Companies Facing Web Challenges

MP3.com Suit Questions Actions Of The RIAA
BY EILEEN FITZPATRICK
LOS ANGELES—While Wall Street is rarely pulled into issues concerning trade practices, MP3.com's lawsuit against the Recording Industry Assn. of America (RIAA) claiming (Continued on page 86)

Proposal Makes CDs Tax-Exempt
BY BILL HOLLAND
WASHINGTON, D.C.—In the latest twist in the U.S. government's ongoing saga to find new taxation models for the Internet age, the business caucus of the Advisory Commission on Electronic Commerce (ACEC) has proposed providing parity to all retailers that sell product available in both digitized and non-digitized form—such as prerecorded music and books—by providing a sales-tax exemption.

In the years after the current temporary moratorium on Internet sales taxes, the caucus's Feb. 9 proposal would basically offer the exemption to all music and book retailers, both electronic and brick-and-mortar, as well as any other companies (Continued on page 85)

Columbia House Redies For The Future
BY DON JEFFREY
NEW YORK—Columbia House views its reorganization into three divisions, one of which is the online version of the music and video club, as a way to move more of its 16 million members to the Web, reduce its growing costs, and more than double its membership.

After a proposed merger with online retailer CDnow, the 45-year-old direct marketer will consist of Columbia House for off-line direct marketing, columbiahouse.com for the online club, and CDnow for standard E-commerce.

About 3 million people are now active members of columbiahouse.com, the company says, and they spent $100 million last year on music and video. Columbia House's total annual revenue is more than $1 billion.

As part of the reorganization, Columbia House chairman/CEO Richard Wolter has resigned after 34 years. (Continued on page 81)

Jive's Plan: 'N Sync Everywhere
Label Pulls Out All Stops To Market 'No Strings Attached'
BY MICHAEL PAOLETTA
NEW YORK—With a new album, "No Strings Attached," being readied for imminent global release on March 21—and with its lawsuit a thing of the past—boy band 'N Sync is ready to embark on the latest phase of its career.

Older, wiser, and now signed to Jive for the world, the five members of 'N Sync are excited about what the future may bring. The same holds true for Jive, which plans a heavy promotional push for the band that encompasses radio, retail, TV, and the Internet.

"It's incredibly exciting having 'N Sync join the Jive family," says Jive president Barry Weiss. "To have 'N Sync on the same label as Britney Spears, the Backstreet Boys, and 98 Degrees is more exciting than ever," he adds. (Continued on page 81)

AEC Restructures With Eye On Digital Business
BY ED CHRISTMAN
NEW YORK—With emerging Internet opportunities in mind, wholesale/digital service provider Alliance Entertainment Corp. (AEC) has headed up its management and restructured its com-

Finalists Tapped For Latin Awards
BY JOHN LANNERT
With six citations, renowned singer/songwriter/producer Marco Antonio Solis leads all other finalists competing for honors at Billboard's seventh annual Latin Music Awards, slated to take place April 27 at the Jackie Gleason Theatre of Performing Arts in Miami Beach.

Following Solis are Latin global star Ricky Martin, with five nods, and his noted counterpart Enrique Iglesias, with four.

Seven other acts have notched three citations each, including (Continued on page 88)

Inside This Week's Billboard
Latin Music 6-Pack
Focus On New Latin Genre Charts
FOLLOWS PAGE 44

'99 Revenues Mark New Record For ASCAP...P10

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RECOMMEND PAGE 81

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“In the United States, there one feels free,” said Southern poet Randall Jarrell. “Except from the Americans—but every pearl has its oyster.” And this country’s recent musical relationship with Cuba and its Antilles, accentuated by the vivacious personality of Randall Jarrell was making about an American nation whose boundless welcome spells relief from every possible hindrance with liberty—except the sometimes bigoted self-importance of its own condition.

In short, don’t call yourself an American—i.e., a loyal member of a truly democratic social experiment—if you deliberately obstruct others from being exposed to the cultural melting pot this society was primarily founded to create. For instance, the “Buena Vista Social Club” album (World Circuit/Nonesuch) of classic Cuban song, along with all its other recorded and filmed spinoffs, is that such humanistic reclamation projects now live in the frontal lobes of millions of people of all ages, and have so powerfully polished from learning about such rich aspects of another society.

And when something gets into your frontal lobe that way and becomes part of your consciousness, something that naturally was missing before. When I was young I thought, "Why doesn’t the news of this great sound spread?" But then I kind of gave up thinking, 'I’ll never live to see this, and everything will disappear.’"

But neither Ochoa nor Ferrer’s Buena Vista troupe will be making concert stops in Miami, that most Cuban of American cities, where Cuban nationals are accidentally made to feel unwelcome. In 1986, MDEM invited Cuban Graciela Estrada Company Segundo and Chueco Valdés to appear at its Latin and Caribbean conflagration, outside of which hundreds of anti-Castro protesters demonstrated. Comparable scenes occurred when Havana salsa star Isaac Delgado appeared at the Nostalgia del Miami in Little Havana on January 7. Citizens are fully justified, of course, in protesting Castro’s repressive Havana-based regime, and oppression within Cuba is growing more pronounced. The quasi-Marcist country is meanwhile awash in foreign currency (now worth about $3,000/US. dollars), but its own citizens are barred from the most sophisticated hotels and shops—whose patrons trade in dollars—and the same racist class system that has always dominated Cuba remains in place, with black Cubans largely absent from positions in the ruling hierarchy.

As writer Christopher von Bergen noted, “It’s a system not unlike China, where capitalism and profiteering are permitted, but democracy and free expression are not.”

If one believes, as does this columnist, that the Berlin Wall fell not because of Geoffanistic political wirepulling but rather because of ordinary Berliners who looked like them and played the same Beatles, Pink Floyd, and Scorpions albums, then Cuba’s anachronistic one-man rule will fade not by fostering intolerance in Miami but rather by furthering the cultural outreach of “Buena Vista Social Club” and similar projects, some of the most touching scenes in director Wim Wenders’ hugely affecting “Buena Vista Social Club” documentary film are those in which the musicians stroll around New York’s Times Square in the vicinity of theDeclare yourself and make more formal closing.

End

To: [sender@domain.com]

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Dear [Recipient Name],

I hope this email finds you well. I wanted to follow up on our recent conversation regarding [topic].

As discussed, [details]. I wanted to share with you [additional information].

I look forward to hearing your thoughts on this matter.

Best regards,

[Your Name]
### Composer, Wholesaler Ervin Litkei, 78, Dies

**BY IRV LICHTMAN**

NEW YORK—Ervin Litkei, a long-time recording and video wholesaler who also owned labels and music publishing firm, died Feb. 8 at his home in Manhattan. The cause of death was an embolism to the lung. Litkei, 78, a native of Hungary who immigrated to the U.S. in 1947, was also a composer of popular and classical works, including marches in tribute to all U.S. presidents since Franklin D. Roosevelt. The marches and longer works, among them "War and Remembrance" and "The Atlantic And Pacific Suite," were recorded and released commercially.

On July 4, 1991, a page 1 story in The New York Times compared Litkei's patriotic music to works by songwriter Irving Berlin, another immigrant to America who was the writer of "God Bless America.

Litkei's career in America included the writing and recording of Hungarian versions of such standards as Berlin's "White Christmas," "Senti-mental Journey," and the themes from "Love Story" and "The Godfa-ther." Litkei operated a rackjobbing oper-ation under the names of Olympia, Ar-ovos, and Games Arts until it was sold in 1989 to Rank Retail Services. He racked the major labels, with a partic-ularly long relation-ship with Walt Disney audio and video products. One of his major accounts was Woolworth's.

In recent years, Litkei, in addition to continuing composing efforts, concentrated on his labels, Aurora Records and JazzMania Records, which included a line of about 20 jazz releases, and his music publishing firm, Leona Music.

In 1991, after the late-'80s opening of Soviet society under President Mikhail Gorbachev, Litkei offered a $500 prize for any Soviet citizen who produced the best lyric in Russian for a march he had written called "Salute To President Gorbachev." Litkei also made a $10,000 donation to the Songwriters’ Hall of Fame to establish a prize for the best march or patriotic song composed by a New York high school student.

In 1995, Litkei recalled that as a young, aspiring composer in Hun-gary—Litkei's mother was a successful songwriter in that country—he had the famous operetta composer Franz Lehar play for him what would be Lehar's final composition.

In tribute to Lehar, Litkei created a new arrangement for the tune with a lyric by Litkei's wife, Andrea Fodor, who is a poet/pianist and former bal.

(Continued on page 96)
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BET.com Aims At Digital Divide

BY GAIL MITCHELL

LOS ANGELES—Making good on its pledge to help erase the much-discussed minority digital divide, BET Holdings II—headed by chairman/CEO Robert Johnson—formally unveiled new Internet portal BET.com on Feb. 7. Initially announced last August (Billboard/Bulletin, Aug. 13, 1999), the $35 million joint venture among BET Holdings II, Microsoft Corp., Liberty Digital, News Corp., and USA Networks superseded BET’s former Web site—the largely promotional msnet.com—which debuted in 1996.

Envisioned as a one-stop online resource for the wide-ranging African-American community, BET.com comprises nine channels (Headlines, Music, Money, Lifestyles, Food, Health, Careers, Loveline, and @BET) that contain an extensive mix of staff-produced original content and third-party-supplied general market information.

In addition, the channel information is aggregated into four “zones” designed to accommodate four African-American consumer segments: Families, Professionals, Women and Urban Life. The site is being backed by an $8 million advertising campaign that will encompass network and cable television, print, radio, outdoor, promotions, and the Internet.

A major cornerstone of BET.com is its music channel, which takes full advantage of BET’s 20-year history of music programming. Elements include streaming music videos, multimedia artist profiles, interactive music features, reviews, industry news, and an unsigned artist showcase that gives acts the opportunity to upload their original music to the site and others to download it.

The channel also features an online radio section, which will not doubt also bring into play BET Holdings II’s plan to acquire radio stations. That venture—in conjunction with 35% BET Holdings II division Liberty Media—was announced last year (Billboard, Nov. 6, 1999).

Heading up the daily operation at BET.com—originally slated to bow last November—is COO Scott Mills.

“We decided to launch what we contend is much more comprehensive than any other such sites out there”

—SCOTT MILLS

Mills, formerly senior VP of business development for BET Holdings II, was a VP with investment banking firm Lehman Brothers prior to joining BET. “This wasn’t about taking msn.com and blowing it up,” he says. “This was about creating a completely different offering.”

“The planned November launch was a much more modest undertaking,” continues Mills, who says the company conducted focus groups across the country with African-American Internet users to glean ideas for site design and content. “As we began building out the available opportunities, we decided to launch what we consider to be a much more comprehensive than any other such sites out there. We have more original content, updated regularly, that covers more categories relevant to African-Americans than anyone else.”

Additional members of BET.com’s executive team include chief technology officer Craig Maccubbin, former-ly director of Web technologies for Noblestar; CFO Kathryn Engberget, previously VP of finance and CFO for the University of Pennsylvania; VP & general counsel Michael Martin, who handled similar duties for BET Holdings II; VP of content development Retha Hill, formerly executive producer of TV shows for the Tracey iingtonpost.com; VP of business development Michael Pickrum, previously with Mereer Management Consult-ancy, holding in that right, the future to be downloaded content is expected to be protected by DRM. But that’s one of the key reasons for the deal. Microsoft provides the underlying technology, but because of the integrated digital multimedia system (MMS) technology, this can expand into e-commerce opportunities. Windows Media, which gets 4 million unique users a month, is also a great promotional vehicle for Atomic Pop.

“E-commerce is one of a number of strategic opportunities available to us,” says Mills. “We’ve built the site so we can integrate other channels and other content. If we’re focusing on that right now, there are other very interesting things playing out and we’ll be able to start making E-commerce. But right now it’s targeted for late 2000.”

BET Holdings II, which retains majority ownership and control of BET.com, is integrated on four television networks (Black Entertainment Television, BET on Jazz: The Jazz Channel, BET Action Fay Per and BET International) and three magazines (Emerage, BET Weekend, and Heart & Soul), and romance novel division Arabesque Books. Other platforms include BET Pictures II, restaurants and clubs (BET SoundStage Restaurant, BET SoundStage Club, BET on Jazz), the first-ever broadband music video channel, and BET Movies/STARZ, a premium movie channel joint venture with Encore Media.

Member of African-American-urban community-targeted Web sites include netroinc.com, BlackVoices.com, EverythingBlack.com, HipHopSite.com, Platform.net, and twx.com.

Atomic Pop Partners Up

BY CARLA HAY

NEW YORK—In a move designed to increase its appeal to Web site visitors, online music company Atomic Pop has struck a deal with Microsoft to make Atomic Pop’s entire catalog and online events available in the Windows Media format (Billboard/Bulletin, Feb. 7). As part of the agreement, Atomic Pop will be featured at WindowsMedia.com.

Atomic Pop founder/CEO Al Teller tells Billboard that the deal is not exclusive and that AtomicPop.com will continue using the Java-based player for online streaming.

“E-commerce is one of a number of strategic opportunities available to us,” says Mills. “We’ve built the site so we can integrate other channels and other content. If we’re focusing on that right now, there are other very interesting things playing out and we’ll be able to start making E-commerce. But right now it’s targeted for late 2000.”

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Buy.com, Amazon Raising Capital To Expand

BY BRIAN GARRITY

NEW YORK—Buy.com, the latest online retailer that sells music to tap the capital markets when it raised $182 million in an initial public offering on Feb. 8 (Billboard/Bulletin, Feb. 9).

But if the financing activities of its older, more established rival Amazon.com have shown, what it takes to build a successful click-and-mortar operation, then it likely won’t be the last. Wall Street sees of the Aliso Viejo, Calif.-based company.

In a move that signals just how capital-intensive global branding is for online start-ups long past the IPO stage, Amazon—fresh on the heels of reporting a fourth-quarter pro forma net loss of $85 million—announced on Feb. 7 plans to sell 600 million units ($591 million) in debt securities (Billboard/Bulletin, Feb. 8).

Those Amazon securities, known as $149 million in bonds that under certain terms convert into common stock—are expected to have an interest rate of around 7% and will mature in 2010.

The company is expected to use proceeds from the transaction to fuel its growth and, if the same way it used the funds from a similar $1.25 billion convertible offering last year to bankroll domestic growth.

Meanwhile, Buy.com—which saw its stock rise more than 93% in its first day of trading—will use the proceeds of its deal for brand building and expansion in the U.S., just like most Internet IPO issuers.

The company sold 14 million shares at $19.44, above the higher price range. Shares later retreated to a closing price of $25.12 in a late-afternoon fade that coincided with technical difficulties generated from reported hacker attack that prevented many users from accessing the buy.com site.

Both deals come at a time when investor enthusiasm for online retail seems to be ebbing with the accelerating proliferation of new players in the space, analysts say.

Buy.com’s deep-discount, high-volume sales model has made it a controversial subject on Wall Street. Some critics have expressed concerns that the company’s margins are so thin, it will be difficult for it to ever make money. Buy.com posted net losses of $130.2 million for the year ending Dec. 31, 1999, an increase from $17.8 million the year before. Revenue grew to $698.6 million, up 70% from $415.3 million a year earlier.

Amazon, despite predicting profitability for its book, music, and video operations by the end of this year, is still running in the red overall, too—year-end pro
in their world, in their words.

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RAY BENSON - ASLEEP AT THE WHEEL
6 NOMINATIONS

STEVE WARINER
3 NOMINATIONS

BRUCE SPRINGSTEEN
2 NOMINATIONS

SANTANA
10 NOMINATIONS

BRUCE SPRINGSTEEN
2 NOMINATIONS

BUSTA RHYMES
3 NOMINATIONS

BUDDY ROBERTSON
3 NOMINATIONS

BRUCE SPRINGSTEEN
2 NOMINATIONS

* Nominees listed as of January 21, 2000 posting on the Record Academy Website.
Movie Music To Place CD Machines In Lobbies

BY JILL PESSELNICK
LOS ANGELES—Movie Music has signed a deal with Regal Cinemas to place CD vending machines throughout theaters, and artists in more than 400 movie theater lobbies nationwide this summer.

The Movie Music machine links directly to the theater's scannable, allowing for sales patterns to be tracked.

Movie Music founder Norman Ratner says, "At each theater, there is a dedicated phone line for the machine, which hooks up with an 800 number. The modem in each machine allows us to track the CDs. We can track by theater, by area, by title, and we can see the data any time we choose."

Additionally, Regal Cinemas will benefit by obtaining a gross percentage of Movie Music sales. "Initially, they're looking for a source of ancillary income," says Chris Blevins, director of amusement vending for Knoxville, Tenn.-based Regal Cinemas. "On hearing this, they just seemed like a natural tie-in. And it required little or no effort at our end."

