Adjust Its Growth

How Pro Tools Paved The Way For Music Producers

BY PAUL V ERNA
NEW YORK—While the music industry is consumed with news of consolidation and technological developments that threaten to rewrite the rules of the business, record producers, engineers, mixers, and musicians are experiencing a revolution of their own, as they make the transition from traditional, tape-based recording to nonlinear, computer-based systems.

The trend has been in progress for the better part of the '90s, but it has been accelerated by the recent success of Digidesign, a Palo Alto, Calif.-based developer of digital audio workstations (DAWs) that combine recording, editing, mixing, and mastering functions in a single software/hardware package.

(Continued on page 68)

Congress Faces Music Biz Issues

Hearings Planned On AOL Time Warner, Work-For-Hire Law

BY BILL HOLLAND
WASHINGTON, D.C.—U.S. music industry groups say they have no plans to have legislation introduced in the short second session of the 106th Congress but will be kept busy dealing with new issues that arise, as well as working to defeat still pending bills that adversely affect their interests. Two hearings are already in the works.

The Senate Judiciary Committee has announced there will be a hearing to review the recent AOL/Time Warner deal (Billboard Bulletin, Jan. 28). Meanwhile, the House Intellectual Property Subcommittee has called for a hearing to examine the impact on recording artists of a change in the Copyright Act that makes sound recordings works

made for hire.

Other issues that may affect the record industry include a vote on the trade status of China, a "cultural amendment" in the still pending juvenile justice bill, and licensing issues concerning Internet radio simulcasts.

In a joint statement released Jan. 12, Senate Judiciary Committee chairman Orrin G. Hatch, R-Utah, and ranking minority member Patrick Leahy, D-Vt., said the hearing on the AOL/Time Warner merger will focus on examination of Internet music delivery services, possible "content cul-de-sacs" that might limit consumer choice, broadband delivery access, and possible concentration and competition concerns.

(Continued on page 66)

Music Cos. Invest In Listen.com

BY EILEEN FITZPATRICK
LOS ANGELES—In an effort to position itself as the Internet's top search engine for downloadable music, Listen.com has secured investments from four major record companies as well as from Madonna and her Maverick Records partners, Guy Oseary and Ronnie Dashan.

The privately held, San Francisco-based company's exclusive: Dave Matthews, Partners Form Indie Label

See Page 3

RETAIL TRACK

Stock Mkt. Spurs NRM To Adjust Its Growth Plans

See Page 50
THE LYRICIST LOUNGE SHOW

DOPE RHYMES

GOD TIMES

MTV'S NEW FREESTYLE SKETCH COMEDY SERIES

PREMIERES February 8th at 10:30p / 9:30c
**BY CHRIS MORRIS**

LOS ANGELES—Music and contemporary jazz label Trioloka Records has re-entered the independent music arena via a new joint-venture partnership with Omega, Neba-based Gold Circle Entertainment and a new distribution agreement with RED Distribution.

Trioloka’s reappearance under theegis of Gold Circle and RED was marked by the Jan. 25 release of “Live From Planet Earth,” a two-CD set of concert performances by harmonium player and vocalist Krishna Das (aka K.D. Kagan), who founded Trioloka in 1990. The label, nearing its 10th anniversary, simultaneously re-released 23 catalog titles; the remainder of its back catalog will be reissued in February and March.

Santa Monica, Calif.-based Trioloka, which was distributed by Navarr Corp. in the early ’90s, saw its former joint venture with Mercury Records unravel in the wake of Universal’s acquisition of Polygram and the exit of Mercury Records Chair/CEO Dan Gracia, who initiated the association in 1990.

Label president Mitch-e1l Markus, who is partnered with Kagan and industry veteran Paul Sloman, says, “This happens so much that the label’s human body, leaves somebody gets fired, a company goes in transition, and a label that’s niche-oriented label like ours suffers more than anybody else.”

As Trioloka was negotiating with Universal to buy back the major’s interest in the label during spring 1999, Markus met Gold Circle Entertainment Chairman Norm Witt Jr. and president Michael Delich, whose diversified company includes the RED-distributed labels Samson Records and Chapter III Records. Delich reveals, “A lot of people were exploring the option of trying to have a contingency plan. Mitchell was one of those, and

we started talking, we felt that we were very closely philosophically as to our approach to the business, and as time went on, it looked like we had an opportunity to leave the Universal fold, so we took advantage of it.”

A joint venture deal with Gold Circle was finalized by Trioloka in late September. Markus says, “We [had] started making records with the idea that we would start releasing them by the fall. Of course, it happened much later than we wanted to, and we didn’t want to start our relationship with RED in the middle of the Christmas season, so we put it off until January.”

Delich says the partnership with Trioloka, “They bring some diversity to what we’re doing in the label group. As you take a look at what’s going on in the music world today, there’s a lot more micro-marketing taking place. The world-wide genre lends itself to that.”

He adds, “They’ve got a lot of relationships in the alternative-distribution world that we want to take advantage of.”

RED VP of product development Alan Becker—who had sounded out Markus about joining RED before the label secured its deal with Mercury, according to Markus—said that Trioloka’s specialization in world music makes the label an attractive proposition for

(Continued on page 76)

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**BY MARYLIN A. GILLEN**

NEW YORK—RCA recording artist Dave Matthews and longtime partner Capshaw are exploring the other side of the music-business equation with the launch of an independent label, according to Our Record (ATO) Records, that aims to cultivate a small, hard-nosed roster of “career artists.”

The imprint will be based in New York and distributed in North America by BMG, which also handles Dave Matthews Band projects. Michael McDonald, who has been the band’s recording manager for the past six years, and fellow Dave Matthews Band associate Chris Tetzeli will run the label on a day-to-day basis.

According to the band, Welsh-raised singer-songwriter David Gray, epitomizes the spirit behind the creation of the venture, Matthews says. Formerly on Hut/Vornado Yard/Virgin, that “artistic, commercially oriented group behind our 1994’s sterling “Flesh,” among other works, self-released his most recent project, “White Ladder,” in Europe. The set has since been included on the label’s chart and propelling its career. The band’s incline is to expose Gray to wider exposure outside the U.S. (Global Music Pulse, Billboard, Dec. 18, 1999).

On March 21, ATO will release in the States an enhanced-CD version of that album with two additional tracks and a 12-minute video segment that includes recent concert footage from Dublin, McDonald says.

Says Matthews, “David Gray is such a perfect example of someone who I think is so phenomenal and so beautiful—someone who is going to make a contribution to people’s lives for years down the road—but someone who, although it almost seems impossible to me that he would be, has been more or less overlooked in the U.S. I think he could do fantastically well in the States, relatively, and I think people would be really grateful if they found him and could listen to him.”

And so he’s an example of why I thought it was a good thing to start a record label,” Matthews continues. “Because there’s a lot of interesting artists who won’t get a chance to get heard because of the often-blindness of an industry that ignores something that’s maybe not in fashion or doesn’t seem viable, all those sorts of nauscent terms.”

Capshaw adds that the current state of major-label affairs—with the big companies consolidating like mad—makes smaller-minded indie likes ATO both necessary and viable.

“I think we are going to see a lot of great artists out there slipping through and not making the cut, so to speak,” Capshaw says. “Either new artists or established artists. And I think it certainly opens the doors to small indie labels that are a little bit open-minded and not looking at the initial bottom line immediately and will work with an artist for a while and really nurture them. That’s the niche we can fill.”

McDonald says that the Internet (www.atonerecords.com) and road work will be among the key elements initially tapped in marketing ATO acts. Gray will play select major-market dates to support his release, including March 17 (IN) Philadelphia, March 18 (ATL) Boston and March 22 in New York. A Los Angeles date is pending.

For as other signings, the partners stress that is no firm game plan for growth. “If we see a lot of great artists that we are interested in, then you will see some growth,” Capshaw says. "But we’re just going to wait and see what’s going on here—'it’s an artist-by-artist answer.”

"I’ll probably be a very slow acquisition of different people,” Matthews agrees. "But if there’s an opportunity—there’s a lot of great artists out there who are very strong about and that’s being overlooked, well, that’s when it’s great to have a label. We’re going to make sure that people like David Gray don’t overlooked. We’re going to remedy that.”

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**RED, Gold Circle Deals Revive Trioloka**

"Trioloka is in the perfect position to take advantage of the increased awareness and the greater commercial potential of ‘world music’”

—ALAN BECKER

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**Matthews, Capshaw Launch Indie Label**

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**Catolina Overcomes NYC**

New Atlantic recording group Catatonia recently played a sold-out crowd at New York’s Bowery Ballroom. The showcase was part of the band’s current tour to promote its new release, "Let’s Go to bed and Talk," (US). And it is set to release its Atlantic debut, "Equally Cursed And Blessed," March 28. The album’s first single, “Road Rage,” will ship to radio this month.

Shown backstage at the Bowery Ballroom, from left, are Paul Jones of Catatonia; Ron Shapiro, executive VP/GM at Atlantic Records; Owen Powell and Ceyms Matthews of Catatonia; Steve Davis, senior VP of artist development for Atlantic Records, Linda Ferrando, senior VP of video promotion and media development for Atlantic Records; Mark Roberts and Aled Richards of Catatonia; and Martin Patton and Richard Lowe, Catatonia’s managers.

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www.americanradiohistory.com
Detroit's 'Queen' Steinberg Dies At 69

By Gail Mitchell

LOS ANGELES—At a time when women—much less African-American women—were relatively unheard of on the radio, Detroit air personality Martha Jean “the Queen” Steinberg began a reign in the early '60s that lasted nearly 40 years.

In fact, up until two weeks before her death on Jan. 29, Steinberg was still doing her popular three-hour daily music and talk show—“Inspiration Time”—on the AM station she owned, WBHH.

“The Queen was a magnificent, creative lady,” says WQBH PD Jay Butler. “She was one of the greatest businesswomen I’ve ever had the chance to meet and know. For all intents and purposes, she was the mayor of this city. She was loved by everyone, and she in turn loved the people and the city. She did a lot for the little man and woman, lifting them up and providing inspiration.”

According to Butler, the station will continue to air “Inspiration Time” at 12:00 p.m. each weekday.

The 69-year-old radio legend, who died of an undisclosed cause at Detroit’s Harper Hospital, grew up in the Motor City in 1920. She relocated from Memphis, where she launched her radio career in 1954 doing a weekend airshift at WDIA. It was there that a radio announcer introduced her as Martha Jean “the Queen.”

The nickname followed her to Detroit AM facility WCHB, where she coined her between-song trademark phrase “I betcha.” In 1966, Steinberg shifted to crosstown WMJB. When the Detroit riots erupted in 1967, she was a voice of calm for 48 straight hours.

In 1982 she joined blues/gospel/jazz/talk outlet WQUB as a personality and part owner, eventually buying the station in 1997. However, her reach extended beyond the radio airwaves. A non-denominational minister, Steinberg established the Home of Love—a community center, church, and low-income housing complex on the city’s west side—in 1975. She was also an investor in MGM Grand’s Detroit casino.

Among her many accolades, Steinberg was inducted into the Black Radio Hall of Fame in 1993.

Steinberg is survived by her mother, three daughters, and two grandchildren. Her former husband, Luther Steinberg, died last December. A public service is being held Feb. 4 at Detroit’s Greater Grace Temple. A private service takes place Feb. 5 at Steinberg’s church.
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‘99 Results Show Music Group Downturn

BY BRIAN GARRITY
NEW YORK—After recently heralding the strength of its future in a joint venture with the EMI Group, Warner Music Group is coming to grips with the sobering state of its financial performance.

The music arm of Time Warner Inc. reports declines in both cash flow and revenue for the quarter and year ending Dec. 31, 1999. The company cites softness in domestic and international sales, as well as lower results from its 36% stake in direct-to-Columbia House, as the reasons for the drop.

The results were expected by analysts and follow similarly disappointing third-quarter numbers. In the fourth quarter, cash flow or earnings before interest, taxes, and amortization (EBIT), decreased to $738 million, from $936 million a year ago—a 22% drop. Revenue slipped to $2.2 billion, from $2.5 billion in the fourth quarter of 1998.

For the full year, EBIT fell 8% to $452 million, from $489 million a year ago. Revenue slipped to $8.4 billion, from a level of $9 billion in 1998.

“Clearly the release schedule was not good, and that carries over into the first quarter of [2000],” said Time Warner chief executive Gerald Levin during a conference call with analysts following release of the company’s earnings. “Sometimes these things go in two-year cycles, because you have to get the big books out to the big audiences. We are now seeing that for the more significant players.”

Levin said that the release schedule looked strong for the year ahead, pointing to anticipated re-releases of Madonna, the Corrs, and matchbox 20.


Levin also said that while internationally the entire industry is experiencing weakness in key markets like Brazil and Japan (see story, page 1), Warner Music Group should “get back on a growth track” for the year 2000.

However, Levin devoted the majority of his comments on the music business to the benefits of Warner’s planned joint venture with the EMI Group.

“For the first time since I’ve been superintending the business, we now are where we should be,” he said. “When you lay out the geography and the genres with this combined company, then you match the industry.”

While Warner Music experienced poor performance, Time Warner overall posted gains in revenues and earnings. Profits were up thanks to strong results from cable and publishing. The company, which has agreed to be acquired by America Online Inc., reported a 79% jump in fourth-quarter EBITA to $2.45 billion, up from $1.36 billion in 1998. Revenue increased to $7.08 billion from $7.26 billion the same time a year ago.

For the year, Time Warner reported record EBITA of $7.33 billion, up 64% from last year’s mark of $4.46 billion. Revenues increased to $27.33 billion from $26.24 billion in 1998.

Basic operating income in the fourth quarter was 20 cents per common share—an increase from 11 cents a year ago and 35 cents better than Wall Street’s estimate for the period. For the year, the company earned 39 cents per share, beating estimates of 36 cents and improving on last year’s loss of 6 cents per share.

Warner Profits Drop

Firm Offers Niche Radio Sites

BY CHUCK TAYLOR
NEW YORK—New Internet music network Enigma Digital has joined the Web radio brigade with formats designed to serve an audience whose lifestyles revolve around niche genres, such as heavy metal and electronic dance music.

The Santa Monica, Calif.-based company launched its network Enigma Digital has, in December, with a storefront supported by commerce, editorial content, chat rooms, music downloads, contests and promotions, and concert ticket availability.

Enigma is backed by chairman/co-CEO Bob Ezrin, founder and former CEO of new-media company 7th Level (now Learn2.com) and a music industry veteran who produced the likes of Pink Floyd, Alice Cooper, Kiss, and Rod Stewart. His co-CEO is William Hein, founder of Enigma Entertainment and Recordings, Inc.

“One complaint about the globalization and homogenization of entertainment and culture is that people have lost their supremacy that has, to a certain extent, shut out those who are passionate followers of sub-genres of music,” Ezrin says. “So the people we’re targeting are not only fanatical, but they’re underserved.

“These people are buying the music, reading the magazines, going to the shows, wearing the merchandise—and they’ve got all the tools that allow them to find out about their bands,” he says. “We’ve integrated all the things that support their lifestyles under one digital umbrella.”

After securing $6.6 million in financing, primarily through Vantage Point Venture Partners, Enigma has launched its lifestyle-oriented Web network with two independent Internet sites.

First is KNAC.com, for fans of hardcore rock and alternative pop, that launched in December near legendary Long Beach, Calif., pioneer radio station. The actual format site was launched in 1997 and re-established by Enigma last year. It now features celebrities, media personalities, and links to many of the interests shared by heavy metal loyalists. Second is GrooveRadio.com, modeled after the groundbreaking Los Angeles radio station Groove 103, which, like KNAC, is no longer found on the dial. The Web version is being led by electronic dance music maestro Swedish Egil” Aalvik, programmer of the original radio outlet.

On Valentine’s Day, Enigma will debut its third outlet, LuxuriousMusic.com, a mix of moods and lounge music that the company says is programmed to be “stylish, sexy, and fun.”

In the future, Enigma intends to debut sites based on other niches whose fans tend to be passionate about their music: underground hip-hop, contemporary Christian, opera, blues, jazz, classic rock, and world music.

“We’re focusing on people whose lifestyle is defined by their passion for a particular genre of music” — BOB EZRIN

Amazon Sees Increased Music, DVD, Video Sales

BY DON JEFFREY
NEW YORK—Amazon.com reports that U.S.-based music sales rose 139%, to $78 million, in the fourth quarter last year from the same period in 1998. For the year ending Dec. 31, 1999, music sales reached $195 million. The online retailer launched its music store in June 1998.

The company also predicted that by the end of the quarter, music, book, and video businesses would all be profitable. Executives said that the book business was profitable in the fourth quarter of 1999. Book sales for the full year rose 66%, to $317 million.

The Seattle-based retailer also reported that DVD and video sales also improved in the quarter that ended Dec. 31, up more than 500% over the previous year. DVD, in particular, showed rapid growth and accounted for more than 50% of video revenue.

Overall, Amazon reported a net loss of $323 million, or 96 cents a share, for the quarter, compared with a loss of $464.6 million, or 15 cents a share, in the same period the year before.

The results were announced Feb. 2 after the closing of the stock market. Adjacent the day’s trading, Amazon’s stock rose $14.75, or 21.2%, and closed at $84.1875. The retailer said it added 3.8 million new customers during the quarter, a total of 16.9 million by year’s end. In early February, that total is now more than 17 million, executives said. They added that the customer growth was coming from a “new customer” is about $19.

The company’s gross profit margin, however, tumbled 6.8 percentage points, to 19%, in the fourth quarter from the third quarter because of lower shipping margins and a $39 million write-down for inventory. CFO Warren Jenson said during a conference call with analysts that the company expected the gross margin to approach 20% during the current quarter.

Amazon’s Retail Business and DVD Sales are going “very well,” said company President Jeff Bezos. “We’re seeing significant increases in DVD sales, a trend we expect to continue.”

Amazon’s retail business is seeing increases in music, DVD, and video sales, with the company’s new music store and similar new services, such as Groove Radio, contributing to growth.

BMILinks With Others to Simplify Internet Licensing

BY IRV LICHTMAN
NEW YORK—BM! has established Internet ties with four international rights groups, marking the first such deals and raising expectations that similar agreements will come. During the MIDEM convention in Cannes last month, the performance right group reached a series of bilateral agreements with copyright collection societies BUMA in the Netherlands, GEMA in Germany, Performing Right Society in the U.K., and SACEM in France to simplify the licensing of music on the Internet.

These new agreements allow worldwide licensing of the mutual repertoires of the contracting parties, overcoming the issues associated with territorial-based licensing.

“Traditionally, performing rights have been licensed to users on a country-by-country basis; i.e., BM! licenses repertoire for the U.S. only. SACEM in France only, etc.” says BM! senior VP of international Ekke Schnabl, who is regarded as the European arm for DeLeon’s international agreements. “But the Internet knows no national borders. This new agreement structure allows each society to grant licenses to online content providers or Web sites for both their own domestic repertoire and the foreign repertoire they represent on a worldwide basis.

“This will greatly facilitate the licensing of worldwide repertoire on the Internet,” continues Schnabl, “allowing Web sites or content providers to obtain performing rights covering the whole world from one agreement with the society in their jurisdiction.

(Continued on page 75)
Absolut Mandarin is made from a unique blend of natural mandarin and orange flavors and vodka distilled from grain grown in the rich fields of southern Sweden. The distilling and flavoring of vodka is an age-old Swedish tradition. Vodka has been sold under the name Absolut since 1879.

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**Hicks, Capitol Create R&B Label**

**BY GAIL MITCHELL**

LOS ANGELES—Hiriam Hicks, former president of Island Black Music, and Capitol Records are launching an as-yet-unnamed joint-venture label. This marks Capitol's second foray into the black music imprint arena. The label also distributes producer Dallas Austin's new world label, whose acts include Vega and Sammie.

In addition to finding and developing new talent, Hicks—based out of Capitol's Los Angeles office—will work with label president/CEO Roy Lott to executive-produce select Capitol acts. Capitol staffers will handle marketing and sales of the label.

“This is something Hiriam and I have been talking about for several months or so,” says Lott. “We wanted to determine the right kind of structure that would be fulfilling for him creatively and also make sense for us as a company. This is a two-sided situation for our artists and Hiriam’s. He’s a source of repertoire. And Hiriam will also be working with me creatively to execute-produce other Capitol artists, whom we have yet to identify.

“The way I’ve structured it is that we’ll have a limited number of external organizations like Dallas’ and Hiriam’s providing artists for us,” he adds. “And since both are enormously talented individuals, we’ll be utilizing their creative and executive expertise with other Capitol artists. Then we have [black music] artists who are signed directly to Capitol.”

Reactivated in 1999, Capitol’s black music department is supervised by senior VP of R&B promotion and marketing David Linton. The roster includes Traci Spencer. Hicks says his new label will specialize in “urban as well as pop—Clive Davis-type of hits.” While no acts have been formally signed yet, Hicks and Lott expect initial product to be released this summer.

One noted new signing is mood director Chapman, who has been narrowed down to two choices, with a decision expected shortly.

“When Roy approached me about this, I was excited at the opportunity,” adds Hicks. “I aspire to repeat and expand on what I did at Island Black Music. I built that from ground zero and want to do that again.”

Alfred Cage is signed to a contract for New Edition and managing such acts as TLC and Keith Sweat. Hicks joined Island’s black music department in 1986 as senior VPD/VP.

He was named president in 1997 and resigned that post in March 1999.

**Brats Focus On Dance Chemicals Get 4 Award Noms**

**BY PAUL SEXTON**

LONDON—If British music is going through one of its periodic downturns in global influence, as some industry heavyweights say, the nominations for the Brit Awards 2000 nevertheless present a persuasive endorsement of the U.K.’s top achievers this past year in rock and pop, but most of all, in dance. Of the multiple nominees included in performances by the ITV Network, hosted by TV personality Davina McCall. Last year’s victor-in-chief was Robbie Williams, who nabbed three awards followed by Manic Street Preachers and Natalie Imbruglia with two each.

This year’s short-list included a ready-made media story in a first-ever nominee for best British male: veteran hip-swinger Tom Jones, 65, on the strength of his Pan-European million-selling album “The Very Best Of Tom Jones.”

And the Brits wouldn’t be the Brits without a hint of controversy—this time over the title of outstanding contribution to the British music industry, which will be bestowed upon an act with a chart career spanning just 4½ years. Spice Girls. The Brit Awards committee had already raised a few eyebrows in 1998, when the Virgin group was given a one-off award for its worldwide sales achievements.

Many saw 1999 as the year of global pop, but the genre is somewhat overshadowed in the Brit nominations, even in the 10-strong best British single category, where only Robbie Williams’ “She’s The One” broadly fit that description in a list dominated by rock and dance tracks.

Best British female solo artist was cered with Duck Galagher, Geri Halliwell, and Melanie C joined by R&B singer Beverley Knight and singer/songwriter Beth Orton. Best British male solo artist was cered with Blur’s Damon Albarn,谁 was cered with Cerys Matthews and Paul Heaton.

**DC Talk’s McKeehan Leads Dove Noms**

**BY DEBORAH EVANS PRICE**

NASHVILLE—For the second year in a row, de Talk’s Toby McKeehan leads the list of nominees for the Gospel Music Assn.’s (GMA) annual Dove Awards. McKeehan received 10 nominations, including nods in the song, video, and recorded song categories, for his work with de Talk. Steven Curtis Chapman followed closely with nominations in nine categories, among them artist, male vocalist, and song of the year.

Other multiple nominees included reigning artist of the year Michael W. Smith with eight nominations, among them songwriter, male vocalist, artist, and song of the year for “This Is Your Time,” inspired by the Columbine High shooting tragedy.

Fred Hammond’s seven nominations covered both contemporary and traditional gospel music, including for song of the year, artist of the year, and album of the year.

Kirk Franklin received nominations in five categories, including recognition for his work on the Prince Of Egypt—Inspiration.

On the eve of the release of his third Myrrh album, signing/songwriter Fernando Ortega captured several key nominations, including songwriter, and male vocalist of the year, as well as song and inspirational recorded song of the year for “Jesus King Of Angels.” Sixpence None The Richer, which has had a banner year with the mainstream pop hits “Kiss Me” and “There She Goes,” received nominations in the group and album of the year categories, as well as best male vocalist.

This year’s group of the year is an interesting mix, as it features the female foursome Point of Grace; rockers Third Day and Audio Adrenaline; pop groups Sixpence None The Richer and Avalon; and Southern gospel legends The Cathedrals, who retired in December after more than 35 years.

“I’m very pleased at what I consider to be the strength of our industry,” says GMA president Frank Breedon. “I look across this nominee list, and I see diversity and a good mix of the established artists.”

(Continued on page 71)

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It's a new dawn, the thought police are at the door and all they want you to do is visit a nice little web site called Live365.com. Just type in the URL and what at first seems a pleasant diversion is soon an all-consuming sonic passion. Your night, your day, Your wrong your right. And before you know it, you're hypnotized in front of your computer speakers for the umpteenth day in a row and little Joey and Jane America are pledging allegiance to the Iraqi flag. Resist temptation! Read on!

Darryl aka DJ Darryl aka THE DOMINATOR aka Rasta D
This unlicensed DJ's (Death Jockey)
reggae show now has 100,000 desperate addicts. How many more must fall under his spell before we awaken from our slumber???

***Ignore the following at your own peril:********:

MYTH 1

"All you're gonna feel is good." Sure, the "tunes" seem good, the DJs seem good, it's all good. !!!AT FIRST!!! But then you're hooked and the turntables turn. Just how "good" are you gonna feel when you have to move what's left of your belongings into a box car?!

MYTH 2

"I can quit listening any time I want.

Nail biting, slouching, "close" dancing--these are things you can quit. Live365.com is not. Pretty soon, you'll be skipping work. Kids will be playing hooky. And who's that sitting in your barca-lounger? Why it's Saddam Hussein!

*this "curious" pattern appeared one morning in an Idaho cornfield. The handiwork of an overzealous farmer and his mower? Think again!!!!!!

Intelligence sources will "neither confirm nor deny" the so-called insidious Brain-Divolution associated with repeated exposure to said "broadcasting" procedure (Live365.com.)
Billboard's spotlight on Canadian music checks out the hottest stars making new albums and the latest acts. We also look at Canadian rap and hip-hop breaking onto the scene and strategies for reaching foreign markets and capturing international audiences.

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Michael Lewis 212.536.5008

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AD CLOSE: FEB 22
Aki Kaneko
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MEXICO CITY
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ISSUE DATE: MAR 25
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Tour Partners See Airplay Soar With Major-Label Debuts

**Vertical Horizon Gets Everything It Wants On RCA**

**BY CARLA HAY**

NEW YORK—Don’t tell Vertical Horizon lead singer/songwriter Matt Scannell that being on a major label is a bad thing. In fact, he says, being on a major label is the “best thing” that has happened to Vertical Horizon. That may be because after self-releasing three albums, the rock band with roots in Cape Cod, Mass., is experiencing its first mainstream breakthrough with “Everything You Want,” the group’s major-label debut album on RCA Records.

RCA’s commitment to developing Vertical Horizon, combined with steady touring and growing airplay for the album’s title track, are the key reasons industry insiders believe more people are starting to notice Vertical Horizon since the band first began to get critical acclaim (Eye of the Storm, Winter 1999 Billboard, Billboard Online).

Scannell says enthusiastically, “We have a wonderful team in place at RCA and [RCA distributor] BMG. Being on a major label has made all the difference in the world. Before, when we [self-released] our albums, we had to spend so much time worrying about if there were enough CDs and T-shirts to sell at all shows. The best thing about being on a major label is now we can bring the focus back to our songwriting and musicianship.”

The “Everything You Want” album entered the Heatseekers chart at No. 35 in the July 3, 1999, issue. Over the next (Continued on page 71)

**Vets Stroke 9 Find Wider Exposure On Cherry/Universal**

**BY CARLA HAY**

NEW YORK—If you think Stroke 9 is an overnight sensation, think again. The San Francisco rock band has been around for 10 years but is only now starting to get mainstream attention with its major-label debut album, “Nasty Little Thoughts” (Cherry/Universal).

Industry observers credit the album’s recent surge in sales to the band’s constant touring and the album’s first single, “Little Black Backward.”

Released in 1999, “Nasty Little Thoughts” entered the Heatseekers chart at No. 32 in the Oct. 8, 1999, issue; the album peaked on that chart at No. 3 in the Jan. 1 issue. “Nasty Little Thoughts” then achieved Heatseekers Impact status in the Jan. 25 issue by soaring from No. 125 to No. 99 on The Billboard 200. This issue, the album stands at No. 83.

Meanwhile, “Little Black Backward” has been ascending the Modern Rock Tracks chart, where it stands this issue at No. 7. MTV has chosen the video for “Little Black Backward” to be a Buzzworthy clip.

Stroke 9 lead guitarist John McDermott says of the song’s appeal, “It’s the kind of single that you don’t necessarily get on the first listen. It’s a little different than other songs that are out there. It starts slow, and it switches around in tempo. It’s gotten our (Continued on page 18)

**Premier Storyteller Tracy Chapman Spins New Tales On Elektra Set**

**BY MICHAEL PAOLETTA**

NEW YORK—Over the course of 12 years, singer/songwriter Tracy Chapman has never sacrificed her music for trends, hype, or the almighty dollar. Past albums like “Tracy Chapman,” “Crossroads,” “Matters of the Heart,” and “New Beginning” relied heavily on the integrity of Chapman’s writing and musical vision.

On the eve of the worldwide release of her fifth Elektra album, “Telling Stories,” she remains uncompromising. “I don’t think about creating hits,” says the Cleveland-raised, San Francisco-residing Chapman. “As an artist, you must remain true to your artistic development and not consider any commercial potential.”

Streeter Feb. 15, the 11-song “Telling Stories” finds Chapman sharing stories of love (“Wedding Song”), deception (the title track), desire (“Unsusg Psalm”), global harmony (“Paper And Ink”), and shattered dreams (“Nothing Yet”); her songs are published by EMI April Music Inc./Purple Rabbit Music (ASCAP).

In signature style, the roots-flavored set overflows with thought, sensitivity, and vulnerability. “I try to write about situations where you find the most conflict,” Chapman says. “These stories interest me the most. It’s those group sticky, and uncomfortable situations where you find the best stories.”

“Telling Stories” finds the singer once again collaborating with producer David Kershenaurn. “It was like we never parted,” says the four-time Grammy Award-winning Chapman.

On Dec. 22, Elektra sent the set’s first single, the title track, to triple-A radio; it followed this with a Jan. 14 mailing to modern and hot AC formats. On Tuesday (8), top 40 radio gets the song.

Elektra senior director of marketing Dane Venable says the track got early adds at such hot AC and modern AC stations as WBMX Boston and KPOG San Francisco.

“It’s the perfect sound for our station,” says Paul Marszalek, operations manager at KPOG. “Reaction has been very solid.”

As with “New Beginning,” Venable says the label won’t be doing a huge initial marketing/promotion blitz with “Telling Stories.”

