**MUTT LANGE**
- Album of the Year: Millennium
- Record of the Year: "You've Got a Way"
- Song of the Year: "Come On Over"

**R. KELLY**
- Best Male R&B Vocal Performance: "When a Woman's Fed Up"
- Best R&B Album: R.

**KORN**
- Best Hard Rock Performance: "Freak On a Leash"
- Best Short Form Video: "Freak On a Leash"

**MACY GRAY**
- Best New Artist
- Best Female R&B Vocal Performance: "Do Something"

**BRITNEY SPEARS**
- Best New Artist
- Best Female Pop Vocal Performance: "...Baby One More Time"

**LIMP BIZKIT**
- Best Rock Album: Significant Other
- Best Hard Rock Performance: "Nookie"

**Q-TIP**
- Best Rap Solo Performance: "Vivrant Thing"

**NAS**
- Best Rap Album: I Am

**KRISTIAN LUNDIN**
- Record of the Year: "I Want It That Way"
- Album of the Year: Millennium
- Best Pop Album: Millennium

**JOHN P. KEE**
- Best Gospel Choir or Chorus Album: Any Day - Victory In Praise
- Let's Make It Better - Inner City

**ANDREAS CARLSSON**
- Song of the Year: "I Want It That Way"

**RAMI**
- Album of the Year: Best Pop Album: Millennium

**TIMMY ALLEN**
- Album of the Year: Millennium
- Best Pop Album: Millennium

**ERIC FOSTER WHITE**
- Album of the Year: Millennium
- Best Pop Album: Millennium

**MATTIAS GUSTAFSSON**
- Album of the Year: Millennium
- Best Pop Album: Millennium

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<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>WEEK</th>
<th>BEST</th>
<th>WKS. ON BILLBOARD</th>
<th>PEAK</th>
<th>AWARD CATEGORY</th>
<th>LABEL</th>
<th>CRITICISM</th>
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</thead>
<tbody>
<tr>
<td>SANTANA</td>
<td>SUPERNATURAL</td>
<td>No. 1</td>
<td>No. 1</td>
<td>52</td>
<td>No. 1</td>
<td><strong>Greatest Gainer</strong></td>
<td>EPIC</td>
<td>connects to a decade of songwriting and performance.</td>
</tr>
<tr>
<td>LIL' WAYNE</td>
<td>DEDICATION</td>
<td>No. 1</td>
<td>No. 1</td>
<td>53</td>
<td>No. 1</td>
<td><strong>Greatest Gainer</strong></td>
<td>ATLANTIC</td>
<td>or another album title that's relevant to the chart.</td>
</tr>
<tr>
<td>BRUNO MARS</td>
<td>DICE ON THE LINE</td>
<td>No. 1</td>
<td>No. 1</td>
<td>54</td>
<td>No. 1</td>
<td><strong>Hot Shot Debut</strong></td>
<td>WIZARDS OF HOUSE</td>
<td>connecting to a narrative or theme within the music.</td>
</tr>
<tr>
<td>JAY-Z</td>
<td>MILLIONAIRES</td>
<td>No. 1</td>
<td>No. 1</td>
<td>55</td>
<td>No. 1</td>
<td><strong>Greatest Gainer</strong></td>
<td>DREAMWORKS</td>
<td>reflects the overall success and influence of the album.</td>
</tr>
<tr>
<td>FAITH</td>
<td>HOUSTON</td>
<td>No. 1</td>
<td>No. 1</td>
<td>56</td>
<td>No. 1</td>
<td><strong>Greatest Gainer</strong></td>
<td>IDJMG</td>
<td>capturing the essence of the music and its impact.</td>
</tr>
<tr>
<td>LIL' WAYNE</td>
<td>THA Toughest</td>
<td>No. 1</td>
<td>No. 1</td>
<td>57</td>
<td>No. 1</td>
<td><strong>Greatest Gainer</strong></td>
<td>WIZARDS OF HOUSE</td>
<td>providing insight into the storytelling style of the album.</td>
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<tr>
<td>LEANN RIMES</td>
<td>ON THE DIAMOND</td>
<td>No. 1</td>
<td>No. 1</td>
<td>58</td>
<td>No. 1</td>
<td><strong>Greatest Gainer</strong></td>
<td>SONY (NASHVILLE)</td>
<td>linking to a broader context or genre.</td>
</tr>
<tr>
<td>JESSICA SIMPSON</td>
<td>BLUSH</td>
<td>No. 1</td>
<td>No. 1</td>
<td>59</td>
<td>No. 1</td>
<td><strong>Greatest Gainer</strong></td>
<td>SONY (NASHVILLE)</td>
<td>exploring comparisons or contrasts in the music.</td>
</tr>
<tr>
<td>CHARLOTTE CHURCH</td>
<td>NOTHING TO FEAR</td>
<td>No. 1</td>
<td>No. 1</td>
<td>60</td>
<td>No. 1</td>
<td><strong>Greatest Gainer</strong></td>
<td>SONY (NASHVILLE)</td>
<td>emphasizing the album's transformative nature.</td>
</tr>
</tbody>
</table>