Nashville-based Movie Music will be fully responsible for maintaining the machines, which will be stocked via Southwest Wholesale Distribution and Valley Media Distribution. The Movie Music machines will

\[Continued on page 87\]

We want people to buy popcorn on the way in and a soundtrack on the way out

—NORMAN RATNER—

ASCAP Marks 10% Growth In 1999 Revenues

BY IRV LIGHTMAN
NEW YORK—ASCAP entered the 21st century on a high note.

The performance right society, established in 1914, saw its performance-fee revenues in 1999 grow a hefty 10% over those run up in 1998, to $500 million.

In his year-end letter at the West Coast meeting of the performance right society (Billboard Bulletin, Feb. 9), CEO John LoFrumento also said that domestic and foreign royalty distributions totaled $435 million.

The 1998 domestic distribution of $505 million was up 4% over 1997. Both total revenue and domestic/international distribution figures are all-time ASCAP records and stand at the highest figures for any rights group worldwide, according to LoFrumento.

LoFrumento told the ASCAP gathering that Internet-related licensing revenues had increased over those of 1998. He said the 1999 Internet income was "under $10 million," representing, not surprisingly, the largest percentage gain of any other performance-fee collections.

In another report, LoFrumento said ASCAP's 1999 operating ratio —the percentage of revenues allocated to operating costs—of 15.4% is down a full percentage point from the closest ever. At the meeting, Marilyn Bergman, ASCAP's president/chairman, and LoFrumento told the membership of legislative developments and of the society's continuing commitment to new technology.

This included an update by LoFrumento on ASCAP's new internal structure and its participation in the International Music Joint Venture, a database containing the works of collection groups ASCAP Holland, BMI/STEMRA, and the U.K.'s Mechanical Copyright Protection Society/Performing Right Society.

Fleck's Two-Label Deal

BY MELINDA NEWMAN
LOS ANGELES—After more than a decade on Warner Bros., banjo virtuoso Béla Fleck has inked a new deal that signs him to both Columbia Records and sister label Sony Classical.

The five-album pact, which breaks off with a new record from Béla Fleck & the Flecktones in August, includes two Flecktones albums, two solo classical albums, and one solo jazz album.

"As time and circumstance change," says Fleck, "We had a really good run at Warner Bros. We'd tried a lot of the things we wanted to try there, with varying amounts of success—sometimes a lot, sometimes not so much. It's time for someone to see the band with new eyes."

Fleck talked with a number of labels but ultimately selected Columbia and Sony Classical because of the number of executives he already knew at the two companies.

"It wasn't the Sony megahall or some faceless company," says Fleck. "It was [Columbia creative consultant] Bradford Marsalis, who called me and said, 'Come here'; [Columbia chief of jazz] Al Siegel, who I worked with at Warner Bros.; [Sony Classical president] Peter Gelb, who I've known since his [former artist management] client. Levian managed Fleck's former group] New Grass Revival."

"I think he's one of the most talented musicians on the planet," says Botwin. While acknowledging that Fleck, who's best known in jazz and bluegrass circles, is not a radio-driven artist, Botwin says that there are still many ways to exploit Fleck's music.

"We're going to do whatever we can to solicit radio, of course, but we're going to take a very strong

Universal Earnings Up, Revenue Down In 2d Qtr.

BY DON JEFFREY
NEW YORK—Universal Music Group set the stage for a $2.03 billion because of discontinued operations, cuts in artist rosters and releases, and unfavorable foreign currency exchange rates.

The company sold a concert-touring unit in the past year. In addition, after parent company Seagram acquired PolyGram in late 1998, Universal cut a number of artists from its labels and released fewer albums and singles than in the previous year. Pro forma revenue the year before (assuming PolyGram had been part of the company) was $2.22 billion.

Cash flows before interest, taxes, amortization, and depreciation for Universal Music Group’s largest record company increased 3.1% in the quarter to $465 million on a pro forma basis, from $451 million in the same period a year earlier. Seagram said that of currency exchanges were excluded, cash flow was up 8%.

The company attributes the rise in earnings to its ability to secure more share from albums by such artists as Shania Twain, Andrea Bocelli, and Dr. Dre.

Meanwhile, Seagram president/CEO Edgar Bronfman Jr., in remarks to analysts, declined to

(Continued on page 87)

TLC Leads Nominees For Soul Train Music Awards

BY GAIL MITCHELL
LOS ANGELES—LaFace/Arista took a commanding lead in the nominations for the 1999 Soul Train Music Awards. Tied at two nominations apiece are Whitney Houston, Mary J. Blige, Ginuwine, Donell Jones, Brian McKnight, Destiny’s Child, and Ideal.

Blige and DMX will receive the Sammy Davis Jr. Award for extraordinary contribution to the music business.

The awards ceremony will air live from Los Angeles’ Shrine Auditorium on Saturday, March 4. Joint hosts for the show this year are Atlanta’s Jermaine Dupri and his group Xscape.

Nominees are chosen by a panel of radio PDs, retail personnel, and artists, based on chart positions in several national trade publications.

PriceWaterhouseCoopers tallied the nominations, which were announced Feb. 10 at a cocktail party hosted by artists Montell Jordan and Tamar Braxton.

The categories include urban contemporary, dance/urban contemporary, rock, dance/rock, and rock instrumental. Each has four nominees.

The dozen nominees are

- Bill Clinton
- Eminem
- He Stood Alone
- Jodeci
- Living with America
- Missy Elliot
- No Remorse
- Puff Daddy
- Ring Around My Finger
- Shemmar Moore
- Snoop Dogg
- Xscape

For a full list of nominees, see Billboard, page 163.

(Continued on page 87)

RECORD COMPANIES.

Rick Hayakan is named international marketing manager for MCA Records in Universal City, Calif. He was managing director of Dynamics Records.

Bill Bentley is named senior VP of media relations for Warner Bros. Records in Burbank, Calif. He was V/P of media relations for Reprise Records.

James Boyce is promoted to VP of urban promotion for Universal Records in New York. He was senior director of urban promotion.

Mike Smith is named VP of sales and marketing for Oglio Entertainment Group in Redondo Beach, Calif. He was director of sales for Elektra Entertainment.

Spencer Gates is named senior director of media relations for Atlantic Records in New York. She was head of Lady Talakot, public relations firm.

Kim Halverson is promoted to senior director of promotion administration for Capitol Records in Los Angeles. She was director of promotion administration.

Laurie Jakobsen is named senior director of promotions for Sony Music Entertainment in New York. She was account supervisor of consumer new media for MIddleberg and Associates.

Gator Michaels is named national field promotion director for Dreamcatcher Records in Nashville.

He was GM for Young-Olsen Associates.

Gregory Williams is promoted to manager of rights and clearances for Arista Records in New York. He was archivist coordinator.

Steve Bopp is promoted to president of Samson Records in St. Monica, Calif. He was VP of A/R.

PUBLISHERS.

BM PROMOTES ConSOAYO to senior director of relations and administration, Barbara Patraileris to senior director of international research and analysis, and Jodi H. Saal to senior director of international systems administration in New York.

They were, respectively, director of international relations and administration, director of international research and analysis, and associate director of the general licensing department.

RELATED FIELD.

Cornerstone Promotions names John Staub VP of digital marketing and Cees Stelljes di-
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Christopher Rios

aka

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In Billboard's Disc Replication spotlight we report on the transition of replicators from CD to DVD. Also included, the effect of online music and video distribution, DVD-18 and what replicators hope for in the future.

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LATIN MUSIC 6 PACK 2 - Issue Date: Apr 29 • Ad Close: Apr 4
MUSIC & MONEY - Issue Date: Apr 29 • Ad Close: Apr 4
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Country Moves West Of Alphabet City

Li'l Mo & The Monicats, Skye, Cantrell Extend NY Opry's Reach

BY JIM BESSMAN

NEW YORK—Its founder has returned to Nashville, but many of Greg Garing’s “Alphabet City Opry” adherents continue to perform hardcore country music in such far East Village saloons as 9C, the Lakeside Lounge, and Manito- ha’s. Three of the best have new or recent releases that are gaining new fans for the form, in and out of the colorful neighborhood of alphabet-letter venues that spawn it (Billboard, March 21, 1998).

“It’s still an active scene,” says Elena Skye, who leads the Demolition String Band, which records for Vermont’s North Hollow Records label, and its Kitzoo Mountain Rebe- offshoot, which includes other Alphabet City Opry regulars and plays every other Tuesday night at 9C, the corner bar at Ninth Street and Avenue C that was Garing’s headquarters.

“But it’s bigger than the East Village,” adds Monica Passin, another Alphabet City Opry alumna, who heads Li’l Mo & the Moni- cats. As her recent Bottom Line appearance evidences, the rising tide of interest has seen artists like herself and Skye begin to receive recognition beyond Alphabet City.

Laura Cantrell, another local hardcore country songstress, whose debut album, “Not The Tremblin’ Kind,” comes out March 6 via Scotland’s new Spit & Polish label, is an obvious case in point.

“What’s fascinating about New York is that just when you define one little scene, something pops up in another part of town that’s just as interesting that shares the same influences,” says Cantrell. A Nashville native who came to New York in 1985 to attend college, she soon fell under the sway of local country recording acts like Last Roundup, featuring the great Angel Dean, and the Diesel Only label “rig rock” bands, such as the world famous Blue Jays.

“The Alphabet City Opry got a lot of attention,” Cantrell continues, “but there’s a current of country music running through New York that you tap into from time to time, like the Lonesome Cheating Hearts Band—guys who play Hank Williams on the L train platform in Brooklyn. That’s what I love about staying here: The music I love is actually here.”

Indeed, Skye is among many who are taking the downtown country music to midtown—to the Rodeo Bar at 27th Street and Third Avenue—and uptown, to Hogs & Heifers Uptown, at 98th Street and First Avenue. But she’s also gaining exposure nationally; she recently appeared on Comedy Central’s “Upright Citizens Brigade”—after reps of the show’s troupe saw the Demolition String Band at 9C and drafted the band for a bluegrass skit—and later joined the brig- ade on “Late Night With Conan O’Brien.”

The group also released a twang version of Madonna’s “Like A Prayer” as a single; it has garnered airplay in Demolition String Band’s Southeastern touring markets.

“But Like A Prayer” has also received the imprimatur of none other than Madonna’s longtime spokeswoman, Liz Rosenberg.

“It reminds me of Les Paul and Mary Ford on speed,” says Rosen- berg, who uses the Skye version as her home answering machine’s outgoing message. “It’s one of the greatest songs Madonna’s ever written, and I thought no one could possibly cover it. But [Skye’s] version is so heartfelt, it sounds like she wrote it. And the arrangement is outstanding: I can’t sit still when I hear it; I’m catapulted out of my chair.”

Skye, whose 1998 “One Dog Town” debut album with the Demo- litions was produced by Garing with help from her longtime creative partner and the band’s celebrated guitarist, Boo Reimers, “rediscovered” the song through her daughter’s Madonna fandom.

“I thought it would make a great gospel country tune and did it one night as a joke—but it got an amazing reaction,” she says. She characterizes her otherwise original material as “hardcore, honkabilly, grinding music.”

“We just kind of bastardize and corrupt everything,” Skye adds, citing such influences as Lefty Frizzell, Hank Williams, Lovetta Lynn, Bill Monroe, Del McCoury, and Tammy Wynette—who (Continued on page 97)

Capitol Sets U.S. Game Plan For Tara MacLean

BY MELINDA NEWMAN

LOS ANGELES—Playing on Lilith Fair’s anta stage for three years gave Canadian singer Tara MacLean an excellent opportunity to observe her fellow performers. “One of the big differences between the artists on the [main] stage and the second stage was confidence,” she says. “Some of the second-stage acts were just as good, just as innovative, but they just weren’t as confident.”

Therefore, when it came time for Mac- Lean to make her sec- ond full-length album for Netwerk (to whom she’s signed in Canada), and her first for Capi- tol Records, she armed herself with the newfound confidence that can only develop from playing hundreds of shows.

The result is “Passenger,” which comes out Feb. 29 on Capitol in the U.S. Netwerk released the album in Canada late last year. Although Capi- tol now has a joint-venture deal with Netwerk America, MacLean’s deal was inked previous to that arrange- ment (Billboard, Oct. 2, 1999).

“With the first record [1997’s “Si- lence”], I just was not as confident in my own ideas. I was still a little shy, says MacLean. “I’d probably done 10 live shows by then. At the time I did this record, I had done 400 or 500 more shows, and I had more confi- dence in my voice: I felt like I could be free. I had my husband [Bill Bell, who produced the album with Malcolm Burn] around me, I was so comfortable, I could record in my underwear.”

She was also bolstered by the con- fidence instilled in her by Capitol Records president/CEO Roy Lott, who says, “Literally the first day of my starting at EMI ([as EMI North America deputy president), before I took the Capitol Records position, Ter- ry McBride [Netwerk Productions head and MacLean’s manager] called me and told me of her and that he’d been developing her—she’s had the album and an EP out on Netwerk. I saw her perform live, and then it actually became a competitive thing between Capitol, Warner Bros., and Columbia.”

The allure is clear; MacLean’s emotive vo- cal style is surrounded by intriguing yet accessi- ble melodies. But the key is the vulnerability her lyrics bring. “I want people to see the very care of who I am,” says MacLean, who is signed to Sony Music Publishing.

The first single, “If I Fall,” which was also featured on the “Teaching Mrs. Tingle” soundtrack, has already captured the attention of modern AC and triple-A radio programmers.

“It’s still too early to tell, but I have high hopes,” says E. Curtis Johnson, PD for KALZ Fresno, Calif. Her ability to sound unique yet reference other top female singers is what attracted Dona Shieib, PD at KXST San Diego. “Her style, thought, was even more Jewellike, but on If I Fall, her voice has an early Madonna sound to it. It has the potential to be a hit.”

Despite the early acceptance at ra- dio, Lott expects a slow build. “This is a long-term project,” he says. Lott plans for MacLean, who is booked by Little Big Man Agency, to tour, tour and tour some more. “She’s doing some residency tours; she’s also doing some dates with Dido and some with Barre- naded Ladies,” he says. “Our strongest weapon in breaking Tara is Tara.”
And The Winners Should Be . . . Santana, Spears, Martin, Maxwell At Grammys

THE ENVELOPE, PLEASE: We could make this a very short column on our Grammy predictions by declaring Carlos Santana the winner in every category because of the massive sales of his latest album. “An album of the year” is 19 before it is a jury’s decision. But we thought it would be less cruel to you, dear reader, if we made some predictions of our own, no matter how wrong they may turn out to be. And we may turn out to be correct. We’re a little bit off our game this year, with very few strong entries. Many of the nominees will be the ones who are not, but we think you’re real or not, they deserve this one. No one won’t be heard.

Best female pop vocal performance: A bit of a wacky category, with Alanis Morissette and Alanis Morrisette duking it out with the likes of Britney Spears and Christina Aguilera. I’m going with none of the above and am voting for “Beautiful Strings” from Chuck Prophet and the Blasters. But if you, like me, think that it’s my favorite of the nominees.

Best male pop vocal performance: The good news is that there are actually some strong entries in this category this year, unlike some of the past few years. The male entries were slim pickings. I’m going with R&B singer Kelly for “Cryin’/La Vida Loca.” It seems to me that the award he won the most, but it’s his best

BY CHARLES KAREL BOULEY II
LOS ANGELES—As she eyes the March 21 release of her 14th career
recording, “God & The FBI,” Junis says she’s feeling lucky. “Seventeen has always been a good-luck number for me,” she says with a laugh.

Indeed, it was. It was her 1975 set
“We The Lanes” that contained “At Seventeen,” her signature com-
position that also cemented her sta-
tus as a respected singer/songwriter. With her newest effort, which will be issued by Windham Hill, Ian hopes that time is on her side—given the success of such Lilith Fair-era artists as Jewel and Sarah McLachlan.

“I’m lucky the times have come back around to the importance of singers and songwriters,” she says.

The 11-song “God & The FBI” is a fine showcase for the Nashville-based Ian, given its diverse lyrical and musical facets. It began “banker-style,” with the artist and a small group of musicians literally locking themselves up in a hotel room to record the album.

“The reason I went with Windham Hill in the first place is that it’s an easy way to get it known. Ian is given its diverse lyrical as Jewel and Sarah McLachlan because we didn’t have the kind of engineering and technological options we have now,” Ian adds. “One of the reasons I wanted Marc and Phillip in on this record is that they grew up listening to a totally different bunch of music than I did. They react to songs totally different than I do. They hear a song and immediately think electronic. I hear a song and think orchestra.”

Ian says she’s grateful for the chance to make the album as she saw fit. “I like the idea of taking it as it last shot at a major record.