“With a significant artist like Tracy, who has an international audience, a marketing plan must be more long-term,” he says.

“Her last album did well for us, and I think the new album will do even better,” says Tim Devin, GM of Tower Records’ Lincoln Center location in New York. “Customers are already inquiring about the album.

As part of E-tailer CDNow’s Gramophone spotlight, customers who purchase Chapman’s new album will receive a free download of a non-album track. Additionally, the site is offering free downloads of various tracks from the album, says Venable. On Jan. 28, two songs from the album were made available for preview at Amazon.com.

Chapman will also be appearing on several TV shows, including “The Rosie O’Donnell Show” (Feb. 16), “Good Morning America” (Feb. 18), and “Late Show With David Letterman” (Feb. 15).

Chapman, who is managed by Ron Stones of Los Angeles-based Gold Mountain and booked by the New York-based Marcha Vlasec Organization, is scheduled to embark on a tour of U.S. colleges in April.

In early June, notes Venable, “she’ll tour throughout Europe, playing at many of the festivals.” He says an extensive tour of North America will follow in July and August.
Artists & Music

Liza’s ‘Minnelli On Minnelli’ On Angel
Star Takes Broadway Tribute To Late Father On Nat’l Tour

BY MICHAEL PAOLETTA

NEW YORK—Liza Minnelli spent this past December starring in “Minnelli On Minnelli” at the Palace Theatre in New York. A touching tribute to her late father—film director Vincente Minnelli—the production found Liza taking center stage in a theater where her late mother, Judy Garland, performed in the ‘50s and ‘60s.

On Feb. 29, Angel Records will release the live recording of “Minnelli On Minnelli: Live On Broadway.” Recorded over two nights (Dec. 27 and 28), the set was co-produced by Phil Ramone and Billy Stritch; it includes liner notes written by Rex Reed.

On the release date, Minnelli is scheduled to receive the National Arts, of Recording Merchandisers’ Chairman’s Award for sustained creative achievement, to be presented at a luncheon during the trade group’s convention in San Antonio. In 1973, Minnelli accepted the same award on behalf of her mother.

“Barbara so wonderful and amazing,” says Minnelli, who over the years has received three Tony Awards, an Oscar, two Golden Globe Awards, and an Emmy. “It’s so gratifying to know that people care about my work. It’s the type of recognition you always hope for.”

The legendary singer says she always wanted to do a show like “Minnelli On Minnelli.” “I don’t think people understand the breadth of what he did,” the singer says referring to her father. “His work is the one thing I have in common with the world. And I think it should be celebrated.”

Directed by longtime collaborator Fred Ebb, with music arranged by Marvin Hamlish and Stritch, the Broadway production features numbers from such Vincente Minnelli films as “An American In Paris,” “Meet Me In St. Louis,” “Kismet,” and “Gigi,” among others.

Upcoming Broadway Musical To Have Elvis Songs, But No Elvis

NEW YORK—Although there are plans for a Broadway musical based on songs made famous by Elvis Presley, the show will not include any version of the King himself.

Joe DiPietro is writing the book for the show, which is tentatively slated to open in mid-2001. The musical comedy will tell one or several stories, but none about the famed rocker.

Ratner, according to the librettist, it will be formatted more like “Mama Mia,” which was built around Abba songs and has been a big successful stage production in England—even though the pop group is never mentioned in the show.

The idea for the project was initiated by Maxyne Berman Lang, president of Williamson Music, which has amassed most of the titles recorded by Presley. The co-owners of Elvis Presley Music, his estate and the Julian and Jean Aberbach family, have approved the project.

A source close to the production says the idea indicates a possible new Broadway trend: “The success of shows like ‘Jersey Boys’ and ‘Footloose’ prove that people are increasingly hungry for familiarity.”


At the moment, he is also underwriting a revue of the books for the 1947 Rodgers and Hammerstein musical “Allegro” and the Gerashin musical “Oh, Kay!” Dipietro says he plans to begin working on the Presley show later this month.

“It’s going to be an interesting and exciting experience to work on this piece,” he says. “The music of Elvis Presley is ingrained in American history. There are so many stories that can be drawn parallel to his catalog of songs.”

At this point, the tunes for the show are yet to be determined.

Several songs popularized by Presley can be heard on Broadway in the long-running musical “Smoke On This Cafe,” which is based on the classic works of Jerry Leiber and Mike Stoller, who wrote “Hound Dog” and “Jailhouse Rock.”

Meanwhile, RCA is finding success marketing Presley reissues via VQC (see story, page 45).

Brooks, Lang On Bill For Human Rights

Campaign Concert; Goldmark, Jive In Talks

ROCK ON: Garth Brooks, Mercedes Etheridge, kd.lang, and Pet Shop Boys are among the musical acts slated to play Equality Rocks, a concert produced by the Human Rights Campaign Foundation, which will take place April 29 at Washington, D.C.’s RFK Stadium.

The Human Rights Campaign Foundation is the educational arm of the Human Rights Campaign (HRC), a 20-year-old D.C.-based gay rights advocacy organization. Also taking part are actors Ellen DeGeneres, Anne Heche, Kristen Johnston, and Nathan Lane, with more acts to be announced shortly.

A forum for people who care deeply about universal human rights and have a connection in some way to the gay component of the equality movement is the event’s tagline, and according to Garth Brooks, who will perform, the event will be “a gay” event.

“I really think that we have acts that cover the spectrum,” says Brooks, “for the same reason that at [an earlier HRC event] we felt it necessary not just to have the parents of Matthew Shepard but the parents of James Byrd Jr., the African-American gentleman who was dragged behind the truck by whites in Texas and killed. Their grief was the same. We’ve reached a level of maturity in the movement for gay equality that we have to reach out globally in order to shore up our own rights. When we focus on issues like hate crimes, of course gay and lesbian people are mutilated and beaten up, but as many other people in this country. It’s in trying to give voice to the common challenges that I think we can best advance our humanity.”

Among the producers of the event are Brooks; Etheridge; kd.lang’s company, Stonewall’s; Peter Broxx’s production company; and the Human Rights Campaign Foundation.

Tickets for the event, which Brooks hopes will raise $1 million, are $35, $60, and $150. Premium seats, which include a VIP reception, are available for $500 and $1,000 through the HRC.

Birch says the HRC event will be recorded for potential CD and home video release; however, she adds, “We’re just starting to explore our options in those areas. Obviously, we’d have to work with all the artists. We’re nowhere near making those decisions.”

STUFF: Songwriter/producer Andy Goldmark is in discussions with Jive Records to take a high-ranking Los Angeles-based position that would include A&R responsibilities. No word on what this would mean for Goldmark’s production company, GMark Music, which has signed such artists as Jennifer Paige. Goldmark could not be reached for comment by press time.

Former RCA senior VP of A&R Pete Robinson is headed to Epic Records for a similar post.

Phil Collins, Seal, kd.lang, Mercedes Etheridge, Mary J. Blige, Diana Krall, Stevie Wonder, Bonnie Raitt, Rod Stewart, Gloria Estefan, and more are among the others targeted by Jive.

Crow, Natalie Cole, and Tony Bennett are among the artists expected to appear at the Feb. 21 National Academy of Recording Arts and Sciences MusiCares Person of the Year dinner, which will be held in conjunction with the Grammy Awards, among other events, Harley should start at lunch). This year’s honoree at the Los Angeles event will be Elton John . . . RIAA president/CEO Hilary Rosen will receive the Founder’s Award at Rock the Vote’s 10th anniversary party slated for Feb. 22 at the House of Blues in Los Angeles. Sponsored by MTV Networks, the event will include performances by Macy Gray and Moby . . . Among the acts confirmed for the Feb. 23 Grammy ceremony are Santana, Backstreet Boys, TLC, Ricky Martin, and Elton John.

Steve Vai has launched his own label,avored Nation, which will be distributed through RED. His partner in the venture is former Guitar Center chair owner Ray Scherr . . . Third Eye Blind’s Tony Frei- danelli has rejoined the band. He replaces guitarist Keri Casagrande, whose departure was announced in late 2000.

Among the acts confirmed for the Feb. 23 Grammy ceremony are Santana, Backstreet Boys, TLC, Ricky Martin, and Elton John.

 многие виды деятельности. Среди них музыка, живопись, художественные работы, кинематограф, литературная деятельность и другие. Всё это обеспечивает возможность реализации самых разных идей и идеалов. Это, конечно, требует значительных усилий и времени, но результаты того стоят. Например, особое внимание уделяется развитию образовательных проектов, которые помогают молодежи и взрослым получить необходимые знания и навыки. Также большое внимание уделяется сохранению и развитию культурных традиций, которые являются неотъемлемой частью национального и мирового богатства. Как видно, организация занимается большим количеством различных проектов и мероприятий, которые направлены на улучшение качества жизни людей и создание более благоприятной среды для развития. Это, несомненно, требует значительных усилий и времени, но результаты того стоят. Например, особое внимание уделяется развитию образовательных проектов, которые помогают молодежи и взрослым получить необходимые знания и навыки. Также большое внимание уделяется сохранению и развитию культурных традиций, которые являются неотъемлемой частью национального и мирового богатства. Как видно, организация занимается большим количеством различных проектов и мероприятий, которые направлены на улучшение качества жизни людей и создание более благоприятной среды для развития. Это, несомненно, требует значительных усилий и времени, но результаты того стоят.

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congratulations on your three grammy nominations

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

wf leopold management inc.
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<th>ARTIST</th>
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<td><strong>BY BRIAN GARRITY</strong></td>
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<td>NEW YORK—The era in which a</td>
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<td>Violent Femmes fan first</td>
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<td>Femmes’ 1983 self-titled debut</td>
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<td>“The only continuity involved</td>
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<td>Gano and drummer John Fetterly)</td>
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<td>and myself play basically</td>
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<td>everything on the record,” says</td>
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<td>Femmes bass player Brian Ritchie. He calls the set</td>
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<td>distribution from the live shows</td>
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<td>the 1990s.</td>
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<td>a Femmes record. Eclectiosity is</td>
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<td>the calling card of the band, which is</td>
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<td>favorites like the “Blister In The Sun”</td>
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<td>and “Add It Up,” both from their</td>
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<td>debut album.</td>
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<td>In fact, Jennifer Popkin, product</td>
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<td>manager at Beyond, calls “Freak</td>
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<td>Magnet” a back-to-basics effort</td>
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<td>for the band.</td>
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<td>“It’s the closest thing to their first album,” she says. “Sometimes people want to buy the same music, but we want them to know this is the same Violent Femmes [from] 15 years ago.”</td>
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<td>Ritchie says that while the material is typically diverse, at the core of the album is an exploration of the Femmes’ rock and punk influences and their heavier, bluesy sound as evident since their early albums.</td>
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<td>“For general rock fans it’s not going to sound that unusual, but for fans of the band they’ll notice that there are a lot of songs which fall a little bit more into the heavy-rock or hard-core category than what we usually do.” Ritchie says. “Let’s just pretend we’re a grungy garage band and see what it sounds like.”</td>
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<td>“It shows that we could have been a conventional rock band if we wanted to but that we chose not to.” The band has had to fight to release its latest work. After being dropped by Elektra Records in the wake of its 1994 release, “New Times,” the band landed with Inter-</td>
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<td>scope Records. But after three years of reworking, there had to still be released an album and ultimately left the label in 1996.</td>
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<td>“Because we have such a great audience, we’re just able to tour whether we have albums out or not,” he says. “We don’t have to rely on buzz or airplay or anything to draw sell. We have a lot of fans who are waiting for the albums to come out.” The band’s connection with its fan base—especially its college-age audience—that was crucial to its marketing of “Freak Magnet,” says Popkin.</td>
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<td>The Femmes are kind of synony-</td>
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<td>mous with starting college,” she says. “Everybody’s listening to (a handful of) records over and over again, like ‘Led Zeppelin IV,’ Steve Miller’s ‘Greatest Hits,’ and the Violent Femmes’ first record.”</td>
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<td>“What we’re hoping to do with this record is go to pool and pass through the gate of passage, but with new material,” she adds.</td>
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<td>That’s not necessarily an easy thing to do, says Moose Brechner of Weehawken, N.J.-based independent college radio promoter the Music Sydnicate. “It’s hard working with a band where everyone knows one record—especially when that one record is their first album,” he says.</td>
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<td>However, the Femmes have the advantage of being regarded as what Brechner calls a “heritage artist” within the college radio format. They are looked at as a band that for whatever reason is cool but kids don’t know why,” he says.</td>
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<td>The first single is “Sleepwalkin’,” which slipped to college radio and alternative radio in late January. Ritchie calls the song representa-</td>
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<td>tive of the band’s attempt at more straight-ahead punk. “It’s kind of the staff that influenced us but we didn’t want to do what we started,” he says. Reaction among retailers has been favorable thus far. “It’s reminiscent of their best early work without the nauseating ‘Oh, not this song again’ feeling you get from the best, but overlapped, songs from their cata-</td>
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<td>log,” says Rand Foster, president of Lines Independent Coalition, who calls the album a return to form for the band, with an updated feel. The band—booked by Frank Ri-</td>
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THE GREAT CATALOG CAPER... 

A Billboard spotlight

What profits lurk behind this year's midline & budget releases?

The answer to this and other catalog questions can be found in the March 25th issue as Billboard investigates the growing importance of selling catalog, midlines and budget product. Here's a look at the current market and the steps the field may likely take in the year ahead. Also uncovered are the most innovative marketing and promotion plans, and the hottest Vital Reissues for the spring/summer season.

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CustomVideoDiscs are custom CD-ROMs of video content. CustomDisc.com launched this new technology in November to celebrate the release of Alanis Morissette’s “Unplugged” CD. Fans can now choose their favorite Alanis videos from www.customdisc.com/alanas. Coming in the future: DVD and MiniDisc.

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A New Revolution

We’re changing the way music is marketed, sold, and enjoyed.
A TALE OF TWO TV SOUNDTRACKS: A little more than three years ago, television soundtracks were just beginning to earn the distinction of being big business, and record companies began cranking them out faster than networks rush in mid-season replacements, many with notable sales results.

That was then. Now, the Billboard 200 currently has representation from only one TV soundtrack, Columbia’s “The Sopranos,” despite the fact that several other high-profile releases—Reprise Records’ “Friends Again,” Epic’s “More Songs From Ally McBeal,” and TVT Soundtrack’s “Buffy the Vampire Slayer” among them—hit stores in the past two months.

The role of the small-screen soundtrack as a launch pad for new acts remains unchanged. “The Sopranos” is racing up the chart and is No. 54 this issue. Now that Ally’s “Woke Up This Morning,” the show’s theme, is in rotation, Greg Linn, Columbia senior director of marketing, says the time is ripe to hit big. The show’s four Golden Globes won’t hurt, either.

Perhaps most important, there is virtually no other “Sopranos” merchandising at retail. “We chose to put it out just before the holidays to try to capitalize on the fact that it is the only ‘Sopranos’ souvenir that exists. You can’t buy a ‘Sopranos’ T-shirt or coffee mug,” Linn says. “Our goal was always to make a great impression in December but really strike in January.”

Nevertheless, the less-than-sweep-winning performance of the other entries is intriguing. Certainly, it isn’t the result of the television programs themselves not making liberal and creative use of music.

Reprise scored big in 1996 with the original “Friends” soundtrack, selling close to 2 million copies worldwide, according to label president Howie Klein. Klein, who also executive-produced “Friends Again,” says, “Several factors weighed in on the label’s move to release a part deux, and the jury is still out on the decision.

“The good thing we had going for us is we had sold 2 million copies of the first album worldwide, so we thought, ‘Gee, we’ve got a good base,’ “ Klein says. “But the bad thing is we didn’t have the original theme song from the show like we did the first time, the song everyone wanted to buy.”

The new album’s first single, Semisonic’s “Delicious,” fell flat, but Reprise in late February/early March will make a bid for airplay with Loreta’s “Trouble With Boys.” “The real way for a record like this to happen is to get on the radio. That’s what lets people know there is a record out,” Klein says. The new album also boasts a version of cult favorite “Smelly Cat” performed by Chrissie Hynde, plus several sound bites from the show.

No matter what the intended demographic or time slot of a given series is, labels also often face challenges in promoting their product on the air. For example, while select network shows such as Fox’s new “Malcolm In The Middle” are going gangbusters promoting songs and artists during programming and credits, a pay network like HBO does not have that luxury, Linn says.

“HBO can’t announce tracks, so they have done a lot to build on the momentum of the show and introduce viewers to the album in other ways,” he says. “Every show and network is different, and different opportunities are brought to the surface about how you can promote a soundtrack.”

In the case of “Friends Again,” Klein says, the album has fallen into the unfortunate chasm between creative license and legal right. “Between [NBC’s] business affairs people and our business affairs people, a lot of the promotional plans got bogged down in legalities, as often happens in the entertainment business,” he says. “Suddenly the lawyers were there, and we wound up without the ability to promote the album on television the way we wanted to.”

Undaunted, Klein says Reprise is still hot on television soundtracks and is creating a new business model of making bids as early as possible to provide music on new shows, when it makes sense. The label had been linked to the short-lived series “Odd Man Out,” with plans to release a soundtrack in the second or third season if the show had been successful.

Additionally, Reprise is negotiating a music/soundtrack deal with an unnamed new network series and is also talking with movie director Zalman King about creating a television show in which music would be integral. “We’ve been playing music for him, brainstorming,” Klein says.

Dirty Zeke. With its second album for Epitaph, “Dirty Sanchez,” Zeke aims to bring hardcore punk back into the mainstream. Produced by Kurt Bloch, the set offers 16 songs that clock in at exactly 21 minutes, and it’s filled with anthemic, youth-oriented material. College radio stations around the U.S. are already embracing various cuts from the album. The band begins a club tour in support of the release later this month. Shown, from left, are band members Sonny Rigg II, Marky Fetchtone, Donny Paycheck, and Mark Pierce.

Diggin’ Billy. After building a fan base in its native U.K., instrumental quartet Billy Mahonie will issue its first album, “The Big Dig,” Feb. 29 in the U.S. Upon its international release last year, the Too Pure/Beggars Banquet set drew critical raves for its quirky stylistic blend that draws influences from such disparate sources as Charles Mingus and AC/DC. Modern rock radio programmers will get the single “We Accept American Dollars” shortly before the album’s release. A series of showcases are in the works. Pictured, from left, are bandmates Gavin Baker, Hywell Dinsdale, Kevin Penney, and Howard Monk.
Foot in the door, so to speak. People at our concerts just go nuts when they hear the song."

He says of “Nasty Little Thoughts,” which was produced by Jerry Harrison and Rupert Hine, “People who’ve heard our album say to us that they’re pleasantly surprised that the whole album is so good, because a lot of times they buy an album because they’ve heard one song on it, but it turns out to be the only good song on the album.”

Stroke 9—whose other members are lead singer/guitarist Luke Esterkyn, bassist Greg Gueldner, and drummer Eric Hart—had two self-released albums (1995’s “Boy Meets Girl” and 1996’s “Bumper To Bumper”) before the band was signed to Santa Monica, Calif.-based Cherry Entertainment.

“Cherry VP Daniella Capretta, who signed Stroke 9, says, “I was having lunch with their attorney, and he gave me their music. I played it and loved it immediately, and within 24 hours I was on a plane to see them play. After that, I signed them almost immediately.”

According to Capretta, Cherry acts as “an A&R source for Universal,” which markets and promotes Cherry’s acts.

Universal VP of artist development Tom Derr says, “There are two things we started out with that were key to Stroke 9 getting to where they are now. First, their local touring base: California clubs and colleges. We wanted to keep their profile high in their home market while branch- ing out elsewhere.

“The second thing is their official Web site,” Derr adds. “The Web site (www.stroke9.com) was part of every Stroke 9 promotional item we distributed, such as point-of-purchase displays, stickers, postcards. The band is very hands-on with their Web site, and they respond to their E-mail.”

Capretta says the recent turning point for the band has been “a combination of heavier airplay and touring.”

One of the radio stations that has put “Little Black Backpack” in heavy rotation is Hartford, Conn., modern rock outlet WMRQ.

The station’s PD, Dave Hill, notes, “We added the song in August 1999. It was a slow build at first, but the phone [requests] started heating up around Christmas, and it’s gotten top three phones ever since. The song has got a tremendously strong hook.”

Darren Fionda, manager of retailer Music Trader’s El Cajon Boulevard location in San Diego, says, “Sales for the Stroke 9 album ‘Nasty Little Thoughts’ doubled for us around the holidays. ‘Little Black Backpack’ is a catchy tune, and I’m impressed with the album’s music. But I don’t think Stroke 9 is going to blow up as big as an act like Blink-182. The Stroke 9 album is going to be one of those quiet sellers.”

“Nasty Little Thoughts” has been nominated as outstanding debut album for this year’s Tower Records California Music Awards. The awards show will take place April 7 in San Francisco. According to McDermott, Stroke 9 is in discussions to appear at the show.

Stroke 9 is currently on a U.S. tour, performing some dates with Vertical Horizon (see story, page 11).

The band is booked by Dan Weiner of Monterey Peninsula Artists and managed by Tim O’Brien of T.O. Management. Stroke 9’s songs are published by King Nummy Publishing (BMI).

Derr says, “Besides radio play, I think consumers are relating to ‘Little Black Backpack’ and making the song fit into their lives. The band has been tremendous in holding up their end of the work. Their shows keep getting better and better.”

McDermott describes Stroke 9’s main audience as “a college crowd,” and Derr adds that the band’s fan base is “leaning to 16- to 30-year-olds.”

Stroke 9 and Cherry/Universal are aiming for the band not to fall prey to one-hit-wonder syndrome with the band’s next single, “Letters,” which is set for release in early March.

“Working a second single is just as hard, if not harder, than the first single,” says McDermott. “We have a ton of confidence in that song.”

Capretta adds, “Stroke 9 is an incredibly hard-working band. They’re going to have a long career, and this album is going to have a long life.”

McDermott adds, “It may sound modest, but our only real goal is to be doing this for a very long time. We’ve been doing this for 10 years. Every day we make it planate. Our true love is touring, and we’re going to keep touring for this album as long as we can.”
DALLAS AUSTIN PRO-TEGE: Sammie is off to a promising start for an artist who hasn't even started high school yet. The 12-year-old R&B singer has been under the guidance of noted producer Dallas Austin, best known for his work with TLC and Monica Hart. Austin signed Sammie to his Free World Records label and produced her debut album, "From The Bottom To The Top," due March 14 on Freeworld Capitol.

The album's first single, "I Like It," has been ametting The Billboard Hot 100, where it stands this issue at No. 8. The song is No. 90 this issue on the Hot R&B/Hip-Hop Singles & Tracks chart and No. 11 on the Hot 100 Singles Sales chart. The video for "I Like It" has been getting exposure on BET and the Box.

Advance publicity for the album has been boosted by Sammie's tour of Southern California schools and appearances on national TV shows, including an appearance Saturday (12) on "Soul Train."

Austin says of his protégé: "Sammie has a street appeal to him, but at the same time, her mom raised him well, so he also has a very intelligent appeal and a very good educational and spiritual background back up. So 'From The Bottom To The Top' was a very important theme for his album and really important for where he comes from as a kid.

Christian Rock/Rap: If Limp Bizkit and 311 were Christian rock bands, they'd sound a lot like Pax 217. The Orange County, Calif.-based foursome makes its album debut with "TwoSeventeen," due for release Feb. 15 on ForeFront Records. Pax 217 will launch a U.S. tour following the release of the album.

TAYLOR MADE JAZZ: Since being discovered by noted smooth jazz artist Reiko Matsuji, jazz instrumentalist Paul Taylor has toured with Matsuji and released two albums. Taylor has returned with the album "Undercover," set for release Feb. 22 on Peak/No-Coded Music. Guests artists on the album include Maurice White (Earth, Wind & Fire), Russ Freeman (The Rippingtons), and Kurt Jackson (Portraits).

From Cake To Deathreat: The lineup for Sacramento, Calif.-based modern rock band Deathreat includes former Cake members Greg Brown and Victor Damiani. Brown (guitar, vocals) and Damiani (bass) formed Deathreat in 1998 with Dana Gumbiner (vocals, synthetizer). Rounding out the lineup are Max Hart (keyboards) and James Neil (drums). Deathreat's self-titled debut album is set for release Feb. 29 on Capitol Records. The album's first single, "Now That I'm Blind," will be shipped to radio.

Mr. Oizo's "Attack." Mr. Oizo is the stage name of French dance/tech artist Quentin Dupieux. The artist's single, "Flat Beat," has been a big international hit, reaching No. 1 on the U.K. singles chart and selling nearly 3 million copies worldwide, according to Mute Records, Mr. Oizo's U.S. label. The song was prominently featured in Leviv's commercials with a puppet named Flat Eric created by Dupieux. Mr. Oizo's album, "Analog Worms Attack," is set for a U.S. release Feb. 22.

Modern rock radio this month. Following the album's release, Deathreat plans to do a U.S. club tour.
Ark 21 186
quirky Lipslide

PRODUCER: Steve Stevens

WYNNEA
New Day Dawning
produced by Stephen Hargray, James Stratford, Terry Brown, Gary Rickhouse.
Cath/Mercury 514 507 927
Like a force of nature, Wynnena continues to forge her own way, striding
through her own intense pop, blues, and soul-inflected country music land-
scape. For the first time, she flexes her muscles as a producer. Along
the way, she tweaks a few remoras, including a near-photochemistry of
June Michelle’s “Help Me,” which may not please Wynnena purists; a bluster-
ing rendition of the Fabulous Thunderbirds’ “Tuff Enuff” (with the Thunder-
birds’ Kim Wilson playing harmonica), wherein Wynnena deftly cuts loose; and a stunning take on Mary Gaye’s “I Can’t Wait To
Meet You.” On songs like the powerful Gary Nicholson/ Mike Reid compo-

dition “Leading Light To Live With Love,” she releases her ballad roots.
“New Day Dawning” includes a bonus disc containing four new songs
recorded by Wynnena and her mother, Naimi, who are on the road as the
Judds. While the pair can recreate the magic days of the Judds’
great country hits, some of the chemistry is rekindled via the big, buoyant
number “Big Bang Boogie” and a ten-

on with Jesse Winchester’s
“That’s What Man You Strong.”
Surely the pair’s “Stuck In Love” is
not entirelyoby the couple’s diver-
sed respect to mama, Wynnena needs to
walk her own path these days.

MICHAEL PENN
MP4 (Days Since A Last Time Accident)
produced by Rusty Anderson, Kasey Chambers.
Firewater/Epic ARK 93554
Like Beckett, the most significant lyrical turn of the turn of the old milen-
num, “MP4” is an epic work of grand scale bearing insights on the matters,
customs, and traditions of our time. Penn has a good sense of drama and has
consolidated the music not just a collection of songs, but a careful interweaving of slices of life with thematic unity. His lyrics are so
inherently bound to his melodies that it is impossible to imagine that they ever existed separately. The melodies are at once familiar and distinctly novel, synthe-
sizing rhythmic elements from world music, rock, pop, funk, alternative, and R&B, with an understated sense of pop’s harmonic history. Penn is not embar-
nassed by his intellect, and he uses his fine verbal skills to create evocative, vivid images while not for a moment allowing cerebralism to eclipse the emotional
range of the narrator’s life. “MP4” is a free-for-


STEVE STEVENS
Framed In A Go-Go
produced by Steve Stevens.
Ar 21 168 810 025
Stevie Stevens provided the slash-and
burn guitar for Billy Idol’s “Rebel Yell”

days. But this album finds him in more un-

usual terrain, orchestrating a newave fla-
menco with techmet/natural implications.

The album is a debt to Otmar Liebert’s
pioneering efforts, but he pumps up
the volume on this mostly instrumental
release. The title track is a roaring cyber-

flemenco fury. “Our Man In Istanbul”
dances on Middle Eastern grooves in

a noirish foray with anachronistic voco-

als from Asam Ali of the group Vas. Vas
members lend their exotic vocals and

global perception to several pieces, in-

cluding the haunting chamber spaces of “Velvet Cage.” Although Stevens brings all his aggression to bear, there’s an undercur-

rent of effectiveness here, evoking Lee Baxter and MartinDenver as much as Andreas

Vollenweider and Liebert. There have been a lot of flamenco-influenced in the

past decade, and “Flamenco.A.Go.AGo.” pro-

vides the seeds for at least half a dozen more.

VITAL REISSUES

They were the original New York punks, and
they were electronic before electro-
dance hit the cost. In 1980, the alt-

ers Sex Pistols and Nine Inch Nails, it’s

hard to imagine today just how socially and

tenuously it was. Listen to these double-disc Mute

reissues, though, and you hear just how the
group was uncomprehendingly, aston-

ishingly before its time—and how it
did those who came later, from Soft Cell and Depeche Mode to Jesus &

Mary Chain and a new generation of DJs and keyboard duos.

Somehow on the stark side of mini-
mality, “Suicide” is unredeemably dark and
debasing. That the album was a record-

ning session at a car crash on the highway, listening to the drowning rhythms and

grin lyrics of songs like “Frankie Tuatara” is

a sickly compelling experience. Other

tracks, like “Ghostbird”, are gothic ele-

tro-mantras that sound oddly contemporar-

y. The second disc of the “Suicide”

package features an intense 1977 concert

from New York’s punk palace CBGB, along

with “25 Minutes Over Belgium”—

the jaw-dropping cassette record of a

riot-inducing 1978 performance in Brus-

sels (opening for Elvis Costello).

Recorded in 1979-80, “The Second

Album”—produced by N. 1 Ian Be

Eignatius included the hallucinatory

“Dream Baby Dream” and the

lyrically corrosive “Suicide”; the reissue also includes the hallucinatory “Dream Baby Dream”/

“Suicide” package features an intense 1977 con-
**CLASSICAL**

**Maria GALASSI**
Il Viaggio Di Lucrezia
Gavazza 921301

Although the harp is usually thought of as a slow, imposing instrument, this listener to this luminous album will away anyone's mind. Maria Galassi has assembled the pool of harpists of the 20th century Italian harpist Lucrezia Urbana, evolving her musical world via the compe- tences of his harmonics. The orchestra, which includes violins and cello, are beautifully performed by Victor Mata, Conjunto Primavera, and done so with the same respect for the harp's tone as for the harp's beauty. This Dutch post-rock harpist is not only a master of the harp, but also a virtuoso of the viola, and he is able to create a sound that is both sensual and dramatic. His harp is a voice of the heart, which follows its own path in the music of the harp. This album is a testament to the beauty of the harp and the art of the harpist. It is a work of art that will leave you in awe of the harp's beauty.

**OTHER MUSIC**

**JENNIFER LOPEZ**
Feli

The theme, music, and lyrics of this album are a testament to the power of music and the human spirit. Jennifer Lopez has taken a risk with this album, and it has paid off. Her voice is soaring, and her music is like a breath of fresh air. This album is a work of art that will leave you in awe of the beauty of music. It is a work of art that will leave you in awe of the beauty of Jennifer Lopez's voice.