**Notes:**
- **No. 1** indicates the album reached its highest position.
- **Greatest Gainer** denotes the album with the most significant gain in chart positions.
- **Hot Shot Debut** signifies albums new to the chart.

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**Source:** Billboard 200, February 5, 2000. The Billboard 200 is a chart that ranks the best-performing albums in the United States. It is published by Billboard magazine and compiled from sales data from record stores in the US and other data sources.
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Chick Corea
"Wigwam" Track from: *Change* (Chick Corea & Origin) [Stretch]

**BEST JAZZ INSTRUMENTAL PERFORMANCE, INDIVIDUAL OR GROUP**
*Change* Chick Corea & Origin [Stretch]

**BEST INSTRUMENTAL COMPOSITION**
"Little Flamenco"
Chick Corea, composer (Chick Corea & Origin) Track from: *Change* [Stretch]

**BEST LATIN JAZZ PERFORMANCE**
*Latin Soul*
Poncho Sanchez [Concord Picante Records]

**BEST JAZZ INSTRUMENTAL SOLO**
Gary Burton
"Straight Up And Down" Track from: *Like Minds* (Burton, Corea, Metheny, Haynes & Holland) [Concord Jazz]

**BEST JAZZ INSTRUMENTAL PERFORMANCE, INDIVIDUAL OR GROUP**
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The FNAC chain has 55 stores, mainly operating in France but with outlets in Spain, Portugal, and Brazil. The company’s annual revenue exceeds 2.5 billion, of which about 700 million is from music. In France it also owns record labels and music retail market share. In 1996 it opened its online store, and its site now receives 1 million visitors a month.

Painalt said that out of every 10 albums sold over the Internet to a French person, eight are coming from sites based in the U.S., where prices are 25% cheaper than the prices charged by the company in France. He said most of the business is being done by Amazon and CDnow, both based in the U.S.

“The price gap between France and the U.S. is unacceptable... and is exacerbated by the search engines’, Painalt said, according to a MIDEM interpreter who translated his speech. He said “The Internet creates a competition we can’t escape.”

He said a customer survey of consumers in Sweden—who register online for about 80% of the company’s music customers and who heavily surf the Web—showed that buyers are increasingly looking for sites between French and U.S. Web sites.

During a question-and-answer period following Painalt’s speech, Hedvig, GM of French industry body SNEP, said that the wisdom of such a move, noting that it would have a dramatic impact on artists’ royalties. She also asked, “How can you consider yourself a retailer of music from France to a market with hundreds of millions of consumers like the U.S. It is out of line to do this.”

Others attending the convention also thought that the harmonization of worldwide CD prices is unfeasible.

Ben Colomons, who heads up MIAM, Bittorrent’s wholesaler in a Netherlands-based Internet fulfillment operation, Deport, noted that in addition to the different royalty structures, there are different laws for manufacturing CDs around the world, as well as different marketing costs in each territory.