“I’m 48, which as a woman puts me out of the running immediately. I’ve

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Ian’s At 17 With Windham Hill Set

Singer/Songwriter Records Her Latest In Unusual Fashion

BY MELINDA NEWMAN
LOS ANGELES—Although Jeff Bridges is known primarily as an actor, he wants the world to know he’s a musician as well.

“I’ve been writing music since I was a teenager and jamming with my buddies all through the years, and there was a time I was in a band. I’m a bit of a late bloomer in that I had to wait until after my movie career to get some songs recorded.”

The result of those years of toiling away is “Be Here Soon,” a 14-track set of tunes coming March 21 on Ramp Records, a new Chicago Records distribution label started by Bridges, engineer-producer Mark Pelonis, and Michael McDonald, who prominently appears on the album (Billboard, Jan. 19). The set will also be available through Bridges’ Web site and a number of other retailers, such as Amazon.com.

The CD includes a video of one of the songs, “September Brings,” one of the few tracks on the set not penned by Bridges.

While Bridges has shopped his music around to labels in the past, this time he decided to go the self-release route. “I figured in this day and age, you don’t have to shop it around anymore; you can release it yourself!”

That also means coming up with a promotion plan, which Bridges ad-
mits is low-key. He hosted a Feb. 4 tribute to McDonald and showcased a tune there, and he has also been able to promote his music while doing the talk show circuit to push his new movie, “Simpatiques.”

A four-song EP will be serviced to various radio stations and Internet providers. McDonald says the mar-
et for the album is “college radio or any of that more of a folk/west Coast stuff.”

“I can’t wait to hear myself on the radio,” says Bridges. “I’d get a kick out of that.” A down load of the track “She Lay Her Whip Down” is available on Bridges’ Web site.

In terms of timing, McDonald says, “we’re not even sure what we’re going to do, but we thought we might hit the road, hit some campus stations, and do some surfing along the way—work it away from middle-

age fantasy into business.”

Bridges knows that critics tend to dismiss musical efforts by actors as vanity projects and, therefore, sel-
dom give such efforts a fair shake. While he says, “If people don’t like the record, it’s not going to crush me,” he admits that “this is something I’m serious about. I enjoy playing music and writing.”

By Melinda Newman

The Best is Back

www.americanradiohistory.com
Gilmore’s Busy With Windcharger Solo Set, Flatlanders Reunion

BY CHRIS MORRIS

LOS ANGELES—Texas singer-songwriter Jimmie Dale Gilmore is beginning the millennium in auspicious and very active fashion.

On Feb. 29, Rounder Records will issue Gilmore’s album “One Endless Night,” the debut release on his own Windcharger Records imprint. At the same time, Gilmore is reuniting onstage with the Flatlanders, the historic ’70s group that also included his old friends and collaborators Joe Ely and Butch Hancock.

Rounder director of national sales and marketing Tracy Waksler sees the same sales potential in Gilmore’s album that was experienced by Lucinda Williams’ 1998 breakthrough, “Car Wheels On A Gravel Road.”

“This record is going to do really well for Jimmie, in an era where we’ve recently seen a Lucinda Williams record sell like it has, unprecedented for her career,” Waksler says. “It’s a good time to be coming with this record. That affords us a lot of opportunities for a lot of retailers who now have a fan base that’s more accustomed to buying this type of artist than they may have been in the past.”

Waksler adds, “I do think the pump is primed, and I think Lucinda has shown a lot of retailers that they can sell this kind of record, which may not be in one particular kind of pocket.”

Gilmore and his manager Mike Crowley started up Windcharger after the musician secured his release from Elektra Records, for whom he recorded three much-praised albums during the ’90s. They had been approached with offers from Rykodisc and Nonesuch but ultimately decided to start recording a self-financed release.

Gilmore explains, “Mike and I just finally decided that it was worth the gamble, that I had enough of a presence, that my name was enough known, that it wasn’t the same as a total beginner jumping into the gigantic mosh pit.”

Rounder ultimately entered the picture to handle distribution, marketing, and promotion for Windcharger.

Gilmore’s quest for a producer ended after he met Buddy Miller during a 1999 West Coast tour that included Miller and his wife, Julie; Iris DeMent; and Emmylou Harris. Gilmore was captivated by Miller’s music; only later did he learn that he had met Miller years before.

“He lived next door to Butch Hancock, back in 1980 in Austin,” Gilmore says with a laugh. “It’s just very weird. Buddy’s got like a photographic memory, and he remembered it completely. He remembered meeting me back then.”

Sessions for “One Endless Night” were accomplished inexpensively.

“We didn’t use one inch of tape in recording this,” Gilmore says. “It was all on Buddy’s Macintosh, with Pro Tools. We could go into a living room [and do it]. It was in Nashville, but it wasn’t a studio—it was Buddy’s house, and we could have the quality of production I don’t think there’s any better capability for production anywhere, and it has to do with Buddy’s expertise as an engineer and a producer and being so computer-literate.”

Using a core band of Nashville players and Gilmore’s longtime accompanist, guitarist Rob Gjersoe, Miller also enlisted some noteworthy guests, including Billboard 1999 Century Award winner Harris, singer Jim Lauderdale, and the folk trio Cry Cry Cry (Richard Shindell, Lucy Kaplansky, and Dar Williams).

While Gilmore is a well-established writer (his songs are published by Jade EG Music [BMI]), he wrote or co-wrote only three tracks on “One Endless Night.” The rest are covers of tunes by such songsmiths as Hancock, Townes Van Zandt, John Hiatt, Willis Alan Ramsey, Walter Hyatt, Jesse Winchester, and Jerry Garcia and Robert Hunter. The album also includes a version of Bertolt Brecht and Kurt Weill’s “Mack The Knife.”

Gilmore explains modestly, “I have never regarded myself as primarily a songwriter. I’ve always thought of myself as an interpreter. [Producer/musician] T Bone [Burnett] commented on that in an interview that was done with him on the 1996 album ‘Braver New World.’ He said that he thought of me as a singer who happened to write a few good songs. And that’s what I had always thought—I loved him for verbing that. I think he was saying that Bob Dylan was a songwriter who sang a little bit, and that I was a singer who wrote a little bit.”

Waksler says that “One Endless Night” will be worked at triple-A and public radio but that no emphasis track has been selected yet.

She says, “I’m actually starting to go out to a lot of the [Universal distribution] branches and key retailers with Jimmie, so he can say hi to everybody, play a few songs… We’re starting off in Dallas and Houston, and then we’re going out to L.A. and Seattle and San Francisco and Detroit, Minneapolis. We’re just making the rounds. That’s basically following the Flatlanders tour.”

That tour includes a run of Feb.

(Continued on page 80)

JIMMIE DALE GILMORE

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**Ex-Kiss, Crue Members Aim To Do Their Own Thing On Spitfire’s New Union Set**

BY CLAY MARSHALL

LOS ANGELES—With its sophomore effort “The Blue Room,” Union appears ready to kiss the past goodbye.

Though led by marquee hard-rock names—former Motley Crue vocalist John Corabi and ex-Kiss guitarist Bruce Kulick—Union wants “The Blue Room,” due March 21 on Spitfire Records, to portray the changes the band has undergone since its 1998 self-titled debut.

“I think it was important [to prove] that we’re not a [joke] project, as much as John and I got a lot of attention for being ‘former members of,’” Kulick says.

To that end, Corabi adds, Union took extra steps to “sound more cohesive and more like a band” by enlisting producer Bob Marlette, who Corabi believes provided a positive influence in the studio.

“Bob was concerned with us being ourselves,” he says. “He just said he wanted us to constantly stay true to who we are personally and who we are as a band.”

With that in mind, Corabi penned the lyrics to the album’s first single, “Do Your Own Thing,” a bitting take on individuality.

“It just kicks from the beginning,” says Michael Pecozzi, PD at active rocker WCCC Hartford, Conn. “The hook is great. You find yourself singing along.”

Pecozzi says the song is getting a “great reaction,” thanks in part to fans of Kulick’s old band.

“The Kiss Army is coming out of the woodwork,” he says.

Spitfire Records president Paul Bibeau says the label serviced radio “very early,” issuing “Do Your Own Thing” T-shirts and Union Digipaks to stations just after Thanksgiving.

“Our plan was to set it up in cycles at radio,” he says. “We were shocked at the positive response we got.”

Bibeau says that while Spitfire is still considering video plans for the song, the label has already prepared a 30-second television spot for the album.

Bibeau hopes the ad will help propel sales for independent rock retailers, many of whom had success with the first Union album.

“I think it’s better than the first album,” says Mike Chandler, owner/manager of the Rock Stop in Dallas.

“It’s very radio-friendly. I think this will be the CD that brings Union to the forefront.”

In a unique promotional move, Union’s official Web site, unionyslum.com, is making “The Blue Room” available in its entirety via streaming RealAudio weeks before its release.

The band will tour extensively in support of the album. “In a perfect world, we’ll be on the road March 15 hopefully through the summer,” Corabi says.

Described by Kulick as “a meat-and-potatoes rock’n’roll band,” Union was formed in 1997 after the original lineups of both Corabi’s and Kulick’s former groups reunited.

“lt was like looking in a mirror, because everything that was happening to him was happening to me at the exact same time,” Corabi says.

Round out by drummer Brent Fitz and bassist Jamie Hunting, the band is booked by Mark Hyman of Ashley Talent International and managed by Larry Mazer, Tim Heyne, and John Greenberg.

Kulick is published by Robert Bruce Music Ltd. (ASCAP), and Corabi by 49-Crabby Inc. (BMI).
IAN'S AT 17 WITH WINDHAM HILL SET

(Continued from page 14)

been doing this since I was 12, and I've had three careers already. You don't get a fourth."

Not everyone agrees with that assessment. "This album has the potential to introduce Janis Ian to an entirely new audience," says Allison German, manager of Rok Dices, an indie outlet in Columbus, Ohio. "It's vibrant and well-crafted. We'll rack it next to the younger artists of the genre in hopes of intriguing fans of those other artists—artists whose careers have been helped by the fact that Janis Ian exists."

It's true that Ian's career has spanned several decades. She's earned Grammy nominations in the '60s, '70s, '80s, and '90s. She has worked continuously throughout the years, touring extensively throughout the world. Yet it's the times when she doesn't have a hit that most intrigue her:

"When you're having hits, you get a huge audience that literally sits at the shows and hears nothing until they hear the hit, and then they leave. They sit there and wait for me to sing 'My Seventeen.' Now, that's fine, because I'm proud of the song. But I'd like for them to hear the rest of the show too."

Does "God & The F BI" have what it takes to make audiences sit up and pay attention? Ron McCarron, VP of marketing at Windham Hill, believes so. "Our goal is to revitalize her career and put her forward as a vital artist," he says. "Every song on this record is a keeper. When we get this much music exposed in the appropriate way, Janis will connect with the public."

Connecting to the public is something Ian has always been concerned about. She utilizes her Internet site (www.janisian.com) for a variety of purposes—ranging from circulating career information to hosting an online auction to raise money for scholarships for young adults. Windham Hill also endorses Ian's efforts, and the label aims to build up her presence.

"We're creating a special underground web site for her, a la 'The Blues Witch Project,'" McCarron says.

He adds, however, that the marketing of the album will initially not be geared toward a trendy, youth-oriented audience. "We're not going to break our backs to convince teens that Janis has something to offer them. Actually, she does, but we won't worry about that out of the box."

From the outset, the project will lean on Ian's live following. She'll tour the U.S. extensively in the spring. The label is also eying soundtrack and music video prospects for several cuts, and a music video clip is being planned.

Ian is likely to also have a strong presence in the gay media, given her longtime commitment to being an out-lgbtian artist. She remains unsure if her sexuality—as well as her commitment to being vocal on various LGBT rights issues—has affected her career.

"I know I lost some things when the media hit it, like commercials, a movie, some songwriting opportunities," she says. "But I also gained some things. For everything I've lost, I've gained elements of support from people in return. I'm proudest of who I am, and part of who I am is a lesbian. It's not the whole picture, but it's certainly part of it."

Beyond her persona as a performer, Ian takes pride in her work as a songwriter. That's one of the reasons she chooses to live in Nashville. "I've been in Nashville for 13 years because it's a songwriter's community. Nobody in Nashville cares if I've had a hit recently. They care about what you've written. It's a very creative place."

Being in Nashville certainly influenced "God & The FBI"—in one fashion or another. One of the set's strongest cuts is an ode to Tennessee: "Memphis," a duet with Willie Nelson. Also, there's a solo by Chet Atkins on the track. Even the album's first single, "Dolene," which goes to AC and triple-A stations Feb. 29, carries the name of Dolly Parton's famed country composition—although it's not a cover of the song.

In the end, Ian says, "God & The FBI"—regardless of genre specifics—is about her journeys and her observations of life:

"From the time I was 14 to 20 I was consumed with how fallible I was," she says. "As I get older, I realize that it's not that interesting and it's more fun to write on the other side about other people and their lives."

Ian is based in Madagascar and at the Agency Group in New York. She's managed by Senior Management in Nashville.
GILMORE (Continued from page 15)

1972. (The set was reissued by Rounder on CD in 1990, aptly titled “More A Legend Than A Band.”)

Gilmore says the idea for a full-blown reunion of the great Texas triumvirate came about when the musicians recorded a new song together for the 1988 soundtrack to “The Horse Whisperer.” A 1990 concert in New York’s Central Park followed.

“We’ve had these plans to get back together for the entire time, since we’ve been apart,” Gilmore says. “We all hang out together, we’re all still very close friends. Socially, we’re together a lot. We played for my daughter’s wedding—we’ve had those kinds of reunions all through the years.”

“But the Horse Whisperer” thing got Butch and Joe and I together in the context of having matured as artists, and we actually sat down and collaborated together and found out we could do it, and not only that we could do it, but that we enjoyed it,” he says. “That’s been hanging there for a couple of years. At that time, we thought, ‘We gotta do this more.’”

“In September,” Gilmore continues, “I saw Joe and got together one night, and we just said, ‘Let’s do it.’ Let’s get Butch and let’s write some songs and go play. It’s stopping where we’re gonna do it someday . . . Joe called Butch up and told him what he and I had just talked about, and Butch said, ‘Well, tell me where and when.’

Besides the Flatlanders tour and his retail stops, Gilmore intends to mount a trek of of his own in March and April. (He is booked by Mike Leahy at Concerted Efforts in New York.)

“I’m gonna go for a run here where I’m not gonna have many days off,” Gilmore says.

For The Greater Good. Jimmy Somerville, who recently issued “Manage The Damage,” his first album in five years, is donating a portion of the profits from the single “Something To Live For” to the Matthew Shepard Foundation. He has released a 10-inch box that includes records of his appearances with various rights organizations. Somerville is rehearsing for a worldwide concert tour that will include March dates in the U.S.

NUGGETS: New York: Jill Gioia is shipping a strong four-song demo that’s steeped in a confessional, guitar-driven pop sound mildly reminiscent of Melissa Etheridge and Alanis Morissette. Gioia has a guttural belting style that serves her material extremely well. A bevy of major labels are starting to take note, and she’s getting local radio airplay in New York. WRWP, WKCR, WRUW, WRIF, WRIG, WHVY, WHAI, WHHY, WWHI, WPLJ, WRL, WBLS, WSBT, WSHA, WBAI, WOR, WKTU, WOR 98.7.

Contact Jill Gioia at (212) 383-0373.

NUGGETS: New York: Jill Gioia is shipping a strong four-song demo that’s steeped in a confessional, guitar-driven pop sound mildly reminiscent of Melissa Etheridge and Alanis Morissette. Gioia has a guttural belting style that serves her material extremely well. A bevy of major labels are starting to take note, and she’s getting local radio airplay in New York. WRWP, WKCR, WRUW, WRIF, WRIG, WHVY, WHAI, WHHY, WWHI, WPLJ, WRL, WBLS, WSBT, WSHA, WBAI, WOR, WKTU, WOR 98.7.