**HOKU**
Another Dumb Blonde

This album is a masterpiece of music. HOKU has taken a risk with this album, and it has paid off. Her voice is soaring, and her music is like a breath of fresh air. This album is a work of art that will leave you in awe of the beauty of music. It is a work of art that will leave you in awe of the beauty of HOKU's voice.

**SING**

**Siddo**
Thong Song

Siddo has taken a risk with this album, and it has paid off. Her voice is soaring, and her music is like a breath of fresh air. This album is a work of art that will leave you in awe of the beauty of music. It is a work of art that will leave you in awe of the beauty of Siddo's voice.

**Brazilian Pop**

**Dion**

Dion's voice is a work of art. Her music is like a breath of fresh air. This album is a masterpiece of music. Dion has taken a risk with this album, and it has paid off. Her voice is soaring, and her music is like a breath of fresh air. This album is a work of art that will leave you in awe of the beauty of music. It is a work of art that will leave you in awe of the beauty of Dion's voice.

**Spanish Soul**

**Don Antonio**

Don Antonio's voice is a work of art. His music is like a breath of fresh air. This album is a masterpiece of music. Don Antonio has taken a risk with this album, and it has paid off. His voice is soaring, and his music is like a breath of fresh air. This album is a work of art that will leave you in awe of the beauty of music. It is a work of art that will leave you in awe of the beauty of Don Antonio's voice.

**Brazilian Reggae**

**Felsin**
Alive

Felsin's voice is a work of art. Her music is like a breath of fresh air. This album is a masterpiece of music. Felsin has taken a risk with this album, and it has paid off. Her voice is soaring, and her music is like a breath of fresh air. This album is a work of art that will leave you in awe of the beauty of music. It is a work of art that will leave you in awe of the beauty of Felsin's voice.

**German Pop**

**Hugo**
Feature Song

Hugo's voice is a work of art. His music is like a breath of fresh air. This album is a masterpiece of music. Hugo has taken a risk with this album, and it has paid off. His voice is soaring, and his music is like a breath of fresh air. This album is a work of art that will leave you in awe of the beauty of music. It is a work of art that will leave you in awe of the beauty of Hugo's voice.

**French Pop**

**Luna**

Luna's voice is a work of art. Her music is like a breath of fresh air. This album is a masterpiece of music. Luna has taken a risk with this album, and it has paid off. Her voice is soaring, and her music is like a breath of fresh air. This album is a work of art that will leave you in awe of the beauty of music. It is a work of art that will leave you in awe of the beauty of Luna's voice.

**Italian Pop**

**Max**

Max's voice is a work of art. His music is like a breath of fresh air. This album is a masterpiece of music. Max has taken a risk with this album, and it has paid off. His voice is soaring, and his music is like a breath of fresh air. This album is a work of art that will leave you in awe of the beauty of music. It is a work of art that will leave you in awe of the beauty of Max's voice.

**Portuguese Pop**

**Penelope**

Penelope's voice is a work of art. Her music is like a breath of fresh air. This album is a masterpiece of music. Penelope has taken a risk with this album, and it has paid off. Her voice is soaring, and her music is like a breath of fresh air. This album is a work of art that will leave you in awe of the beauty of music. It is a work of art that will leave you in awe of the beauty of Penelope's voice.
1. **SPOTLIGHT**

**BOBBY GAYLOR**

Singer (4:57)

**PRODUCER:** Nick Berlinsky

**WRITER:** R. Bielski

**PUBLISHER:** Asylum: Money Music, ASCAP

**STUNT:** 3000 (CD promo)

"You're in love, that's what you started." As stirring as Lurhnman's graduation keepsake was in its moment, this musing is more devastating. Not even the most articulate and thought-provoking of musical stars can help us here.

2. **SPOTLIGHT**

**TRACY BORHAM**

Behind Every Good Woman (3:43)

**PRODUCER:** Kevin Exert

**WRITER:** Tracy Borham

**PUBLISHER:** 2000 PolyGram/Owen Dan Reise/Bobbi Music

**ISLAND 15072 (CD promo)

"There are moments in life when the future is hotel and quit. For all his ability to draw fans on the road and in the club, Tracy finished out his playing days as a dinosaur."

3. **IN PRINT**

"Trumpet Blues" is a most intriguing, interesting topic which focuses on the trials and tribulations of some notable artists, artists, and musicians. The result is a book that is both thought-provoking and entertaining. The book is an excellent read for fans of jazz, as well as for those who are interested in the history of the music. The author does a great job of capturing the essence of the music and the people who played it.

4. **BOOKS**

Send review copies of books to the artists or the music industry to Bradley Barringer, Billboard, 1515 Broadway, New York, N.Y. 10036.
A New Braxton Diva, On DreamWorks
Tamar Steps Out Of Sister Toni's Shadow On First Solo Set

BY TRACY E. HOPKINS

NEW YORK—With the March 21 release of her self-titled debut album on DreamWorks, (The Tax Man) Braxton is ready to prove she's more than just Toni's baby sis. "We're sisters, we look alike, and we're close," says the singer of her famous older sister. "But I'm not intimidated by Toni's success. I've got a lot of me in everything I do."

The 21-year-old adds that she has learned a lot from the peaks and valleys in her sister's career, most notably Toni's bankruptcy suit filed in 1998. "I've never been in each other's shoes," Tamar has taught me to be happy and to enjoy singing. But she also taught me to watch my business. "As long as you're straight, the rest is gravy."

Prior to embarking on a solo career, Tamar was a member of the Braxtons with siblings Towanda and Trina. The trio released its debut album, "So Many Ways," in 1996. While the group's first official single was a top 10 hit, "You're My Future," the rest of the group's output has been less successfully. "My manager and I came up with the title 'Ridiculous' because I wasn't looking for a deal when I got one," says Tamar, who hopes to pursue acting and modeling in the future. "I don't want to sound too cocky, but the way things turned out was just ridiculous."

However, Busby says Tamar has every reason to feel self-assured. "I know we could sell a future diva with Tamar. Her album has to be one of the finest, song for song, that I've heard in my 30-year career," says the former Motown chief. "I was introduced to Tamar through a song. When I met her later, in addition to the voice, I saw she had it all going for her—the look and the youth."

"Tamar really represents DreamWorks and what we want to produce as a label," continues Busby. "I'm very passionate about her as an artist. She's found her own voice. She's her own person. I'm not trying to manufacture anything about her. She's going to be around for years to come."

Tamar follows in the footsteps of TLC and Destiny's Child, female anoints of her own, the Jemaine Dupé-produced first single "Get None." Released Oct. 5, 1999, the track features rap solos by Dupé and Roc-A-Fella's Amil. The "Get None" video was sent to major cable outlets in late 1999.

Elroy Smith, PD of WCQ Chicago, says of the track, "This song will definitely be a strong attraction to the market, particularly to pop to ballads. Tamar is a voice that puts a thread through all these types of music."

Among the notable cuts are the sexy, Stewart-produced "If You Don't Wanna Love Me" (the second single, to be released March 7) and the Missy Elliot-produced "No Disrespect." Also contributing production skills were Tim and Bob (Dave Hollister, Boyz II Men) and Darrell "Delfo" Allamby (Busta Rhymes, LSG). A fledgling songwriter, Tamar also co-wrote several tracks and had been penning tunes with Xscape member Tameki "Tinky" Cottle, who co-wrote TLC's "No Scrubs."

In terms of marketing Tamar's debut, Busby says it doesn't hurt that she's "a beautiful, young girl with talent. The challenge is to foster respect for her as a solo artist."

Tamar, in addition to utilizing traditional marketing strategies, DreamWorks launched a national promotional tour for Tamar on Jan. 16. And the video for the second single begins airing Jan. 31 on all national and regional video outlets.

"Tamar's album has great crossover potential," says Viola Brown, director of urban music and marketing for the Wherehouse chain. "The songs are good, and so is the production. She's going to go far."

Throughout the album, Tamar presents herself as a young woman who doesn't tolerate any nonsense. "Almost all the records have that strong-girl attitude," says Busby. "Tamar is saying, 'I'm not your whore or your freak.'"

Tamar is represented by New York-based attorney Larry Rudolph.
TOP R&B/HIP-HOP CHARTS™

FEBRUARY 12, 2000

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPiled, AND PROVIDED BY

SoundScan

1. D'ANGELO, "VIRGIN 40849 (11.98/17.98)"
   - THE NORTH AMERICAN SOUL SENSATION

2. R. KELLY, "U25235 (11.98/16.98)"
   - THE NORTH AMERICAN SOUL SENSATION

3. AARON, "ARISTA 63849 (11.98/16.98)"
   - THE NORTH AMERICAN SOUL SENSATION

4. KELIS, "BOB MARLEY & THE WAILERS 60002 (11.98/16.98)"
   - THE NORTH AMERICAN SOUL SENSATION

5. KELIS, "DESTINY'S CHILD 100750 (11.98/16.98)"
   - THE NORTH AMERICAN SOUL SENSATION

6. DESTINATION'S CHILD, "KELIS 61359 (11.98/16.98)"
   - THE NORTH AMERICAN SOUL SENSATION

7. KELIS, "KELIS 61359 (11.98/16.98)"
   - THE NORTH AMERICAN SOUL SENSATION

8. KELIS, "KELIS 61359 (11.98/16.98)"
   - THE NORTH AMERICAN SOUL SENSATION

9. KELIS, "KELIS 61359 (11.98/16.98)"
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    - THE NORTH AMERICAN SOUL SENSATION

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    - THE NORTH AMERICAN SOUL SENSATION

12. KELIS, "KELIS 61359 (11.98/16.98)"
    - THE NORTH AMERICAN SOUL SENSATION

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    - THE NORTH AMERICAN SOUL SENSATION

14. KELIS, "KELIS 61359 (11.98/16.98)"
    - THE NORTH AMERICAN SOUL SENSATION

15. KELIS, "KELIS 61359 (11.98/16.98)"
    - THE NORTH AMERICAN SOUL SENSATION

16. KELIS, "KELIS 61359 (11.98/16.98)"
    - THE NORTH AMERICAN SOUL SENSATION

17. KELIS, "KELIS 61359 (11.98/16.98)"
    - THE NORTH AMERICAN SOUL SENSATION

18. KELIS, "KELIS 61359 (11.98/16.98)"
    - THE NORTH AMERICAN SOUL SENSATION

19. KELIS, "KELIS 61359 (11.98/16.98)"
    - THE NORTH AMERICAN SOUL SENSATION

20. KELIS, "KELIS 61359 (11.98/16.98)"
    - THE NORTH AMERICAN SOUL SENSATION
G-Stone's Tosca Brings Relaxed Sound To Sophomore Set

by Michael Piaulotta

friend Rupert Huber is the mastermind behind Tosca. "It's music for total relaxation, for chilling out."

The man's not kidding. An amalgamation of blunted hip-hop beats, lethargic dub, and jazz-skeled electronica, "Suzuki" is quite the sublime soundtrack for those spa- and sauna-induced moments.

While Dorfmeister is more known for his collaborations with Kruder (as Kruder + Dorfmeister), he says his work with Huber is just as important. "With Rupert, I can show other sides of my musical personality," he explains.

What's especially fun about Tosca is the tension between the two of us, says Huber, a classically trained musician. "I'm not a DJ, so I don't listen to the same music as Richard. For the occasional club music is not part of the job."

In fact, Huber confesses that he rarely listens to dance music. "I like to discover different sounds," he says. "Anything from Indian recordings to weirdo CDs to old Talking Heads. I like the sound of expressionism, especially when they are reduced."

"And that suits me fine," adds Dorfmeister, "because I don't like to make voices the dominant force. Rupert and I prefer productions where the voices are kept in the background."

With a Tosca tour in the planning stages, Dorfmeister confirms that he and Kruder are laying down the initial foundation for the next Kruder + Dorfmeister album.

"The new album will sound organically grown," Dorfmeister says. "We're not the quickest workers. For us, it's a marathon, a marathon run or in the desert. If we do it, we do it properly. The same goes for Rupert and I."

QUEEN OF THE NIGHT: Androgynous club singer/performance artist and now actor (he appears in "Funks," which had its premiere at the Sundance Film Festival) Kevin Aviance spent the past few weeks trekking across Europe in support of his debut album, "Box Of Chocolates."

Now, with his feet (or in his case, pumps) back on American soil, the Dance Music recording artist wants now to turn his thoughts on the global club community.

"Overseas, there's always a zest for something new," says the 6-foot-plus singer. "Europeans know their dance music inside and out. They love to party and go clubbing. There's a true club culture that's the best thing in the world."

Unfortunately, he says, "some people, some club owners totally ruined this atmosphere. And we're just now beginning to come out of the darknes..."... there's new clubs, and the girls are working again—that's always a good sign."

Aviance claims this situation on the lack of timeless, classic songs. "There are songs like [Those Guys] 'Tenite', [Frankie Knuckles] 'The Whistle Song,' and [Sounds Of Blackness] 'The Pressure'" he asks. "Classic songs like these, which are still played years after their release, aren't being made today. Most of today's club records will not have the same type of longevity. I always try to make my songs classic-sounding."

"Box Of Chocolates" has spawned several dancefloor hits, including "Din Da Da" and "Rhythm Is My Bitch," which peaked on Billboard's Hot Dance Music/Club Play chart at No. 1 and No. 2, respectively.

In early April, Wave will have Aviance's new single—the Gomis-produced "Dance For Love"—in stores.

A disco-drenched pop/houser, "Dance For Love" will spotlight re-mixes by Eric Kupper, Hex Hector, and disco legend Tom Moulton. Promotional 12-inches should be circulating by mid-March.
introduced to Romanthony in 1995 when Azuli Records U.K. released "Romanworld," a two-disc collection of his underground jams. "At the time, people thought it was a big stretch, "Who's this guy putting out this album?" recalls Romanthony.

In 1998, "Do You Think You Can Love Me" by Romanthony Presents Naida was a featured track on the compilation "Respect Is Burning, Volume 2." And then later, Rollé Records—the French label helmed by Daft Punk member Thomas Bangalter—issued Romanthony's "Hold On." At the same time, Glasgow Underground, a five-piece group, released the album "Institutionnel." A collaboration between Romanthony and DJ Predator, it focused on filtered disco and progressive house.

Last November, the self-managed Romanthony played his first live show at the Arches in Glasgow, Scotland. On Friday, he is scheduled to perform at the Fabric club in London. With a four-piece band in tow, Romanthony is scheduled to perform at several music festivals in Europe throughout the summer.

Not one to relax for too long, Romanthony is also involved in many side projects. One is an album, "Fat Puss Cat," which is a collaboration between Romanthony and R&B vocalist Cherie Dennis. Scheduled for a May release, it will be preceded by the vocal house single "Find A Way" in March.

He's also working with two MCs—Lancelot and Cheeba—at two separate hip-hop projects. "Another Predator project is in the works, too," he said.

Although he can't name song titles, Romanthony confirms that he is working with Daft Punk on two songs for the artist's sophomore album. "I co-produced two tracks and also sang on them," he says. "While one of the tracks is more typical of the group, the other is a vocal Garage throwback."
Faith Hill Bowls Over Crowd With Anthem; The J.K. & Ireland Host Country Festivals

SIMPLY SUPER: Faith Hill’s rendition of the national anthem at the Super Bowl was very much the performance of her career; she expertly nailed a notoriously difficult song. One wonders if it was due to her rising to the occasion, due to the production by David Foster, or due to the fact that she was sporting a sparkling $1 million rock on her finger. Or all three.

The bubble in question is the 15-carat, pear-shaped Ashford Diamond, which was loaned to her by Ashford.com for a charity promotion to benefit NFL Youth Education Town and the NFL YET Summerhill Project.

THREE major country festivals are set for April in the U.K. and Ireland. Staged by Asgard Promotions’ Paul Penn, the festivals are set for April 22 at the London Arena, April 23 at Scotland’s Glasgow SECC, and April 26 at Dublin’s Point.

The artist package for the shows comprises Reba McEntire, Ricky Skaggs & Kentucky Thunder, Jo Dee Messina and Brad Paisley.

The London show, dubbed “The BBC Radio 2 Country Festival,” marks the first such multi-artist country music event in that city in 10 years.

COLLEGE DAYS: The Country Music Assn. (CMA) will host a special educational panel during the National Assn. for Campus Activities’ convention in Boston from Feb. 15-20 at Boston’s Marriott Cop-ley Place. The CMA’s “Presenting Country Music On Campus” panel is set to begin at 10:30 a.m. Feb. 17 and will feature BNA artist Jason Sellers and Eminent Records artist Jon Randall. The CMA will also staff a booth throughout the convention.

ADDED ATTRACTIONS: Dwight Yoakam will headline a benefit show for Kinky Friedman’s Utopia Animal Rescue Ranch on March 25. The con-cert, to be held at John T. Floore’s Country Store in Helotes, Texas (outside San Antonio), is called a “Benefit” and finances the animal rescue ranch Friedman established in Utopia, Texas, that takes in stray and unwanted animals. Yoakam will also perform, along with several surprise guests. Previous performers include Jerry Jeff Walker, Joe Ely, Lee Roy Parnell, Jimmie Dale Gilmore, and James McMurtry; Willie Nelson is on Utopia’s board of directors.

ON THE ROW: At ASCAP, John Briggs and Pat Rolfe are both promoted to VP membership group. Ralph Murphy is upped to VP international and domestic, membership group, and Mike Doyle is promoted to membership management.

Simon Renshaw and Nick Hunter’s new label, Audium Entertainment, signs Billy Swan and Ricky Van Shelton to exclusive recording contracts.


HOFERG Organization for exclusive artist management.

Our congratulations to Alan Jackson, who lost his father, Eugene Jackson, Jan. 31, at age 78. In honor of his music, many radio stations across the country played Alan’s song “Home” at 5 p.m. EST Feb. 1. The song, which appeared on his debut album, was written by Aimee Mayo, Kit Kae, and Chris Lindsey, was the song of the year.

Fave Australian songstress Kasey Chambers won Country Music Assn. of Australia (CMAA) top album and female artist of the year honors at the CMAA Awards show Jan. 29 in Tamworth. Performers included Jo Dee Messina and Sherré Austin. Chambers is expected to announce a U.S. record deal soon.

Clay Walker will appear in a 15-minute film short based on his new single, “The Chain Of Love.” Timed for a Valentine’s Day release, the single inspired Walker’s label, Giant, to commission the short, which will be shown at various events coordi-

ated by radio stations. Footage from the film will be used for a music video for the single and for streaming video on Walker’s Website.

Gibson, McGraw, BNA Win Big At American Songwriter Ceremony

NASHVILLE—Susan Gibson was named country songwriter of the year by American Songwriter magazine for the Dixie Chicks hit “Wide Open Spaces.” “Amazed,” co-written by Mary Green, Almea Mayo, and Chris Lindsey, was the song of the year.

Additional country music winners were John McFee, artist of the year; Hamstein Music Group, publisher of the year; Dann Huff, producer of the year; and BNA artist of the year.

R. Kelly was named songwriter of the year in the ceremony held Jan. 27 in BMI’s Nashville office, marking the magazine’s 11th annual awards presentation. This was Kelly’s second win, duplicating his 1994 honor.

The award was for “Fortunate,” which was at the top of the R&B charts for eight weeks, and “I’m Your Angel,” at the top of the pop charts for six weeks.

Kelly was also named producer of the year, R&B songwriter of the year, and pop songwriter of the year. “Nobody’s Supposed To Be Here,” written by Shep Crawford and Montell Jordan, was the magazine’s song of the year as well as R&B song of the year.

EMI April was awarded publisher of the year. Deborah Cox received artist of the year accolades, and Arista was the record label of the year.

Steven Curtis Chapman was named Christian songwriter of the year, and his song “Speechless,” co-written with Geoff Moore, was named Christian song of the year.

Other Christian award winners were Sparrow, publisher of the year and label of the year; Brown Bannister, producer of the year; and Arista, artist of the year.

Pop category winners, in addition to Kelly’s songwriter of the year honors, were “I’m Your Angel,” written by R. Kelly, song of the year; EMI April, publisher of the year; Ray and Tommy Atkins, producers of the year; and Monica, artist of the year, and Arista, label of the year.

In the R&B category, “Nobody’s Supposed To Be Here” was also named artist of the year. Other artists who were honored included Shep Crawford and Montell Jordan, producers of the year; and EMI April, publisher of the year.

Gibson, McGraw, BNA Win Big At American Songwriter Ceremony
### Billboard Top Country Albums

**FEBRUARY 12, 2000**

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<tr>
<th>ARTIST</th>
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<tr>
<td><strong>New Entry</strong></td>
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<td><strong>38</strong></td>
<td><strong>1</strong></td>
<td><strong>JESSICA ANDREWS</strong></td>
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<td><strong>39</strong></td>
<td><strong>TRACE ADKINS</strong></td>
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<td><strong>MARTINA McBride</strong></td>
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<td><strong>SYLENA</strong></td>
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**Other New Entries**

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<td><strong>JOHNNY CASH</strong></td>
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**Re-Entry**

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**Top 20**

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**Top 50**

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**Top 100**

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<td><strong>95</strong></td>
<td><strong>LEANN RIMES</strong></td>
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DIRECTIONS: Up 787 detections, Cinda Black’s duet with Steve Wariner signals the arrival of Country Singles & Tracks, as “Been There” (RCA) bounces 28-27. In its fifth chart week, the new single is the youngest release in the top 30, where the average stay is just over 17 weeks this issue.

Black’s song, which has new airplay at the most stations (41), also joins George Strait’s “The Best Day” (MCA Nashville), Garth Brooks’ “Do You Gotta Do” (Capitol), and Andy Griggs’ “She’s More” (RCA) as one of the top 30 titles with fewer than 10 chart weeks. Up 562 plays, the Brooks song finishes with the second highest airplay increase and jumps 30-22. “She’s More” gains 324 spins and is the third single from Griggs’ “You Won’t Ever Be Lonely” set, which bulks up to No. 41 on Top Country Albums.

DIRECT HIT: As a backlash of direct sales from a TV campaign staged by Time Life and Heartland are added to the mix, Anne Murray’s “What a Wonderful World” (Straightway) appears to gain 31,000 sales. She blasts 27-4 with Greatest Gainer honors on Top Country Albums, but rather than marking a 74% spike over prior week sales, the new sum represents more than one week of sales, due to a reporting glitch in the album’s pipeline. Typically, direct-to-consumer purchases from TV mail order, or Internet stores are registered in the same week that sales are fulfilled.

The inspirational country album also vaults 13-1 on Top Contemporary Christian albums and re-enters The Billboard 200 at No. 38. The campaign spots ran on cable’s TNN, TBS, Lifetime, and Animal Planet, as well as on local channels in some of the veteran performer’s key markets.

On the country list, “What a Wonderful World” is Murray’s highest charting title since “Something To Talk About” rose to No. 2 in the spring of 1986, fueled by “Now And Forever.” Yes, Ma’am,” her most recent appearance at No. 1 on Hot Country Singles & Tracks.

Murray’s media profile was raised last year, as she also daughter Dannah Langstroth went public with Langstroth’s life-threatening eating disorder. Their story was told on the talk-show circuit and was a cornerstone in People’s “What A Wonderful World” special. A duet with Langstroth seen on CMT and Great American Country.

LIKE, COOL: As Music Row continues to trim the fields for female teen poppers, Alicia Elliott steps up to bat and connects for 6,000 sales. Her “I’m Diggin’ It” (MCA Nashville) bows with Hot Shot Debut stripes on Top Country Albums at No. 18 and lands on The Billboard 200 at No. 172. On Heatseekers, Elliott’s debut set enters at No. 7.

The title from Elliott’s self-titled No. 1 hit on Hot Country Singles & Tracks and now on Country Singles & Tracks after peaking at No. 50 in the Jan. 15 issue. Elliott’s single has enjoyed steady spins at KPLX Dallas; KJEK Houston; KBEQ Kansas City; Mo.; and KIIF Anaheim, Calif.; during its 19 weeks on the chart.

PARMAiN TAKES ACT TO BLUEGRASS
(Continued from page 30)

member Mike Anglin on bass. “The guys I have in the band now are definitely more tradition-
al-oriented musically, and they write a lot,” Parmer says. “In fact, 75% of this new album is tunes the new members of the band have written. Eimer is very traditional, and so is Danny, and they both are great writers. The music they are writing has more of a traditional bluegrass feel to it.”

“Before with Continental Divide, we were really relying on Nashville’s Music Row writers for our material, and you tend to get a lot more contemporary-type material that way,” he continues. “We were trying to take a lot of those country demos that we were getting and convert them over to our form of music, which were able to do on a lot of things, but this is a lot more traditional sound. It’s not the high nasally sound. It’s like the Bluegrass Cardinals...”

Eimer says that Gailey is pleased with the new Continental Divide, “because from what we’ve heard, the customers are excited and can’t wait for the release,” he says.

According to Gailey, the label plans the biggest release of bluegrass at retail, particularly at Borders. Best Buy, and major chains that are supportive of bluegrass music, as well as independent retail locations. It is also looking at in-store appearances in key markets.

The album’s title cut, “There’ll Always Be A Rockin’ Chair,” was penned by Nashville-based singer-songwriter Billy Smith and will be the first single released from the project. The song was included on a compilation CD Pinecastle issued during the International Bluegrass Music Assn. convention last fall, and many DJs were so impressed that they began airing the record early.

Ferry Herd, owner of the Nashville-based Bluegrass Radio Network, which is syndicated to 93 stations in 29 states, is one of those already airing the single on his network. “I think it’s a hit,” Herd says of the album. “The first thing it said to me is what a strong band-leader David Parmerly is, because he has a great band together, and it seems every album they produce gets better... It’s a strong record. David just doesn’t stop until he gets it right. There’s a lot of spirit on this record, and one of the things that stuck me most notably was the great banjo playing by Elmer Burchett. He’s got a real traditional style, a lot of drive, and just the right amount of melodic flavoring.”

The album also features a graphic similar to the famed portrait known as ‘Whistler’s Mother,” with the woman in a rocking chair, wearing earphones and a portable CD player. “I thought, I sure don’t want to be sitting on a porch in a rocking chair: ‘That’s been done to death,” says Parmerly of their decision to go with the unusual cover art. “Bill Murray came up with the idea and faxed it to me, and I thought, ‘That’s cool.’ I’m real pleased with it.”

The new release will be promoted via the label’s Web site, www.pinecastle.com. Plans also call for ads in Dirty Linen, Bluegrass Unlimited, Sing Out!, and other bluegrass and acoustic music magazines, as well as in bluegrass newspapers across the country. According to Gailey, the ad will feature “the Whistler’s Mother” graphic with the tag line “Even earphones can put a smile on your face.”

The band will take the new music to consumers on a spring and summer tour booked by Reno Rogers, a new addition to the Bobby Roberts Agency. The group is managed by Parmerly.
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ARTISTS & MUSIC

Classical

KEEPING SCORE

by Bradley Bamberger

KIDS' STUFF: After the string quartets of Haydn, Beethoven, and Bartók, those of Dmitri Shostakovich form the far pole among the great cycles in the genre—and the least investigated. Much Jan 27 at the Miller Theatre, the leading-edge venue on the campus of Columbia University in New York. Nearly 200 amazingly attentive, appreciative students packed the hall for the second free “20/21” event, sponsored by Deutsche Grammophon and the HMV retail chain. The informal evening featured a reading by Shostakovich’s personal ardent fan, who has curated Shostakovich’s quartets to be considered difficult and hardly the kind of music that would entice newcomers to the classical genre.

You wouldn’t have known that Shostakovich was “difficult” from the scene at the Miller Theatre last September and featured violinist Gil Shaham on the music of Arvo Pärt. That night was a considered a success, with some 400 of the 500 tickets sold out. The Emerson Quartet, led by Ignat Solomin, performed the complete Shostakovich quartets, just released as a five-disc boxed set in Deutsche Grammophon’s “20/21” contemporary music series.

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THE EMERSON QUARTET

The Emerson is taking Shostakovich on the road, albeit in more formal guise. The group—Finckel joined by violinist Eugene Drucker, violist Philip Setzer, and violist Lawrence Dutton—performs the composer’s complete quartet cycle this month at New York’s Alice Tully Hall, starting Feb. 6 with Nos. 1-3 and on to Nos. 4-6 Feb. 13, Nos. 7-9 Feb. 16, Nos. 10-12 Feb. 23, and Nos. 13-15 Feb. 27. London and Paris will also see complete Shostakovich cycles, with the Emerson’s London performances set for May 12, 16, and 17 at Wigmore Hall and May 20 at the Barbican Music Centre. The foursome is also collaborating with director Simon McBurney on a Shostakovich theater piece that blends film, poetry, and a live performance of the String Quartet No. 15. The piece debuts March 4 at New York’s John Jay Theatre, with London and Paris productions to follow.

IN GOOD COMPANY: After nearly a decade as an executive with PolyGram Classics and then Universal Classics, Albert Imperato has left the major to form a new venture, a titled 21C Media Group with partners Dan Lerner, Jessica Lustig, and Glenn Petry. The New York-based firm offers marketing and consulting services to record companies, arts organizations, and independent artists. An initial client is Universal Classics, with 21C contributing to future “20/21” events and the development of universalclassics.com. More on the plans of 21C and changes within Universal Classics in a future Keeping Score.

commerce) than the first two “20/21” events—and it’s particularly heartening that a major record company, a retail chain, and a cultural venue came together to produce the evenings. (The New York Times Style Section ran a piece about the Shostakovich night with the tag line “Trying to make classical music cool”—although as one wag noted, “It’s more likely that this was one of the few times that appreciative students packed the hall for the second free “20/21” event, sponsored by Deutsche Grammophon and the HMV retail chain. The informal evening featured a reading by Shostakovich’s personal ardent fan, who has curated Shostakovich’s quartets to be considered difficult and hardly the kind of music that would entice newcomers to the classical genre.

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HIGHER GROUND

by Deborah Evana Price

DOVE NOM SURPRISES: There once was a time when the nominees for the Gospel Music Asso’s Dove Awards seemed to hold few surprises, and the award show presentations even fewer. Remember Sandi Patty’s 11 consecutive wins (1982-92) for female vocalist? No one can argue that her stunning soprano was worthy (and continues to be), but more than a decade of one artist taking home the prize offered viewers little to rally around.

That’s not the case with the upcoming 31st annual Dove Awards. The announcement of this year’s nominees offers an intriguing mix of candidates.

Independent artists and labels continue to make strong showings, with Rocketown’s Ginny Owens garnering four nominations, among them new artist of the year, and Gotee’s Jennifer Knapp, last year’s winner in the best new artist category, stepping up to the female vocalist category.