“Of course, he terms Painalt’s proposals “fabulously naive.”

But others said they agreed with him and believe that it will eventually happen.

Ken Caboan, managing director of Tower’s Asian operation, said it’s already happening. He pointed to the formation of a pan-European market, where product can flow freely across borders.

According to a survey recently conducted by the company, between French and U.S. Web sites.

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Ken Caboan, managing director of Tower’s Asian operation, said it’s already happening. He pointed to the formation of a pan-European market, where product can flow freely across borders.
ATTENDEES FACE WEB REALITIES (Continued from page 5)

EMI/Warner planned merger may have been on all the delegates’ lips. But the other real talk at MIDEM was how to make money in cyberspace and prevent—or cure—damage from online music piracy. The Internet hype appeared to have subsided, and a certain amount of reality had sunk in.

Certainly, high- and low-profile delegates agreed that Roy this year’s MIDEM saw the music and Internet industries asking more sophisticated questions about online sales and digital distribution.

Simon Duffy, deputy chairman, CEO of World Online, a leading European Internet entertainment and communications group partly owned by U.S. microchip giant Intel, told Billboard his company was “chasing content” at MIDEM. World Online, currently in 16 European markets, sponsored the M16/16 forum. Duffy, who was previously deputy chairman and group finance director at EMI, told Billboard that a significant share of the cash raised at his company’s imminent initial public offering will be spent on content deals.

David Gould, chairman/CEO at U.S.-customised specialist Custom Backbone, said he had never seen MIDEM participants so Internet

obessed. “Last year was the first year that [the music companies] knew the Internet was going to affect their business. This is the first year they believe the future has already passed them by. I have never seen such extreme movement on the part of people attending meetings.”

French independent music publisher Jean Davoust said he feels that “MIDEM has certainly caught up with what’s going on online.” Understandably, several major record companies, music groups, and digital distribution specialists used the event to unveil deals and strategic agreements.

Anthony Bay, VP of the digital media division at software giant Microsoft Corp., announced a suite of deals for its digital-distribution platform, Windows Media Technologies.

Microsoft and digital-distribution rival Liquid Audio now have a licensing agreement to integrate their online music delivery systems. Under the deal, Liquid will enable its distributors to distribute the use of music in Microsoft’s Windows Media format, in addition to Liquid’s format and others. The companies’ players will also support each other’s hardware, as well as digital-rights-management systems.


Meanwhile, Germany’s T-Online, Europe’s biggest Internet service provider, has adopted Windows Media for streaming content and digital downloads. And Scandinavian Internet service provider Ekopress Media is employing Microsoft’s Media for a music distribution service in Europe (see “MIDEM Newsline,” page 56).

M16/16 panelists, including management specialists Reciprocal and Audioïde, formed an alliance to help a royalties-reporting system designed to help content owners trace the use of their music on a territory-by-territory basis (“Billboard”, Jan. 24). Targeted at global copyright owners and multi-marketing television reviewers, the service intends to provide clients with a framework for royalty payments in such multicultural regions as Europe and Asia. (See “MIDEM Newsline”)

France’s Grolier Interactive, an Internet content development company, has acquired a stake in GlobalDistribution, the U.S.-originated international online sales and distribution company. GlobalDistribution, closed in, will be able to handle the online music sales at digital.fr, a new Web service from Grolier Interactive, which also operates the Elites Web site for readers of the women’s glossy monthly Elle (“Billboard”, Jan. 24). But it wasn’t only the exhibitors and speakers that got into the spirit of all things digital at MIDEM. Conference audiences were entertained by some interesting exchanges.

At a heated debate on online publishing, Robert Kohn, EMI’s chairman, accused the German publishing society of turning online music purchasers into criminals.

This followed GEMAX’s Alex Wolf’s expression of concern about basing mechanical tariffs for downloading music on the country of origin. This means U.S. Web music vendors selling downloaded music to Europeans would pay only the States’ lower mechanical rate, because the site’s server was in the U.S.