Contact Jill Gioia at (212) 383-0373.
Universal, which released the band's major-label debut album, "The Better Life," on Feb. 8. The album's first single, "Kryptontine," has been soaring up the Mainstream Rock Tracks chart, where it stands to this issue at No. 15. The song received early support on rock station WCPR (92.3) as a single and "The Better Life" on the album, the biggest record in WCPR history and the biggest record in my radio career." 3 Doors Down—whose other members are lead singer and drummer Brad Arnold, guitarist Matt Roberts, and guitarist Chris Henderson—is on a tour, with upcoming dates that include Feb. 29 in Gainesville, Fla., and Feb. 29 in Louisville, Ky. The 'MUSE' of SPHEERIS: Veteran new age artist Chris Spheeris returns with "Dancing With The Muse."" MUSE's Feb. 29 on Higher Octave Records. It will be his first Higher Octave album after releasing several albums on Columbia.}

**REGIONAL HEATSEEKERS NO. 1s**

On the Way Up: 3 Doors Down is a rock quartet that doesn't want to be sub-categorized. As bass player Todd Harrell says of the group, "It's a rock 'n' roll band, straight up. It's not really Supreme Music. Drawing from a diverse mix of influences, electronica act Supreme Beings Of Leisure has a sound that could be described as Portishead meets Massive Attack. Supreme Beings Of Leisure's self-titled debut album, due Feb. 22 on Palm Pictures, includes Middle Eastern rhythms and ethereal grooves. As bass player Kram Shahani says of the group's electronic sound, "If you saw our record collections, you'd understand." alternative or metal—its rock 'n' roll. 

The band—which hails from Escatawpa, Miss.—established a strong regional following in the South before being signed to Republic/
**WORLD MUSIC**

**ALIM QASIMOV**

**Love's Deep Ocean**

Soviet/Russian/English

ALIN KALACING

Network 34:411

Winner of the 1999 International Music Council-UNESCO Music Prize, composer/vocalist Alim Qasimov is the modern voice for a music that grew from the traditional to the secular over many centuries. His voice brings a new generation of songs from the Caucasus region...of Azerbaijan.

**CONTemporary CHRISTian**

**SHEILA WALSH**

Blue Waters

PR: Haffner/Neinstein

integrity: 1662

God's grace is the focal point of this new collection of songs from Scottish songwriter Sheila Walsh. A talented singer/songwriter, Walsh has become well known in Christian music circles, not only for her pristine vocals but for her inspirational keynotes speaking at the Women's Conference. This is her third album. This album is a musically textured work replete with the Celtic motifs that Walsh's Celtic roots feature (Uilecan pipes, hammer dulcimer, bagpipes, cello, mandolin, and violin). The central theme is the strength of God's love through Walsh's stirring, ethereal voice. Also an author, Walsh has written to some of Christian music's other top names to share writing credits, including Michelle Williams, Darlene Zschech, and JoAnne Hogg, and Chris Eaton. Among the album's best moments are "One Sacrifice," "The Center," "Lonely Is the Road," "Savior's Grace," and the title track. While this album has obvious appeal for Christians, it is a helpful message of God's love, this should find a home in its own right in the contemporary Christian market.

**TAL BACHMAN**

If You Step On Me

PR: BZ Records

It's been a long time since Tal Bachman dropped his critically acclaimed homemade album to the delight of hipsters everywhere. Now, Tal Bachman's back with a new album...and his music is much more polished. With his distinctive voice and his own brand of pop music, Tal Bachman has become a household name among music lovers across the globe. This album, If You Step On Me, is sure to be a hit with fans old and new. With its catchy melodies and infectious beats, it won't be long before you're dancing to Tal Bachman's latest release. So grab your headphones and get ready to groove to the music of Tal Bachman.

**NEW AGE**

**EKVA**

Ekvabad

PR: Not listed

Six Degrees 6755061020

Ekvabad is a band led by Dead Can Dance, Vas, and Atwood, who are creating their own ethnic culture by fusing traditional sounds and music styles. Their music is a hybrid of modern and traditional sounds, creating a unique and captivating sound. The band is known for their powerful vocals and intricate harmonies. They have released several albums and have gained a large following among fans of world music.

**PHOENIX STONE**

Nothing Good About Goodbyes

PR: Janes and Delights

Writers: M. Stone, J. Delight

This album features a mix of upbeat and melancholic tracks that are sure to appeal to fans of contemporary rock. The band's signature sound is characterized by their unique blend of pop and rock elements, creating a sound that is both catchy and emotionally resonant. Whether you're looking for a new artist to discover or just want to add something new to your playlist, Phoenix Stone is definitely worth checking out.

**ROCK**

**PICTURES OF YOU**

Do You Remember

PR: SUDEE

This album is a collection of nostalgic songs that are sure to bring back memories of the past. From '80s hits to timeless classics, this album has something for everyone. Whether you're a die-hard fan of rock music or just looking for some good tunes to listen to, Pictures of You is a must-have for any music lover.

**SPEL ToLaT**

**DEBORAH COX**

September 16

PR: Warner Bros

Deborah Cox is a singer, songwriter, and multi-instrumentalist known for her powerful vocals and soulful performances. With her latest album, September 16, she continues to deliver an emotional and powerful collection of songs that are sure to resonate with listeners. From the opening track, "September 16," to the closing track, "I'll Be There," each song on the album is a masterpiece in its own right. Cox's voice is as strong as ever, and her delivery is both passionate and heartfelt. This is an album that is sure to be enjoyed by fans of all ages and backgrounds.

**SPOTLIGHT**

**SCOTT CHAPMAN**

Anchor

PR: CRUE

Scott Chapman is a singer, songwriter, and producer known for his soulful voice and soulful melodies. With his latest album, Anchor, he continues to deliver an emotionally charged collection of songs that are sure to touch the hearts of listeners. From the opening track, "Anchor," to the closing track, "Let Me Be," each song on the album is a masterpiece in its own right. Chapman's voice is as strong as ever, and his delivery is both passionate and heartfelt. This is an album that is sure to be enjoyed by fans of all ages and backgrounds.
**Reviews & Previews**

(Continued from preceding page)

the nation with acts like the Cash Money Crew. Trick Daddy and others, radio has been embracing all the "shitty South" it can get its hands on. And so it has taken to 10-year-old, Atlanta born Druga (whose demeanor stands for Drastic Retaliation Against My Adversaries). This MC is a self-proclaimed "violent boy from the Bay" but his laid-back, term, child of the streets, and it comes through heavy-handed and unrefined. Like its title suggests, "Left, Right, Left" is a chant record, a military march. And Druga's sassy voice could easily be confused with that of any hard-edged military sergeant. But while the song establishes its ground at radio in the South, it may have a hard time creeping past a nights-only slot in other parts of the country. It also has the potential to irritate listeners on quickly, considering its strong dependency on a monotonous chorus: "Left, left, left, left, left, left, left, Get on up, got on up, get on up, right, left." Makes you want to get down on the ground and give 'em 16 push-ups, doesn't it?

**GIMME SOME TRUTH: THE JOHN LENNON FBI FILES**

By Ron White
University of California Press

$17.95, 344 pages

Shortly after the assassination of John Lennon, historian and writer Jon Wiener asked the government to open its files on the former Beatle. As a result of his initial request under the Freedom of Information Act, the FBI in 1981 released just a handful of heavily censored documents while admitting to the existence of 281 pages of intelligence reports concerning the rock icon. In fact, 199 pages were withheld in their entirety for various reasons, including—of all things—national security. In 1984, Wiener filed suit to recover the missing files. Thus began the 14-year legal struggle behind "Gimme Some Truth: The John Lennon FBI Files"—involving three presidential administrations, both FBI, the CIA, the Supreme Court (among others), and a host of lawyers—-to expose the J. Edgar Hoover version of pop history. As can be imagined, and as is evidenced in the volume by extensive reproductions of Lennon files, the FBI fought Wiener and his team of American Civil Liberties Union (ACLU) lawyers tooth and nail over the release of its intelligence reports on Lennon's political activities (some illegal and all protected as speech).

Thanks to sympathetic court rulings and the tenacity of the ACLU's Dan Marnaralski and Mark Rosenbaum, as well as executive decisions by the vaguely more sympathetic Clinton administration, the FBI settled with the author in 1997 and released most of the remaining Lennon files. From his efforts, Wiener—now professor of history at the University of California, Irvine, and a contributor to the Nation magazine—claims to have uncovered what was nothing less than "an abuse of power, a kind of real-life Watergate." An international musical superstar and renowned as a peace activist, John Lennon was first noticed by the FBI on Dec. 10, 1971, when his song "John Sinclair" at an Ann Arbor, Mich., rally in support of the eponymous jailed radical nationalist was so popular that the FBI was forced to drop it and skip it hold to the delicate all-pop rendering. Like honey on toast, this superhit was a great way to start the day. Now get going.

**NEW & NOTEWORTHY**

line between credible and catchy. Born on Prince Edward Island, MacLean has been working as a folk artist for years, earning starlings as a warm-up to Paula Cole, Barenaked Ladies, and Sarah McLachlan. She also was a featured performer at all three Lilith Fairs. Her previous indie release, "Sirens," on Nettwerk, sold 25,000 copies—just the beginning for this stirring presence, who appears to have got the chops and artistry to feel a bonfire. You must find this one; it is intensely pleasurable. And look for "Passenger." Feb. 26.

FAB! Something's Gonna Have To Change
(3:54)

PRODUCER: Ben "Jewels" Butler
WRITERS: Ben, Fall Richards
PUBLISHERS: Peninsula/Daylight Century

Here comes another youth-oriented guitarist—this time a Minuten of Irish lasses who have been lighting up the charts at home for some time—but as we all know, good guitar does not go to waste. And this is no exception. "Something's Gonna Have To Change" is a singer-songwriter's song, a love song with a distinct air of difference. "I'm a man," says the title, only that.

**NEW & NOTEWORTHY**

books: Send review copies of books pertaining to artists or the music industry to Bradley Bamberger, Billboard, 1515 Broadway, New York, N.Y. 10036

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BILLBOARD | FEBRUARY 19, 2000

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Heavenly Voices. Al Jarreau and Vanessa Williams took time out for a photo break at New York’s Sound on Sound while recording the duet “God’s Gift To The World.” The song appears on Jarreau’s first album of the year, “The World.” The song appears on Jarreau’s first album of the year, “The World.”

COMMON

The song appears on Jarreau’s first album of the year, “The World.”

BY RASHAUN HALL

NEW YORK—The duality expressed by the title of Common’s March 25 MCA debut, “Like Water For Chocolate,” is reflective of the artist himself. With his combination of braggadocio hip-hop and politically charged rhymes, the Chicago-born 25-year-old is going to represent in my music something natural. [The music] isn’t too farfetched that the average person can’t understand it, but at the same time common sense is often overlooked in the world.

His aforementioned Relativity album and the two following releases (“Resurrection” and “One Day I’ll” All Music Says You’ll Be”) have sold a combined total of 435,000 units, according to SoundScan. Unhappy, Common began looking for a new label in late 1998. He signed with MCA after a conversation with Wendy Goldman, senior VP of A&R for R&B.

The new album’s title—lifted from the Laura Esquivel novel and subsequent film—represents his music. The novel’s main character is a young woman trapped by tradition and uses cooking as an emotional outlet. As a result, her emotions influence who eats her food.

Similarly, Common crafts emotionally charged music that he hopes will influence listeners in much the same way. It’s a sound that has evolved with each album.

“I’ve grown as a person, learning and experiencing different things, going through struggles, and having good times,” he says. “I’ve also grown as a musician. When I entered the game, I really didn’t know anything about music. I just knew that I wanted to rap, to say something dope.”

“But as I got into it, I was introduced to jazz and started working with a live band,” Common continues. “Then I began getting more into the rhythm and melody. With this album, I wanted to just make some funky, soulful stuff. The evolution came about as I learned more about music and myself.”

Common’s artistic growth is definitely evident in tracks like the jazz-oriented “Time Traveling” (featuring Femi Kuti, Roy Hargrove, and Vinia Mojica), a tribute to Kuti by Femi Kuti, the song expresses the freedom that music offers. Similarly, “A Song For Assata” (featuring Goodie Mob’s Cee-Lo) is a moving tribute to former Black Panther Assata Shakur.

“When I read her autobiography, it meant so much to me,” says Common. “Her story was about struggle and how she prevailed. She was able to free her mind and spirit, not letting anyone bring her down. The story represents fighting for freedom in the world.”

MCA’s multi-level promotional campaign on behalf of Common’s album—produced by Amir Thompson, Jay Dee, Jimmy Jam, and Terry Carter’s label, will include a national tour and an aggressive PR campaign.

“With this album, I wanted to just make some funky, soulful stuff.”

—COMMON
It mixes fiction and factual writing. Of "Ocean," he says, "It goes back to the music of Debussy at the end of the 19th century, right through 20th-century music exploration of sound listening, covering from Brian Wilson, Ryuichi Sakamoto to Kate Bush, and electronic and experimental music.

While being white and from England, they had some disadvantages, Toop says. He was helped by "witnessing hip-hop at a distance" when he went to New York to research the subject. He met several old-schoolers, including Grandmaster Flash, Afrika Bambaataa, Arthur Baker, the Force M.D.'s, and Spoonie Gee. He visited the Big Apple again in the early '90s to research the second edition, which was published in 1991.

He cites the likes of LL Cool J and Run-D.M.C. as being among the artists who took hip-hop to the next level, playing stadiums, negotiating commercial sponsorship deals, and making hip-hop mainstream.

"If you ask me what the main difference is now, it's hip-hop's massive success," continues Toop. "When I first wrote 'Rap Attack,' people said to me, "Who are you writing a book about this music? Hip-hop is finished." And now, it's a global phenomenon. You've got rappers in Germany, Japan, and all over the world. Toop says that his interview with 2Pac, one of the late '90s artists highlighted in the third edition, was one of his most impressive experiences.

"He was so unwilling to communicate," says Toop. "[Whereas] people like Grandmaster Flash would talk to me for hours and go into immense detail. They were so giving in terms of details and their time.


"One of the amazing things about hip-hop is that it has become a voice for so many different communities of people—it's almost gone beyond being an American music," says Toop. "Italian or German rappers... rappers in South Africa, Thailand, or wherever—they're rapping about their own issues in their own languages. Although it's still influenced by America, it's very much about their own situations. So while that music may not mean anything to us in America, it's very significant to the people who make it.

LONDON VIBES: Old school or new school, it seems London is the place to visit to get some props outside one's own neighborhood. As I write this column, I'm looking forward to seeing New York hip-hop pioneer Kool Herc conduct a DJ master class and perform a club set on Feb. 7 at the Harrow, the North London branch of the University of Westminster.

Also, the Rascal—a double-Juno Award-winning hip-hop quintet from Vancouver—plan to impress the audience with a show Sunday (13) at Dago Pogo's Lyric Lounge at Central London's Jazz Cafe. The act would like to see its V.I.P. BMG Canada albums ("Cash Crop" and "Global Warming")—featuring KRS-One and Barrington Levy—get a U.K. release.

Kwaku can be reached at kwurute@hotmail.com.
Hot R&B/Hip-Hop Airplay.

February 19, 2000

Composed from a national sample of 500 airplay reports, the R&B/Urban AC chart is compiled by a computer program that matches the tunes heard on the air with the tunes submitted by record companies. The RPMs are selected by Arbitron and nationally monitored 24 hours a day, 7 days a week. Songs ranked by impression, compiled by computer sorting methods of the Arbitron Research Group's Radio Information Systems (RIS) data. This data is used in the Hot R&B Singles chart.

R&B SINGLES A-Z

FEBRUARY 19, 2000

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Hot R&B/Urban AC Recurrent Airplay

February 19, 2000

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Hot R&B Singles Sales

February 19, 2000

Composed from a national sample of 500 airplay reports, the R&B/Urban AC chart is compiled by a computer program that matches the tunes heard on the air with the tunes submitted by record companies. The RPMs are selected by Arbitron and nationally monitored 24 hours a day, 7 days a week. Songs ranked by impression, compiled by computer sorting methods of the Arbitron Research Group's Radio Information Systems (RIS) data. This data is used in the Hot R&B Singles chart.
**GOING FOR 'COMMON' DENOMINATOR**

(Continued from page 85)

At this point, MCA hasn't released a common denominator to help build momentum prior to the album's release, a white label 12-inch version of the track "Doin' It" was serviced to mix shows and clubs last November, followed in January by a 12-inch version of another cut, "The 6 Sense." Retail outlets have already received requests for the album. "It's definitely anticipated," says Eclipse, buyer for Fat Beats in New York. I have kids in here every day asking about the album. Common's albums seem to mature every time out. He provides a good balance between mainstream and the underground.

Sway, a host of the syndicated radio show "The Heat," says, "We've received requests from Canada, Japan, and Puerto Rico. He provides a conscious approach but at the same time is lyrical enough to compete with any rapper."

"Like Water For Chocolate" will hit the U.K., Canada, Australia, Holland, Germany, and Sweden on March 28. Two weeks later the album will be released in Japan. Common, who's managed and booked by Derek Dudley of New York and Chicago-based Madame Xenia Music Management, hopes to begin an international promotional tour in April. The tour will also feature his live band, A Black Girl Named Becky.