Perhaps the most interesting mix of nominees comes from the Southern Gospel Contemporary artist category, where worldwide breakthrough band Sixpence None The Richer competes against pop ensembles Avalon and Point Of Grace, rockers Third Day and Audio Adrenaline, and, in an unusual showing, Southern gospel legend the Cathedrals. There was a time when Southern gospel dominated the Doves before the emergence of contemporary Christian’s pop and rock acts. It will be interesting to see what comes in that category this year. The Cathedrals retired in December after more than 35 years, and their farewell album and video have been selling briskly. It would be a nice retirement gift to see them take home a final Dove, and it would be especially bittersweet in light of the passing of Cathedrals founder Glen Payne last October.

Speaking of the Southern gospel community, Payne is one of four nominations in that industry that have died in the past 14 months. J.D. Sumner, leader of the famed Stamps, died Nov. 16, 1998. Brock Speer passed away March 25, 1999, and Rex Nelson died of a heart attack Jan. 31 in Lincoln, Neb. (Billboard, Feb. 5), where he had traveled to work on an upcoming video for Bill Gaither’s “Homecoming” series. Those close to Nolen found that passing particularly sad because he had been doing some of his favorite things — enjoying life the year past. He had retired from the road in 1998 and had married Nashville publisher Judy Spencer on March 25 of last year. Our condolences to Judy, his daughter Kelly (who is making her father proud carrying on the family group, the Nolens), and all of Rex’s family. He was a wonderful gentleman who is going to be sorely missed on this side of heaven.

A HITS THE ROAD: ForeFront band Audio Adrenaline is starting off the millennium busier than ever. Not only has the act re-signed with ForeFront Records, but it has also started its own label, flickerpress.com; recently celebrated the gold certification of its third album, “Blown,” is enjoying a Grammy nomination for its current album, “Underdog,” and has embarked on a tour. “We’re pretty busy right now, but it’s all fun,” says the band’s Mark Stuart. “It’s along with fellow band members Will McGinnis, Bob Herbmam, Ben Cissell, and Tyler Burkm, is enjoying nearly a decade of success in the industry. Two tandem tours featuring Audio Adrenaline for the Underdog tour, which kicked off at the end of January. “We’ve stepped up production a little with a great light show and a lot of interactive video stuff,” Stu- art says. “It’s definitely a great high-energy show.”

Adrenaline concert. One of the things we really want to sell is the nomination process. More importantly, the goal is to get more gospel artists involved in the voting process.”

Veteran nominees include the Mississippi Mass Choir, Shirley Caesar, the Dixie Hummingbirds, Take 6, Yolanda Adams, and John P. Kee, who earned two Dove and two Contemporary Choice awards for his VIP Mass Choir (“Any Day”) and the Inner City Mass Choir (“Let’s Make It Better”).

Of course, there’s always something about the winner. Memorable moments are numerous in a total of four nominations. CeCe Winans (“His Gift”) will square off against her nephews in the group Winans Phase 2 (“We Got Next”) for best contemporary soul gospel album. Pop Winans (“Inseparable”) goes toe to toe with daughter-in-law Vickie Winans (“Live In Detroit II”) for best traditional soul gospel album. “If God sees fit to honor me,” says patriarch Pop Winans, “I ain’t thanking no producers, so record label . . . I’m just thanking God, and I’m going to thank him until they escort me off stage.”

Fifth-time nominee Vickie Winans says, “Hopefully, this is my year. I don’t sing for awards, but it certainly feels good when the industry pats your back.”

SHOOTING IN THE HOUSE: There’ll be pats on the back all around at the eighth annual Pre-Grammy Gospel Night Celebration, scheduled for Feb. 22 at the Alex Theatre in Glendale, Calif. Hosts for the 7 p.m. gala are CeCe Winans and “Steve Harvey Show” co-host Wendy Robinson. Among those confirmed as performers are Ametrion, Damita Haddon, Bishop Carlton Pearson, and the McClurkens. The nominees as well are expected to be in attendance at the event, which was conceived by Atlantic Christian VP Demetrius Alexander and Warner Records publicist Erma Byrd to heighten gospel awareness during Grammy week festivities.

BILBOARDFEBRUARY12,2000

TOP GOSPEL ALBUMS

by Lisa Collins

RIGHT ON TIME: God once again proved that he could and he would for Dottie Peoples, who pocketed her first-ever Grammy nomination with her sixth album, “God Can And God Will,” which was released in March 1999 and earned her six Stellar Award nominations. “I never dreamed that it would happen and thought it was a joke when they first told me I’d gotten a Grammy nomination,” recounts Peoples, who is touring nationally with the stage play “God Don’t Like Ugly” through May 14. “I believe I should have gotten it with ‘On Time God,’” but that was just my second album, and I was a kid on the block,” Peoples continues. “However, this was one of my best albums since ‘On Time God,’ so I think it was on time.”

Peoples was one of a handful of deserving first-time nominees—including the Wilmington Chester Mass Choir—who reflect in small measure the efforts by the National Academy of Recording Arts and Sciences (NARAS) to fully reflect the gospel scene.

Some nominations remain, but we are really making an effort in this community,” says board of governors member Tara Griggs-Magee, who heads up the gospel advisory board of NARAS New York chapter. “We started a gospel advisory board here in New York to reach out to the key leaders in this community to put together initiatives to explain the process to the community and to provide greater accuracy with regards to

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BLUE NOTES

by Steve Graynow

THE POWER OF THREE: When Pat Metheny finished touring behind the 1997 Pat Metheny Group album "Imaginary Day" (Warner Bros.), he needed to take a break. For the prodigious guitarist, time off came in the form of a duet with guitarist Larry Grenadier and drummer Bill Stewart.

“As has often been the case when I have a break from the group, I enjoyed the opportunity to do something special on my own,” says Metheny. “I started playing dates with Bill and Larry in June of last year, and after six weeks I knew I couldn’t miss the chance to document this.”

Documentation comes in the form of "Trios: 99-00" (Warner Bros.), due Tuesday (8). Metheny describes it as being “the closest record” he’s made to his first trio date, 1975’s "Bright Size Life" (ECM). “When I’ve played in trios with Charlie Haden and Billy Higgins, or Dave Holland and Roy Hargrove, I’ve kind of cut into my own. I’ve never asked them to come completely into my zone. ‘Bright Size Life’ featured a trio [Metheny, bassist Jaco Pastorius, and drummer Bob Moses] that I could mold by the tunes I was writing. The new record is more like that.”

Unlike the trio’s live dates, which found the musicians performing compositions from past Metheny projects, "Trios: 99-00" finds the band exploring newly composed material. “We wrote a bunch of new tunes the night before we went into the studio,” says Metheny. “Then we just went in and played. I wasn’t even sure that we were making a record, but when I listened back to the music, I knew I had to put it out.”

The date comes on the heels of a busy year for Metheny, which found him releasing a duets album with guitarist Jim Hall (Blue Notes, Billboard, April 17, 1999), contributing to Michael Brecker’s "Time Is Of The Essence" (Blue Notes, Billboard, Nov. 6, 1999), and scoring and performing the soundtrack to the film "A Map Of The World" (Warner Bros.), which came out this past December.

While the aforementioned projects found Metheny alternately providing a supportive role and composing pastoral, cinematic soundscapes, “Trios” finds the guitarist in full-on improvisational mode, adding sublimely phrased melodies and inspired solo flights to the rhythmic underpinning of his colleagues. “I wanted this record to capture the harmonic, conversational, narrative kind of thing that the trio got really good at,” explains Metheny, who hopes to release a live trio album at a later date. “Live, there is a wild side to this trio that is not documented on this record.”

Sitting alongside “Trios” new Metheny compositions are parts of Wayne Shorter’s “Caprioppins” and the song “Lot Of Livin’ To Do” from the musical “Belle Birdie,” as well as Metheny and Lyle Mays’ “Lone Jack.” Additionally, the trio tackles John Coltrane’s well-known “Giant Steps,” ingeniously slowed down and reappropriated by Metheny. “To me, the architecture of ‘Giant Steps’ is one of the best of the 20th century. It’s an incredible piece of music.” Metheny also added a bridge to “give [the composition] a break from the constant motion.”

Metheny will tour with the trio before entering into preparations for an upcoming group album toward the end of the year: “I expect to cut back on my activities severely over the next few years,” he says. “For much of the ’90s, I took on many projects, because I wanted to play with people like Joshua Redman and Kenny Garrett, who are a bit younger than me and who had missed coming up with because I was on the road 300 days a year. Now, I’m going into a zone where I want to put my energies into my own thing, which probably means composing more and putting out more of my own music.”

DOUBLE TROUBLE: Publicity execs Sheryl Feuerstein and Helene Greece have combined talents to form EastWest Media. The new company will have offices on both coasts and will work straight-ahead and contemporary jazz projects.

AND: Trumpeter Roy Hargrove appears on "Voodoo" (Virgin), the sophomore effort from R&B artist D’Angelo.

higher ground

(Continued from preceding page)

drive home is the whole theme of the record and the theme of the tour—the idea of being the underdog. Kids can get encouragement at this concert. If they feel untalented or unworthy or a little slighted, God can use them and do great things with them. That’s one of the things we really want to drive home—encouragement to the tour—to encourage Christian kids out there to be great leaders and do great things with God on their side. That’s the main spiritual theme of the night.”

During the tour, the band will do on-event events with musicforce.com and its own Web site, audio.com. “We’re going to try every night to have live shots on audio.com, and maybe some nights some video of the tour,” says Stuart.

One thing fans will notice on this tour is the absence of Horns. “There are a lot of people don’t know that Lili is coming off the road,” says Stuart. “He won’t be on this next tour, which is unfortunate, but at the same time, he’s still part of Audio Adrenaline [contributing to the songwriting], and he may come out and do a show every once in a while. But his main thing right now is to be the front man. He’s basically running the lobbies. He’s there at the office doing that stuff.”

Right now it’s really important that he sees the vision through here in Nashville.

Stuart says launching the label is something the band had to have done for a long time. “We had an artist we really wanted to develop, and his record is done.” Stuart says of Riley Armstrong, whose debut will be released in March. “The main thing is we love Christian music. We love the fact that it changes lives. It can motivate people to do things, especially kids who walk closer to the Lord and do great things for his kingdom. This is something we want to be involved with for a long time, and we realize Audio Adrenaline can’t last forever, mainly because our wives would kill us. We want to keep touring for a few more years because we feel we have something to offer as Audio Adrenaline, but eventually we want to be able to use what we’ve learned to help develop and nurture really great bands and young artists to experience what we’ve been able to experience, which is a dream come true.”

For Front president Greg Ham has worked with the band since it signed with the label in 1991. “I think this is their year, and I’m excited for them. Things are just lining up—we’ve been pleased with all that’s happened thus far, and I think we’ve got a great shot at the Grammy. And ‘Underdog’ is the fastest-selling record they’ve had thus far.”

Ham feels the band is now reaping the benefits of years of hard work. “They’re really dedicated people that have worked for eight years straight very hard,” he says. “It’s been cool for us to see them develop and see how things have grown.”
Peiken Knows What Goes Pop

Songwriter Behind Aguilera Hit Enjoys Hot 100 Success

BY DYLAN SIEGLER

NEW YORK—“She’s a real teenager,” says songwriter Peiken of teen chanteuse Christina Aguilera, who’s married with on and off for more than a year.

“When it’s time for a break, she doesn’t want anything to do with my tofu and broccoli. She wants McDonald’s! But she’s got the voice,” says Peiken. “They don’t have to touch it up in the studio, that’s for sure.”

Peiken should know—he’s the co-writer of Aguilera’s most recent No. 1 hit, “What a Girl Wants,” with producer/songwriter Guy Roche. The song knocked Santana’s “Smooth” out of the top slot of The Billboard Hot 100 a few weeks ago, leaping from the No. 11 spot.

“What a Girl Wants” is just one product of a fruitful working relationship between Roche and Peiken, who also co-wrote Brandy’s “Almost Doesn’t Count.” “Guy sat down at the piano and got a groove going,” says Peiken. “The creative process that led to ‘What a Girl Wants.’” And I can’t say it was something happening in my life—it was the feeling I got from what I was playing, and it wouldn’t have occurred to me if he wasn’t playing the right music.”

Later, remembers Peiken, she couldn’t get the hook of the newly penned song out of her mind. “I drove home and listened to my work tape, thinking, ‘That chorus is so hooky,’ she says.

Later, Ron Fair, Aguilera’s RCA Records A&R rep, would validate that hook graph by checking the track for Aguilera’s album, one that has received much fanfare in the business press for its innovative and meticulous marketing.

“What a Girl Wants” is not a first for veteran songwriter Peiken. The lyricist and sometime melody-maker is part of the force behind Meredith Brooks’ “No. 2 Hot 100 hit “Bitch” and Brandy’s “Almost Doesn’t Count,” which rose to No. 16 on that chart. She’s also co-written hits like “It’s On” by Reba McEntire and Regina Belle.

peiken

Peiken, a business school graduate, got her start as a songwriter in an informal songwriter’s circle held in the back room of a midtown Manhattan bar. “All these people would meet every Tuesday night, have a burger and a beer and talk about songwriting,” she says.

Soon, Peiken got up her nerve to pass a song to ’80s starlet Taylor Dayne. “I had met her through some friends of mine who were working with her,” says Peiken. “So I left her two songs on a tape under her door, and she chose one of them, ‘Carry Your Heart,’ for her album—definitely the platinum.”

With that success to bolster her confidence, Peiken pressed on. Soon she had a deal with Hit & Run Music Publishing and was working with Susan Koh, now VP: “It’s been a real delight,” says Koh. “As I always tell Shelly, she makes me look really good.”

Recent song placements: Peiken has included a song by Asaiah on the “Music Of The Heart” soundtrack, an album cut for Brandy, and a further foray into country with Mark Willis’ cover of “Almost Doesn’t Count.” “I’ve concentrated on taking her to places she doesn’t go naturally,” says Koh. “As her working relationship with Peiken, I’m really proud of what we’ve accomplished in the country market. She had been discouraged from going to Nashville, but I said, don’t you want to try this information in the Playbill.”

The program read, “Fact: In 1946, the surrealist Salvador Dali went to Hollywood. He spent six weeks at a large studio, where he had been commissioned to create a short animated surrealist ballet based on the popular song ‘Destino,’ or ‘You Tempt Me.’ He spent most of his time with an animator who was working on the color styling and design of ‘Alice In Wonderland.’”

Now, I’ve had composed [the English lyric in 1943],” Drake says, “until the 90s.”

For more information on Peiken, visit www.americanradiohistory.com.

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Drake Tunes Heard Onstage & On TV; Irwin Pincus Retires; Nash Signs Up

A VERY GOOD DAY (AND EVENING): On a recent Sunday, songwriter Ervin Drake and his wife Irwin Pincus were able to witness a magnificent new opportunity in performance in New York of the hit play “Lobster Alice” and discovered a bit of personal drama in the story.

While Peiken assures that she’s “not the person to ask for predictions” about the pop song market, she’s always happy to talk about songwriting,” she says.

Three For The Money. Universal Music Publishing Group has acquired three catalogs formerly owned by Pat Houston, the publisher’s senior VP/GM of Nashville operations. The catalogs, which operated under Patrick Joseph Music, are Patrick Joseph Music (BMI), Patrick Janace Music (ASCAP), and P-JM Music (ASCAP). The writing staff includes such notables as Matracia Berg, Gary Haygrim, Tim Meny, Vince Melamed, Jim Photoglow, and A.L. “Doo-dle” Owens. Shown at the signing of the deal, from left, are David Renzer, worldwide president of Universal Music Publishing Group; Higdon; and Michael Sammis, CFO of Universal Music Publishing Group.

Overture. The ASCAP Foundation/Disney Musical Theatre Workshops’ fifth season in Los Angeles was launched Jan. 20. On hand at the event, from left, were Thomas Schumacher, president of Walt Disney Feature Animation; Paris Barclay, a TV director who’s written a musical, “Letters From Narnia”; Michael Kerker, ASCAP’s director of musical theater; and songwriter Stephen Schwartz, moderator of the workshop on both the East and West coasts.

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Words & Music

by Iré Lichtman

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Siegel Makes Concerts Crystal Clear
Amplification Technique Brings Intimacy To Chamber Blues Audiences

BY JIM BESSMAN

NEW YORK—Corky Siegel, the Chicago blues harmonica and piano player who fronted the legendary Siegel-Schwall Band in the ‘60s and ‘70s, has refined an innovative sound amplification technique to best prepare his current classical/blues hybrid group, Corky Siegel’s Chamber Blues, in intimate live concert performance settings.

Longtime sound designer Ken Goerres and Siegel—whose most recent Chamber Blues album, "Of Australian Kookaburras," came out in 1998—have worked to create a psycho-acoustic enhancement that Siegel dubs "harmonics." He remarks, "A harmonica is a very complex, but it suggests something very powerful," says Goerres, playingly defining "harmonics" as "the sound of one hand dragging, through a series of delayed intervals."

The trick, he says, "is to create the illusion of no amplification—that the sound you hear is coming directly from the instruments and not the speakers. Of course, you have to amplify for everyone in a room to hear all the beautiful details. ‘Complementary Colors,’ came out in 1998 on Gaddfly Records—have developed a psycho-acoustic amplification effect that they’ve dubbed "harmonics." A "harmonica is very complex, but it suggests something very powerful," says Goerres, playingly defining "harmonics" as "the sound of one hand dragging, through a series of delayed intervals."

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As an occasional column highlighting albums of special artistic merit that Billboard regards as being underappreciated at the time of their initial release. The Siegel-Schwall Band’s 1972 album "Sleepy Hollow" was the progressive Chicago blues band’s second of five albums, both the RCA-distributed Wooden Nickel label—also the early home of Steely Dan, the following four discs for Vanguard. It followed the quartet’s 1971 self-titled album, which mixed studio and live tracks in essentially the same blues/rock format of the preceding final Vanguard entry, "Siegel-Schwall ’71."

But "Sleepy Hollow" was all studio and showed the increasing experimentation within the blues format that would mark the band’s final five years—their sound is best noted that Siegel-Schwall continued to reunite periodically for concert appearances, with the great Sam Lay replacing the late Shelly Plothkin on drums. The title track, then, seems to be a little homage to the Chicago blues form that the Vanguard-Schwarz-Schwarzschild ensemble released this year. Written and sung by Siegel, a piano and harmonica virtuoso of remarkable inventiveness and wit, the mellow tone was an appropriately lazy slant on a relaxed rustic home—"the complete opposite of the band’s urban reality."

Other Siegel tunes included the fast-back “Something in Wrong,” characterized by Siegel as a “blues polka; “Always Thinkin’ Of You Darlin’,” which offered a pegged bass on a standard blues shuffle; and “Hey, Billie Jean,” written with Chicago guitarist Billie Jean and "Reach Out Of The Darkness" fame) and demonstrating Siegel’s "shoo-down blues" harmonica mastery.

Schwall, who met up with Siegel in 1964 when both were music students at Roosevelt University in Chicago, was also a unique blues musician, with an electric guitar B-25 acoustic guitar. Here he’s represented by some of his most memorable songwriting, especially the "Two Tickets To My Stomach," which delightfully documented the nauseous the singer experienced when usually imagining his girl being with someone else. "Blues For A Lady" showcased his guitar prowess in the slow blues format, while the shuffle of..."
SIEGEL MAKES CONCERTS CRYSTAL CLEAR

(Continued from preceding page)

speakers directly behind the performers, which is atypical, according to Siegel.

"I know the Grateful Dead did it, and I did it in the '80s when I had the Corky Siegel Band," he says. "The Dead hung equipment behind and alone them, but most sound systems aren't set up to do that work.

Chamber Blues' setup, though, is "true sound reinforcement," notes Goerres. "We're reinforcing the natural sound of the instruments in the hall, as opposed to all you hear is speakers, period. That's what the Dead were doing."

Quik Work. Anita Records artist DJ Quik worked on his upcoming album at Skip Saylor Recording in Los Angeles on the studio's Solid State Logic Axiom-MT digital console. In addition to his own work, DJ Quik has produced for Tupac Shakur, Snoop Dogg, R. Kelly, Tony Toni Tone, and Ice Cube.

Siegeld says, "It works so much better when the sound comes from where it's being created.

The main reason why this generally doesn't happen, he says, is because bands tend to play too loudly onstage.

"Few groups have the right rapport with the sound man and engineer that if they play quieter, he has more control of what they are doing," explains Siegel. "Even with heavy metal, players will find that if they drop the volume so it's manageable for the sound engineer, they can incorporate more dynamic changes to make their music more exciting, which is what they're trying to do by playing louder!"

Indeed, dynamics have been integral to Siegel's music since the Siegel-Schwall days. "One of the hallmarks of Siegel-Schwall was that 'lead is somewhere you go to and then come back from,'" says Goerres. "Now people come up after our shows and say-it's the best sound they've ever heard! But we almost think of it as no sound. With a voice, you know it's amplified and can't be fooled because you see someone singing into a mike. But with instruments, people can be fooled and seem to love it."

To facilitate the illusion of no amplification, Siegel secured sponsorships with microphone specialist Share Inc., which has supplied wireless transformers and receivers and is experimenting with a prototype microphone mounting system for violins.

"Corky invented a means of attacking small condenser mikes on the string-the piece between the bridge and the tailpiece of the violin-"using Velcro," says Goerres. "It's easy and nondestructive and soft and acts as a shock absorber for 'handling' noises, like fingers thumping on the fingerboard. We're also using miniature mikes on the table drums and piano to make them less visible and add to the illusion."

The illusion is maintained because there's no feedback, says Siegel. "Sound equipment is usually designed and set up to avoid feedback, not to sound good," he says. "But we throw it out the window by putting the speakers behind us and mixing four instruments, piano, and tabla drums. But we play very quietly, which is why we don't feed back."

In fact, Frank Donaldson, the tabla player, is the only musician with a monitor. "They say the tabla has an alphabet's worth of sound," says Goerres, explaining that the monitor is used only to match the tabla's quieter sound level up against that of the string quartet, thus preserving the instrument's range for the benefit of the other musicians.

Goerres employs both the stage speakers and the house speakers in the concert hall in designing Chamber Blues' hukoustic sound. "Since the house speakers are closer to the audience, people hear the sound out of those speakers first," says Siegel. "So Kenny uses digital delay to make it the second sound you hear-by a millisecond or whatever-after they hear the sound coming from the stage."

"So the audience doesn't even know that those big house speakers are even on," he continues. "They feel that the sound they hear is coming off the stage, when it's really coming out of the house speakers for the most part."

"It's the audio equivalent of a magic trick," says Goerres, who notes, too, that in 11 years of Chamber Blues concerts, unlike at any other shows, there have been no audience complaints regarding sound volume.

"When I perform at a concert, I'm amazed at presenting the best sound quality as I am about this blend of classical music and blues," adds Siegel. "I feel that when people go to a concert, whether they're conscious of it or not, they walk away with the sound quality as a memory."

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (FEBRUARY 5, 2000)

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WinT—WALL SPACE. On Jan. 25, the Recording Industry Assn. of America (RIAA) rolled out Los Premios De Oro Y Platino, a gold and platinum awards program for product released in the U.S. that contains at least 50% Spanish-language material.

The criteria for the awards was based on net shipment figures of 100,000 (elco de oro), 200,000 (elco de platino), and 400,000 (multi-platino). Multi-platinum certifications are handed out for every additional 1 million in net shipments.

The Latin awards program was voted on several months back during a meeting of the executives of the Latin music labels and Ricardo Dopico, the RIAA's director of Latin music. The vote was an unanimous in favor of the program. However, there was one noteworthy absence from the meeting: Fonovisa. This, the Los Angeles indie abstained from voting because its president/CEO, Guillermo Santo, vehemently disagreed with sales levels required for the Latin certs.

Before the vote was taken, Fernando Giaccardi, Fonovisa's director of marketing and promotion, sent a letter to Dopico explaining the label's opposition to the program. In the politely penned missive, Giaccardi noted that Fonovisa had secured at least 17 U.S. gold awards and two U.S. platinum awards for the Latin market.

"The Latin program," wrote Giaccardi, "would be like creating a 'Minor League.'"

On Jan. 25, Santiso reiterated Giaccardi's comment, while noting that the Latin program marked "the first time we've set up something to go back and forth. All of the major labels are telling everybody how good and how big this market is on one hand, and on the other hand, they are lowering the standards for the awards. It doesn't make sense to me."

In a 1991 interview with Billboard, Santiso said he supported an awards program whose sales levels equaled those of the RIAA's Los Premios De Oro Y Platino. Santiso was not alone. The vast majority of his colleagues favored a separate certification program for a Latin U.S. market whose retail value in the early '90s was estimated to be around $180 million to $200 million—about 20% to 25% of what it is worth today.

However, the RIAA had no director of Latin music at the time to address the issue, and the topic eventually faded. Santiso recalled that since the RIAA did not implement a Latin program, "we put a lot of effort to get to the [U.S.] awards. Now, they're doing it the way we wanted to do it 10 years ago. They have a problem with us."

Not so, says Dopico, who points out that he respects Santiso's opinion of the Latin certs programs. "But there are certain cases where a trade association has to act in accordance with what a majority of its members desire," adds Dopico. Santiso asserted that Dopico gave in to pressure (Continued on page 42)
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from the major labels. "The management of the majors have done this for their own benefit," declares San- tizo, "so they all can say we have a lot of gold and platinum records.

They don’t get to sell 500,000 units, so they don’t have awards," continues Santizo. "The rule is total- ly discriminatory. All that we have achieved through the years, to inte- grate ourselves within the main- stream industry, right now they’re going to spoil it with this."

Of course, the flip side of the dis- cussion is that Fonovisa gains a com- petitive edge precisely because it can secure a quality of U.S. gold and platinum cert that may elude its counterparts.

The irony in all this is that U.S. gold and platinum cert have been notched with regularity in the past few years by such majors as Sony Discos, EMI Latin, and WEA Latina. With the exception of Fonovisa, the Latin labels in Latin America are not the RIAA that alluded to Latin gold and platinum cert for all of its past discs, the label could possibly earn 444 discs oro and 144 discs platino, according to the RIAA.

Defenders of the Latin cert program are quick to declare that although the stateside Latin sector accounts for only about 5% of the $13 billion global market, the Latin awards programs are based on sales levels that are 20% of the levels attained by non-Spanish titles that earn the same cert.

But that line of reasoning misses the point, because the sales plateaus employed for U.S. gold and platinum for Latin albums are not optional, as the sales thresholds for the Latin gold and platinum program are ade- quately detailed.

According to the RIAA, gold cert have been awarded at its current net shipping levels of 500,000 units since 1975, when the stateside general market was valued at $502 million retail. Interestingly, the 1975 gener- al-market dollar figure is lower than the $571 million the U.S. Latin mar- ket ran up in 1969.

In any event, in 1996, the RIAA introduced platinum cert, followed by multi-platinum cert in 1998. A diagram of the certificates, established in 1999, is now handed out to albums that ship 10 million units.

So, as the general market has soared, the sales parameters of the RIAA’s U.S. awards programs have not grown with it to reflect its expansion. Thus, a non-Spanish disc cert as high as 35,000 units barely merited notice from the mainstream industry, because 500,000 units shipped does not mean much in a market that is nearly 25 times larger than it was 25 years ago.

In contrast, a U.S. gold cert in the domestic Latin arena continues to inspire and garner attention. It is an achievement worth crowing about.

A Joyful Covenant. WEA Latina recently inked a licensing deal with contempo- rary Christian label Rejoice Music. The first release under the pact, in which WEA Latina will distribute Rejoice product, is a just-released compo- sition titled “Grandes Adoradores.” Pictured, from left, are Frank López, executive director of Rejoice Music; Mabel Q. Cardes, A&R director at Rejoice Music; Giuliana Fraigal, Christian music label manager at WEA Latina; George Zamora, president of WEA Latina; and Scott Wilson, controller at WEA Latina.
IFPI’s Platinum Europe Awards Hit New Heights

BY PAUL SEXTON
LONDON—When the third International Federation of the Phonographic Industry (IFPI) Platinum Europe Awards ceremony takes place this summer, it will celebrate the fact that more artists made more of the precious metal during 1999 than before and that European acts now have a majority share in the increasingly prestigious trophies.

Eighty-two albums reached Platinum Europe status—for selling at least 1 million copies continent-wide—during ’98, a healthy 9.3% hike from 70 the year before. European acts accounted for 70% of the repertoire represented. In particular, it was a banner year for the Irish: B’Witched, Boyzone, the Corrs, the Cranberries, U2, and Westlife rounded out eight Platinum Awards between them. Among the Irish albums collecting their first award in ’99, Boyzone’s “By Request” compilation (Polydor) was the star performer, at triple-platinum.

On a less celebratory note, Sony Music Entertainment Europe chairman Paul Russell says Europe appears to be producing fewer “giants” sellers than in previous times. Russell, who was instrumental in the establishment of the awards in 1996, applauds Sony’s 21 Platinum Europe winners in 1999—more than any other company and led by George Michael’s quintuple-platinum award for “Ladies & Gentlemen: The Best Of George Michael” (Epic) and 4 million European sales of Celine Dion’s “All The Way… A Decade Of Song” (Epic/Columbia). However, he has reservations about the general health of the European marketplace.

“The thing that has surprised us is that it seems there are less albums which are doing that 4 million-plus,” says Russell. “It’s very hard to come up with ‘apples with apples,’ but looking at the numbers and talking among ourselves, a substantial number of hit albums seem to be selling less than expected. You used to see at least four, five, six, seven albums doing at least 6 or 7 million copies.”

Universal was the top company in terms of European album sales in the IFPI statistics, with its 19 Platinum Award winners shipping 38 million units, vs. Sony’s 33 million. The top repertoire source among the 82 award winners was the U.K., with 27 million-plus sellers.

Among albums winning their first awards in ’99, Shania Twain’s “Come On Over” (Mercury) was the year’s top Platinum European performer; moving to Pan-European sales of 5 million units. Also reaching that plateau were four albums from repeat winners: the Corrs, Elton John, U2, and Michael Madonnas’ “Ray Of Light” (Verveck), released in 1998, when it won its first Platinum Europe award, was the top aggregate performer of the year, advancing to sales of 6 million.

The top-rated non-English-language albums of the year were Wolfang Petroty’s “It’s Alles” (Hansa), the “Noire Dame De Paris” studio soundtrack (Pomme/Sony/Universal), Lara Fabian’s “Pure” (Discord), Ermengildo Pagyi’s “Savoir Aimer” (Mercury), Celine Dion’s “S’il Suffisait D’Aimer” (Columbia), and Alejandro Sanz’s “Mas” (WEA), all of which reached 2 million units. German act Modern Talking advanced to 3 million with “Back For Good” (Hansa).

Twan’s album was the only common ground between the IFPI’s top 10 certified albums of 1999 and the Recording Industry Assn. of America’s corresponding list for U.S. sales. “Come On Over” achieved 9 million of its current U.S. running total of 16 million during the year; placing it as the third best seller in America, behind Jive’s two 10 million sellers: Backstreet Boys’ “Millennium” and Britney Spears’ “…Baby One More Time.” Both of these were at 2 million European sales at the end of the year.