This, Wolf continued, would deprive European collection societies and their members—content owners and publishers—of income. He said it would be preferable to the country-of-destination principle.

But Kohn argued that the country-of-destination principle meant the Web site owner would need to ask purchasers “where they are downloading from. But purchasers can’t do that. They don’t have a way to tell the truth if they have to pay more in Germany than in the U.S.” He told Wolf the country-of-destination principle was “not fair.”

“Now we’re getting creative deals out of our own customers,”

Despite the myriad Internet-related activities at MIDEM, some attendees had reservations. Kohn said that EMI.com was there specifically to seek international partnerships with U.S. Web operators and record companies.

“Because of the low cost of entry [into the online business], there are many companies who believe that’s the new way to raise the noise level of dot.coms at MIDEM,” he said. “But we’ve only found a few with enough resources to meet our needs.”

Yet he also noted that the music industry’s commitment to cyberspace was growing at such a rate that things could only get better.

DIGITAL REVOLUTION AWAITS DISTRIBUTION (Continued from page 10)

reported 6,723 downloads, growing to 22,530 downloads per month. He said he was encouraged enough by customer response outside the U.S. to plan to open dedicated sites for the U.K., France, and Germany in May.

Initially, plans were for these sites to be sourced from the U.S., but Mayhew-Begg says the company is looking for local operators to fulfill the sites in each country.

For France’s biggest online music retailer, FNAC, 1999 was the year for “working on customer experience,” said Jean-Christophe Hermann, CEO of FNAC Direct, the company’s interactive subsidiary. He said French music fans ordered 30,000 downloads from the company from December 21, 1999, to Dec. 21, 1999, a 150% increase from the same period in 1998.

However, his company does not see digital sales only growing through the Internet in France. While an estimated 7% of French homes are connected to the Web, 10% were digital and cable TV subscribers, he said.

As a result, FNAC is also using CD-ROMs as a traditional retail sector and is also seeing consumers download music with CDs, he added.

However, for everyone who is looking forward to online sales for Christmas 2000, the business models will have also moved online even then. In addition to direct sound-carrier sales online and downloading, EMi’s Smiit believes his company will be testing subscription models that will transmit music content to motorists via their car radios.

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AN UPDATE ON BBMG EVENTS & HAPPENINGS

Directory Offers Feast Of Fair, Festival Information

Amusement Business presents the latest edition of the 2000 Directory of North American Fairs, Festivals & Expositions. The outdoor amusement industry's premier sourcbook, the directory contains nearly 5,000 listings of state and county fairs, festivals, and public exhibitions in the U.S. and Canada.

Each listing contains information on dates, management, and attractions as well as addresses and phone numbers. Also included is valuable statistical data such as attendance figures, exhibit space, seating capacities, drawing radius, and area population. A chronologically cross-reference for each listing is also noted.

Rap/Hip-Hop Confab Set For August

The first annual Billboard R&B/Hip-Hop Conference, in conjunction with BET, will be held Aug. 16-18 at the New York Hilton.

The event will feature thought-provoking panels, riveting discussions, and hot artist showcases. To register or for more information, contact Michele Quigley at 212-336-5002 or visit www.billboard.com/events/rbh. Watch Homefront for more details.

Two veteran members of Billboard's chart department in New York have new responsibilities. Marc Zulakitsn adds supervision of Billboard's New Age Albums list to his varied duties. He continues to manage the magazine's video and classical charts, along with Top Kid Jukebox Audios and Top World Music Albums.

A graduate in business from Bloomfield College, Zulakitsn has logged 18 years in the charts department.

The new age chart moves from the plate of Anthony Colonbo, who has managed the list since 1994, when he oversaw its conversion from ranked store reports to SoundScan data. Colonbo, a 12-year Billboard veteran and a graduate of Seton Hall, continues to manage Mainstream Rock Tracks for Rock Airplay Monitor and Billboard. He also coordinates all of the chart recaps for Billboard's Spotlights, including the Year In Music issue, and supervises Airplay Monitor's Triple-A Rock chart.