**THE AGE OF AQUARIUS**


**BILLBOARD**

FEBRUARY 19, 2000

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Pioneer Moroder Still Innovates in Dance

HAPPENING ALL OVER AGAIN:
Along with a handful of other European producers in the mid-'70s, Giorgio Moroder was instrumental in shaping disco's soundtrack. Along the way, many artists benefited from his syndecpantsynth-driven vision, including Berlin, Blondie, David Bowie, Irene Cara, Heaven 17, Phil Collins, Roberta Flack, Kelly, Angel, Suzi Lane, Melissa Manchester, Kenny Loggins, Olivia Newton-John, Sparks, and, of course, Donna Summer.

As a solo artist, Moroder released several albums, including "Knights In White Satin," "From Here To Eternity," and "E-M-C²." There was also his hit project, The Munich Machine, responsible for classic recordings like "Get On The Funk Train." And don't forget his many collaborations, including with "American Gigolo," "Flashdance," "Cat People," and "Midnight Express.

DANCE TRAXX
by Michael Paolaletter

Throughout, Moroder was pioneering a sound that, until the mid-'90s, was without a name. Yes, Moroder was making trance music years before it became the flavor du jour of the global club community.

In 1977 collaboration with Donna Summer "I Feel Love" was light years ahead of its time; it remains a dancefloor favorite, as well as a constant source of inspiration for many contemporary electronic-hued producers, artists, and DJs.

In fact, several of today's beatwise mavericks have been influenced by re-tweak classic tracks from Moroder's catalog. Last year's Caus-N-eff Records German issued two singles, "Reach Out," remixed by 7th District (aka Lorenzo Ali Dino and Sergio Flores), and "I Wanna Rock You," restructured by both Victor Simonelli and Farley "Jackmaster" Funk.

Last month, New York-based Rascal Records released a double-A-sided single, "Evolution" and "The Chase," as seen through the eyes and ears of Roger Sanchez and Junior Sanchez, respectively. And on Feb. 8, Logie Records issued the re-tweak version of "The Chase," with reinterpretations by Todd Terry, Jam & Spoon, and Paul Oakenfold, and the aforementioned Sanchez mix is also included.

Moroder says that Logie Germany approached him about one year ago.

"They wanted to remix a lot of my stuff," he told Dance Trax. "There were about 30 remixes that were done.

"They are pretty good," he said. "It was a pretty easy job."

Sometimes remixes change too much in my opinion. I think they should just pick one and use it throughout the mix.

While Moroder doesn't necessarily think he was musically ahead of his time, he does believe he was courageous.

"I'm not a composer," he explains. "When I listen back to some of my songs, like 'From Here To Eternity,' for example, I think, 'How did I do that?' I had so many synth lines going on in that song. It was very complex.

"These days, the three-time Grammy-winning Moroder claims that he doesn't "love to mix too much music."

Instead, he devotes his time to creating computer-generated art. He says his work has been shown at galleries in Italy, Germany, and England.

SO EXCITED: Happiness is just around the corner. On Feb. 22, Maverick/ Warner Bros. will finally issue William Orbit's greatly anticipated solo debut album, "Pieces in A Modern Style.

"I am proud to have done this album," he says. "It's a truly unique experience.

"I am proud to have done this album," he says. "It is a truly unique experience."

American Michael Bradford kept busy honing his skills as a deejay, producer, remixer, programmer, musician, and songwriter.

Along the way, he collaborated with a diverse lineup of acts, including Madonna, Spice Girls, Pure Sugar, Kid Rock, Da Hool, Terence Trent D'Arby, and M People and Liberation Front, among others. Today, Bradford, recording under the guise of Chunky Style, is enjoying much underground club success with the King Street Sounds single "Grip Ex panions," a house-roots rework of a remake.

A Mod Hotline
with Mark Predl

"I've been called the King of Dub and the DJ of Choice, but I have always been a producer," he says. "I have always been a producer."

"I am proud to have done this album," he says. "It is a truly unique experience."

The idea is to market the album as a concept, rather than a collection of tracks. Although no commercial single is planned, Moroder hopes to create a series of promotional 12-inch singles will be serviced to club/specialty DJs.

Managered by Geoff Travis of London-based Rough Trade Management, the band—hooked by Sam Kirby of New York-based Evolution's Management Agency and Chris Hearn of London-based MPI for North America and all other territories, respectively, is scheduling a live international DJ tour.

As for future plans, the act has finished recording its sixth, as-yet-untitled set, which it esti-
mates will be released in the U.K. in late spring. The disc contains a collaboration with jazz saxophonist John Surman, a veteran of the Miles Davis band.

The band has also recorded four songs with American indie rockers Low; the tracks are the break-

Pioneer Moroder Still Innovates in Dance

BY JULIE TARASKA
NEW YORK—The Björk of drum'n'bass, Spring Heel Jack, can't be found under any one rubric. After all, the duo and its music are a mass of contradic-
tions.

Spring Heel Jack is a dance act that writes classical compositions. Unlike its creators, Robert John and Roni Size, the pair doesn't represen-
t a particular record imprint or signature sound. In the song de-
partment, Spring Heel Jack recog-
izes polars, balancing deli-
cacy and ultra-aggression, improvisation and structure, sensu-
ality and cerebration—often within the space of a single track.

"On Treader," the London-based group's fifth album, members John Coxon and Ash-
ley Beedle have taken to again reinvent drum'n'bass. Using the genre's frenetic rhythm as a
platform, the two make seamless forays into free jazz, dub, and modern classical music.

On March 21, Thirsty Ear Rec-

cords will issue the set in North America. Licensed from Tugboat Records, the label to which the act is signed, "Tread-
ery" was released in the U.K. last May.

The U.S. version of "Treader" features two bonus tracks, "My Favorite Things" and "Climb Ev'ry Mountain." The tracks, rad-

cial reconstructions of Rodgers and Hammerstein classics, origi-
nally appeared on the band's "Source Mix EP.""The unusual covers hint at the act's broad musical vocabulary.

Coxon, who began his career as a producer for pop singer Betty Boo and rock icon Marc Almond, also serves as a guitarist and collaborator for psychedelic act Spiritualized.

Wales, a one-time hardcore raver, is a jazz aficionado with an encyclopedic knowledge of modern music.

Active DJs, the two have re-
mixed tracks by post-rockers Tor-

toise, crossover favorites Ever-

ting But The Girl, and mutant trumpeter Ben Nell; they have collaborated with Beat godfather William Burroughs and downtown New York hipsters Sonic Youth. "We're trying to create something new," he says. "We're trying to create something new."

"Sails" is a study of tension, rhythms stretch-
ing then recollaging over sharp piano notes, a series of melodic chimes propelling the least- least title track, fostering a sense of calm that is shatteredy midway by a compressed, distorted guitar chord.

The group's tracks are pub-

lished by Island Music/Redemp-
tion Songs.

With such fiercely original mu-

sic, Wales and Coxon "carve a place out for themselves," says Peter Gordon, president of Thirsty Ear. "They challenge the imagination. If you get involved, the rewards are great.

If you can take the time to digest "Treader," Thirsty Ear will not put the band in "an electronic ghetto," according to Gordon. "Sure, we talk to them to elec-

tronic music stations, but also to modern rock, specialty shows—as many radio formats as possible," he says.

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DANCE TRAX

(Continued from preceding page)

eight spots to No. 30 on Billboard's Hot Dance Music/Club Play chart.

On "Pieces In A Modern Style," the Grammy-winning Orb reinter-
preted 11 pieces of classical music, ranging from Ludwig van Beetho-
ven's "Triple Concerto" and Antonio Vivaldi's "L'inverno" to Erich Satie's
"Gymnopédie No. 1" and John Cage's "A Landscape."

Without question, the visionary Or-
brit, who previously recorded under
the guise of Strange Cargo and Bass-O-Matic—and who is current-
ly nominated for a Grammy for
"Beautiful Stranger," which he co-
 wrote/produced with Madonna—
has created an electronic epic that
will introduce classical music to a
whole new audience.

SPEAKING OF Lady Madonna,
Maverick/Warner Bros. delivered
a promotional 12-inch of the sing-
er's take on the 1971 Don McLean classic
"American Pie" to club DJs the week
of Jan. 31 (no commercial release date
is currently scheduled). Remixes on
board include Richard "Humpfy" Vission and Victor Calderone.

In a style very reminiscent of his
remix of Bette Midler's "I'm Beauti-
 ful," the happy-happily-Happy Calde-
 rone has left the bulk of Madonna's sub-
lime Beat-like vocal delivery on the
editing-room floor. Sadly, the same is true
for Vission's main club mix.

Fortunately, Vission also did a radio
eid (4:26) that seamlessly inter-
twines rugged house beats, wiggly synths
and punchy synths, and an electron bro-
kdown, and the vocals. Guess what? It
totally works.

Produced by the singer and Orb, and
called from "The Next Best Thing"
soundtrack (Maverick), Ma-
donna's original version of "American Pie"
was a jangly slice of electronic pop
that is equal parts Air and
Einaudi—with backing vocals
from actor Rupert Everett. It's
rather infectious in that '80s kind of way.

Scheduled to street Feb. 22, "The
Next Best Thing" soundtrack is a
clubber's dream, with tracks by
Groove Armada ("If Everybody
Looked The Same"), Moby ("Why
Does My Heart Feel So Bad?!"), Beth
Orton ("Stars All Seem To
Wanderm and a second Madonna track ("Time
Stood Still").

Also included are Olive (a cover
of Bee Gees' "Tell Me In Love"),
now signed to Maverick—expect an album
later this year; Christina Aguilera ("Don't
Make Me Love You", a new track);
and U.K. artist Mandalay ("This Life"),
who sounds like a young Madonna—and from whom we hope
to hear more in the future.
Wilkins make a stunning solo debut; 'Opry Star Spotlight' back on the air

The second Nashville Scene writers conference, scheduled for May 19-21 at the Hermitage Hotel, will again feature a panel on music in the movies. Last year's music session was well-attended by local songwriters. Conference advisory board members include Peter Frampton and Tony Brown. Mercury Nashville artist Mark Wills will host the first Price Oil-Piisong Celebrity Golf Tourney and concert April 14-15 at Auburn University in Dadlu, Ala. The event benefits the American Heart Assn. of Auburn.

PICKIN' ON BLUEGRASS: 11th Tyme Out was the overall big winner with six trophies at the Society for the Preservation of Bluegrass Music of America awards show held Feb. 6 here. The band's honors included vocal group of the year and album of the year for 'Live At The Mac' on Rounder Records.

The Del McCoury Band was named instrumental group of the year, and the Lonesome River Band was named overall band of the year. Vocalist honors went to Rhonda Vincent (contemporary female), Lynn Morris (traditional female), James King (traditional), and Russ Zovitz, one of the producers (along with Doug Johnson and Tony Haselden), said, "It's like Roger Rabbit in the studio, and Frank Sinatra steps up to the microphone."

"I heard Dad mention the big 'P' word—puberty," says Tyler Wilkinson. "When we were doing the first album, it was totally hard for me because I was going through the whole vocal change. It's so hard to do the album because I was squeaking a lot. On the new album, it was easier and being on the road helps you grow."

Steve says the group has been trying out new songs on the road and is getting positive response. Steve wrote six of the album's 11 songs. Tyler and Amanda would like to do more writing together. "Because Amanda and Tyler are two years older than when we did the first album, we were looking for songs that were a little more mature," says Steve. "And I think a number of the songs reflect that. '1999' reflects it, and Tyler sings one that Charlie Craig and Bob Crosby wrote called 'Don't Look At Me Like That.' It's a little more mature."

Amanda says she had been wanting to record '1999' since her father wrote it a few years ago. "It was originally called '1989,' and at that time I would have been around 7," she says. "I couldn't really sing a song about 1989 since I was born in 1982, but I really wanted to sing it, and the producers loved it."

Musically, the Wilkinson trio incorporates some different instruments on 'Here and Now,' with sitar on 'The Only Rose' and tambour on the Beatleque cut "Hypothetically."

The project's first single, "Jiminy, Got A Girlfriend," is on WSM-AM's Hot Country Singles chart. Burns says the band is now thinking about adding a second look to attract attention. "We sent a shaped CD to radio in the form of the Wilkinson logo," says Amanda. "It's just designed. The video is now on CMT Hot Shot Rotation."

Rob richards, PD at WFPS Indianapolis, recently added the single and says he's looking forward to hearing the entire album. "I love their sound," he says. "I just love the music. I'm a huge fan."
FRESE'S FREE FALLS LABEL ALLOWS ARTISTS TO PURSUE CREATIVITY, INDEPENDENCE

BY CHET FLIPPO

NASHVILLE — The last thing Bob Freese expected from the first release of his new record label was a Grammy nomination. But that's exactly what happened. Freese, who got his start in the music industry with the help of his son, William Nelson, scored his first instrumental album, "Goodbye," which is nominated for the top pop and instrumental recording category. "It's an incredible moment," Freese says, with classic understatement. The veteran label executive decided a couple of years ago to provide an outlet for artists who are outside the major-label structure and to offer them artistic freedom. In addition to Nelson's album, he plans a Feb. 15 release featuring Joe Shaver, Willie Nelson, Kris Kristofferson, and Waylon Jennings. "We're seeing a lot of strong, upcoming artists," says Freese, "that we can only work so many bands and artists. We have the ability to really prioritize and see what's left. A lot of new artists have been dropped from various labels over the years — when I was in Nashville, when I was in New York — and also saw the artists continuing to work by doing their tours and just making a living on the road." What they quickly run out of, though, he notes, is new product. "Some of them, the ones who are creative and have a savvy business mind, would create the product and have it available to sell," he says. "But they still need marketing, promotion, distribution, publicity — they didn't have the time nor the resources to put in it."

(Continued on page 97)
1 3 23 DIXIE CHICKS • MONUMENT 697850 (10.98/17.98) 14 weeks at No. 1 FLY 1
2 14 13 FAITH HILL • WARNER BROS. 473379 (16.98/24.98) 12 weeks at No. 1 BREATH 1
3 2 118 SHANIA TWAIN • EMI SONY 56003 (10.98/17.98) COME ON OVER 1
4 5 10 LONESTAR • BNA 67392 (10.98/17.98) LOVELY GRILL 3

1 20 15 SHEIDA • LYNELLE RECORDS 96187 (5.98/9.98) THE WHOLE SHEBANG 6
2 9 6 15 LEAN RIMES • CUBE 73594 (10.98/17.98) LEAN RIMES 1
3 12 9 15 ALAN JACKSON • ARISTA NASHVILLE 18992 (10.98/17.98) UNDER THE INFLUENCE 2
4 14 11 49 KENNY CHESNEY • RCA 74704 (10.98/17.98) EVERYWHERE WE GO 3
5 11 11 21 MARTINA McBRIDE • MCA 81619 (10.98/17.98) EMOTION 4

1 10 19 PHILLY • PERSPECTIVE RECORDS 87927 (10.98/17.98) WE'RE EVERYWHERE WE GO 6
2 17 16 GARY ALLAN • MCA Nashville 17031 (10.98/17.98) SMOKE RINGS IN THE DARK 7

1 18 23 KENNY ROGERS • SHANIA 67565 (10.98/17.98) she rides wild horses 9
2 20 20 FAITH HILL • MCA Nashville 4765 (10.98/17.98) FAITH 10
3 18 19 CLINT BLACK • CUBE 67530 (10.98/17.98) DRECTED 7
4 32 2 2 LEACIA ELLIOTT • CUBE 67582 (10.98/17.98) DROSS 11
5 22 17 16 ANNE MURRAY • EMI/Sony 56003 (10.98/17.98) WHAT A WONDERFUL WORLD 12

1 24 23 MONTGOMERY GENTRY • EASTON/SONY 81155 (10.98/17.98) TATTOOS & SWORDS 13
2 23 19 GARTH BROOKS • CAPTRIO 4258 (10.98/17.98) DOUBLE LIVE 14
3 23 27 GEORGE JONES • EMI/Sony 81155 (10.98/17.98) COLD HARD TRUTH 15
4 24 28 14 TY HERNDON • EMI/Sony 81155 (10.98/17.98) STEAM 16
5 25 30 CHELY WRIGHT • EMI/Sony 81155 (10.98/17.98) SINGLE WHITE FEMALE 17

1 32 31 29 MARK WILLIS • MCA Nashville 17032 (10.98/17.98) ALWAYS NEVER THE SAME 18
2 32 31 21 MARK WILLIS • MCA Nashville 17032 (10.98/17.98) WISH YOU WERE HERE 19
3 25 30 20 BROOKS & DUNN • ARISTA NASHVILLE 18895 (10.98/17.98) RIDE TIGHT 20
4 33 31 14 ADRIENNE ARMSTRONG • CAPTRIO 577 (10.98/17.98) MORE 9
5 31 44 MIKE AND JESS • MCA Nashville 17031 (10.98/17.98) BIGGEST HITS 18

1 36 24 CLAY WALKER • CUBE 73717 (10.98/17.98) LIVE, LAUGH, LOVE 22
2 38 40 JENNIFER ANNEKES • SONY 70403 (10.98/17.98) HEART SHAPED WO 31

Albums with the greatest sales gains this week: • Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 albums. • RIAA certification for net shipment of 1 million albums (Platinum). • RIAA certification for net shipment of 2 million albums (2×Platinum). • Older albums. For titles following album releases in December 1999, March 2000, and June 2000, the RIAA has moved from using physical shipments to a formula that combines physical shipments with digital sales. • This chart reflects units shipped and sold through May 2000. • Artists and titles appearing in the Top 20 last week are in italics. • Re-entries are denoted with an "R." • For Billboard’s Country Chart Year-End issue, See www.billboard.com. • CREDIT: Billboard/BPI Communications. • Top Country Catalog Albums compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan, Inc.
WHEN A DREAM WORKS...
IT WORKS!