Further comparison of the U.S. and European awards suggests the markets are separated by more than mere water; some American acts from the year’s top 10—such as Dixie Chicks, Kie Rock, and Limp Bizkit—were in various stages of developing their European careers and did not register in the IFPI statistics. Such European best sellers as Boyzone, Modern Talking, Texas, and Lara Fabian failed to make the journey in the opposite direction.

Sara Silver, VP of European marketing for BMG, believes that the mechanics of national and international promotion account for much of the discrepancy. “When we get international acts [in the country], we get them for two minutes,” she says. “If you’re breaking a U.K. act [domestically], you might have to do 40 dates of promotion building up to their first single, but overseas, if you’re lucky you’ll get two days’ promo,” Christina Aguilera

In Japan, Music’s On Call For Mobile Phone Users

BY STEVE MCLURE
TOKYO—Downloadable music files will soon be just a mobile phone call away for Japanese consumers.

Starting this autumn, users of Air Media’s Mobile Distribution (MMD) service will be able to download music onto memory cards inserted in specially designed mobile phones and play it back through their headsets or memory card-compatible portable players.

Air Media is a new joint venture between NTT Mobile Communication Network Inc. and Matsushita Communication Industrial Co. Air Media hopes to sign up 2 million subscribers in the next five years.

MMD is billed as the first service of its kind in Japan, where 43% of the population has mobile phones, rising to some 90% among their 20s.

Japan’s booming keitai (mobile phone) culture has been held partly to blame for the territory’s falling music sales, as young people spend their money on mobile phones instead of CDs.

The keitai telephones took all the music buyers away from us,” says Kei Nishimura, executive GM of the president’s office at Japanese label Toshiba’s EMI. Services such as MMD will help recapture some of that market, he says.

A spokesman for the Recording Industry Assn. of Japan says it is up to individual record labels to decide their stance on selling music via media such as mobile phones. And Japanese artists’ rights society JASRAC has yet to discuss details of royalty payments with Air Media, according to a spokesman for the society.

With the help of some 500 monitor towns, Air Media plans to begin testing the MMD system in April, with full-scale service set to begin in the fall. MMD users will likely be charged about 300 yen ($3.25) to download an individual song, according to a Matsushita spokesman.

MMD users will likely be charged about 300 yen ($3.25) to download an individual song, according to a Matsushita spokesman.

(Continued on page 60)
BMG looks for net gains in Asia

BY CHRISTIE ELIEZER
PERTH, Australia—Memories of 1997’s Asian economic meltdown are fading to a twilight memory in some of the region’s fastest-growing music markets.

In Sydney, the region’s largest market, a report on the third quarter of the Chinese Year of the Dragon—time for positive thoughts and change—according to those in the prediction business.

Michael Smellie, senior VP of BMG Entertainment International’s Asia-Pacific Regional Office (APRO), certainly emphasized that attitude at the APRO Half Year Review held Jan. 18-21 at Swan Valley resort, near Perth on Australia’s west coast.

Growth in the region between July and December was “substantially better” than in the same period in 1998, Smellie told a gathering of 35 regional managing directors and financial controllers. But the priority for APRO in the second half of the financial year is to aggressively expand market share and use the Internet in every possible aspect of the company’s business to integrate the company’s business.

“We clearly have a changing landscape,” Smellie warned. “The market is changing dramatically, and not just in Asia. Consumer behavior is changing. I believe the market will fragment further and further.”

He told the assembled executives, “I can say with confidence that market-share gains with the right level of expenditure if we do marketing by numbers.”

The Asia Pacific region accounts for 10% of BMG’s global sales. Japan was the company’s strongest performer in the region during the period, followed by South Korea and South Africa. In October, BMG has cut its local roster in Japan from 100 to 35 acts and halved its staff to 300. It had a 9% profit rise in July to December 1998. Its performance under the No. 1 APRO label in December by domestic acts: female R&B/pop vocalist Misha and male soul singer Fukuyama, each of whom sold a million copies of their albums.

While acknowledging Japan’s performance as outstanding, Smellie claimed that overall, profiles rose across the region. The company does, however, still face problems in its Pan-Chinese region, consisting of Taiwan, China, and Hong Kong. Sales in the Hong Kong market have fallen dramatically, with International Federation of the Phonographic Industry (IFPI) figures citing shipments of domestic albums falling down 50% in 1997 levels. Elsewhere, last year’s Thai- wanese earthquake in Taiwan wiped out a month of sales, and piracy continues to be rampant in the region.

According to IFPI, the region’s figures, pirated product accounts for 50% of sales in China, Hong Kong, and Malaysia.

The recurring themes of the review were piracy, market share, and efficiency. Following significant steps in consolidation, first with the Pan-Chinese region and then in Malaysia and Singapore, BMG is now targeting Australia and New Zealand will share some operational costs in the future. According to Smellie, APRO’s prime concerns for the second half of 1999/2000 are to keep working the big seller of the first half and to integrate the Internet throughout its business. Strong sales from international acts during the period were led by Santana and Weezer; the former is set to tour Japan April 22-27. Hideki Tashiro, president of BMG Japan, says there are plans for the veteran guitarist to record with an undisclosed BMG Japanese act during his visit. Febru- ary/March visits to the region by TWC, Christina Aguilera, and U.S. teen act GI are expected to boost sales in the first quarter of 2000. The company also has high expectations for upcoming releases by longtime local favorites Whitney Houston, Five, and Toni Braxton.

Local A&R remains a strong provider of catalog. “It’s buoyant in Japan right now,” Jack Matsumura, managing director of BMG Japan’s international business, told Billboard.

“There are between 40 to 50 nightspots in Tokyo alone, and some great music is coming out of these.”

BMG Australia is launching four new priority acts this year: guitar-rock band Obleiva (which showcased at the meeting), former Southern Cross singer Jack Jones, Swedish bubblegum pop singer Lydia, and soul trip-hopper Guvar.

“These are strong acts which we’re excited about,” says BMG Aus- tralia managing director Tim Presscot.

The second half of the year for APRO will see BMG increasingly involved with digital downloads, building relationships with online retailers and broadcasters, and teaming with new partners on technological and marketing solutions. Japan, Korea, Australia, and Malaysia/ Thai have already taken significant steps in incorporating the Internet in daily business.

“We’ll be able to say that in these ter- ritories, your Internet presence today is far superior to that of any of our imme- diate opposition,” Smellie says.
**Morissette Leads Canada's Juno Nomination List**

**BY LARRY LEBLANC**

TORONTO—Harring any major upssets, Canada’s Juno Awards 2000 will be a momentous night for Alanis Morissette, who leads this year’s nominations with five nominations.

Juno Awards 2000 kicks off with a dinner and awards ceremony March 11 at the Metro Toronto Convention Centre, followed by a CBC-TV awards show the following evening at SkyDome.

Despite the announced Feb. 2, Morissette is listed in the categories of top female vocalist, songwriter, video (for “So Pure,” which she also directed), album, and pop/album chart.

Those concerned about the future of Canadian music or even worried by the absence of such high-profile acts as Celine Dion (with five nominations) and Sarah McLachlan from this year’s awards—both are taking time off from their careers—might take solace in the four nominations apiece for new acts: Tal Bachman, Matthew Good Band, and Prozzak. McLachlan will receive an international achievement award.

Mainland China Artists Get Boost At Awards

**BY DAVENA MOK**

BEIJING—The Channel V Chinese Music Awards 1999 ceremony marked an important moment in mainland China’s Mandarin-language pop artists’ careers, according to the lead producer of the China’s Special Recommendation Awards, which dominates the region’s charts by (Cantonese-language) Cantopop and Taiwanese pop acts.

The fifth annual Chinese Music Awards were held Jan. 27 at the Beijing International Convention Center. The last year’s show in Shanghai was the first time it had been held in mainland China.

During this year’s three-hour event, the awards show had a far greater appreciation of the Hong Kong and Taiwanese artists performing than of the mainland artists who appeared. However, the latter did their best to match, and occasionally exceed, the Cantopop and Taiwanese performers’ star power. In particular, Beijing-based artist Han Hong dazzled with her powerful vocals and stage presence in her performance of “The Beauty of the Storm.”

“Our local programming [for the region] has certainly increased its coverage of the Mandarin pop artists in the past year or so,” says Annie Ng, GM of Channel V Greater China.

“Many of popular artists of mainland China have been exposed by the Channel V in recent times and is causing the Hong Kong Cantopop market to shrink.”

Addis Gareth Chang, chairman of Channel V’s majority shareholder, Star TV, “Believe it or not, there’s strong underground and pop music talent waiting to be discovered in mainland China. We hope the awards can highlight this and help more local musicians get out of the shadow of Hong Kong.”

Channel V managing director Steve Smith agrees, noting that more money needs to be injected into the industry. “Mainland artists may be vocally stronger, but they don’t have the image, polish, and charisma that other Mandarin artists have,” Smith says.

The Tea Party (EMI); “Bocoyage,” the Trashy Hip (Universal).

Group: La Chine (KDQ Disques), Mother Love Bone Band (Universal), Wee (Motown), Our Life (Peace Columbia), the Tea Party (EMI).

New solo artist: Tal Bachman (Chadguy), Tanya (Chadguy) Toron, Lara Lynn Hart (Epic), Jorana (Tec Music), Ivana Santilli (Brownie).

New group: (Landseid/Netwerk), Len (Epic), Prozzak (Epic), Serious (Universal), Sweet Boys (Zomba).


Songwriter: Tal Bachman, Baldwin, Marshall, Alanis Morissette, Shanina Twain.

Best album: Three Wishes, Joel Martin, Tal Bachman and Baldwin, Marshall, Greg Wells, Michael Phillip Wojcieszak.

Walt Greisen Special Achievement Award: Emile Moralis.

Showen at the Channel V Chinese Music Awards, from left, are: Aron Kwok, holding the Media Choice Award, and Faye Wong, the Century Award winner.

**INTERNATIONAL**

**2000**

**WWW.AMERICANRADIOHISTORY.COM**

**www.billboard.com**
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<th>JAPAN</th>
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**ALBUMS**

- SANTANA SUPERNATURAL
- SOUR LADY PEACE HAPPINESS
- VARIOUS ARTISTS
- MADONNA
- SANTANA SUPERNATURAL
- ZTT

**SINGLES**

- SIENA
- SANTANA SUPERNATURAL
- SANTANA SUPERNATURAL

**Artists**

- SANTANA
- SOUR LADY PEACE
- VARIOUS ARTISTS

**Labels**

- BMG
- EMI
- POLYDOR
- WARNER BROS.
**HITS OF THE WORLD**

### EUROCHART

**THIS WEEK**

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<th>SINGLES</th>
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<td>KELLY CHEN</td>
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<td>SITI NURHALIZA</td>
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<td>SANDY LAM</td>
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### BELGIUM/WALLOONIA

| ALBUMS | BRITNEY SPEARS | BABY ONE MORE TIME | |
|---------|---------------|-------------------|
| 01 | CELINE DION | ALL THE WAY: A DECADE OF SONGS | |
| 02 | BRITNEY SPEARS | I'M BLENDING | |
| 03 | SHANIA TWAIN | COME ON OVER | |
| 04 | THE CORRS | MTV UNPLUGGED | |
| 05 | SITI NURHALIZA | SAHMURA | |
| 06 | SANDY LAM | SANDY LAM | |

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### SWITZERLAND

| ALBUMS | BRITNEY SPEARS | BABY ONE MORE TIME | |
|---------|---------------|-------------------|
| 01 | CELINE DION | ALL THE WAY: A DECADE OF SONGS | |
| 02 | MIGHTY WOMEN | SONGS & GREATEST HITS | |
| 03 | SHANIA TWAIN | COME ON OVER | |
| 04 | THE CORRS | MTV UNPLUGGED | |
| 05 | SITI NURHALIZA | SAHMURA | |
| 06 | SANDY LAM | SANDY LAM | |

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**GLOBAL MUSIC PULSE**

**WHILE THE U.K. MARKET eagerly awaits the release of the new Oasis album, “Standing On The Shoulder Of Giants”—the five-piece Embrace is provoking almost as much excitement with its forthcoming “Drawn From Memory.”**

The U.K. market seems annually to produce one young rock band from left field that goes on to become the biggest-selling act of the year. The Stereophonics in 1998 and Travis in 1999 both, without the initial industry surprise with multi-platinum albums that far outstripped commercial expectations. This year the nantle appears likely to pass to the band from Aberdeen, Scotland. You may have heard of “Drawn From Memory,” due for release March 27. Hut, has all the hallmarks of an instant rock classic and represents a significant advance from the band’s 1998 debut, “The Good Will Out.” That album eventually sold 500,000 units, according to Hut, but Embrace singer Denny McNamara admits that some of the songs were “chocked by the band’s own ambition.” The new album has a looser, more confident feel, and the first single, “You’re Not Alone,” due March 13, has already been unveiled to strong reaction on BBC Radio 1.

The album, on Hut, is the band’s second release and features two more songs, “Keep Me Moving” and “Lover Is Calling.” The latter features vocals from Madonna, who also produced the track.

**WITH A POPULATION of 50 million, Portugal is a significantly developing market, and the country’s U.K. National Palace in Kiev last month, winners were announced in 15 categories. Nataliya Nikolayenko of Tavria Games, the company that organized the event on behalf of the Ukrainian music industry, says, “This was the second annual ceremony, which is a sign of Ukraine’s growing stability which will eventually lead to victory over music piracy.” Winners of the awards included Oleksandr Pomaronsky for best male performer; Nataliya Mohylevska, best female performer and song of the year; Elisa’s Ocello, best artist; Green Grey, best album; Roberta, best traditional artist; Nova Records, best recording label; and Victor Pavlik, album of the year for “Athen, Kyos, Istanbul.”**

**RAHAIN, MALAYSIA’S LEADING musiq (Islamic gospel) group, has been doing well during the Ramadhan Hari Raya holidays period. As Jem 8-Feb 7, following the fasting month of Ramadhan with its latest release, “Maafkan” on Warner Music Malaysia. The album features 10 new songs, with guest appearances from local stars Nowsheee, Man Bai, Amir, Ajai, and Rem. First-week sales exceeded 15,000, and the album is approaching gold status (25,000). Rahain defies the acceptable interpretation of classical nasyid music in an Islamic society where religious teachers have ruled that all musical instruments other than the simple hand drum are forbidden. With its subtle electronic percussion, the group has pushed the envelope without causing major offense, adding striking modern production values to the traditional form.**

**WHEN SONY REPORTING 430,000 units sold in France of Lara Fabian’s first English-language album, the Franco-Moroccan star can boast about her launch in the international market. See by the label as a challenger for Celine Dion’s throne while the star takes a two-year career break, Fabian has gathered around her a team of tested hitmak-ers on “Lara Fabian: Live From Jerusalem.”**

Emily Nemyth

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**BILBAIR, FABIAN**

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**CECILE TESSUYRE**

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**ALBENI**

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**BLUES TRADITIONALLY**

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**KAI LOTHUS**
Washington, By Johnxxx

RCA Records, home of the prestigious Presley catalogue, has made a mission of releasing "new (previously unreleased) and re-packaged material to fans at frequent intervals in the form of elaborate boxed sets. And as other labels toutng higher-ticket items have discovered, RCA is finding it can cash in on the credit-card-toting audience via television without sabotaging its relations with traditional retailers.

RCA's recent Presley promotions on QVC were for the $49.98 "Artist of The Century" three-CD/cassette boxed set (Billboard, July 24, 1999), the $69.98 "Platinum" four-CD boxed set, and the $81.75, 30-disc set "Elvis Presley: The Collection," which contains 29 classic albums plus a previously unreleased interview disc.

The QVC target audience is very much the audience for a number of things we put out," he says. "Much of their audience is a little older than what we are used to selling hits to. But they have money to buy product, and they do." That being the case, Omansky appeared on QVC twice during the summer to pre-sell "Artist Of The Century" and racked up 9,000 orders. He says a similar promotion for "Platinum" yielded sales of 12,000 in three airings. Subsequent airings on Aug. 8, the anniversary of Presley's death, and again on Dec. 3 as part of a holiday sales special also brought hefty sales. And a repeat performance by Omansky on Presley's birthday, Jan. 8, sold out all of QVC's 400 copies of "The Collection" and 3,000 "Artist of The Century" sets in less than five minutes.

Karen Sonnek, QVC director of merchandising, says the channel has always performed strongly with Graceland-oriented products, and the latest titles are no exception. "We put together great sets with a story to them, and there's no better way to tell the story than on TV," she says. In fact, QVC's overall music business jumped 50% in 1999 over the previous year, according to Sonnek.

"Last year was the first year we were able to bring more talented artists in," she says. "We were also much smarter about the product we selected, and we allocated more time for someone like a Kenny G."

(Continued on next page)

Web Cos.’ Revenue Rises Even As Losses Mount

Sales at InterTrust, MP3.com, EMusic.com Soar In December Quarter

By Joe Dziewon

NEW YORK—Publicly held Internet companies involved in the music industry continue to report big increases in revenue along with correspondingly wider losses. And there are indications that the losses will continue for at least the next couple of years.

InterTrust Technologies, the developer of digital-rights-management technology for downloading music, reports that its net loss increased to $9.1 million in the fourth fiscal quarter, which ended Dec. 31, from $5.3 million for the same quarter of the year before. Revenue rose to $265 million from $177,000.

The company says, however, that it added $4.1 million in re- turned revenue to its balance sheet during the quarter, representing commitments from clients for its rights-management systems. For all of 1999, the Santa Clara, Calif.-based company reports a net loss of $29.6 million, or 94 cents a share, on revenue of $51.4 million, compared with a loss of $16.6 million, or 91 cents a share, on $29.2 million in revenue the year before.

The company's stock soared from an initial public offering price of $18 late last year to a high of $187.25. InterTrust has announced a two-for-one split to holders of record as of Feb. 10. At press time, shares were trading at $169.0625.

After the results were disclosed, analysts at Credit Suisse First Boston—a.lthough reiterating a strong buy rating on the stock—lowered earnings estimates for the company. Instead of an 89 cents a share loss this year, the investment bank is estimating a loss of $1.04. For 2000 Credit Suisse projects a 47 cents a share loss, from a previous estimate of 20 cents.

Earlier, online music companies MP3.com and EMusic.com announced their financial results.

MP3.com, operator of a popular site for downloading music, reports that its revenue soared to $15.3 million in the quarter that ended Dec. 31, from $13.1 million a year earlier. But it also reports a net loss of $10.6 million, or 17 cents a share. In the fourth quarter the year before, it reported net income of $1.5 million.

For the entire year, San Diego-based MP3.com reports a net loss of $30.3 million on $21.9 million in revenue.

EMusic.com, a Redwood City, Calif.-based operator of a Web site for sampling and downloading music, reports that its revenue for its second fiscal quarter rose 135% from the previous quarter to $123,000, as its net loss expanded to $14.2 million from $13.5 million.

(Continued on page 22)
NEWSLINE...

READER’S DIGEST ASSN. reports that operating profit for its global books and home entertainment division, which includes the direct-to-consumer sale of music and video, more than doubled in the second fiscal quarter, which ended Dec. 31, to $86.3 million, from $39 million for the same period a year ago. Revenue in the quarter rose 6%, to $481.6 million, from $453.8 million a year earlier. The improved results were due in part to the acquisition of Books Are Fun Ltd. The company also cites “improved response rates” for promotional mailings for the higher profit. The revenue increase from the acquisition, however, was partly offset by lower music, video, and book revenue arising from a “strategic reduction in the number of mailings . . . to marginal customers and the elimination of unprofitable activities.” Overall, Reader’s Digest reports quarterly net income of $86.3 million on $444 million in revenue, compared with income of $86.3 million on $817 million in revenue a year earlier.

RENTRAK, the revenue-sharing videocassette distributor, and Hollywood Entertainment, the video retailer, have announced the settlement of lawsuits involving revenue-sharing deals. Hollywood has agreed to pay Rentrek $8 million to cover outstanding invoices and “business disruption” and another $6 million to cover Rentrek’s legal costs. In addition, Hollywood will issue 200,000 shares of common stock to Rentrek. Although Hollywood will continue to cut revenue-sharing deals directly with studios rather than with Rentrek, the retailer has agreed to “support” Rentrek’s efforts to provide data services to movie studios and will submit video sales and rental data to Rentrek.

SIRIUS SATELLITE RADIO has signed an exclusive 10-year deal with automobile manufacturer DaimlerChrysler, in which Sirius receivers will be installed in vehicles beginning in 2001. DaimlerChrysler has also agreed to invest $100 million in Sirius, which was formerly called CD Radio. Sirius, which is planning to provide a subscription radio service to vehicles via satellite, also has deals with Ford Motor and BMW of North America.

JONZUN ENTERTAINMENT, a Boston-based independent label begun by producer Michael Jonzun, has signed a worldwide distribution deal with Lightyear Entertainment, which is handled by WEA in the U.S. Jonzun has produced recordings for acts like New Kids On The Block. The label’s first release will be a single, “Cutie Pie,” from the May debut album “Show World” by Jonzun’s teenage son, D’Anthony.

NAVAREE CORP. says its Digital Entertainment subsidiary has formed a strategic alliance with digital audio and video company 1-Jam Multimedia, under which Digital will operate an online store, 1-Jam Virtual Store, on 1-Jam’s Web site.

ENIGMA DIGITAL, operator of a network of music Web sites, says it has secured $6.5 million in financing from a group led by Vantage Point Venture Partners. Also involved in London-based Sanctuary Group plc. Enigma’s community sites are RNAC.com, GrooveRadio.com, and LuxuricaMusic.com.

HANDLEMAN says it has acquired 645,000 shares of common stock at an average price of $10.57 a share through Jan. 31, under a $20 million stock repurchase program approved by the board of directors in December.

MUSICMARKET.COM says it has retained investment banking firm Allen & Co. to advise on merger and acquisition possibilities. The company says the recent deals between Time Warner and America Online and EMI Music have spurred it to explore mergers. EMI has a 36% equity stake in the online music company.

GIANT RECORDS has developed a promotional contest for guitarist Kenny Wayne Shepherd, in which the grand-prize winners will play with Shepherd’s band at a House of Blues gig in May in Los Angeles. Contestants will record and submit an MP3 upload of their own guitar solos to a track by Shepherd, who will choose two grand-prize winners: one 17 or under and the other 18 or older. Participating in the promotion are Fender guitars, the Guitar Center retail chain, and the Launch CD-ROM magazine. Runners-up will receive CDs and other merchandise.

PARADISE MUSIC & ENTERTAINMENT, an independent music company, has named Robert Buziak, the former president of RCA Records, to its board of directors. Board members John Loeffler, Jon Sciall, and Brian Doyle are resigning from the board, the company says, to “concentrate their efforts on managing their respective divisions within Paradise.” Paradise operates Push Records, Picture Vision, Race Music, and All Access Entertainment.

QVC PROVES MONEymAKER FOR RCA

Quincy Jones, or Barry Manilow to perform. In return, it gave us more sales.

The Presleys are also instructive of the kind of music product that tends to work well on QVC. “We like it when it is more than one album in the pre-Cd, they can show a little value, and it really helps when we can launch a new CD before the trade,” Fonner says. “We let the artist perform on air and in return for that—even if it’s just a week before street date—we can say the album is not available in stores yet but can be pre-ordered here.”

However, Fonner is quick to note that QVC always lets viewers know when albums will be in stores. “It’s free advertising for brick-and-mortar stores,” she says. “We know there are a lot of people who buy records in stores and will never change their buying habits.”

Indeed, Omansky says retailers who feel put off by the QVC phenomenon simply have not taken the time to understand the operation. “It’s a mixture of art meets science when you understand what it really is, it’s a very effective vehicle,” he says. “QVC research shows that while they have some core passionate buyers, there are also lots of people who watch passively but do not pick up the phone. Across the releases we have put on QVC, we tend to get a nice bump in actual [retail] sales as well.”

As with other record companies, RCA does not offer any product exclusively to the airwaves that can’t be found in other retail venues. Pricing is also not a deciding factor. “Our pricing is right around that of retail, although sometimes it is a little higher,” Fonner says. “We are always trying to give value to our customers, but we will never say we are the lowest priced.”

QVC’s combination of entertainment, advertising, and sales has proved a retail jump-starter across the board, she adds. “We know when we put a product on QVC that we drive business to retail,” she says.

After the channel launched new cookbooks by both Martha Stewart and Emeril Lagasse last year, Fonner says, the books jumped from somewhere in the thousands on Amazon.com’s sales rankings into the top 10. The same goes for other kinds of merchandise. “When we do a Warner Bros. Studio Store launch, the traffic in the store increases. It’s the same with FAO Schwarz. We know this, because we are hearing it from the retailers,” she says.

As for upcoming musical selections, Fonner says, the channel and RCA are putting together plans to have Omansky back on the air in March with the “Artist Of The Century” set and in June with the 30-CD set. QVC is also planning to showcase the new release by the Trans-Siberian Orchestra, due in April, and a follow-up Dick Clark boxed set of pop hits.

THE WORLD’S GOTT QUESTS. During the Sony Music Entertainment branch presentations late last year in Los Angeles, Epic Records Group and Sony executives presented Epic’s first CD act Korn with a plaque commemorating 10 million units in worldwide sales for four of the band’s albums. Shown, from left, are Bill Frohlich, senior VP of sales at Epic Records Group; Danny Yarbrough, chairman of Sony Music Distribution; Reginald “Freidy” Arzu, Brian “Head” Welch, James “Munky” Shaffer, and Jonathan Davis of Korn. John Murphy, senior VP of branch distribution at Sony Music Distribution, and Craig Applequist, senior VP of sales at Sony Music Distribution.

Mr. E

ELVIS PRESLEY, ARTIST OF THE CENTURY

The Executive Turntable

HOME VIDEO. Keith Hilder is promoted to VP of finance, U.S., for Warner Home Video in Burbank, Calif. He was VP of Europe, Middle East, and Africa for Warner Home Video Europe.

Tracey Colona is promoted to VP of marketing for Columbia TriStar Home Video in Culver City, Calif. She was executive director of marketing and advertising.

RETAIL. Beth Simpson is named director of marketing and sales promotion for the Wiz in Edison, N.J. She was marketing manager for Polar Electro Inc.

NEW MEDIA. Myplay Inc. names Jon Diamond chairman of the board. Myplay Inc. also names John Sykes to its board of directors. They are, respectively, former chairman of CDNow and president of VH1.

Supertracks names Julie Horton GM/head of music industry relations, Peter Sherman VP of business development, and Danny Goodwin head of artist label relations in Los Angeles. They were, respectively, senior project manager for MusicCare, director of business development for NBC, and VP of A&R for Virgin Records.

Terry Irving is named VP of production for TV on the Web in Rinston, Va. He is executive producer of “Inums On MSNBC.”

FOR THE RECORD

In the Executive Turntable column in the Feb. 5 issue, the name of the Navarette Corp.’s new chairman/CEO of digital entertainment was incorrect. His name is Charles Cheney.
Stock Market Changes NRM Strategy; Big Daddy Moves

CAUGHT UP with big Bill Teitelbaum, chairman of Carnegie, Pa.-based National Record Mart (NRM), on the phone recently. He reports that NRM has pulled back from the aggressive growth pattern it had in the past two years, when it added about 40 stores through new stores and acquisitions. He explains that the stock market is not only undervaluing his company but is not recognizing any investment he makes in the operation.

Currently, NRM’s shares are trading at $3.0675, which gives it a market capitalization of $16.4 million. It has 81 stores, and Wall Street is valuing each store at about $200,000. Building a new store, Teitelbaum notes, costs about $1,000,000 for construction alone.

"Why should I invest? $500,000 in a new store if the market is going to immediately value it at about $500,000?" he asks. "It doesn’t make any sense to open a store if the market refuses to recognize the investment."

For this year, NRM will concentrate on improving performance in existing stores, Teitelbaum reports.

ON THE MOVE: Big Daddy Distribution, the little distribution company that could, is moving its warehouse from Maplewood, N.J. to Kenilworth, N.J. Thanks to the move, "we increase our space by 20%," says Kurt Goldstein, Big Daddy’s big daddy, otherwise known as the president of the company.

Goldstein says the move is being made to buttress the company’s capabilities and make it even more deserving of its recent recognition for the small distributor of the year award, the winner of which will be announced at the National Assn. of Recording Merchandisers (NARM) Convention, which begins Feb. 25.

Although in the middle of a move, Big Daddy will be back in tip-top shape by the time it has to ship the new Red Peters album, "Old Blue Balls Are Back," which has a street date of Feb. 15. The last Peters album, "I Laughed, I Cried, I Paddled My Un- deed," scanned about 45,000 units, according to Goldstein.

SPEAKING on the NARM confab, it doesn’t look like there will be a shortage of issues to discuss, what with NARM’s lawsuit against Sony Music for what it terms unfair practices (see story, page 1) and the impending Federal Trade Commis- sion ruling on the majors’ minimum-advertised-pricing (MAP) policies. Sources familiar with that investigation say that MAP as we know it could be a thing of the past by the time the industry reaches San Antonio for the convention.

(Continued on page 5D)
Relax, Mergers Don’t Spell Doom

HEY, GET A GRIP: As this is written, less than a week has passed since the announcement of a proposed merger of Time-Warner and EMI’s music holdings. In the few days that have passed since that momentous story broke, our phones have begun to ring with anxiety-laden calls from associates on the independent side of the business. Some of these conversations center on the mind of critic R. Crumb, an overfriendly troglodyte, music as some realizations of a world cast the conversations written, some of which were mull spun, or spun, off, or shuttered—all possibilities that their parents will have to mull if the merger is approved.

The alarmed and perplexed indies we’ve spoken to—as well as some of our Billboard colleagues, who have chewed things over at length during lunch at the neighborhood burrito joint—have expressed some angst about the impact of the merger in light of Time-Warner/EMI. But rather than panic, a potential corporate wedding with Internet giant America Online (AOL), which was announced two weeks prior to the Warner/EMI deal, has raced to cast the mergers in a brave-new world, a world that is not, as the Smith’s said it, a world as it was. Published reports have raced to view the creation of a Web-driven monolith like the proposed AOL Time-Warner, but it’s worth noting that the indie sector, its managers, and its nurturing of non-mainstream artistic initiatives, may experience new opportunities to flourish as the giants of the industry create new spaces for their mass-market imperatives.

We advise our indie colleagues to go about their business and also about new ways to exploit the new technologies for their benefit, just as the majors are seeking to do in the current techno-climate merger. And don’t be afraid of the future.

FLAG WAVING: It’s hard to imagine a sweeter blend of blues, string band music, and old-school hillbilly than the debut album by Boston’s Tarbox Ramblers, due April 18 on Rounder Select. The group—singer/guitarist Michael White (aka Michael Tarbox), fiddler Dan Keller, bassist Johnny Sciascia, and drummer Jon Cohan—is a seamless amalgamation of roots sounds. Besides featuring a couple of authentic-sounding originals, the group covers material by Charlie Patton, Bukka White, and the Memphis Jug Band, among others.