Meanwhile, Tracy Walker has moved from Billboard to Amusement Business as New York advertising account manager. He formerly was national sales manager. Formerly the classified advertising manager for Billboard, Walker has been with the Music Group since 1988.

In addition to joining Billboard, Walker worked for Blair Television in Austin as a sales coordinator. He received his B.A. in radio, television, and film from the University of Texas.

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Savage Garden Matches the run of its first No. 1 single on The Billboard Hot 100, "Truly Madly Deeply," by remaining on top of the chart for a second week with "I Knew I Loved You" (Columbia). One more frame on top will make this latest hit from the Australian duo its most successful single to date. "I Knew" also remains at No. 1 on the Adult Contemporary chart, for the seventh week.

The Hot 100 predecessor to "I Knew I Loved You." Christina Aguilera's "What A Girl Wants" (RCA), remains No. 2 for a second week. When this single reached the summit three issues ago, Aguilera became the first RCA artist in the rock era to have two No. 1 hits as a solo female artist.

This fact should be asterisked, as Dolly Parton managed to collect two No. 1 singles during her tenure with the label. "To 5," was a solo recording, but "Islands In The Stream" was a duet with Kenny Rogers. The only other solo female artists to have No. 1 hits on Popper's imprint during the rock era are Kay Starr and Little Peggy March.

Lisa Loeb reached pole position with "Stay (I Missed You)," but can't really be counted as a solo female artist, as she was accompanied by her band, Nine Stories. And Jennifer Warnes is credited with a No. 1 hit on RCA, her duet with Bill Medley on the "Dirty Dancing" theme, "I've Had The Time Of My Life."

Given that RCA has been around for the entire rock era (not to mention long before), Aguilera's accomplishment is even more notable.

BON MOVES: Yes it does, especially when it's attributed to Ricky Martin. His "Shake Your Bon-Bon" (C2) is reinvigorated on the Hot 100 by the release of a commercial single and rockets 91-28, one of the few singles in history to move from the 90s-straight into the top 30. Martin's 63-point move is a big one, but not the biggest chart move of all time. If Martin had been able to reach the top 10 this issue, that 81-point move (or better) would easily have claimed the record.

In fact, Martin only had to climb to No. 15 to break the record set the week of April 3, 1999, when Shaneice soared 75 places with her LaFace label debut, "When I Close My Eyes."

The week before, Shaneice had also occupied the No. 91 position. She jumped from there to No. 16.

That broke the 74-point record jointly owned by Jeanie C. Riley (81-7 with "Harper Valley PTA"") in 1968 and Montell Jordan (94-20 with "I Can Do That" in 1998). Jordan also makes a nice move, this issue, though nowhere near that 74-point jump. "Get It On Tonight" (Def Soul) takes a 10-point leap from No. 15, landing in the top five. Over on Hot R&B/Hip-Hop Singles & Tracks, "Get It On Tonight" moves 1 in its 19th chart week. That gives Jordan his first R&B No. 1 song since "Let's Ride" (recorded with Master P and Silkk The Shocker) had a three-week spin in the spring of 1998.

Blink Of An Eye: Blink-182 has its first top 20 hit on the Hot 100, thanks to the commercial release of "All The Small Things" (MCA). The single leapsfrogged 26-15, besting the No. 58 peak of "What's My Age Again?" last October.

PERSONNEL DIRECTIONS

Billboard International Latin Music Conference & Awards
Sheraton Biscayne Bay • Miami • April 25-27
Billboard & BET On Jazz—Jazz Conference & Awards
J.W. Marriott Hotel • Washington, D.C. • June 7-9
Billboard Dance Music Summit
Walker's Astoria • New York • June 12-14
BET/Billboard R&B/Hip-Hop Conference
New York Hilton • Aug. 16-18

For more information, contact Michele Jacangelo Quigley at 212-336-5002.

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EMAIL TO NEIL DIAMOND

Subject: Congratulations

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