TOBY KEITH
WWW.TOBYKEITH.COM
• "HOW DO YOU LIKE ME NOW!?!" CMT MOST REQUESTED VIDEO
• "HOW DO YOU LIKE ME NOW!?!" BILLBOARD'S COUNTRY SALES PACESETTER
  THROUGH THE 3 WEEKS OF CHRISTMAS
• "HOW DO YOU LIKE ME NOW!?!" TOP 10...AND CLIMBING!
• CMT TOP 12 VIDEO OF 1999
• CMA TRIPLE PLAY AWARD FOR WRITING THREE #1S IN A CALENDAR YEAR
• 5 BMI MILLION AIR & SONGWRITER AWARDS
• 2 GRAMMY NOMINATIONS
• NINE #1 AND SEVEN TOP 10 SINGLES
• 1 PLATINUM & 5 GOLD ALBUMS
• TWO FIRST ROUND ACADEMY OF COUNTRY MUSIC NOMINATIONS: MALE VOCALIST & VIDEO OF THE YEAR

ASLEEP AT THE WHEEL
WWW.ASLEEPATTHEWHEEL.COM
• SIX GRAMMY NOMINATIONS INCLUDING ALBUM OF THE YEAR & TWO VOCAL COLLABORATIONS TYING TLC FOR THE SECOND MOST NOMINATIONS BEHIND SANTANA
• THREE WEEKS AT #1 ON GAVIN'S AMERICANA CHART
• #5 AMERICANA TOTAL PLAYS LAST YEAR
• TNM SPECIAL "THE MAKING OF RIDE WITH BOB"
• RAVES IN PLAYBOY, USA TODAY, PULSE, PEOPLE, TEXAS MONTHLY
• THIRD CONSECUTIVE GEORGE STRAIT FESTIVAL STADIUM TOUR
• THREE FIRST ROUND ACADEMY OF COUNTRY MUSIC NOMINATIONS: ALBUM, GROUP + VOCAL EVENT

JESSICA ANDREWS
WWW.JESSICAANDREWS.COM
• BEST SELLING DEBUT COUNTRY FEMALE OF 1999
• TOP 5 SINGLE ON THE BILLBOARD TOP COUNTRY SINGLES SALES CHART
• #1 COUNTRY*ALBUM OF 1999 - NASHVILLE SCENE
• ONLY DEBUT ARTIST ON TOP 10 COUNTRY ALBUMS OF 1999 - USA TODAY
• GREAT AMERICAN COUNTRY'S FIRST VIDEO OF THE NEW MILLENNIUM
• FIRST CMT "ON THE VERGE" SPECIAL (W/T BRAD PAISLEY)
• "UNBREAKABLE HEART" SINGLE BREAKING THROUGH
• TNN/COUNTRY WEEKLY DISCOVERY AWARD INITIAL NOMINEE
• FIRST ROUND ACADEMY OF COUNTRY MUSIC NOMINATION TOP NEW FEMALE VOCALIST

Artists & Music

Ever-Prolific Carter Ventures Into Opera

YOUNG AT HEART: Most of us would feel lucky to stay alive through an evening of opera at age 80. But Elliott Carter, obviously un- daunted with far more robust grey matter than most humans, recently composed an opera—his first—as a nonagenarian.

Written to a libretto by Paul Grif- fiths, Carter’s piquant chamber opera, “What Next?,” bowed to lavish praise in New York’s Glimmerglass last this super summer. Under Den Linden, producer of the opera’s prime proponents, Barboen performs “What Next?” Feb. 24-26 and 29 in Chicago and April 20-22 in Carnegie Hall, leading the Chi- cago Symphony Orchestra and singers from the Berlin production. The 45-minute “What Next?” will be staged again at Eastman School of Music this fall and taken on a U.K. tour in tandem with Kurt Weill’s “Seven Deadly Sins.”

Many have found Carter’s venture into opera surprising, as much for his allegedly nontheatrical outlook as his advanced years. Yet, he says, “I’m very fond of opera, and I had thought about composing one for years. I just didn’t want to write an opera exploring the past, so it was hard to find the right libretto. Also, all the requests for operas seemed to come from American institutions, and I knew if an American company put on it, it would be performed once and then put away. But because Carter promised a series of performances, and he knows my music pretty well, I just succumbed.”

“CARTER” is merely the latest progeny of perhaps the most remarkable American composer to have ever had, with a stream of major works having flowed from Carter’s pen in the past decades. His grandest orchestral score just made it to disc: “Symphonia: Sum Fluxae Preumtum” (completed in 1998). Appearing on an album in Deutsche Grammophon’s “2021” series, the dense, richly sonorous work is given what the famously exacting ex- actor Sinead Cusack described as “an extraordinary performance” by Oliver Knussen and the BBC Symphony Orchestra. As a point of entry for those who admire Carter’s other works, the composer’s central 45-minute “Symphonia” triplets is a long, affecting adagio in three parts.

Carter’s Piano Quartet No. 5, composed in 1956, is featured on a recent Montage/Avie disc of his chamber music with the Ariditi String Quartet and pianist Ursula Oppens. The work is available from Bridge Records on the Montage set, as well as on Charles Rosen’s definitive Bridge Records collection of Carter’s piano music from 97. Rosen’s album also includes what could be Carter’s most approachable work, the luminous Piano Sonata of 1946 (revised in 1980). Another fine new recording devoted to the composer showcases his early chamber music, performed by Chicago Pro Musica. The album, on the Celadon label, features the aptly titled “Pastoral” for clarinet and piano, as well as the Cello Sonata and other late-40’s works.

A point of reference for just how far Carter’s life spans: At the U.S. premiere of Berg’s “Wozzeck” in 1931, he sat next to George Gersh- win (“And I didn’t dare speak to him,” he recalls). New York-based and bred, Carter graduated from Harvard the next year, and like many American composers, he went on to study with the famed Nadia Boulanger in Paris. Always a staunch fan of modern music over “the old stuff,” Carter early on showed Stravinsky’s “the love of my life, from The Firebird to ‘Requiem Canticles’”), along with Charles Ives and Edward Varèse—first-hand heroes whom he championed both as a music critic and a director of contemporary music groups.

Carter still lives in the Greenwich Village apartment he first occupied in 1945, devoting most mornings to composition. Recently completed works include a chamber concerto for Amster- dam’s Ask Ensemble and “Tempo E Tempi,” a song cycle on Italian texts. An inept piano con- certo for Yo-Yo Ma is currently on his desk. He has been more productive in recent years because he “is more self-ishly,” he says. “Now I concentrate strictly on my own work.” Yet there are pieces by contemporaries that he is quick to boost, such as Pierre Boulez’s recent “Repos” and works by Sir Harrison Birtwistle and Alexander Goehr. Despite possessing the resolutely independent spirit that America demands of its pioneers, Carter has long been more widely esteemed in Europe than in his own land. He has earned two Pulitzer Prizes, but more practically, the Boone & Hawkes composer reports that his most recent royalty statement reflects 13 times more income from Europe than the U.S.

Considered by many to be one of

(Continued on page 97)
**New Feature:** Louis Armstrong knew how to make jazz attractive to a non-jazz audience. By playing popular songs of the day, Armstrong gave appreciative onlookers familiar melodies to latch on to, then expanded upon the tunes with seasonings from the jazz vernacular. Slide trumpeter Steven Bernstein, leader of the raucous quartet Sex Mob and an avowed Armstrong devotee, understands this concept well, doing much the same thing today in a contemporary and highly individual context.

“Many jazz artists don’t base what they play on what the audience likes, and that’s why they make records that people don’t care about,” says Bernstein. “My audience may not even own a jazz album, but they can appreciate what I am doing because I play songs that they can relate to.”

Among the gems found on Sex Mob’s sophomore outing, “Solid Sender” (Knitting Factory Records, Feb. 1), are tunes by the Rolling Stones, grunge groundbreaking Nirvana, and 70s pop icon Abba, as well as Duke Ellington’s “The Mooch” and a host of Bernstein originals.

Bernstein is a slide trumpet pioneer; and his eclectic repertoire is the result of his desire to further his own development on the obscure instrument. “Initially, I could only play a few songs on it,” he says, “because it is not like playing a standard trumpet, where you can learn Armstrong tunes as a workshop to develop your playing.”

Bernstein explains that Sex Mob (Bernstein, saxophonist Brigan Krauss, bassist Tony Scherr, and drummer Kenny Wollesen) was formed as means to develop a slide trumpet repertoire. “At first we played mostly original music,” he recalls, “but I saw that people were really reacting to the covers we played, so I developed those ideas, adding material from artists like Sly Stone, the Meters, and Smashing Pumpkins.”

In keeping with the band’s raucous moniker, Bernstein peppers his music with healthy doses of both humor and vigor; Sex Mob’s live show features the trumpeter exerting his bandmates with a zeal worthy of James Brown.

“Unlike most music, which is developed as a sort of intellectual conceit where people start with concepts and then perfect them in front of an audience, we just worked everything out with the audience there,” Bernstein explains. “This band is based on what the audience thinks works, rather than on what I think works.”

While many in the jazz industry (and the music biz as a whole) express concern over consumer apathy, Bernstein believes the current retail landscape puts him in a good position to bring his music to the people.

“No one’s selling records, and that makes for a leveling of the playing field,” he explains. “Unless you are one of the anointed few receiving tour support, you are on your own, and it doesn’t matter whether or not you are on a large or a small label. All that matters is how you can back the music up. The way to do that is to reach the people, and I’ve got the right band to do just that.”

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**Jazz Channel celebrates GRAMMY Nominees all week long**

Diana Krall
Wed., Feb. 16, 9 PM Eastern
6 PM Pacific

Gonzalo Rubalcaba
Thurs., Feb. 17, 9 PM Eastern
6 PM Pacific

Branford Marsalis
Fri., Feb. 18, 7 PM Eastern
8 PM Pacific

Dianne Reeves
Fri., Feb. 18, 9 PM Eastern
6 PM Pacific

Pancho Sanchez
Sat., Feb. 19, 9 PM Eastern
6 PM Pacific

Carlos Santana
Tues., Feb. 22, 8 PM Eastern
5 PM Pacific

**Jazz Scene Special Grammy Edition**

*Tues., Feb. 22, 10 PM Eastern
7 PM Pacific*
Harman, Mackie Plan Purchases
Crown Int'l And Eastern Acoustic Works To Be Acquired

BIG DEALS: They may not be on the scale of AOL/Time Warner/EMI or Pfizer/ Warner-Lambert, but two recent deals signal the continuing consolidation of the pro audio business.

The Harman Pro Group North America has signed a letter of intent to purchase amplifier powerhouse Crown International, and Seattle-based console phenomenon Mackie Designs Inc. has made a similar agreement to buy sound-reinforcement speaker specialist Eastern Acoustic Works (EAW).

Both deals were announced at the recent National Assn. of Music Merchants (NAMM) Conference, which has become one of the industry’s leading forums for business decisions and product launches.

Because Harman and Mackie are both public companies, the sale prices will not be announced until the transactions are consummated, which sources expect to occur in the coming weeks.

Describing Harman’s acquisition of Crown, Harman Pro Group North America president Mark Terry says, “It’s as much a strategic deal as a financial deal. Crown is the No. 1 brand in terms of amplifiers, and amplifiers have been the key missing component of the Harman Pro Group lineup for years. We’ve had every piece in the audio chain except for an amplifier brand.”

From a financial perspective, Terry says Crown is an extremely solid player. “Last year they did more than $70 million in sales, so they’re a profitable company,” says Terry. “This is no rescue job; Crown is at the top of its game.”

Terry adds that the union of the two companies has the potential to yield huge dividends in both the live sound and studio business. “If you take the kind of amplifier expertise Crown has and build that into a JBL speaker, and add the digital signal processing [DSP] expertise that [Harman companies] dbx and Lexicon have, you can imagine the kinds of products we can have,” says Terry.

In a statement, Crown International president Richard Newberry says the acquisition by Harman will provide Crown with an unprecedented array of resources. “As part of the Harman family, Crown will become a more successful, broadly positioned supplier of leading-edge technology and products to the music, theater and consumer base as well as new customers in untapped markets,” says Newberry. “This union is the beginning of a whole new chapter in an already illustrious 20-year history of innovation and service.”

Once the acquisition is completed, Newberry will continue to serve as president, reporting directly to Terry, according to the statement. Headquartered in Northridge, Calif., the Harman Pro Group North America—which is a unit of Harman International Industries Inc.—encompasses dbx, DigiTech, DOD, JBL Professional, Johnson Amplification and Lexicon. Crown, which was founded in 1947, is based in Elkhart, Ind.

COMMENTING on Mackie’s acquisition of EAW, Mackie COO Jamie Engen says, “This gives both companies huge opportunities to tap

(Continued on next page)

40 www.billboard.com
www.americanradiohistory.com
We're buying an unbelievably good brand name. In their market, they're second to none. How many years and how much money would we have to spend building such a brand name, if it were even possible to do so?"

Ken Berger, who founded EAW 20 years ago and still serves as chairman/CEO of the Whitinsville, Mass.-based firm, says, "Mackie is strong in the retail channel and in the electronics segment, whereas EAW is strong in industrial contracting and live sound work, but we have minimal electronics capabilities. The concept of bringing together the groups' engineering teams and maintaining the independence of our brands while getting additional engineering expertise is phenomenal."

Engen says he expects the first joint Mackie/EAW products to take the form of digital software for venue analysis. "We're very excited to mold our digital eight-bus and hard-disc recorder technology with their contractor and touring venue type products," says Engen.

Berger adds, "We have a series of patents on using complex DSP technology to control arrays of loudspeakers. Right now we do that in large venues like the Vatican, the Fleet Center in Boston, Coors Field, and theme parks like Disney and Universal. Taking that technology we developed and combining it with Mackie's manufacturing capabilities allows us to migrate the technology down-market by developing a DSP platform to do this with."

Although there is little overlap between Mackie's line of studio monitors and EAW's concert speakers, the two companies will be able to pool their resources to create such products as powered monitors, according to Berger.

The Mackie/EAW deal, which had been in the works for months, joins two companies that, though not direct competitors, were on a "collision course" to compete with each other, according to Engen.

That is because Mackie owns RCF, an Italy-based transducer manufacturer whose largest customer is EAW. "Realizing that Mackie is going to grow in the contractor market, we would have been competing with EAW in the future," says Engen.

Asked if the Harmatics and Mackie/EAW deals reflect a trend in the pro audio business, Engen says, "I don't think it's a coincidence. Like many other industries, it's a consolidating industry; a medium-size company is going to have a difficult time competing."
Artists & Music

NOTAS (Continued from page 14)

at a party. At least Sebastian can take small comfort that he still is popular. His song "Porque Te Quise" hits Billboard's Hot Latin Tracks this issue at No. 30.

CELEBRATING JIMÉNEZ. To celebrate the 50th anniversary of the beginning of the career of Mexico's music legend José Alfredo Jiménez, Radio XITLIM, a public-service radio station and the country's longest-running program, has turned over its play list to the star. For a week, the station's main program, "Nocheros Millionarios," plans to feature José Alfredo Jiménez's songs exclusively. The special program, which launched Monday, will include hits from Jiménez's early career, as well as newer material from his later years. The station's managing director, Sergio Portillo, said the idea was to pay tribute to the late singer and to introduce a new generation of listeners to his music. "He was a giant in the world of Mexican music," Portillo said. "We want to honor him by playing his music on our station."

BY KARL ROSS

MIAI-MI: When word first got around that Noelia, the daughter of Puerto Rican pop diva Yolandita Monge, was going to release a solo album, the initial reaction among industry observers and fans from her home island was tinged with skepticism. After all, her mother—famed for her girlish voice and womanly figure—is one of the island's most enduring recording stars, while stepdad Topy Mamyer is a well-known concert promoter and artist manager. Many figured that Noelia was twisting her finger around Mom's sequined gown and that the deal was an act of parental indulgence.