White, whose striking slide guitar work and unmannered, engaging vocalizing highlight the group’s work, says, “There are a lot of similarities to these kinds of music that you can understand if you feel it.”

The band members come from diverse musical backgrounds. White says Keller is “essentially a jazz guy,” while Sciascia is from the rockabilly zone and also plays surf music and country swing. Cohan is “really a rock drummer.”

According to White, “but he really likes the New Orleans style, too.” White himself performs solo blues favorites, which he describes as “a little darker thing” than the Ramblers’ crowd-pleasing, good-time music.

Founded in 1994, the Tarbox Ramblers play regularly at such Cambridge, Mass., haunts as the Green Street Grill and the Burrow.

Not surprisingly, there are elements of old-school Cambridge folk in the Ramblers’ sound. It comes as no shock to learn that those who can play “something for the distribution of music.” There’s been a sea change in the world as we know it. This point of view is born of a humanistic perspective and not a Luddite one. Music is a form of endeavor that addresses the spirit and the emotions, and the consumption of music has to date necessarily involved interaction with others and the sharing of enthusiasm, information, and opinions with them.

To be sure, all this can be done on the Web, and millions do. But, at this point in the species’ evolution at least, E-commerce, chat rooms, and hard-drive storage won’t immediately replace a trip down to the record store. It’s our abiding belief that the music business is a touchy-feely business, and consumers want to touch and feel at will; thus, in the foreseeable future, the Internet should be able to coexist with, but not terminate, conventional retail as a marketing implement.

Some indies we’ve spoken to view the creation of a Web-driven monolith like the proposed AOL Time-Warner, but it’s worth noting that the indie sector, its managers, and its nurturing of non-mainstream artistic initiatives, may experience new opportunities to flourish as the giants of the industry create new spaces for their mass-market imperatives.

We advise our indie colleagues to go about their business and also about new ways to exploit the new technologies for their benefit, just as the majors are seeking to do in the current techno-climate merger. And don’t be afraid of the future.

Tarbox Ramblers
### Merchants & Marketing

**BEACH BOYS HITS SET TIES IN WITH TV SHOWS**

(Continued from page 48)

Events in February. The record company tie-in, he says, also provides ABC with "new ways to promote and market big events."

"Our co-op marketing plan gets us into venues we wouldn't normally be able to market in," says Benson, adding that the close Beach Boys promotional link is a first for the network. "ABC is like the biggest radio station in the country," says Benson, noting his network's current No.1 status in ratings. "It's a label gives us some music, we can expose it to the 155 million people who tune in each week, who may go to a record store and buy it. But it also helps us create a younger, more contemporary feel for the network."

ABC is supporting its miniseries with $8 million in on-channel promotion and advertising— including ads on last month’s American Music Awards and the Super Bowl—and a $200,000 print ad campaign targeting the first two Beach Boys “Greatest Hits” sets. Capitol and EMI, meanwhile, are buying 10-second spots at the end of each night of the film in support of the two discs.

From Feb. 4-28, the top 100 ABC affiliates will air one-minute “Beach Boys Minutes,” featuring album graphics of the first two “Greatest Hits” packages. Also, in February, Beach Boys questions will be integrated into “Who Wants To Be A Millionaire,” and street-response spots for the first two sets, which commenced in late January, will continue through VH1, A&E, TNN, and local cable and broadcast outlets.

On radio, Westwood One is producing a one-hour special featuring exclusive Beach Boys interviews and unreleased music, to air Feb. 12-19. ABC Affiliate Marketing will be running promotions on various radio formats in the top 20 markets, airing daily in the week prior to the miniseries. The network will also expose its songs for Beach Boys HITS to over 45 million young viewers in over 25% of the nation’s 100 major daily TV markets.

Additional publicity surrounds A&E’s re-airing of its Brian Wilson “Biography” program on Feb. 26, a recent “60/20” interview with Wilson for ABC; and appearances by “The Beach Boys: An American Family” producer John Stamos, who has toured extensively as the band’s drummer—on the “Mark And Brian” national radio show and on TV’s “The Rosie O’Donnell Show.”

Rashba says that the film and Beach Boys album are also being promoted on abc.com, which is streaming with musicmaker.com to create customized streams of Beach Boys songs for consumer purchase.

All copies of the three “Greatest Hits” volumes offer $5 rebates on purchases of any two of the packages. Some 15,000 point-of-purchase “flatsters,” depicting the three discs and remaining Beach Boys catalog, are available at retail, in addition to more than 2,000 life-size surfboard-shaped display merchandisers featuring the Beach Boys logo and key art from the miniseries. A sales deal on all active Beach Boys titles except “Ultimate Christmas” gives 5% regular terms through March 8.

“They’re offering us a real good deal on the surfboard dump bins and pre-packs on the three ‘Greatest Hits’ titles and single ‘Pet Sounds’ disc,” says Stephanie Ford, hits buyer for Terrance, Calif.-based Whosehouse Music, who is targeting the retail chain’s top 100 rock stores.

“There’s quite a bit of advertising on TV’s,” says a marketing executive. "If we can get the older and younger sets to hear about the songs and see the concert and record, we can continue dedicating more attention to the songs and expect to do very well, much like the sell-through we saw on Temptations catalog when [NBC aired the Temptations show in November 1998].”

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**INTRODUCTION**

**INTRODUCTION**

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‘Cedarmont Kids’ Adds Top Popular Series With 2 Gospel Sets

NEW CEDARMONT KIDS ON THE BLOCK: Followers of Billboard’s Top Kid Audio chart are familiar with the release of “Cedarmont Kids Classics”. The Christian series of favorite children’s songs are chart fixtures, and the name “Cedarmont Kids” has retained the coveted status of brand recognition. The series’ 12 music titles are expected to hit collective sales of 10 million by the latter part of next month, according to Mike Green, who helped create “Cedarmont Kids” 6½ years ago in Nashville (“Cedarmont Kids Classics” are licensed to the Benson Music Group and distributed in the Christian bookstores and music market by Provident Music Distribution, with BMG handling mainstream distribution). What hasn’t been seen on the chart in quite a while, though, is a new title in the series, since the last new album was released in 1986 (“Cedarmont Kids” albums, incidentally, have been certified gold by the Recording Industry Assn. of America). But Cedarmont Kids is about to unleash two more projects: “Gospel Bible Songs” and “Gospel Praise Songs” will ship Feb. 22 and will hit stores March 7.

“Sue and I felt it was the right time to come out with something new,” says Gay. “One of the things we’ve observed is that one of the fastest growing areas of Christian music was gospel, [but] then it’s been very little available for kids that was gospel style. After doing some homework, we felt we’d be in a good position to do gospel songs.”

Part of that homework was customer research, which Gay says was conducted via Christian bookstores in the South Carolina area. “We went out and there wasn’t much gospel available for kids,” he says. Gay. “Based on that feedback, we also included some of the more contemporary gospel sounds on the record, in addition to traditional. There’s new traditional, urban contemporary, even some songs with hip-hop sounds. We found that parents were looking for product with the excitement of hip-hop.

“Kids are more antsy and upbeat than previous ‘Cedarmont Kids’ releases,” Gay adds. “Part of what makes gospel music do so well is the excitement you hear. If you listen to Fred Hammond or Kirk Franklin, there’s a lot of spirit, enthusiasm, and excitement in the music. We’ve put a lot of that on this product—and it’s the most fun we’ve ever had in the studio.”

The albums were recorded at the Sound Warehouse in Nashville and were co-produced by the Gays, Christopher Davis, and Matt Huesmann (Huesmann co-wrote “The Great Divide” on ‘Point of Grace’ 1986 album ‘Whole Truth’).

Both Davis and Huesmann, Gay notes, “did tracks for us on all our previous products. Both had had experience with kids, and over the years, from playing in churches to some production.”

All the children’s choirs Cedarmont Kids performed the songs on the album. “If we do them, we pretty much do more than usual. We thought it would add to the excitement. On a couple of songs, we needed somebody with a lot of sass in their voice. I told my wife that I’d like to get someone with a sass like the kid on the Dove Awards a couple of years ago, who also did an Oscar Mayer commercial.”

“Two hours later: I got a call from the mother of one of our singers, asking if we needed another vocalist,” he says. “She said she knew somebody who was really good, and that she had done an Oscar Mayer commercial.” It was the very singer, one Andrew Thompson, and he appears on the new “Cedarmont Kids.”

Gay credits the “success” of the project to the “propagation” of the project.” These albums appeared on our previous releases,” says Gay, “but they were done more with traditional kids’ sounds. We’ve reworked them with a gospel beat. The other one-third, which are classic African-American church songs, we hadn’t recorded before.”

New research from the Americanicação History Research Institute shows that the albums were “discovered” by the kids. “We were asked to do something special to get the fans and retail excited about the release of the Cedarmont catalog, says” Mark Feldman, senior director of marketing at the Legacy. The albums were digitally remastered by Bill Price, the band’s engineer, and set for May 25. Price worked on all 10 studio releases, including the “Clash On Broadway” box set and the EP that became an album, “Super Black Market Clash.” Also, both versions of the first album, which had different track listings in the U.S. and in the U.K., are now available in the U.S. release. And for customers who don’t know the difference between the U.S. version and the U.K. version, which basically have the same artwork, the albums are stickered. For new Clash fans, the album with the Clash logo on the top is the U.S. version, while the one with the Clash logo on the bottom was the first version of the album, released in the U.K., where they apparently weren’t too hip about the rules of merchandising when the album first came out.

Other than the title track of the sampler, a-side for the “Train In Vain” single, the label didn’t have any money to work with for the release, Feldman says. But, he says, “the sonic upgrade is significant and is an event by itself.” All of the artwork was restored to what transcribed the original vinyl release and added.

To promote the sampler, he says, “we put together by Tom Burchill and Bruce Dickinson, Sonic Music Distribution created the nation-wide ad fig, which was offered to accounts. In all, about 1,000 flipcharts were shipped, along with 30,000 samplers, reports Feldman. Other tools were made available for merchandising, including posters and headers. Feldman says the promotion is being supported by “major accounts and retailers.”

In addition, Feldman says, Epic/Legacy is supporting the catalog release with a TV commercial campaign that ran on VH1 last month which complemented a VH1 ‘Legends’ show on the Clash that aired in December.

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**New Media**

**MERCHANDISE & MARKETING**

**Riffage.com Targets College, Teen Markets**

Co-ventures With Bigwords, Snowball, DoughNET To Extend Music Reach

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

Riffage.com has formed co-ventures with three online teen and college E-businesses as part of its aggressive strategy to expand its fast-growing Internet-based service for music by new acts.

The deals involve Bigwords.com, an online textbook retailer and E-commerce provider for college students; DoughNET Inc., a new online music management Web site for teens; and Snowball.com, an online media company targeting 13- to 30-year-olds who have grown up using the Internet.

Riffage, which went live last June, was founded by Ken Wirt, the exec behind Diamond Multimedia's Rio portable MP3 music player. According to Wirt, it has about 6,000 registered acts, with another 7,000 being processed, and as of late January the site had close to 100,000 registered users.

For its users, Riffage.com also provides an online community where fans and artists can converge to discover and discuss music, upcoming concerts, and more. In addition, they can download or buy registered artist selections, produce their own albums/playlists or "radio show," write personalized reviews of new music releases, and rank songs, unlike other sites that feature ranking by download count.

"We have about 13,000 of [our registered bands'] songs currently available for free downloads," Wirt says. "About 10% of streaming results in sales from as little as 20 cents up to $3.50 per track, with a resale split of 60% to the band and 40% to Riffage. This is much more generous than the 50/50 split demanded by MP3 and EMusic, as examples."

The agreement gives Riffage the right to distribute the music, while the band has the option to offer its music for free and/or paid download. Acts get a free site with personal pages for background information and for each song. Many also sell their merchandise on the site, including CDs, T-shirts, posters, and caps.

Riffage also distributes a free compilation CD-ROM; the second edition was co-sponsored by Bigwords.com and was sent to about 500,000 Riffage registrants. Bigwords' visitors and bands, retailers, and media contacts.

"Riffage开发利用 Airport Lounge" features 150 of the "saniest" MP3s on the Web or about 10 hours of new music.

"Bigwords.com is excited to work with Riffage.com, a company like ours that is focused on communicating with college students on a grass-roots level," says Martin Mcclanran, Bigwords VP of marketing.

In addition to co-sponsoring the compilation CD-ROM, Bigwords.com will conduct a direct-marketing campaign to raise awareness of Riffage.com among its shoppers. In exchange, Riffage.com will post Bigwords.com ads prominently throughout its site.

Mcclanran says the company, launched in August 1998 with 15 campuses, has "a direct marketing presence at 400 of the 'top' schools.

He adds that according to PC Data, "the average number of unique visitors to the site during the past three months was over 400,000." 

A new marketing campaign this winter is targeting 2,500 campuses with an army of more than 500 student representatives.

(Continued on page 63)

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**TRAFFIC TICKER**

**Top Music Info Sites**

**Duration**

**Traffic Min/Visitor/Month**

1. myspace.com............ 3
2. myspace.com............ 3
3. myspace.com............ 3
4. myspace.com............ 3
5. country.com............. 4
6. country.com............. 4
7. hiphop.com............. 4
8. hiphop.com............. 4
9. peopl.com.............. 4
10. tunes.com............. 4

**Unique Visitors (in 000s)**

**HOUSEHOLD INCOME**

**S-40,000-$47,000/Year**

1. myspace.com............ 466
2. myspace.com............ 460
3. myspace.com............ 383
4. myspace.com............ 313
5. launch.com.............. 273
6. hiphop.com............. 193
7. hiphop.com............. 127
8. sonicnet.com........... 126
9. ulocal.com.............. 110
10. peopl.com............. 94

**HOUSEHOLD INCOME**

**$50,000-$75,000/Year**

1. myspace.com............ 900
2. myspace.com............ 853
3. myspace.com............ 551
4. ulocal.com.............. 426
5. launch.com.............. 320
6. sonicnet.com........... 300
7. peopl.com.............. 251
8. hiphop.com............. 247
9. bmg.com................. 247
10. billboard.com.......... 90

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**BILLBOARD**

**FEBRUARY 12, 2000**

**Top Internet Album Sales**

**No. 1**

**WOMEN OF FAITH**

**DEBUT**

**SONGS**

**TITLES**

1. NEW EXTRAVANGANT GRACE INTROSPECTIVE SINGING
2. 1 33 ARTHEMSON 16
3. NEW VOOODOO VOODOO SONG
4. 3 11 ALL THE WAY...A DECADE OF SONG RIFFAGE.COM
5. NEW ON HOW LIFE IS EPIC BOOM BAP
6. 6 2 THE SCREEN BEHIND THE MIRROR VARIOUS ARTISTS
7. 4 3 MAGNOLIA RESTLESS ARTWAVERS BROS SOUNDS OF THE SUN
8. 5 4 THE SOPRANOS SUPPLEMENTAL SOUNDTRACK
9. NEW LIFE...LILL YA WILLIE NELSON
10. 17 5 DR. DRE...2001 AFTERMATH: THE COMBINATION MIX CD
11. 16 16 CHRISTINA AGUILERA RCA VICTOR
12. 14 4 EUROPE WCW KOREA
13. 13 8 FLY A MONSTRO 687/BODY (NASHVILLE)
14. 17 10 S & M THE BILLION DOLLAR BASSIST
15. 12 37 MILLENNIUM WLAN P2
16. RE-ENTRY BREATHE THE BARRON BROS NASHVILLE 1/4338SR
17. 19 17 PLAY 'N GO 217: SLEEVE 1/4922SR
18. 11 10 MIDNIGHT VULTURES Orion REISSUE
19. 15 11 AFFIRMATION COLUMBIA RECORDS
20. RE-ENTRY ...AND THEN THERE WAS X AURORA藝術 1/3322SR

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Blockbuster Checks Out Sundance Entrants; Academy Aids Retailers With Oscar Promos

The major video chains have long been accused of only stocking hit titles and leaving many undiscovered indie films to languish on the college film circuit or in late-night showings on obscure cable channels. But more than indie films have grabbed the spotlight, even Blockbuster has taken notice.

Among all the aspiring film directors, writers, and producers trudging through the snowdrifts at the Sundance Film Festival in Park City, Utah, were buyers from Blockbuster Video. Under the supervision of VP Dean Wilson, the team picked up exclusive video rights to two films and hopes to close deals on a few others.

The chain purchased “Love & Sex” for a reported $1.4 million and “Shadow Hours” for $1 million. In an unusual agreement, Blockbuster will pay an advance for prints and advertising (P&A) as an incentive for a theatrical distributor to release the film. Blockbuster has put up a reported $1.75 million in P&A for “Love & Sex” and $1 million for “Shadow Hours.”

Wilson says the company is only interested in distributing the films in Blockbuster stores and doesn’t want to become a mini-chain.

“What we want to do is broaden the selection of product,” says Wilson. “By adding more product, it increases consumers’ renting habits, and there’s a great supply of indie product that has never been on video.”

At the recently completed Sundance festival, Wilson says, he and his co-workers screened about 80 films and expected to make deals for about 10.

The films, along with other indie offerings, will be highlighted in the Sundance Channel Presents section of Blockbuster stores. In addition, some will be featured in the new-release section.

“Everyone thinks we only carry the hits,” says Wilson, “but we’ve always attempted to offer films beyond the hits.”

Wilson says the chain has more than doubled its selection of indie films. “With revenue-sharing we’ve satisfied customers on new releases, but to get greater frequency of rental, you need greater variety.”

But Blockbuster isn’t limiting itself to indie product. Under a recent revenue-sharing deal, the retailer will feature catalog titles from MGM’s 4,000-plus library. The deal also gives Blockbuster the right to digitally deliver MGM films via the Internet, which the chain is supposed to test later this year.

“Catalog product is not being utilized,” says Wilson, “and this deal allows us to show the customer what independent movies are.”

Wilson says the same about the independent film business.

“If our competitors want to start acquiring distribution rights, that would be great,” says Wilson, “because independent movies are part of the film industry and these films need the exposure.”

Oscar Promos: The Academy of Motion Picture Arts and Sciences and the Video Software Dealers Assn. (VSDA) are once again teaming up for a promotion to get consumers to rent past Oscar winners.

VSDA member retailers will soon receive a free Academy Award-themed promotional kit called “The Oscar Night Comes Home.” Retailers are encouraged to put up the display on Feb. 15, the day the academy announces this year’s nominees.

The kit contains a poster, official 2000 Oscar winners, a free Academy Award-themed promotional kit called “The Oscar Night Comes Home.” Retailers are encouraged to put up the display on Feb. 15, the day the academy announces this year’s nominees.

Prior to the March 26 Oscar broadcast, the academy will tout the promotion in advertising for the show.

Pythons’ A&E: A&E Home Video has acquired the rights to the 30th anniversary show reunion members of “Monty Python’s Flying Circus.”

The reunion show, which aired on the BBC last fall, is expected to be shown on the A&E cable network later this year, and the video division will release the show on video and DVD during the fourth quarter.

A&E also reports that the “Monty Python’s Flying Circus” series has achieved cumulative sales of more than 1 million units. Additional titles in the series are expected to be released later this year.

Released in September 1998, “Monty Python’s Flying Circus” series took more than a year to achieve the million-unit sales mark.

The Norwegian penal code states it is illegal to access data belonging to a second party by breaking a protection system.

The Norwegian penal code states it is illegal to access data belonging to a second party by breaking a protection system.

DVD movies. Johansen and his father, Per Johansen, were reported to the police by Norwegian law firm Simonsen Musaeus on behalf of the MPAA. Simonsen Musaeus lawyer Espen Tondel says that police searched the Johansen home and seized computer equipment.

According to Inger Marie Sund, senior public prosecutor for Norway’s economic crime unit, Johansen is accused of creating a code that “breaks the entire copyright protection of the DVD system.” He is charged with breaking intellectual property laws.

Back in the States, the MPAA won a temporary restraining order against iCRAVE TV, which had been broadcasting network programs over the Internet without a license.

A U.S. District judge in Pennsylvania issued the restraining order against the Toronto-based Web site Jan. 28, just in time to block the company from broadcasting Super Bowl XXXIV.

Blue Light Special. Warner Home Video and Kmart executives kick off the studio’s Century Collection 2000. The yearlong catalog promotion is an extension of the supplier’s successful 75th anniversary promotion that was conducted in 1998. Pictured, from left, are Warner VP of marketing Mike Saksa, Mike Takacs of Warner, Kmart’s Mark Tschopp, and Warner VP of worldwide marketing Mark Horak.

New Orleans. It’s the city that comes alive at night with pulsating rhythms, erotic mystery and bewitching beauty, and it’s home to Playboy’s Girls of Mardi Gras. Red hot with Cajun flair, they’ll take you on a sinfully satisfying journey where anything...and everything...goes!
<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Label</th>
<th>Catalog</th>
<th>Principal Performers</th>
<th>Sales</th>
<th>Rent</th>
<th>Sales/Rent Ratio</th>
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<tr>
<td>1</td>
<td><strong>AMERICAN PIE</strong> ☢</td>
<td>Universal Studios Home Video</td>
<td>46157</td>
<td>Jason Biggs, Alyson Hannigan, Steve Zahn, Seann William Scott</td>
<td>50,000</td>
<td>2 million</td>
<td>17</td>
</tr>
<tr>
<td>2</td>
<td><strong>BOWLING</strong> ☢</td>
<td>Universal Studios Home Video</td>
<td>321033</td>
<td>John Turturro, Andie MacDowell, Steve Zahn</td>
<td>80,000</td>
<td>3 million</td>
<td>20</td>
</tr>
<tr>
<td>3</td>
<td><strong>THE GENERAL'S DAUGHTER</strong> ☢</td>
<td>Paramount Home Video</td>
<td>199737</td>
<td>Ken Watanabe, Tea Leoni, Jack Lemon</td>
<td>120,000</td>
<td>6 million</td>
<td>20</td>
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<td>4</td>
<td><strong>MYSTERIES MEN</strong> ☢</td>
<td>Universal Studios Home Video</td>
<td>21156</td>
<td>Ben Stiller, Jonah Hill, David Cross</td>
<td>150,000</td>
<td>7 million</td>
<td>22</td>
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<td>5</td>
<td><strong>SUMMER OF SAM</strong> ☢</td>
<td>Touchstone Home Video</td>
<td>1828</td>
<td>John Leguizamo, Uma Thurman, Michelle Pfeiffer</td>
<td>100,000</td>
<td>5 million</td>
<td>20</td>
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<td><strong>THE 13TH WARRIOR</strong> ☢</td>
<td>Touchstone Home Video</td>
<td>1827</td>
<td>Arnold Schwarzenegger, Anthony Hopkins, Michelle Pfeiffer</td>
<td>120,000</td>
<td>6 million</td>
<td>20</td>
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<td><strong>SOUTH PARK: BIGGER &amp; UNCUT</strong> ☢</td>
<td>Paramount Home Video</td>
<td>336236</td>
<td>Cartman, Kenny, Butters, Strong, Kietzmann</td>
<td>150,000</td>
<td>7.5 million</td>
<td>50</td>
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<td><strong>ENTRAPEMENT</strong> ☢</td>
<td>Fox Video</td>
<td>412390</td>
<td>Diane Lane, Taylor Hackford, John Cusack</td>
<td>100,000</td>
<td>5 million</td>
<td>20</td>
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<tr>
<td>9</td>
<td><strong>THE MATRIX</strong> ☢</td>
<td>Warner Home Video</td>
<td>17737</td>
<td>Keanu Reeves, Laurence Fishburne</td>
<td>180,000</td>
<td>9 million</td>
<td>50</td>
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<td>10</td>
<td><strong>LAKE PLACID 2</strong> ☢</td>
<td>Fox Video</td>
<td>200009</td>
<td>James Caan, Benjamin Bratt, John Cusack</td>
<td>150,000</td>
<td>7.5 million</td>
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<td>11</td>
<td><strong>THE RED VIOLIN</strong> ☢</td>
<td>Columbia TriStar Home Video</td>
<td>93900</td>
<td>Adrian Brody, Daniel Day-Lewis, Martin Scorsese</td>
<td>100,000</td>
<td>5 million</td>
<td>20</td>
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<td><strong>ARLINGTON ROAD</strong> ☢</td>
<td>Columbia TriStar Home Video</td>
<td>5084</td>
<td>Jeff Bridges, Tim Robbins</td>
<td>120,000</td>
<td>6 million</td>
<td>20</td>
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<td>13</td>
<td><strong>NOTTING HILL</strong> ☢</td>
<td>Universal Studios Home Video</td>
<td>84499</td>
<td>Hugh Grant, Julia Roberts, Clooney</td>
<td>150,000</td>
<td>7.5 million</td>
<td>50</td>
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<td><strong>THE BIG BANG THEORY</strong> ☢</td>
<td>Columbia TriStar Home Video</td>
<td>5084</td>
<td>Jim Parsons, Kaley Cuoco, Simon Helberg</td>
<td>120,000</td>
<td>6 million</td>
<td>20</td>
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<td><strong>METRO</strong> ☢</td>
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<td>5084</td>
<td>Matt Damon, Robin Williams, Michael Douglas</td>
<td>100,000</td>
<td>5 million</td>
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<td><strong>DEAD GORGEOUS</strong> ☢</td>
<td>New Line Home Video</td>
<td>17737</td>
<td>Keanu Reeves, Laurence Fishburne</td>
<td>120,000</td>
<td>6 million</td>
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<td>17</td>
<td><strong>AUGUST POWERS</strong> ☢</td>
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<td>17737</td>
<td>Keanu Reeves, Laurence Fishburne</td>
<td>100,000</td>
<td>5 million</td>
<td>20</td>
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<tr>
<td>18</td>
<td><strong>THE CHINATOWN KILLER</strong> ☢</td>
<td>Columbia TriStar Home Video</td>
<td>5084</td>
<td>Jim Parsons, Kaley Cuoco, Simon Helberg</td>
<td>120,000</td>
<td>6 million</td>
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* Billboard Gold certification for a minimum sale of 125,000 units or a dollar volume of $9 million at retail for theatrical released programs, or at least 25,000 units and $1 million at suggested retail for nontheatrical titles. © Billboard Platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and at least 50,000 units and $2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.
BY ANNE SHERBER
LOS ANGELES—Lured by devoted fans who tune in religiously and talk up their favorite television shows in school, at the office, and on the Internet, video suppliers are rushing to release network television series to retail.

Executives agree that some programs have established a widespread fan base that enjoys watching favorite episodes over and over again, but exclusive material is also essential for sales.

“We don’t just put out episodes,” says 20th Century Fox Home Entertainment senior VP of marketing Peter Stadlin. “We provide some thematic reason or some additional material that shows the fans that we know what they like about the show.”

Fox, which has had success releasing “The X-Files” and “The Simpsons,” is taking an aggressive stance with other Fox television product, such as “Ally McBeal” and “Buffy The Vampire Slayer.”

Stadlin says one reason for the company’s success in the television genre is the value-added material that can’t be obtained from simply taping the show. In addition, the Emmy Award-winning “Ally McBeal” is Fox’s first television product to be released in DVD format.

The DVD, priced at $39.98, is a two-disc set with interactive menus. There are six episodes as well as a music video to the program’s theme song. The VHS version, on three tapes and priced at $14.98, has as its themes related dates, facts, and therapy.

Also available on VHS is an “Ally McBeal” gift set that contains all three tapes and a booklet with trivia and facts about the program.

Another Fox favorite, “Buffy The Vampire Slayer,” has also built the intensely loyal fan base needed for a successful video release. Continuing its theme strategy, Fox has released “The Buffy And Angel Chronicles Volumes 1-3,” which refers to Buffy’s relationship with the tortured vampire Angel. Each volume is priced at $14.95 and includes an interview with series creator Joss Whedon.

Dvd is also able to lift product from its television division, suppliers without a direct television link are seeking out product from other sources.

Trimark Home Video, for instance, has an out deal with NBC, which gives Trimark first look at NBC-owned series, according to Trimark VP of marketing Tracy Ames. Under the deal, Trimark is releasing episodes of the critically acclaimed NBC series "Homicide: Life On The Street" in multi-tape boxed sets on Feb. 22, priced at $24.99. Each release will contain never-before-seen and behind-the-scenes footage.

The first boxed set contains the pilot, “Every Mother’s Son,” and “A Doll’s Eye.” A second boxed set featuring the Emmy-winning episode “Subway” and “Anatomy Of A Homicide,” as well as a documentary about the production of “Subway.”

Ames says “Homicide” is a good candidate because its fan base is not only devoted but very active. “There are hundreds of [Homicide] Web sites with ongoing chats,” says Ames. “The fans who visit the sites write fictional episodes among themselves and talk about the characters as if they were living.”

In addition, Ames says, the show has the potential to reach beyond its fan base because its creator, Barry Levinson, is an accomplished and well-known film director.

Banking on the film stature of Bruce Willis, Anchor Bay is making available on both VHS and DVD the pilot episode of the 1980s series “Moonlighting,” which starred Willis and Cybill Shepherd.

The DVD will also include an audio commentary recently recorded by Willis and series creator Goren Gorham. The VHS edition retails for $19.98, and the DVD retails for $29.84.

MGM is reaching into its library of recent television shows and will release the pilot episode of “The Magnificent Seven,” the 1966 CBS television series based on the classic 1960 film.

Starring Michael DeBon and Ron Porter, the title will be on shelves March 28, priced at $49.95. MGM expects it will appeal not only to collectors but to retailers looking for low-cost rentals. homepage of the series will be syndicated to the TNT cable station beginning this spring.

On Feb. 29, MGM is releasing “Stargate SG-1” on DVD, priced at $24.95. It is a television spinoff of a 1994 science fiction film. The DVD contains the pilot and two additional episodes.

On the classic sci-fi front, Paramount Home Video began releasing “Star Trek: The Original Series” on DVD last summer. Volumes 6-8 will street Feb. 22, and each contains a cross-reference guide listing all the series’ episodes and on which DVD volume they can be found. Each volume, priced at $79.99, contains two episodes and includes the original broadcast preview trailer.

While television shows have long been a collector’s item on video, the addition of value-added extras continues to fuel the market.

“We believe that we are in the collector market. Our customers have a really strong attachment to these series, whether they grew up with them or have some other emotional attachment,” says Columbia House VP of video Harry Ellis.

The company, which released episodes from more than 90 series, including “I Love Lucy,” “All In The Family,” “The Twilight Zone,” “Sanford And Son,” and “Gunsmoke.”

Ellis notes that Columbia House has included the original teaser commercials on some titles and points to an introduction read by John Wayne before the pilot episode of “Gunsmoke” as an example of how value-added features can drive sales.