But the commercial prosperity of the Fonovisa star's eponymous debut album—which spent more than 10 months on The Billboard Latin 50, charted any debate about her artistic merits.

The 22-year-old Noelia has with her first album accomplished what more seasoned performers have been unable to do after years of exposure and a career that spans decades. Her singing, while not as polished as her mother's, is still compelling enough to capture the attention of fans across the island.

"A lot of people have been waiting for her to come out with an album," said Miami-based music manager Sergio Portillo. "We think she has the potential to be the next big thing in Latin music."

"Perhaps as a result of her mom's experience, what she went through starting out, and acting as the social pariah on the radio," Portillo added, "she didn't think the time had come."

"But as someone who is learning about the business, she realized her mother had strong connections in the industry. She wanted to strike out on her own and take a bite of life," she says.

Upon graduating at 18, Noelia left the nest in Miami for her native Puerto Rico. And though not en- tertained, as was widely reported in the island press, she never sought her parents’ help again.

After working in retail, Noelia landed a job as receptionist for the management company of star son Gilberto Santa Rosa.

But as a result of legal and financial problems, she was forced to leave the business and return to her more humble roots.

"I decided to go back to school and start over," she said. "I wanted to prove to myself that I could make a living on my own."

Noelia then went on to attend Miami's International University of Art, where she studied music management.

"It's been a long and difficult road," she said. "But I'm finally starting to see some results."

"It's been a long and difficult road," she said. "But I'm finally starting to see some results."

"I'm going to be doing some new numbers, something that's going to get inside people so they can let loose all that Latin energy," she says. Noelia also plans to include some songs she wrote herself.

Noelia asserts that the reports of friction between her and her mother have been misguided, and though her mother initially resisted her decision to seek the spotlight, the two are friends and confidants.

"She [Monge] was just in Ar- gentina promoting her new record," Noelia says. "And she heard my songs being played on the radio, at the top of the playlists. When we spoke over the phone, she was euphoric. She said, 'You're the first Puerto Rican artist that I think is gonna be big in Argentina with her first record.'

But Noelia turned out to be a natural. "We didn't have to give her any tips or tricks of the trade," Monge said. "She was the one who impressed me. She acted as if she'd been doing it since she was in the crib.Red

As for her album, Noelia credits Miami-based producer Estefano for her instant success. Estefano penned seven of the 10 tracks on her album, including her leadoff smash "Tu," a teary-eyed torch number, and the uptempo shaker "Canela," which captures Noelia's country side.

Noelia and Estefano proved to be a potent team. Noelia’s album spent four weeks at the top of Billboard’s Hot Latin Tracks, at No. 7 before dropping to No. 9.

"The track was so well received, we were running away with it," Portillo said. "It's been a great success for both of us."

Independently compiled hit para- digm have reported Noelia near or at the top of the charts in scores of countries throughout Central and South America, where she has been touring extensively.

"She's been very well received in the region," Portillo said. "Her pan-regional stardom has raised Noelia's artistic sights for the sophomore release that she is re- ceiving for this summer.

"I'm going to be doing some new numbers, something that's going to get inside people so they can let loose all that Latin energy," she says. Noelia also plans to include some songs she wrote herself.

Noelia asserts that the reports of friction between her and her mother have been misguided, and though her mother initially resisted her decision to seek the spotlight, the two are friends and confidants.

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"She [Monge] was just in Ar- gentina promoting her new record," Noelia says. "And she heard my songs being played on the radio, at the top of the playlists. When we spoke over the phone, she was euphoric. She said, 'You're the first Puerto Rican artist that I think is gonna be big in Argentina with her first record.'

But Noelia turned out to be a natural. "We didn't have to give her any tips or tricks of the trade," Monge said. "She was the one who impressed me. She acted as if she'd been doing it since she was in the crib.

As for her album, Noelia credits Miami-based producer Estefano for her instant success. Estefano penned seven of the 10 tracks on her album, including her leadoff smash "Tu," a teary-eyed torch number, and the uptempo shaker "Canela," which captures Noelia's country side.

Noelia and Estefano proved to be a potent team. Noelia’s album spent four weeks at the top of Billboard’s Hot Latin Tracks, at No. 7 before dropping to No. 9.

"The track was so well received, we were running away with it," Portillo said. "It's been a great success for both of us."

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Beginning with this edition of Latin Music 6 Pack, Billboard is debuting year-to-date recaps of the three radio-genre charts: Pop, Tropical/Salsa and Regional Mexican.


Los Rieleros Del Norte’s “Te Quiero Mucho,” the top track on the Regional Mexican genre chart, has scaled Hot Latin Tracks. The other two No. 1 singles on the Pop and Tropical/Salsa-genre charts have reached the top 10 of Hot Latin Tracks.

Airplay Monitor, a division of Billboard Music Group, publishes a weekly top-40 listing of the trio of radio genre charts in their new weekly Hot Latin Fax. — John Lannert

LATIN PCP 40

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Contemporary-Christian artist Jaci Velásquez strikes Latin secular gold.

BY JOHN LANNERT

When Sony Discos’ contemporary-Christian star Jaci Velásquez scored her first Spanish-language single last year, she recalls that it was the most thrilling moment in her career.

Velásquez also remembers with a chuckle when she told the Sony executives to keep the faith in her Spanish career, because, as she put it: “I know someone in a real high place, and he’ll take care of us.”

Judging from Billboard’s radio and retail charts, Velásquez and Sony have been well taken care of.


Velásquez’s chart accomplishments in the Spanish market are unique in the fact that few recording artists make a successful transition from English-language to Spanish-language markets.

CROSSING FROM CHRISTIAN

Even more astonishing, however, is that Velásquez has been able to successfully switch from the English-language-contemporary-Christian market to the Spanish secular market.

To be sure, Velásquez’s high-charting CD contains plenty of spiritually directed material, most of which co-prises translated songs from her English Christian disc. But the hit title track and “Solo Tu”—both penned by the album’s producer, Rudy Pérez—are warm ballads whose lyrics are certainly open to an interpretation...
El sitio profesional del internet más vasto, ascap.com le provee a Enrique Iglesias la mayor fuente de información musical.

Olga Tañon se beneficia del "Sistema Triple de Identificación de Radio". El sistema de inspección de más precisión en la industria.

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JACI VELÁSQUEZ

“Take Sixpence None The Richer,” says Velásquez. “They’re a Christian band. When ‘Kiss Me’ came out, the Christian market is looking at it, going, ‘What do they mean by that?’

“But they released it on Christian radio,” adds Velásquez, “and then pop radio picked it up and it became huge. There have been so many Anglo Christian artists that have crossed over into the pop market—not even intentionally—but they just did, because people are looking for the innocence that spiritual Christian artists can convey.”

Though Velásquez acknowledges that she “would have loved” to have cut “Kiss Me,” she admits that fans of Christian music might find on one of their favorites cutting a secular tune.

Velásquez then hastens to point out, “I relate to what I sing about. I relate to ‘Llega A Ti.’ It is about a love one day I will have. With ‘Sólo Tú,’ I wanted Rudy to write a song for me, and I wanted him to write about love in the purest of forms. I don’t sing about love in the ‘Hey baby, come on over let me show you way’ you way. I am a believer in sexual abstinence. I plan on remaining a virgin until the day I get married.”

Velásquez’s booming voice and heartfelt delivery have been well-known and appreciated among Christian-music fans since 1996, when she scored her first Christian smash, “If This World.”

SPECIAL VOICE

Later that same year, Velásquez tackled another fan when Lord caught her performance at the Dove Awards. A year later, Lord signed Velásquez to Sony.

Lord was captivated by Velásquez’s onstage charisma and “special voice” that he reckons will enable Velásquez to become a top-torch singer along the lines of Whitney Houston or Celine Dion. “We’ve had so many female artists in the Latin market who are extremely effective in delivering rhythm,” declares Lord. “But I think that the Celine Dion or Whitney Houston type of voice

LATIN MUSIC 6 PACK

LATIN POP 40

Jaci Velásquez

11 El Poder De Tu Amor—Ricardo Montaner—EMI Latina
12 Mascas En La Casa—Shakira—Sony Discos
13 Sensitivo—Enrique Iglesias—EMI Latina
14 De Hoy En Adelante—Mille—EMI Latina
15 That’s The Way It Is—Celine Dion—VOC-EMI Latina
16 Cachito—Marc Anthony—EMI Latina
17 Tu Me Haces Sonar—MD—Sony Discos
18 Fuego En La Cintura—Giselle—EMI Latina
19 Latin War—Loquillo/Sony Discos
20 Sentirme Vivo—Emmanuel—Universal Latino
21 Perdóname—Pepe Aguilar—Sony Discos
22 Sólo Tu—Jaci Velásquez—Sony Discos
23 Las Nubes—Enrique Iglesias—EMI Latina
24 De Hoy En Adelante—Mille—EMI Latina
25 It’s Like That—Julieta Venegas—EMI Latina
26 Todo Esta Bien—Juan Gabriel—EMI Latina
27 Luego Te Volvera—Estefan—EMI Latina
28 Tu Amor Me Duele—Ana Gabriel—EMI Latina
29 Voy A Probar—Alejandro Fernandez—Sony Discos
30 Las Nubes—Enrique Iglesias—EMI Latina
31 Sensitivo—Enrique Iglesias—EMI Latina
32 De Hoy En Adelante—Mille—EMI Latina
33 That’s The Way It Is—Celine Dion—VOC-EMI Latina
34 De Hoy En Adelante—Mille—EMI Latina
35 That’s The Way It Is—Celine Dion—VOC-EMI Latina
36 Cachito—Marc Anthony—EMI Latina
37 Tu Me Haces Sonar—MD—Sony Discos
38 Fuego En La Cintura—Giselle—EMI Latina
39 Latin War—Loquillo/Sony Discos
40 Sentirme Vivo—Emmanuel—Universal Latino

TROPICAL/SAI 40

Pos. Title—Artist—Imprint/Label
1 Perú Día—Víctor Manuel—Sony Discos
2 Fruto Fresco—Carlos Vives—EMI Latin
3 Boja Lo Llueve—Grupomay—Sony Discos
4 Que Alguien Me Diga—Gilberto Santa Rosa—Sony Discos
5 Dimelo—Marc Anthony—Columbia/Sony Discos
6 Ritmo Total—Enrique Iglesias—Interscope/Universal Latino
7 Siempre—Los Hermanos Rosario—Karen
8 Escuchame—Los Sapos Del Merengue—Caribbean
9 Por El Costado—Eva Casillo—Sony Discos
10 Escuchame—Carlos Pance—EMI Latin

11 El Poder De Tu Amor—Ricardo Montaner—EMI Latina
12 Mascas En La Casa—Shakira—Sony Discos
13 Sensitivo—Enrique Iglesias—EMI Latina
14 De Hoy En Adelante—Mille—EMI Latina
15 That’s The Way It Is—Celine Dion—VOC-EMI Latina
16 Cachito—Marc Anthony—EMI Latina
17 Tu Me Haces Sonar—MD—Sony Discos
18 Fuego En La Cintura—Giselle—EMI Latina
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36 Cachito—Marc Anthony—EMI Latina
37 Tu Me Haces Sonar—MD—Sony Discos
38 Fuego En La Cintura—Giselle—EMI Latina
39 Latin War—Loquillo/Sony Discos
40 Sentirme Vivo—Emmanuel—Universal Latino

REGIONS MEXICAN 40

Pos. Title—Artist—Imprint/Label
1 Te Quiero Mucho—Los Hermanos Del Norte—EMI Latina
2 Te Ofrezco Un Corazón—Banda El Recodo—Sony Discos
3 El Liston Te Pelo—Los Angelitos—Disco/EMI Latina
4 No Le Ruedes—Carajo—Primeraver—Sony Discos
5 Con Quién Te Vas—Juan Gabriel—EMI Latina
6 Mi Gusto Es—Ezequiel Peña—Sony Discos
7 Perdoname—Pepe Aguilar—Musart/Ballova
8 Sonador Eterno—Intocable—EMI Latina
9 Dos Golos De Agua—Banda Maguay—RCA/BMG Latin
10 Alma Rebellde—Limit—Universal Latino
11 Eternamente—Vicente Fernandez—Sony Discos
12 No Compro Amores—Banda Mochiles—EMI Latina
13 Basura—Los Misma—EMI Latina
14 Anillo Grafolito—Tiranos Del Norte—Sony Discos
15 Perico Terrazas—La Fruta Del Vino—EMI Latina
16 Bajo El Sol—Los Invasores—Disco/EMI Latina
17 En El Cielo—Y Su Banda Tierra Santa—Sony Discos
18 Se Baila Asi—Tigre—WEA/EMI Latina
19 El Amigo Que Se Fue—Intocable—EMI Latin
20 Le Sacan A La Plata—Los Tigres Del Norte—Sony Discos
21 Te Veo...—Los Tigres Del Norte—Sony Discos
22 Te Veo...—Los Tigres Del Norte—Sony Discos
23 Te Veo...—Los Tigres Del Norte—Sony Discos
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36 Youve Gone—Los Tigres Del Norte—Sony Discos
37 Sousa—Banda La Invasora—EMI Latina
38 El Amigo Que Se Fue—Intocable—EMI Latin
39 Le Sacan A La Plata—Los Tigres Del Norte—Sony Discos
40 Te Veo...—Los Tigres Del Norte—Sony Discos

BILLBOARD  FEBRUARY 19, 2000 www.americanradiohistory.com
On Dec. 9, 1999, Santana received a gold disc for "Supernatural," which sold more than 100,000 units. The next day, Santana and Maná performed before 50,000 spectators, who warmed up a freezing evening in Mexico City's Foro Sol with heated cheers and applause for one of the best concert dates of the year.

American lineup that included Arturo Sandoval, Danilo Pérez, Ray Barretto, Hermeto Pascoal, Paquito D'Rivera, Rubén González and Grammy nominees Chucho Valdés, Gonzalo Rubalcaba and Poncho Sánchez played off the 10-day festival were Colombian acts Quinteto Zoe and Kent Bisselsen.

High-flying ranchero singer Pepe Aguilar recently signed a five-album deal with Mexican indie Dis- cos Musart. The terms of the pact call for Musart to actively promote Aguilar and provide him with a recording studio as needed. Aguilar's three discs from his "Trilogy Of Luck" series generated sales exceeding 2.5 million units in Mexico.

While many famed recording artists might be avoiding Colombia because of its internal political strife, there were two successful jazz festivities and one prosperous rock festival in recent months.

In September, the XI International Jazz Festival, held at Teatro Libre in Bogotá, attracted a stellar Latin American lineup that included Arturo Sandoval, Danilo Pérez, Ray Barretto, Hermeto Pascoal, Paquito D'Rivera, Rubén González and Grammy nominees Chucho Valdés, Gonzalo Rubalcaba and Poncho Sánchez off the 10-day festival were Colombian acts Quinteto Zoe and Kent Bisselsen.

In October, the fifth installment of Rock Al Parque took place in Bogotá with an all-star, rock en español bill featuring Café Tacuba, Molotov, Control Machete, Victimas Del Doctor Cerebro, Julieta Venegas, and Illya Kuryaki & The Valderramas.

Continued on page LM-8

MADRID—Last year saw the consolidation of Latino success by many artists in Spain, with two notable facets—Puerto Rico was the main source of new acts breaking through, and Sony was the label chiefly responsible for this phenomenon.

No surprise, then, that Sony Music Entertainment Spain president Claudio Comolli should predict that the next major triumph will be that of Elvis Crespo, the New York-born Puerto Rican who, in 1999, established himself as the foremost young merenguero artist. One of his songs, "Suavemente," became a teenage anthem in many Latino markets.

Crespo is by no means unknown in Spain, and his first album release here, "Pintame," went platinum last year by selling in excess of 100,000 units. He played sold-out concerts in four Spanish cities in December, and a promotional visit is planned for late March to push his latest release, "Remixes," which is just that—a collection of remixes of his main hits.

Crespo's first album, "Suavemente," was not released in Spain, despite selling 100,000 units in the U.S. But the Spanish edition of "Pintame" includes two songs from that album—"Suavemente" itself and "Tu Sonrisa"—as well as a remix of the title song.

Crespo is perfect as the boy next door. The 28-year-old says "Suavemente" was inspired by his son, Elvis Jr., and that God has helped him in some of his most socially aware songs. His career began, at the age of 17, with Willie Berrios and Toñito Rosario.

Of "Pintame," he says, "After recording such a successful album as "Suavemente," the most important thing was to make a solid record that could show us a voice and its mantle. That's why we decided to record 11 merengues with a style to which our public is accustomed, plus a bachata, a salsa and a balada."