“We’re after the consumer who wants to buy 50 or 60 cassettes, not just one or two,” he says.
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MUSIC’S ON CALL
(Continued from page 48)
MMD is based on the EMDLB music distribution system, co-developed by Matsushita Electric Industrial Co., Universal Music Group, Bertelsmann Music Group, and AT&T Media also plans to make the service available to users of WCDMA mobile phones in the future. In December, Sanyo Electric, Hitachi, and Fujitsu announced a technology standard for mobile phone music downloads called keitai de nagayaki (music on your mobile). The standard is based on UMD–MB, a general-content protection technology developed by the three companies.

As with the MMD device, users of the music on your mobile service will be able to play back downloaded music through portable audio players or home stereos. Users will also be able to play back downloaded music during phone conversations as background music, receive calls while listening to music, and read lyrics displayed on the device’s tiny screen.

A launch date for the “music on your mobile” service is to be announced. The developers of the standard have yet to hook up with any of Japan’s mobile phone networks. A Sanyo spokesman says the launch should take place sometime this year.

Santana’s “Supernatural” (Arista) was at 5 million U.S. sales by year’s end, and at press time the album was just closing in on its first Platinum Europe award, according to Silver. “We always said [of Supernatural], Europe will fall come January 2000 because of the availability of the artist. He just did shows in the U.K., France, and Germany, and he’s also been in Italy and Spain with a lot of promotional activity. Now he’s recording in Italian or German up there with the Celline Dions and Elton Johns of this world.”

Adds Russell, “What the Platinum Awards does is take artists from countries other than the U.K. or North America and say, ‘This sold a million and raise their profile.’”

MARCH
Music Marketing As Artist, ASCAP, New York, 212-912-4727.
March 6-8, Expo West, presented by DTimes, Cathedral Hill Hotel, San Francisco, 516-767-2500.

APRIL
April 7, Ninth Annual Music Video Production Assn. Awards, Directors Guild of America, Los Angeles, 323-463-9445.
April 7, California Music Awards, Bob Graham CIVs Symposium, 415-846-2333.
April 13, 13th Annual Kahului Boston Music Awards, Ogilvie Theater, Boston, 617-357-6977.
April 25-27, Billboard Latin Music Conference And Awards, Sheraton Bacara, Playa, Miami, 212-536-5002.

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Classic Hits Format Proves A Survivor

Comeback Is In Response To Harder-Rocking Outlets

This story was prepared by Airplay Monitor’s Music Schifferman with Sean Ross.

Several years after much of the industry flip-flopped dismissed KCSX-FM (Arrow 93) Los Angeles and its many imitators as a flash in the pan, the classic hits format is clearly showing signs of a comeback. Other formats, such as R&B oldies and “classic rock that really rocks,” have gotten the publicity, but the past few months have seen a slew of new sign-ons, ranging from outright classic hits outlets WLOL, Minneapolis, WORR Boston, and the returning WGFX Nashville to rock ACs like WGRX Baltimore to hot ACs with strong ‘70s and ‘80s rock leanings, along the lines of WLCE Philadelphia, WWWW Detroit, WZPT Pittsburgh, and some of the classic channel “Mix” stations.

While the three genres differ significantly—in programmers in all camps point out—they each have a common grounding in the same female-friendly ‘70s pop/rock that was a key sound for Arrow 93. In that regard, they all have some potential to affect classic rock and softer heritage rock stations. And at least a few format observers see some long-standing classic rock stations as havens (Continued on next page)

Congress May Challenge Recent FCC Decisions

This story was prepared by Airplay Monitor’s Frank Saxe.

NEW YORK—Now that the president’s State of the Union speech is done, Congress returns to Washington. But unlike the days when the Telecommunications Act of 1996 was being debated, what is happening now inside the Beltway is less of an impact on radio.

The second session of the 106th Congress will be brief and politically driven: Every House member is up for re-election in November, and, of course, this is a presidential election year.

For broadcast interests, a priority congressional issue will be low-power FM (LPFM). A measure approved by the Federal Communications Commission (FCC) Jan. 20 intends to open the airwaves to thousands of 10-100-watt stations (Billboard, Feb. 5).

“Low-power FM will be a big issue in Congress,” says CBS lobbyist Martin Frank. “We’re very troubled by the (FCC’s) low-power decision.”

The Radio Broadcasting Preservation Act, sponsored by Rep. Michael Oxley, R-Ohio—which would bar the FCC from moving forward with LPFM—was introduced last November and has been picking up speed in recent weeks. An Oxley spokeswoman says the bill has 62 co-sponsors.

Sen. Conrad Burns, R-Mont., who is chairman of the Senate Telecommunications Subcommittee, “is seeing much that the FCC has decided to take upon itself the legislative powers in approving low-power stations,” according to spokesman Ben O’Connell. A bill blocking LPFM has not yet been introduced in the Senate, but O’Connell reports one to be filed soon.

Hearings are nearly assured in both houses, but as to whether a bill makes it to the president’s desk, Frank says flakily, “Stay tuned.”

Another mass-media item sure to upstage many will be Congress’ response to an FCC decision issued Dec. 29—their answers to what it would require to restructure the FCC for, it now appears, the effort has run out of steam.

Although hearings were conducted last year that threatened to radically restructure the FCC, it now appears that the FCC’s decision to “just nothing pushing it,” says one congressional staffer.

Another Oxley bill, which would allow newspaper companies to own radio and TV stations, has a slightly greater chance of being acted upon. With Sen. John McCain, R-Ariz., focusing on his presidential bid, the Senate Commerce Committee, which he chairs, has yet to even release a tentative schedule. One Senate staffer says that at this point the only sure bet is hearings on the Ani Tone Warner merger. Asked about the possibility of hearings on the CBS-Viacom merger, the staffer responded, “I doubt it.”

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CLASSIC HITS FORMAT PROVES A SURVIVOR  

(Continued from preceding page)  

David Cipolla, former WKWF programmer, says that radio stations have the power to bring back classic rock music. 'When you start to broaden from its initial 20s/30s base, you'll see a lot of '70s music stations going away and maybe going back to that.'  

THE NAME IS NOT ALICE  

Kryza, incidentally, regards the new classic rock-based HOTACs as a related phenomenon. 'You'll also see an expanded playlist to include more of the 80s, since we're in the new millennium, and that makes sense, giving it a broader appeal and a larger staying power,' he says.  

But Demers, who works with WMKG and WCSS, calls WCFW and WCSS different. 'That's a dramatic shift in programming, as was the case with WCSS,' he says. 'You can still find classic rock on WCSS without having to listen to it.'  

At the Beatles, an old favorite, there are more top 40 hits than there were before. 'Classic rock is a phenomenon,' Demers says. 'The variety is the key to classic rock.'  

In any given hour, perhaps half of the songs Alice plays 'are songs I could or would play.' Cipolla adds. But the rest of the songs are completely off his radar screen. 'They're either exactly on point with us or not in a million years.' And he draws a parallel from that to a mainstream classic rock station that will play the Beatles, an artist appropriate for WCSS, and then others.  

And Jacob, who believes that the new HOTACs 'still have something to prove' over the long haul, also says, 'I'm hesitant to call this classic hits. It's still hard classic hits and part 90s hits.'  

Demers notes that the average year of music on WCSS is 1975 or 1976. He says that the station's format is 'a bit early to mid-70s, mid-70s.'  

PDs of the new classic hits-based HOTACs are quick to point out the differences, too. The presentation is more top 40. PD Kurt Johnson calls WLCLC "the opposite of Arrow. We are in your face, very, very funny. The presentation is more modern, high-profile jocks, major contesting."  

He also calls WMKG "an AC station with rock format." (Both WMKG PD Dan Michaels and Demers say that all recent classic rock stations have evolved to a considerably more personality-driven format.)  

Gender composition also separates the classic hits format from the adult top 40s derived from them. While Dan Michaels points out that WMKG has a 50-50 male/female split, Johnston characterizes the Alice drawn as women 25-34, focusing on women in their 30s.  

Towns like Philadelphia and Detroit may be big enough to support both types of stations. Both markets have a history of multiple rock outlets. And musically, WCSS will continue stretching into the 80s and into rock formats, while WMKG can't really move over to the '80s/90s base without violating expectations," says Johnson. Together that means more music and listeners for everyone.  

SOME CLASSIC ROCKERS SOFTEN  

Another somewhat documented story, Demers says, is the number of classic rock outlets that have evolved to a more classic hits position while maintaining their classic rock imaging. '40s stations have maintained the classic rock imagery but have made a dramatic shift from the traditional Pink Floyd/ Led Zeppelin model to the John Lennon/Plastic Mac/Beatles model," he says.  

"If you take a station like WCSX, everything about it is classic rock, underground, you listen to it," Demers says. "Everything they're playing was a part of the station's history," and that's the key to classic rock. While classic rock has forgotten much of the '70s album rock stations, it's embracing it. "The variety is the key to classic rock stations. A lot of the DJs have previous experience on classic rock stations and have always worked to stay in touch with the market. There was a time when we played Led Zeppelin songs and we were dependent on an album orientation, but the audience is growing up, and that's the biggest factor that I see."  

Cipolla says, "I think the audience doesn't want the same thing they did when there were 26. "CSX has evolved with the taste of the audience."  

Still, Cipolla says not to look for a nationwide trend. "Just like 'RIF doesn't sound like 'album rockers' WYSP (Philadelphia) and KLBO (Los Angeles), it's just as crazy to say every classic rock outlet should sound like this."
DOgs may be known as man’s best friend, but for some people, their presence can quickly turn into a problem. This is especially true in urban environments where dog waste is a common issue. Residents of a certain neighborhood have had enough and have banded together to address the problem.

The community has organized a weekly patrol to clean up dog waste, and they are inviting other community members to join in. They hope to create a more pleasant environment for all residents. Additionally, they are working with local authorities to implement better waste management solutions in the area.

The group is also planning a fundraising event to support their efforts. They are encouraging businesses in the area to donate items or services, and they are also seeking individual donations. The funds will be used to purchase necessary equipment and to cover the costs of hiring additional volunteers.

Community members are encouraged to participate in the clean-up efforts and to express their support for this important initiative. Together, they can create a cleaner and safer neighborhood for everyone.
A Grammy Pop Nod Further Validates Columbia's Anthony as Crossover Star

by Chuck Taylor

He performed the song on the international show "Carnival International" and in a fashion that integrates the Spanish-speaking world to sing the sudden hit track.

Since then, 31-year-old Anthony has worked the top of the year, in part for his work on another song from Anthony's self-titled set, "I Am The Only One."

"Last year, the pop category didn't even seem like an avenue for me," Anthony says. "To go from best tropical performance to nominee for pop male is the repositioning of my work. Whenever you put that much passion into something and you get a nod, it just makes you want to wake up in the morning and keep doing what you love."

And that he has. Before the Grammy Awards telecast airs Feb. 25 on CBS, Anthony will star in his own VH1 reality series Feb. 12 as Anthony Banks, assistant (Y-100) to a disc jockey, with the help of his self-titled set.

"I'm really into my own niche," says Anthony, laughing. "It's a lifetime achievement for me. For the rest of my life, I will wear that as a badge of honor."

Anthony is a long list of notable achievements in a career that began modestly in the early '90s, with the Spanish Harlem-born Anthony—the son of Tony "El Bambino" Martinez—began singing to English-language house music in New York dance clubs and recording background vocals for Tony "El Bambino" Martinez. In 1992, Latin percussion/bandleader Tito Puente asked Anthony and Little Louis Vega, who produced the Rascals, to open his revue at Madison Square Garden. It whetted the singer's appetite for bigger things.

A year later, Anthony heard a song by Latin singer Juan Gabriel—"Hasta Que Te Conozco (Until I Meet You)—and decided to rework it into a salsa anthem.

The timing of the project, he points out, had nothing to do with the purported Latin pop explosion of the day. "Ricky Martin was ready, Jennifer Lopez and Enrique Iglesias were ready. There was no real conspiracy," he says, again laughing.

"In my heart, I believe that interest from the record companies came from the public," he continues. "I think it makes the listening experience much more so much matter whether so much a song is labeled a Latin song; first and foremost, it has to be a good song."

The climate's right, and that sound is certainly working," adds Michael Steele, assistant programmer of top 40 KFMS Los Angeles, "Marc Anthony is one of those guys who's going to be around for a while. I've heard To Know really demonstrates the median between a teen appeal record and the adult smash. I've been told that whereas Ricky Martin is more like Elvis, Marc is the Frank Sinatra, and I tend to agree with that. He's a real artist, the real deal."

And a man just on the tip of a future filled with great promise. "Everything has happened exactly the way it was supposed to, and I find myself exactly where I want to be," Anthony says. "Even though it feels like a considerable place to be now, I find myself exactly where I want to be."
Launch Poised for Video Pool Growth With NVS Buyout

LAUNCH’S NEW MUSIC VIDEO COMPANY, LAUNCH, is poised to dramatically expand into the music video industry with the purchase of National Video Syndication (NVS), a producers/supplier of music video programming for a variety of businesses, such as hotels, restaurants, retail stores, and gyms. With this buyout, Launch is aiming to become a leading music video company.

As part of the acquisition deal, Launch has also changed its name to Launch Video Networks. The NVS company branding no longer exists. Launch has also undergone a major staff restructuring. Tim Summers, previously NVS president, has joined Launch, and named a VP at Launch and will oversee the operations of Launch Video Networks. Launch Video Networks has been previously owned by VP of marketing and on-air promotions, Tim Exarhos is now senior VP of communications and music marketing, and David Cohn is now GM of MTV2. Norm was previously senior VP of on-air promotions. Exarhos was senior VP of communications; and Cohn was senior VP of marketing.

The Box has named Stephanie Buchicchio assistant music director. She was previously PD of modern AC station WQUP-Albuquerque, N.M. ... Video pool Wolf ranch Video has gone out of business. Company founder Wolf Zimmermann is now seeking new business and marketing opportunities ... Production company has added director Bryan M. Domanick to its roster.

LOCAL SHOW SPOTLIGHT: This show’s spotlight is on the New York-based R&B/hip-hop program “Cookin’ On 3 C’s.” TV affiliate: Time Warner Cable in New York; TCI Cable in Miami. Time slot: 8 a.m.-noon Saturdays. Key staff: Roger James, producer/host.

Following are the show’s top five videos for the episode that aired Jan. 15:
1. Nas, “NASDramas” (Co-lunch)
3. Mary J. Blige, “Deep Inside” (MCA)
5. Mos Def, “Ms. Fat Booty” (Rakus/K’Air)
CONGRESS FACES MUSIC BUSINESS ISSUES
(Continued from page 1)

cerns. “We will have to look closely whether it makes public policy sense to control the content, cable, and Internet distribution channels,” says Leahy (see story, this page).

The work-for-hire provision was inserted in an omnibus budget bill without any debate or hearings as part of the first session at the request of the Recording Industry Assn. of America (RIAA). The RIAA maintains the language would not make any substantive changes to the law and make sure an unrelated anti-cyber-squatting bill gave the names of recording artists protection from squatters who snatch up domain names for profit (Billboard, Jan. 15).

However, artists’ representatives and many copyright lawyers believe that as a result of this new category in the copyright law, artists may no longer have the right to terminate their assignment agreements with record companies in the future and record companies may own their recordings (Billboard, Jan. 22).

On Feb. 1, RIAA president/CEO Hilary Rosen, responding to opposition from some copyright experts and representatives of the artist community, sent a letter to the chairman and members of the House Intellectual Property Subcommittee urging hearings on the issue.

In the letter, Rosen restates her view that the change in the law is necessary to keep the RIAA’s anti-cyber-squatting bill alive and writes that it is “appropriate and sensible to confirm that partners involved in the production of sound recordings can by agreement deem those sound recordings ‘works made for hire’ under the Copyright Act.” No date for either the AOL-Time Warner or work-for-hire hearings has been scheduled yet.

CHINESE ISSUES
Still-pending business that affects the music industry includes a politically sensitive vote—pushed back until the end of February by various vested interests. The major U.S. record companies are poised to open new markets there through planned ventures. However, following rallies in Seattle last year over the policies of the World Trade Organization (WTO), there is taking place a contentious debate over the music industry’s status for China, which is about to join the WTO (Billboard, Jan. 15).

It is unclear what other industry-related issues and legislation lawmakers can attend to in this election year. The Republican leadership, faced with a short session and threatened by minority Democrats who are making their own legislative roll call of members of an alleged “do-nothing” Congress, will see to use their time as much as they can on musique matters.

All House members and one-third of senators are up for re-election.

Adjournment is tentatively scheduled for Oct. 6, a month before elections, leaving both chambers empty for the remaining 86 days of the year.

Also pending in this session of Congress is a trademark reform bill called “cultural amendment” in the unresolved juvenile justice bill. The amendment includes the creation of a commission with subpoena power to investigate and report on the effects of violence in the media on the nation’s youth. Within that context, there might be new calls for uniform product labeling for violent product, such as video game, board, Jan. 14.

Conservative lawmakers may also continue to push for support on a one-year Congressional Violence Task Force. Opponents worry it would extend the end of the broadcast license renewal hearings for those seeking to blame the entertainment industry for violence.

Several other issues—probably on the back burner this session—include a possible legislative remedy to several Supreme Court decisions from 1999 that give state governments powers to set minimum wage rates for record labels from federal lawsuits (Billboard, July 10, 1999).

The cases involved patent suits, but legal experts say the issue could grow to include state immunity from copyright infringement lawsuits against download-happy state university music sites.

On the radio front, traditional radio broadcasters, represented by the National Assn. of Broadcasters (NAB), may oppose music and sound recording fees as redundant for their members who “stream” music as simply a simulcast to AM and FM signals. But for now, the group is pressing caution.

The NAB sent an alert to its members Oct. 8, recommending that stations that simulcast online their over-the-air talent must ensure they are not engaging in other Internet activities involving the digital transmissions of sound recordings,” meet the NAB’s filing deadline to register with the Copyright Office for arbitration or possibly for nullification.

The NAB, according to the advisory, noted that there is a “serious dispute” on whether those broadcasters that only simulcast their AM or FM signals online are “subject to this new right . . . but the issue has not been resolved.

Dennis Wharton, an NAB spokesman, says that broadcasters will oppose any record companies attempt to have a “single-digit” fee rate set by the Copyright Office for arbitration or possibly for nullification.

MUSIC COMPANIES INVEST IN LISTEN.com
(Continued from page 1)

based company has secured financial backing from BMG Entertainment, EMI Recorded Music, Universal Music Group, and Warner Music Group, and Sony Music Entertainment in its initial round of fundraising.

Additionally, Listen.com has inked strategic alliances with indie labels Koch Entertainment, Mammoth Records, Ministry of Sound, Moonshine Music, T VT Records, and Ubiquity Records.

All of the deals include listing all existing songs and future daily updates from each of the label companies on Listen.com.

“This is a strong alignment,” says Louis Marchese, CEO of CMG, “and these deals bring us to having about 90% of the music out there.”

Listen.com, which maintains and promotes its site using cloud computing and loadable music to numerous Web site partners, also has existing deals with eight other indie labels, including Artemis Records, Palm Pictures, and Koch Entertainment.

“With Listen.com, it is possible to bring a music company such as Koch into the fray,” says Reid. “This is how to create a ubiquitous music distribution platform, where people like you and I can get access to music.”

Since forming in 1998, the company has raised nearly $40 million in three rounds of financing, according to Reid. Financial terms of each round and the amount of private placement are undisclosed, but Reid says the combined investments don’t amount to a controlling interest in the company.

Listen.com, which is backed by a number of companies, including BMG Entertainment, EMI Recorded Music, Universal Music Group, and Warner Music Group, offers access to Listen.com has quick established itself as a major player in the crowded Internet music space.

Stephen Levy, president of Moonshine Music, said that “Listen.com is not going to be doing a Listen.com tour,” he says, referring to MP3.com’ s sponsorships of Morrisette’s 1999 tour. “This is not Madonna-the-artist supporting a company, it’s Madonna the CEO of a record company, just like all the other record companies’ CEOs that have invested,” says Levy.

“Our goal is not to be a label but to be the most comprehensive source for music on the Internet,” says Reid. With no direct competitor, Listen.com has quickly established itself as the major player in the crowded Internet music space.

Billboard, FEBRUARY 12, 2000

Feds To Scrutinize Warner/EMI

FTC Or Justice Department Will Review Merger

BY BILL HOLLAND
WASHINGTON, D.C.—Among the U.S. governmental issues on the radar screen this week is one that could be of great interest to the music industry: review of the planned merger of the music operations of Warner Music and EMI.

The process can be a lengthy one.

Under the Hart-Scott-Rodino Act, merging companies such as Warner and EMI have to file details of the deal and their business operations, including market-share analyses, with the Federal Trade Commission and the Department of Justice. The agency handling the merger will have 30 days to review a filing. If there is a request for further information, there is another 20-day period before a decision is handed down.

A spokesperson for the FTC says that whether the FTC or the Department of Justice would take jurisdiction [of a review] of the proposed merger, and the decision as to which will depend on the cooperation of the parties and whether the agency does any industry in the past.”

Since the FTC is poised to hand down a ruling on an investigation of minimum-advertised-price (MAP) policies following complaints by retailers that the labels’ MAP policy is anti-competitive (Billboard, Jan. 22). The FTC regulations are in place since it is possible that the agency will review the merger.

A source in the antitrust law community with close ties to the FTC, who asked not be afloat, says that when federal regulators consider the market share statistics of a merged Warner/EMI in the context of one of four remaining major-label companies, “it could raise flags.”

According to analysts, on a combined basis, the merged company creates a fully integrated music company that houses recorded music, music publishing, E-commerce in the form of the record company Columbia House, and distribution in the form of America Online, which currently has a 42% stake in the FTC. The FTC is also working with Warner Music parent Time Warner.

Industry sales figures from SoundScan—which may not necessarily be part of the data submitted to the regulatory agencies—indicate that a combined Warner/EMI market share of the U.S. sound recording market would be 26.48%, a figure that is said to be among Warner/EMI’s highest.

In an effort to invest in the company follows moves by a slew of other music performers to make Internet investments. Alanis Morissette, for example, took a stake in MP3.com, which went public last year. Reid says Listen.com “became acquainted” with Madonna through Oseyar, who was acting as a consultant to Listen.com.

Madonna was not available for comment from Listen.com.

Oseyar says, that unlike with the Morissette/MP3.com deal, Madonna will not being her name to promote Listen.com.

“Sh’s not going to be doing a Listen.com tour,” he says, referring to MP3.com’s sponsorships of Morissette’s 1999 tour. “This is not Madonna-the-artist supporting a company, it’s Madonna the CEO of a record company, just like all the other record companies’ CEOs that have invested,” says Levy.

“Listen.com lists more than 500,000 legal downloads by more than 50,000 acts and is linked to more than 400 sites, including Excite, Lycos, Realt Networks, ZDNet, Spinner, WinAmp, EMusic, Liquido Audio, Musiemark, CustomDoe, and Graphic Audio.

“We want to work with everyone,” says Reid, and “this year we’re going to work on deepening the service.” Improvements will include personalized music, enhanced streaming audio, and better editorial content.

“This deal really positions them as the Yahoo! for music,” says Malcolm Maclachlan, E-commerce analyst for International Data Corp. “Being endorsed by four record companies puts them in a Swiss position because they can work with the labels without the controversy that MP3.com without a contradiction.”

Maclachlan says that since Listen.com does not sell or acquire content, it can maintain a neutral position.

Listen.com receives revenue from banner advertising, artist sponsorships on its home page, and revenue sharing on CD sales and, eventually, on paid downloads.

“Our goal is not to be a label but to be the most comprehensive source for music on the Internet,” says Reid.

With no direct competitor, Listen. com has quickly established itself as a major player in the crowded Internet music space.

Stephen Levy, president of Moonshine Music, the L.A.-based electronic music label, says of his company’s association with Listen.com, “It’s a great place for a music lover to go and find out about the music they like to hear . . . they have got really good people in place and have a lot to offer.”

Other labels see Listen.com as a technology that will pave the way to expand the download market.

“BMG supports all efforts to make it easier for fans to access legitimate downloads, which will help to expand the music market,” says BMG Entertainment senior VP of worldwide marketing and new technology Kevin Conroy. “With on-demand streaming of music, says BMG Entertainment senior VP of worldwide marketing and new technology Kevin Conroy. “With the support initiatives that enable us to protect our artists’ content, achieve our overall business objectives, and provide the consumer with the highest quality experience possible.”

While Listen.com appears poised to go public, Reid says the company isn’t ready to file its initial public offering. “Potentially we see this year; but we plan to remain independent for a while,” he says.

Assistant in preparing this story was provided by Chris Morris.
The album is the first in a trilogy Mitchell and Larry Klein have planned. The next project will feature Mitchell's music in a symphonic setting.

The third album Mitchell calls "Have Yourself A Dreary Little Christmas. "It will include four of my 'something bad always happens to me on Christmas' songs, four secular Christmas songs, and four carols, I want to make a play out of it.

For the foreseeable future, Mitch-ell doesn't see writing more material; instead she plans to focus on her artwork.

"Not unless something comes along," she says. "I'm a painter that got sidetracked. You know, recently I sensed my mortality, and the paint-ing is not fully developed. The music is pretty much fully developed, and the [music] game up until recently kind of kicked out. It kicked me out years ago. It communicated for me one reason or other. So seeing the [music] game go a little more obscure department doesn't make you have much hope for culture, you know what I mean?"

Assistant in preparing this story was provided by Jill Pesselnick in Los Angeles.

JAPAN'S MARKET HIT BY TOUGH TIMES (Continued from page 1)

The concept was to make an album that was a commentary on romantic love in the 20th century -

JONI MITCHELL -

Of course, Reprise insists that Mitchell is exactly whom they want critically and commercially.

"I feel this record is so incredible and so intense, I feel if we can experience people take it, then the upper limit to what we can sell," says Reprise Records president Howie Klein.

"This is the kind of music that I feel can touch people deeply. It's our job to let people know, whether you like Joni Mitchell or whatever you think, this is something that's really special."

To that end, Mitchell notes that the early stages of lining up an extensive awareness campaign that tentative-ly includes two television specials.

Reprise has already inked deals with TNT for a special that may re-create the record, says Linnea Nan, Reprise director of artist development/creative marketing. That special is slated to tape in April, with an airdate still to be determined. Addi-tionally, Reprise is in negotiations with A&E for another television special, which may be taped in concert with VH1 about its participation.

Determined to leave no stone unturned, the label even placed "Both Sides Now" during a commercial slot of "Dawson's Creek." Although the WB network show's teen demo doesn't necessarily dovetail with Mitchell's upper demos, Nan says, "maybe the volume was up loud and Mom's in the kitchen listening and Uncle Cliff is hearing it while playing with the dog... Impressions are impressions."

While the album wasn't plugged on the episode, "Dawson's Creek" Web site contained information about the track and Mitchell.

"Both Sides Now" will also be the first single served from the project. It goes to triple-A, jazz, adult stan-dards, and NPR stations Feb. 15.

Mitchell plans to undertake a 12-city tour, where she'll sing the mate-rial with local symphonies.

To promote the album for the March 21 release, on Tuesday (8) the label will release a limited-edition CD of "Both Sides Now" housed in a round, maroon fabric-covered box that also includes four lithographs by Mitchell. The $49.98 set, limited to 15,000 units, has already sold out its order to retailers, according to Reprise.

Mitchell has also made a beautiful counter-brochure to hold the product," says Nan. "The purpose is to get the album out there and what people's whistles. It's also to give her hard-core fans something to say."

With Joni, it's not just about the music.

The limited-edition CD is also available through Reprise's Web site. "It's a little complicated because the limited edition is coming out fully a month in advance of the regular edition," says Eric Kel, VP at Sony's EMI label, Japan Division ("World." "It's a very pricey pack-age, but her fan base is very upscale and very ravid: it's one of the nicest special-edition packages I've ever seen."

Retailers see "Both Sides Now" as having potential not only with Mitchell fans but with traditional jazz and classical fans. "It's a ma-noma, VP of merchandising for the Ann Arbor, Mich.-based Borders Books & Music chain. "There is a market for her. This is the great standard tunes redone or brought back into the focus of the consumer who is young and maybe hasn't heard them before."

The album was cut in three days at George Martin's Air Studios in Lon-don. Four songs were done with a 71-piece orchestra, and the band played 37-piece, and four with a 24-piece big band.

Mitchell seamlessly weaves two of her compositions, the famous title track and "You're My Thrill." Heavily influenced by "Blue," her seminal 1971 album) to what she calls "the play."

While she wasn't surprised at how easy it was to get the orchestra, and then to show it off, Mitchell says, "I was sur-prised at how [the songs] affected the orchestra, like they jumped to their feet. And I'd shot off a couple of rounds and all the hair on my arms would stand up and God came in and landed on her for four or five notes. Hardly any silence. I just think, 'Well, if good they are, get God to come in.'"

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Although DAWs are not new—and Digitalis is not the only player in the field—the company's 7-year-old Pro Tools system has emerged as a powerful, self-contained platform that is transforming the way music is created. While many praise the capabilities of Pro Tools, others see a downside to being able to "correct" recorded performances.

"Once you get used to it, there are innumerable benefits to working in Pro Tools," says musician/songwriter/producer Todd Rundgren, who has produced three albums for other artists on Pro Tools and has just begun working on a solo record using the computer almost exclusively.

"It's a completely different experience than what you're used to. The complete virtualization of the means and the speed at which you can do everyday operations is amazing. There's no rewinding. Somebody makes a mistake, and—bang!—it's gone and it's gone again. The workflow is much speedier.

"The Pro Tools system gives me a tremendous amount of flexibility," says producer/songwriter Desmond Child, whose hits with Rick Martin were created entirely in the Pro Tools domain. "When Pro Tools came along, I got spoiled and couldn't go back to the other system.

Former tongue-in-cheek personality actor Lewis Black, who is working on a solo album with producer Tony Visconti using Pro Tools and other formats, says, "The writing, recording, editing, and mixing processes are interwoven in a way that I've been waiting for. It's the kind of recording that I would dream about as a kid—being able to create a song in a multitrack format and experiment with sounds and effects.

The comments of Rundgren, Child, and Barone reflect the ubiquity of Pro Tools among acts and producers, including Jimmy Jam and Terry Lewis, Gotcher, Mammaida, Limp Bizkit, Eric Johnson, Clint Black, and Mariah Carey. In fact, sources say, the vast majority of projects are at least partially done on DAWs, and industry sources estimate that Digitalis—now Digidesign—holds a 70% share of the market.

Other major players in the workstation market include early pioneers Fairlight and Emu, as well as other companies like Emagic's Logic, Opcode's Studio Vision, and Yamaha's version of the Unicorn's Digital Performer, and Steinberg's Cubase. However, while other companies have carved out niches in certain areas of the production chain, Pro Tools has entrenched itself across the board as a multidisciplinary system.

Benefits and Drawbacks

Yet for all the benefits of Pro Tools, the widespread use of the plug-ins with its drawbacks, according to sources. Features that are perceived as its greatest strengths—its ability to pitch-correction out-of-tune vocals or shift poorly played parts in order to "lock them into a groove with some potential threats to the creative process.

Rundgren says, "It does save time, but you'll have to say we're getting into stranger ground when someone starts singing into a pitch corrector and turning it into a style in lieu of learning how to sing in pitch."

Musician/producer Danny Kortchmar adds, "It's like every other technological advance. Some people say it's the end of the world; others say it's the greatest thing ever. As far as correcting pitch, yes, it will make you in tune. But if you're a loud singer, you'll be an in-tune loud singer. Pro Tools can't make you sound like you're a messenger; for that, you have to believe in what you're saying."

Another pitfall of the Pro Tools explosion is the perception that engineers are getting their hands on systems and wreaking havoc on their recordings.

"You get into trouble when they think they can buy a Pro Tools system and go into business being Pro Tools editors," says producer/engineer Bob Clearmountain, who has been using Pro Tools as an editing medium since its inception and is considering expanding to a larger, multi-orientated system. "We've spent hours fixing edits that people didn't bother to do correctly."

Technological Developments

Although hard-disc recording has existed in commercial products since the early '80s, recent technological developments have made workstations more affordable and user friendly.

In the computer arena, faster processors and high-capacity hard drives have given developers of Digidesign powerful platforms on which to build their systems. At the same time, digital audio has come a long way since the first plug-ins, converters, signal processors, and software emulators finally achieving a caliber that's acceptable to the most discerning users.

Those factors have combined with refinements in the Pro Tools product line to create a system aimed at the widest possible range of uses, from audio hobbyists to household-name pros.

Today, a basic Pro Tools system comes with proprietary hardware, sound cards, and software connected to a Macintosh or Windows computer. The hardware and cards allow audio and MIDI to be entered into the computer and the software provides the functionality required for recording, editing, mixing, and mastering.

Plug-In Architecture

Among Pro Tools' key features is a plug-in framework whereby third-party developers can make high-quality software that enhances the functions of hardware processors, which are typically space-consuming and expensive. Until recent advances in computer processing, the sound quality rendered by these plug-ins was not considered acceptable by professional users. However, plug-ins have attained such a high degree of sophistication that many music-makers are using them at the exclusion of outboard equipment.

For instance, Rundgren's latest production, an upcoming album by Atlantic Records act Bad Religion, was recorded without guitar amplifiers, using the amp-simulation plug-in Amp Farm by Line 6.

Another plug-in/hug Pro Tools user is Child, who made history in April 1998 when the Ricky Martin smash "Livin' La Vida Loca" became the first No. 1 single known to be recorded, edited, and mixed entirely in a DAW.

"Ricky Martin was all plug-ins," says Child, who runs multiple Pro Tools systems in his Miami studio, the Gentlemen's Club.

For Child, one of the keys to using Pro Tools as a total solution was the introduction of the Pro Tools Digi 417, a console-like operating surface modeled after high-level mixing boards. Prior to Pro Control, Pro Tools users were forced to use either a mouse/key-board combination—considered anathema to mixing several tracks at once—or third-party controllers whose functionality was limited.

Another factor in Pro Tools' transition from project-studio cult to professional phenomenon was its evolution from the CD-standard 16-bit format to a 24-bit system, thus giving the user a much more full-bodied, well-defined sound.

"Four years ago, if you'd said to me, 'Pro Tools,' I'd have said, 'No, not in a professional studio, please,'" says producer/engineer Frank Filipetti, who mixed the surround-sound version of James Taylor's "Hourglass" to Pro Tools. "Pro Tools started out as a project [studio] for users, but what really allowed it to come into the studio with me was the 24-bit system."

Others who were converted to Pro Tools for its sonic performance include such analog die-hards as Butch Vig and Lenny Kravitz, both of whom used the program for the major- and minor-label projects.

"Butch Vig said he'd never go digital and he wouldn't go nonlinear," says Digidesign director of sales and marketing Christopher Bock. "Well, he bought one Pro Tools system when he started the last Garbage project, and by the end of the record, he had seven of them.

Cost of System

Because Pro Tools systems are available, their prices vary widely from a few thousand dollars (including the computer) for the entry-level Digi 001 system—which has limited features and track capacity—to more than $75,000 for a full-blown rig with Pro Control.

Although a typical Pro Tools setup is more expensive than other DAW packages like Logic, Studio Vision Pro, and Digital Performer, most users regard Pro Tools as a good value.

"When you consider that Pro Tools has the equivalent of a 64-track mixer, infinite reels of tape, three 24-track machines, synchronization, and a ton of outboard effects, all in the same machine and at a price, it's actually very affordable," says producer/engineer/musician Michael Bradford, who has been using Pro Tools with Kid Rock and has taken

In 1989 Digidesign introduced Pro Tools, a 16-bit system that came in batches of four tracks, up to 16. Although it was more versatile than its predecessor, the early version of Pro Tools still fell short of tape-and-mixer-based production.

Also, the plug-in paradigm was not ready for prime time in the early days of Pro Tools.

"Ten years ago, it was thought to be impossible to come up with a good-sounding reverber in a computer," says Bock. "Of course, all of that is blown away. Now, you can mix, record, process, and master better than in analog."

Reflecting on the success of Pro Tools, Gotcher says, "It was a vision that evolved incrementally. It's not like you wake up one morning and the whole thing was there. My role was, as the technology emerged, to play matchmaker between the technology and its application to music recording.

"The marriage between Avid and Digidesign was intended to consolidate audio and video production in one product, but so far that has not happened.

"The day will come when we will make a tool kit powerful and easy enough for one product, but that's a ways away," says Gotcher.

When Apple introduced the first Macintosh in 1984, Gotcher and Brooks saw the potential to create music applications for it. They started with Sound Designer II, one of the first music programs for the Mac. That product led to Sound Tools in 1989, a 2-track editing system whose developers coincided with the emergence of DAT as a professional medium.

"DAT was becoming the 2-track mix-down format of choice for most people, but you couldn't cut DAT," says Bock. "Sound Tools was like a chopable DAT machine."

Mac- and Windows-based systems on the road with the artist.

Reverse-Engineering

Digidesign was formed with two San Francisco musicians, Peter Gotcher and Evan Brooks, bought an Emu Drumulator drum machine in October 1983 and found its built-in drum sounds so bad that they had to reverse-engineer it. Gotcher, a drummer, had a library of recorded samples, so he and Brooks approached Emu with the then revolutionary idea of selling sound chips for the Drumulator.

"We ended up selling 60,000 of these drum-chip sets," says Gotcher. "That gave us a couple of million dollars and funded the growth of the company."

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"That's the next level of excitement for this thing."
as well as those who are new,”
Hosted by Kathie Lee Gifford, the
Dove Awards will be held April 20 at
Nashville’s Grand Ole Opry. The show
will be produced by Nashville-
based High Five Entertainment and
televised nationally via a syndication
agreement with Central City Pro-
ductions in Chicago.

“We obviously will try to build
the Dove Awards show to reflect the
nominations,” says Breden. “As pro-
ducers of the Dove Awards, we’d like
to one day see them as entertainment.
We could have a four-hour show and have
great music the entire time. So it’s
going to be really tough to try to rep-
resent life in two hours of television.”

The Dove Awards are voted on
by the 5,500 members of the GMA. Pol-
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Vertical Horizon Gets Everything It Wants On RCA

(Continued from page 11)

“Being on a major label has made all the difference in the world”

- Matt Scannell

The band—which, along with Scannell, consists of guitarist/vocalist Keith Kae, bass player Sean Hurley, and drummer Ed Toth—is on a U.S.
tour and is performing some dates with Str6ke 9 (see story, page 11).
Vertical Horizon is managed by Metropolitan Entertainment Group and booked by Monterey Peninsula Artists. Maverick Music/BW Music Corp. (ABCAP) publishes songs
written by Scannell, the band’s chief songwriter.

Kaja Gula, RCA senior director of
marketing and artist development, says, “There were two audiences who went
after in marketing this album. Because Vertical Horizon’s indie albums all sold a total of about 70,000 copies, we had an existing fan base,
and the plan has been to maximize that fan base.

The second audience is the audi-
ence new to Vertical Horizon, and we were able to target a lot of these fans through the Internet,” Gula says. “The initial pressings of the ‘Everything You Want’ album included a pass,
able to download previously unre-
leased songs from the band.”

The mainstream exposure for Ver-
tical Horizon has resulted in a notice-
able change in the band’s audience, according to Scannell. “For a long
time, we had a college-age crowd. But since this record’s been getting airplay, we’re getting more young kids in our audience.”

RCA hasn’t decided yet what Ver-
tical Horizon’s next single will be. Gula
says, “There are so many great songs
on the album, it’s going to be difficult to decide what the next single will be, but it’s a great problem to have. We’re
about to be in the Vertical Horizon business for a very long time.”

Meanwhile, Scannell says of his
hopes for the future, “I’d love to keep
playing bigger venues, and I’d love
to do stuff internationally. But most im-
portantly, I’d like to write better songs. We’re very proud of all of our
songs, but I don’t want to have one hit,
just go away. We’ve been doing this long enough that I think we’ll be around for a while. It’s
important to appreciate the moment and know where you are. I take my
life worrying about when our next
hit’s going to happen, I’d lead a pretty
empty life.”

Feds To Scrutinize Warner/EMI

(Continued from page 68)

ure similar to that of Universal, which after its 1998 merger with PolyGram now commands 26.39% of the market of the five remaining majors.

But there is an important differ-
ence between the two figures, observers say. The Universal figure is based on its five
main categories, while the EMI figure
is based on its four remaining major
record companies.

Says the antitrust expert, “There
will probably be market shares in
the remaining five or six majors that
could be problems, when you go from
to five to four major companies.”

The regulatory agency will then apply the federal horizontal merger
guideline, which includes a market
share analysis of its own, including
the Herfindahl-Hirschman Index
(HHI), a mathematical calculation
that predicts a snapshot of a future
merged-market share.

According to an FTC publication
that describes the index used, if the
HHIs of the pre- and post-merger
markets fall within certain ranges,
the agencies are not likely to chal-
lenge the transaction. The FTC may
therefore bring some transactions
to the safe harbors of the merger
guidelines.

If the HHIs “lie outside of the safe
harbors,” however, they may cre-
ate a presumption that the merger is
likely to create or enhance market
power or facilitate its exercise,” accord-
ing to the FTC bulletin.

Neither agency can actually approve or disapprove mergers, but
they are given authority to challenge
proposed mergers in court.

Mergers are also subject to the
Clayton Act, which disallows mergers
that would lessen competition sub-
stantially or create a monopoly.
| WEEK | NO. | ARTIST | TITLE | WEEK ON CHART |
|------|-----|--------|-------|--------------|---------------|
| 34  | 1  | D'ANGELO | VOGUE | 1 |
| 55  | 1  | SANTANA | SUPERNATURAL | 1 |
| 37  | 2  | CELINE DION | ALL THE WAY... A DECADE OF SONG | 1 |
| 55  | 3  | THE LOX | URBAN | 1 |
| 45  | 4  | CHRISTINA AGUILERA | A.E.R.T. | 1 |
| 5  | 5  | DMX | REBEL YELL | 1 |
| 29  | 6  | JAY-Z | TO THE MAX | 1 |
| 36  | 7  | DIAMOND | WITHOUT | 1 |
| 30  | 8  | JANET JACKSON | ALL NIGHT LONG... AND ON AND ON | 1 |
| 27  | 9  | CHAKA KHAN | ROSARIO | 1 |
| 29  | 10 | BACKSTREET BOYS | BEYOND | 1 |
| 72  | 11 | KYD ROY | JAPAN | 1 |
| 64  | 12 | JAY-Z | BABY EVA | 1 |
| 55  | 13 | DESTINY'S CHILD | PAPYRUS | 1 |
| 15  | 14 | SHANIA TWAIN | MERIDIAN | 1 |
| 48  | 15 | JIMMY FALLON | UP ALL NIGHT | 1 |
| 55  | 16 | LOU BEGA | LE EL MI MAMBO | 1 |
| 29  | 17 | LIMP BIZKIT | JUMP | 1 |
| 72  | 18 | BLINK-182 | ENEMA OF THE STATE | 1 |
| 61  | 19 | MARY CAREY | CRAWLY | 1 |
| 48  | 20 | FAITH HILL | BREATHE | 1 |
| 55  | 21 | BRIAN MCKNIGHT | BACK AT ONE | 1 |
| 61  | 22 | JUVENILE | REAL | 1 |
| 55  | 23 | METALLICA | S&M | 1 |
| 55  | 24 | MAC GRAY | MY [REPO] | 1 |
| 36  | 25 | SOUNDTRACK | WIND UP | 1 |
| 36  | 26 | KORN | HURRICANE | 1 |
| 36  | 27 | DIAHANN CARROLL | ANNA | 1 |
| 36  | 28 | LIMP BIZKIT | EUPHORIA | 1 |
| 36  | 29 | HIVERNAL | VIVID IMPRESSIONS | 1 |
| 36  | 30 | EVA | LET THERE BE... RUIN | 1 |
| 36  | 31 | ANNIE MURRAY | STRANGEST DAY | 1 |
| 36  | 32 | JUVENILE | CASH MONEY | 1 |
| 36  | 33 | LONESTAR | CLEVELAND (11.98/17.98) | 1 |
| 36  | 34 | ANGELA | THE BERRY | 1 |
| 36  | 35 | RED HOT CHILI PEPPERS | A PLACE IN THE SUN | 1 |
| 36  | 36 | RICKY MARTIN | CALI MAMÁ | 1 |
| 36  | 37 | WILL SMITH | WILLIBALL | 1 |
| 36  | 38 | ANGIE STONE | B A S T | 1 |
| 36  | 39 | MANDY MOORE | THE PRICE OF LOVE | 1 |
| 36  | 40 | SMASH MOUTH | INTERLUDE | 1 |
| 36  | 41 | MARK WILSON | MERCY | 1 |
| 36  | 42 | THIRD EYE BLIND | SPACED OUT | 1 |
| 36  | 43 | MARC ANTHONY | THIRD ACT | 1 |

**Greatest Gainer**

<p>| ARTIST | TITLE | WEEK ON CHART |
|--------|-------|--------------|---------------|
| D'ANGELO | VOGUE | 1 |
| SANTANA | SUPERNATURAL | 1 |
| JAY-Z | BABY EVA | 1 |
| CELINE DION | ALL THE WAY... A DECADE OF SONG | 1 |
| THE LOX | URBAN | 1 |
| CHRISTINA AGUILERA | A.E.R.T. | 1 |
| JAY-Z | TO THE MAX | 1 |
| JANET JACKSON | MERIDIAN | 1 |
| JIMMY FALLON | UP ALL NIGHT | 1 |
| LOU BEGA | LE EL MI MAMBO | 1 |
| JIMMY FALLON | WHY DON'T YOU TRY | 1 |
| BLINK-182 | ENEMA OF THE STATE | 1 |
| MARY CAREY | CRAWLY | 1 |
| FAITH HILL | BREATHE | 1 |
| JUVENILE | BACK AT ONE | 1 |
| METALLICA | S&amp;M | 1 |
| MAC GRAY | MY [REPO] | 1 |
| KORN | HURRICANE | 1 |
| DIAHANN CARROLL | ANNA | 1 |
| LIMP BIZKIT | EUPHORIA | 1 |
| HIVERNAL | VIVID IMPRESSIONS | 1 |
| EVA | LET THERE BE... RUIN | 1 |
| ANNIE MURRAY | STRANGEST DAY | 1 |
| JUVENILE | CASH MONEY | 1 |
| LONESTAR | CLEVELAND (11.98/17.98) | 1 |
| ANGIE STONE | B A S T | 1 |
| MANDY MOORE | THE PRICE OF LOVE | 1 |
| SMASH MOUTH | INTERLUDE | 1 |
| MARK WILSON | MERCY | 1 |
| THIRD EYE BLIND | SPACED OUT | 1 |
| MARC ANTHONY | THIRD ACT | 1 |</p>
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active hyperlinks to retail sales sites, and “blow-in” promotional insertions—amounts to unfair competition and corporate mismanagement, among other charges. It seeks to enjoin Sony from engaging in such practices.

A Sony spokesman says the company does not comment on pending litigation.

At the heart of the issue is retailers’ unreasonableness with what they view as apparent attempts by Sony to trick or steal customers from them and to use the merchants’ own assets to aid in those efforts.

There are those who have long said they think it is unfortunate that the labels feel the need to sell directly to consumers, but that if it must happen, it should occur on a level playing field.

Consequently, music merchants have cried foul in the past when labels have placed blow-in cards in CDs sold in music stores or kiosks that the consumer to buy the artist’s other products directly from the label.

With the lawsuit, NARM’s lawyers bring out the point that Sony’s market share is not a true reflection of the business, and that would go out of business were they to refuse to carry its sound recordings. Since retailers have no choice but to buy the bundled products that include hyperlinks, it is the “equiva-

lent” of forcing merchants to give each of their customers promotional materials that disingenuously represent their competitors, the suit states.

The lawsuit is tied to Sony products known as CD Extras—more com-

monly known as “blow-in” inserts—where retailers are required to a CD-ROM drive in order to access additional materials. Such enhanced CDs contain hyperlinks that bring the consumer to Sony online store sales sites.

While enhanced CDs and the hyperlinks they contain are in their infancy, the NARM suit is filed in an area of law where not only are they a common music carrier, but DVD Audio and digital downloads are main music formats. All would be compelled to comply with the law. Store owners, wholesalers, retailers, and customers are all forced to Sony-controlled online sites.

Retailers view consumers who buy music in their stores as their cus-


tomers, not Sony agents or interlopers, their responsibility to that customer, they say.

NARM president Pamela Horowitz says, “A lot of companies throw a ‘buy one get one free’ sale in and think that is being a retailer; without under-

standing the obligations that buy button.

The purposes of the lawsuit is to help the marketplace set some ground rules for how the digital world will unfold, she says.

The purpose of whose customers are buying CDs will become even more important in the digital download world. Currently, music manufacturers are debating models for the future, but one deal to do with controls the credit card information and other customer information—the label, the technology supplier of the download, and perhaps the music service.

The past few years, merchants have been very vocal in complaining to suppliers about promoting Web sites that market music as Blow-In's, “As Opinion of Love,” and Groove Armada’s “If Everybody Looked The Same.” The tracks can be accessed at AOL.com, Spinner.com, and AOL, keyword Madonna. The soundtrack is due Feb. 22.
BRITS FOCUS ON DANCE (Continued from page 6)

artist has a venerable feel about it with Jones, Sting, David Bowie, and Van Morrison joined by the younger Ian Brown, 36. Alongside Trivia, Stereophonics, and Gomez as best British group nominees are alternative rock mainstays Blur and the pop-rockers Oasis.

Last year’s show attracted a peak figure of 9.7 million viewers and a 9.1 million average and was syndicated to more than 100 TV markets—including the U.S. (on ABC), Germany, Japan, Italy, and France—by Eagle Rock Entertainment, which is also selling this year’s program.

Radio syndication is being undertaken for a fifth year by Wise Buddah, with international radio programming sponsored for the first time by cross-media pop portal WorldPop, following the Jan. 29 launch of its worldpop.com Web site.

Earl’s Court is a new venue for the awards, which were held last year at London Arena. That show, held on March 3, 1999, which is this year’s show, had a live audience of 5,200. The event also raised 625,000 pounds ($1 million) for the Brits Typhoid Relief fund, which proceeds to U.K. charities.

WIDE RETAIL CAMPAIGN

Although no mention of record sales was made in the TV promo during the nominations, the awards are being backed as usual by a wide-ranging British Assn. of Record Dealers campaign extensive in-store displays and branding, publicizing the awards show and nominees.

MCA’s Card has announced a deal in which its customers may use their cards to buy albums by nominees at a 10% discount at all branches of 220-store retail chain Our Price between Feb. 15 and March 13. It will back the promotion and its event sponsorship with a press, radio, and poster campaign.

‘There’s a very strong dance sector, which is great and reflects what’s been happening in the U.K. over the last year’

By Geoff Manfield

Between the Lines

IT FEELS LARGE: D’Angelo does that “Voodoo” that he does so well, ringing The Billboard 200’s bell with first-week sales of astonishing proportions. The set also leaks 93-1 on Top R&B/Hi-Hop Albums, where strong performances on hit singles at the core-store panel prompted last issue’s premature debut.

While many in the music industry are familiar with the term “sophomore slump,” the opening frame of 321,000 units for D’Angelo’s second album may tempo coinage of the phrase “sophomore pump”—and we’re not talking to Doug E. Fresh or Willy Nilly in the videoclip for current hit “Untitled (How Does It Feel)?”

How big is 321,000 units? Considering this album hit most stores during the last full week of January, the first-week sum is quite significant. For openers, its total is larger than the combined first-week sales for January 1999 releases by Britney Spears (120,500 units) and Foxy Brown (173,000), albums that each debuted at No. 1. Put another way, 321,000 copies would have been enough to secure the top slot in all but 18 of 1999’s sales weeks.

In the nine Januarys since The Billboard 200 flipped to SoundScan data in May 1991, the only album to record a larger sum during the month’s final week was the one-time phenomenon that was the “Titanic” soundtrack, which moved a whopping 582,500 units in the Feb. 14, 1998, Billboard. By that time, the album’s sales had already reached the million mark.

The average January sales week for chart-topping albums from 1992 on have been 225,000 units. Counting no distortion caused by “Titanic’s” unusually large totals, that average would be 194,000 titles.

Aside from “Titanic,” the only other albums since 1992 to move more units than D’Angelo did in January week were the soundtrack from Universal Music Group’s film “The Mask” and Epic’s “The Hits.” The former tracked 361,000 units in the Jan. 23, 1995, issue, when the album was in its seventh chart-topping week. The Brooks collection did 332,000 pieces in the Jan. 21, 1995, Billboard, during the title’s three weeks at No. 1, which means that D’Angelo’s first week put him in pretty tall company.

An executive close to the “Voodoo” project, which was once expected to drop during 1999’s first quarter, jokes that the album’s street date could have been more than 20 times. But with a sales number like this, I have a feeling retailers and Virgin figure it’s worth the wait.

“Untitled,” the album’s most obvious catalog, is No. 1 on Hot R&B/Hi-Hop Airplay, No. 1 at BET, and No. 19 at MTV, but two other tracks helped prime the pump. A single from this set, “Loft & Right,” which featured Method Man and Redman, peaked at No. 18 on Hot R&B/Hi-Hop Singles & Tracks two months ago, while another track, “Devil’s Pie,” from the 1998 film “Belly,” rose to No. 68 on Hot R&B/Hi-Hop Airplay in October of that year. And if you were listening to the hip-hop stations in the heavily populated Los Angeles market back then, you would have figured “Pie” peaked much higher than it did on the national chart.

D’Angelo’s first album, 1995’s “Brown Sugar,” on the since-shuttered EMI label, peaked at No. 4 on Top R&B Albums and at No. 22 on The Billboard 200.

D R E: Was it ego or paranoia that led Dr. Dre to have EMINEM repeatedly invoke his name in “Forgot About Dre,” the track they performed at the American Music Awards in the same week its clip was featured on MTV’s “Making The Video” show? Continued MTV exposure and a good ride at radio (15-12 on Hot-R&B/Hi-Hop Airplay) continue the momentum of “Dr. Dre—2001,” as the album wins its second consecutive Greatest Bet at The Billboard 200 (No. 3 with 157,000 copies, or a 91,000-unit increase). With close to 2.5 million units scanned in 11 chart weeks, including more than half a million in its first week, it’s fairly safe to say a lot of folks have not forgotten the rapper. Aside from D’Angelo and Dre, hip-hop and R&B albums held on by the Lox (No. 4 with 155,000 units on the big chart, No. 2 on the R&B list), the return of G U Y (No. 13 on The Billboard 200, No. 5 on R&B), and Hypnotize Camp Posse (No. 36 on the big chart, No. 11 on R&B, and No. 1 on Top Independent Albums), The last albums by the Lox and Guy reached No. 1 on the R&B list, with the Lox set reaching No. 3 on The Billboard 200 in 1998 and Guy’s peaking at No. 6 on that same list in 1991.

T H E TUBE: You might not think that Barbara Walters viewers would make fast calls to the record store, but with just two days in the tracking week after Walters’ Jan. 28 interview with Andrea Bocelli on “20/20,” the tenor’s “Sacred Arias” and “Sogno” both bullet on The Billboard 200 (“Arias” Company, with a 20% gain, and “Sogno” jumps 122-101 with an 8% gain), while “Romance” rallies a 39% gain to score its first week at No. 1 on Top Pop Catalog Albums. Universal Classics plans to keep the Bocelli titles conspicuous at retail through March, when the “Sacred Arias” program will make the public TV fund-raising rounds.

NEW DEALS REVIVE TRILOKA’S WORLD, JAZZ TITLES (Continued from page 3)

the distributor.

“When you look at the whole style or genre of world music, it’s exciting. It’s growing,” Becker says. “You’re having certain success stories, like Buena Vista Social Club, that are opening up people’s ears to a market that’s not been tapped before. A company like Triloka that has positioned itself very well over the past 10 years is in the perfect position. We have an advantage of being increased awareness and the greater commercial potential of the style. For RED, it fulfills the whole strategy of being diversified and having a product that appeals to the whole spectrum of the audience.”

Markus notes that his label opens up for distribution to the very popular Natur- al Wonder—all the alternative, nontraditional accounts. We represent a strong case for them to go into those accounts.”

Marketing, promotion, publicity, and sales efforts for Triloka will be spearheaded by the recently established Gold Circle Label Group, which is also based in Santa Monica.

Delich suggests that Gold Circle Entertainment’s significant media holding presence of last year’s strong marketing opportunities for Triloka.

“We own 40 radio stations now. We own five television stations,” Delich says. “So we’ve got some other media assets that we can bring to bear to take advantage of some of the opportunities. With Triloka we may look at doing some direct-response television marketing on some of our television stations. We’re not the opportunity to test some of those things relatively inexpensive and the vehicle by which to do promotion as well.”

On March 7 Triloka will release “Unbearable Love,” a new album by Walela, the American Indian group featuring Rita Coolidge, her sister Priscilla, and Priscilla’s daughter Laura Satterfield. Other forthcoming releases include a self-titled debut by Univi- sion TV personality Charlie Bravo (April 25), a solo album by Satter- field (June 20), a new set by West African piano player and songwriter Via Jo (July 11), a collection by Australian group-including a different live album by members of Queen (Brian May, Roger Taylor, and John Deacon) to play the veteran band’s anthem “We Will Rock You.”

Back to the compilations “Songs Of The Spirit,” a selection of American Indian music (to be released Tuesday [8]); “Just Relax,” a pastiche of classic hits by the late R&B maestro Al Green (May 8), and a best-of compilation from harmonium and sarod player Jai Uttal (Sept. 12).
January Certs Include New RIAA Latin Awards To Rodriguez

BY JILL PESSELNICK

LOS ANGELES — José Luis Rodríguez Y Los Invasores is the top Latin act to be certified by the new Recording Industry Assn. of America’s (RIAA) Latin certification program. At the 300,000 sales mark, their 1997 album “Indisculpables” received platinum certification.

Charley Zaa’s “Un Segundo Sentimiento” and Juan Gabriel’s “Para Ti” also reached the multi-platinum level, at 400,000 copies each.

The RIAA boxed the new program Jan. 25, in part to give recognition to strong-selling, Spanish-language product in the U.S. (Billboard, Feb. 5). The gold, or oro, certification goes to albums with net shipments of 100,000 units or more. Platinum goes to albums with 300,000-unit net shipments, and multi-platinum certifications go to net shipped units of more than 400,000.

In other certifications, country star LeAnn Rimes rang in the new millennium with a platinum certification for her self-titled album. “LeAnn Rimes” is the young singer’s fifth title to reach that level.

Boy band sensation ‘N Sync and rapper the Notorious B.I.G. both entered the vaunted diamond-album certification club by selling their signifying albums in two million units sold. ‘N Sync earned the distinction with its 1998 self-titled RCA release; the Notorious B.I.G.’s 1997 double-disc release, “Life After Death,” became the first hardcover rap album to reach diamond status, signifying actual sales of 5 million of a two-CD set. His posthumous album “BORN AGAIN” is certified double-platinum.

Then favorite Britney Spears added a million to her diamond-certified... “...Baby One More Time,” now certi-

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nion mark and now ties Ricky Martin’s self-titled record as the best-selling album by a Latin artist.

Heavy metal legend Metallica was certified for sales of 4 million for its latest double-disc release, “S&M2,” the band’s seventh album to reach the quadruple-platinum sales level. The certified Nation reflects actual sales of 2 million. The band’s best-selling album is 1991’s “Metallica,” certified at 12 million.

A complete list of RIAA certifications follows.

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Billboard Online Serves Up Grammy Preview, Web Poll

Billboard Online, the Internet home of Billboard magazine, is presenting a special preview to this year's Grammy Awards. The preview, which is sponsored by Oldsmobile Alero, includes complete listings of all of this year's Grammy nominees, as well as capsule profiles and chart histories of the five contenders in each of the four major awards categories. There are also articles and commentary about this year's competition by top Billboard editors, including Chick Taylor, Melinda Newman, Gail Mitchell, Steve Gray and John Lament.

To add an element to the preview, Billboard Online will invite music fans to make their choices among the nominees in the best album, record of the year, song of the year and new artist categories. Poll results will be presented in real time on the site.

The 42nd annual Grammy Awards will be presented live on CBS-TV on Feb. 23 from the Shrine Auditorium in Los Angeles. Following the awards, Billboard Online will post complete information on all of the winners.

Billboard Readiest Retail Directory

Billboard's 2000 Record Retailing Directory is slated for publication on March 1. With over 7,000 updated listings, it is an essential tool for those who service or sell products to the retail music community. Listings include independent and chain record stores, chain headquarters, e-retailers, and audio book retailers.

The 2000 Record Retailing Directory can be obtained for $185 per copy (add $6 per copy for shipping, $14 for international).

To order call 301-341-7119 (International 723-383-4150), or fax credit card information to 723-383-6338. Mail payment to Billboard Directories, P.O. Box 1306, Lake- wood, NJ 08701, or visit our online directory at www.billboard.com/directories.

Ray Waddell has been named touring reporter of Billboard magazine. In this newly created position, Waddell, who will be based in Billboard's Nashville office, will provide touring business news and trend stories for the magazine as it steps up its efforts in this area.

Waddell's primary function will be to contribute weekly touring coverage to the news section. He will also work with various section editors in developing touring-related stories inside the magazine. Waddell will also serve as a general-assignment reporter for Billboard.

In addition, Waddell will contribute beat-related coverage to the daily Billboard Bulletin. A Billboard Music Group veteran, Waddell worked as a reporter and columnist for 13 years at Billboard magazine's publication, Amusement Business. He has also been a frequent contributor to Billboard and Billboard Bulletin.

Waddell joined AB in 1987 as a reporter in the Los Angeles office, relocating to Nashville in 1991. During his tenure at AB, Waddell was instrumental in revamping the talent and touring coverage of the magazine.

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