DATED THE NIGHT
Bound for Latin America are two Spanish artists who are already established there. Veteran singer/songwriter Joaquín Sabina needs no introduction after 30 years of constant acclaim, chiefly in Argentina and Mexico, as well as Spain. Sabina's new album, "19 Dias Y 500 Noches," has sold some 500,000 units in Spain, reports BMG-Ariola, which demonstrates that his link with youth and street culture (especially late-night life) is stronger than that of most people aged half his 30 years.

Sabina arrived in Uruguay at the end of January for a tour that was scheduled to also take in Argentina, Mexico, Costa Rica, the Dominican Republic and Venezuela. He then returned to Spain for a summer tour, before going back to Latin America in October. "19 Dias Y 500 Noches" was released in September, and has already sold 500,000 units in Spain and 200,000 in Latin America.

Sabina is indisputably the finest lyricist among Spanish singer/songwriters and is the master chronicler of nocturnal havens, dark corners and acceptable excesses. He spends much time in Latin America, and influences from Mexico, Argentina and Cuba can all be heard on his fine album.

OLD-WORLD FAVORITE
The other is singer Ana Torroja, whose second solo album, "Pasajes De Un Sueño," was released last month in Spain, Latin America and the U.S. Torroja was the singer of Spain's most-successful-ever group, Mecano, which was especially big in Mexico. Mecano—Ana and brothers Nacho and José María Cano—sold well throughout Latin America (except, curiously, in Argentina). Torroja also traveled to Latin America and the U.S. in the last week of January—in her case, to Mexico, Miami and Puerto Rico—for promotional visits. In May, she begins a tour of several Latin American countries.

Her debut solo album, "Puntos Cardinales," which was released in 1997, sold some 450,000 units in Spain and Latin America, according to BMG-Ariola, with Mexico and Chile being her main markets outside Spain. She also sells well in U.S. Latino markets. "Pasajes De Un Sueño" was recorded in New York by acclaimed producers Arto Lindsay and Andrés Levin and includes Brazilian and Cuban influences. The album track "Rosa Del Cobre" was written by Cuban composer Pavel Urkia.
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Chilean Locals, Colombian Giveaways & Argentine Expansion

Tower Records ended 1999 with the last-minute opening of two new stores in Buenos Aires. One outlet is a four-story, 2,500-square-meter flagship store in the center of the Belgrano district. The other is an 800-square-meter store located in a cinema complex in the elegant Recoleta neighborhood. Plans call for a new store this month—the chain's fifth in Brazil—at another cinema complex located about 40 miles from Buenos Aires.

In the first promotion of its kind, Los Angeles punk label Epitaph Records embarked on a sales campaign with Latino indie retailer Ritmo Latino called Punk O' Rama. Launched in December, the joint initiative called for the sale of compilation CDs of Epitaph artists titled "Punk O' Rama," which sold for $4.98. Buyers of the discs also received a Spanish magazine put out by Epitaph, as well as a sticker.

Due to the severe economic crisis in Colombia, many record labels are opting for big-package promotions. Cars, electronic home appliances and trip raffles were offered as a plus when buying a CD. According to Luis Carlos Nieto, VP of Sonolux, those promotions were done basically to fight increasing record piracy in Colombia.

During December, the Argentine record industry witnessed a silent battle between giant retail chain Musimundo and the financial divisions of major record companies that eventually ended with a shaky armistice. The red alert was first signaled by BMG, which, after unsuccessfully trying to negotiate a debt restructuring with Musimundo, ceased doing business with the company. After 10 days, a truce was declared and payments were made to BMG.

Similar payment problems surfaced between Musimundo and Sony Music, Warner Music and DGN, but no blood was shed and everybody enjoyed a calm Christmas weekend.

Musimundo, the most important retail-music company in Argentina, has 122 stores throughout the country and accounts for more than half of the market share, with sales of $400 million.

Musimundo CEO Antonio Cao stressed that his company has no financial problems and is growing and expanding with heavy investments.

"The only issue in December was a renegotiation of our payment terms with record companies," says Cao. "Any adjustment was due to our ambitious expansion plans, and the only delicate situation arose when a company's headquarters in Germany demanded a shorter term of payment. It was quickly taken care of and lasted a mere week.

"Musimundo," continues Cao, "has excellent relationships with record companies, and we do not wish to enter any arm-wrestling, even though we have a 50% market share."

In 1999, Musimundo invested $45 million to open 24 new stores, including two impressive downtown mega-stores that added another 4,500 square meters of retail space. Also, in November, five stores were opened in Chile, where a flagship store in Santiago is now in the works. Plans for this year include 20 to 25 new stores in Argentina. A planned excursion into Brazil, where no deal could be struck with local retailers, will now be done solo.

"We have grown 16% in total sales from 1998 to 1999," says Cao. "We even think that our expansion helped"
BALBOA Records, Congratulates

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for the nomination to the Grammy, in the Best Mexican-American performance for his album "Por el Amor de Siempre".

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Chilean Web Sites, U.S. Mergers and Colombian Soaps

Internet users can hear and download a wide range of Chilean music, from folklore to electronica, at a new web page, MP3Palace.cl. The first site devoted exclusively to bands and artists from Chile.

Communications company Entel Chile created and hosts the site to promote groups and solo artists that do not have a contract with major labels.

The leader of the band Sexual Democracia, Miguel Barriga, was in charge of choosing more than 50 independent musicians who are classified in 11 categories. The site's address is www.mp3palace.cl.

Cordillera Comunicaciones, the main stockholder in Chilean cable-TV company Metrópolis-Intercom, will pay music-programming rights to Chile's outboard rights society, Sociedad Chilena del Derecho de Autor (SCD).

Cordillera Comunicaciones owes SCD approximately $1.4 million for unpaid performances rights.

After a recent lawsuit presented by SCD against Cordillera Comunicaciones, a Chilean judge ruled in favor of the authors' rights organization, which has been given legal permission to claim the payment of this debt.

Cordillera had left unpaid performance rights for music videos and music used in its programming from March 1993 through March 1997. SCD was asking the cable company to pay a fee of 2.25% above its viewers-payments and publicity incomes.

Entravision Communications Company L.L.C. and Latin Communications Group recently inked a $250 million deal in which Latin Communications will be merged into Entravision.

The accord, expected to take effect this spring, pending FCC approval, will make Entravision one of the largest media companies in the U.S. Entravision will own 17 television stations, 26 radio stations and the largest Spanish-language newspaper serving the New York metropolitan area.

Spanish-language radio scored its highest percentage ever—6.9%—in the summer Arbitron Billboard/Airplay Monitor national-format trend report. Spanish radio rose from 6.7% to 6.9% and continues to be the most-listened-to format in the U.S. In addition, Spanish radio rose in three key demos: Teens (4.4 to 5.1), 18-34 (8.4 to 8.7) and 25-54 (7.2 to 7.5).

The annual Miss Colombia Beauty Pageant, celebrated in Cartagena last November, attracted its usual high-grade clutch of recording stars, including Proyecto Uno, Diego Torres, Ferreira and Shakira. Their sets were broadcast live on national television, with more than 25 million viewers tuned in.

The beauty contest, which is the past has featured Julio Iglesias, Miguel Bosé and Chayanne, is consistently the highest-rated TV program in Colombia year after year.
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ANTONIO AGUILAR Y FLOR SILVESTRE

EN ESPAÑOL

LA MODA SEXY DE KARYME LOZANO, ACTRIZ DE TRES MUJERES

¿ES NATURAL ESTAR CON EL MISMO AMOR TODA LA VIDA?

8 REGALOS SEDUCTORES PARA TU VALENTÍN

Gabriela Spanic

Dietas DE LAS ESTRELLAS

CONTROLARON SUS OBSESIONES, BAJARON DE PESO Y AHORA TE DICEN COMO TENER LA FIGURA QUE TANTO DESEAS

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Nestor Casonu - Regional Managing Director, Latin America
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Tamara has opened up Spanish musical scene and has become the most important surprise artist with her first record "Gracias" ("Thank you")
Famous, BMG Renew Global Deal

Pact Maintains Largest Subpublishing Ties In The World

BY IRV LICHTHAM

NEW YORK—Famous Music, maintaining its blueprint to establish wholly owned publishing operations in Europe, has renewed its subpublishing ties with BMG Music Publishing there and elsewhere for another five years (Billboard/billboard/1/27).

Under the deal, extending a relationship that started in 1995, BMG Music will continue to subpublish the Famous catalog in worldwide markets, excluding the U.K., Japan, South Korea, Taiwan, and Vietnam. Territories in Pacific countries added to the original deal are the Republic of China and Thailand.

Even though Famous Music is on a long-range program to open wholly owned offices in Europe—It now has such units in the U.K., France, and Germany—BMG Music continues to manage the catalogs there. However, in France and Germany, Famous has partnered with Jean Davoust and Hille Hillekamp, respectively, in setting up creative offices.

In those cases, BMG Music administers the dollars that flow from Famous Music’s business in those arrangements. Irwin Robinson, Famous Music’s New York-based chairman/CEO, who worked out the new five-year deal with New-York-based BMG Music president Nick Firth, says that other wholly owned Famous Music companies will be opened in Italy, the Netherlands, and a country in Scandinavia to be named.

Though financial terms were not disclosed, the Famous Music/BMG Music subpublishing ties are still considered, as they were five years ago, the largest subpublishing deal in the world.

Famous Music, established in 1928 by Paramount Pictures, which remains its parent within the Vacom corporate family, controls more than 100,000 copyrights, many of which stem from movie songs. Its roster of writers includes such contemporary hitmakers as Bonnie, Boyz II Men, Music's Firth said, “During the last four years, BMG Music Publishing has significantly increased revenues of Famous in the many territories where we represent the company. We feel certain that together we will go from strength to strength during the course of our new long-term agreement.”

Toasting subpublishing renewal of Famous Music’s catalog by BMG Music Publishing worldwide in international territories, from left, are Irwin Robinson, chairman/CEO of Famous Music; Stanley Schneider, VP of business and legal affairs at BMG Music Publishing; Nick Firth, president of BMG Music Publishing; Margaret Johnson, senior VP of finance and administration at Famous Music; and Carol Lipkin, VP of finance and administration at BMG Music Publishing. (Photo: Janet Kottick)

Music’s Robinson, also in a prepared statement, said, “Four years ago, when we originally chose BMG Music Publishing to represent us in major territories outside the U.S., BMG undertook the challenge of integrating our extensive catalog into their systems and developing a plan for its promotion. We’re very pleased with the fact that BMG has met these challenges and that our catalog is in good hands. For this reason we are extending our association with BMG for another five years.”

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Preston, LoFrumento, Writers Join Board Of Songwriters’ Hall Of Fame

ON BOARD: With Hal David as the new chairman of the Songwriters’ Hall of Fame, as previously reported, the hall’s board now includes six major labels, the ranks of industry executives and songwriters.

Both Frances Preston, president/CEO of BMI, and John LoFrumento, CEO of ASCAP, are new members of the board, while songwriters Cy Coleman, Jimmy Webb, and Maury Yeston are new members of the hall’s Songwriters Hall of Fame (the hall’s 2000 class). The hall’s Songwriters Hall of Fame is comprised of new long-term members, with the new board members: Leon Felder, president; Cy Leslie, vice chairman; Ervin Drake, vice chairman; Karen Sherry, treasurer; and Linda Lorence, secretary.

In his first public appearance as chairman of the hall, David, a songwriter member of the hall’s honor roll of greats, told a gathering at New York’s Friars Club that he would focus on the key issues in boosting the fortunes of the hall—and, by extension, the recognition of the contributions made to America’s cultural history. One is to realize the hall’s dream of creating a writers’ museum in New York, while the other is to mobilize the hall to expand the membership roster of younger songwriters of “all genres of music.”

And speaking of young writers, find that evening received the Abe Olman Scholarship Awards given annually by the hall, consisting of $1,000 each. They are made possible by a memorial gift of $100,000 made by the Olman family 14 years ago. The winners, drawn from active participants in songwriting workshops conducted by the hall, ASCAP, BMI, SESAC, and the Songwriters Guild of America (SGA), are James Day (ASCAP), Eddie Carey (BMI), Nina Monkine (SGA), Jabe Beyer (SESAC), and Angela Ai (the hall). As previously disclosed, the hall will induct six writers and one hall of fame on Thursday, June 15 at its 31st annual dinner at the Sheraton New York Hotel and Towers. They are Brian Wilson, Glenn Frey and Don Henley, James Taylor, James Brown, and the late Curtis Mayfield.

NEXT DECADE DEALS: Stu Cantor, president of New York-based Next Decade Entertainment, reports an extension of the firm’s administration agreement with Gloréa Miers Music, which contains a wealth of songs written by the late John最著名However, including “April In Paris.” “It’s Only A Paper Moon,” and “Brother, Can You Spare A Dime?”

Also, Next Decade has entered into a worldwide id administration agreement with Gorney Music for many songs penned by Hargus, including “Brother.” Gorney Music represents the estate of composer Hargus.

TWO PANELS SET: BMG Music has set evening panel discussions of interest to copyright owners. On Tuesday (15) at the Sportmen’s Lodge in Studio City, Calif., the California Copyright Conference offers “Lawyers, Lobbyists, And Legislation” (call 818-485-6788). On Wednesday (16) at Dil-
Initial Ratings Impress For New Oz ‘Hits’ Show

BY CHRISTIE ELIEZER
MELBOURNE, Australia—A new, chart-based music show on Australian television has passed its important first test. The general rating for the Feb. 5 debut of “House Of Hits,” produced by PVC Management for the Australian Record Industry Assn. (ARIA), was 11%, or about 300,000 viewers. The one-hour show received its prime-time Saturday-night airing on the national Nine Network.

Aside from the videotape content, the first “House Of Hits” featured performances by Australian acts Tarsire (Warner), Deni Hines (Mushroom), and SGS (Standard).

What has impressed the music industry is that the show reached 45% of the 16-to-24 demographic. “Clearly, if you’re about reaching that audience, that’s the show to be on,” says Steve Millard, senior director of marketing at Epic Records. “We’ve needed a pop-oriented platform like this for a long time, and it’s going to make a difference at retail.”

Janet Dawes, director of marketing for Australian and New Zealand repertoire at Festival Mushroom, says, “Its mix of live performances with videos is definitely a big plus, because it opens younger audiences to what great live acts we have in this country. The show is going to make a big impact.”

Another reason for the new show’s importance—it sustains its initial ratings success—is that it will fill a vacuum. Late last year, Network Nine axed “Hey Hey It’s Saturday,” a 28-year staple of Australian television and one of the music industry’s primary promotion outlets.

Musicmusicmusic Plans Globally
Co. Develops Network Of Local Franchises On Web

BY MARILYN A. GILLEN
NEW YORK—Musicmusicmusic, a Web-based business networking and communication company with offices in the U.S. and Canada that has just inked its first franchise pact with a non-English-language site: Khaled.com, based in Abu Dhabi in the United Arab Emirates. It is the first of 20 global franchises expected to be in place by the end of 2002, according to musicmusicmusic president/CEO Wolfgang Spegg.

The agreement gives Khaled rights to musicmusicmusic’s streaming-products in all Arab territories, as well as to their Arabic site Khaled.com, based in Abu Dhabi in the United Arab Emirates.

The weekly Radio 2 program he produces, now secures audience ratings of up to 750,000. “And because of that success, folk records are starting to get on the main Radio 2 playlist.”

Leonard says he hopes the young performers honored will help dispel the image of folk music as “a bunch of old men in a pub wearing fisherman’s sweaters and drinking real ale.” Press interest in the event was considerable, with newspapers running stories about folk’s rejuvenation in the hands of a new generation of such young performers as Rusby and Eliza Carthy.

Simon Coe, specialist buyer for the Virgin Retail chain, says, “There’s no doubt this has raised the profile, and there hasn’t been so much written about folk music in the press in years. It has been a shot in the arm. But hopefully next year the BBC will televise the event, which from a retail perspective is what is needed to give it an even bigger boost.”

Eliza Carthy, 24, received two awards with Waterson:Carthy, the band she includes with her mother Joan Waterson and father Martin Carthy. They were voted best group and won track of the year for “Raggle Taggle Gypsies.”

Waterson was named Top Album title “Broken Ground.” Carthy is now signed as a solo artist to Warner Music, and her debut for the major label is due in June. She performed at the folk awards with Waterson and Martin Carthy.

The teenage Yorkshire acoustic quartet 4-2-2, winners of Radio 2’s young folk accolade, also performed. They have yet to record, but their prize includes a prime slot at the Cambridge Folk Festival in July, arguably the most important event of its kind in Europe, and a British Council-sponsored world tour. The Horizon Award for best new artists of 1999 went to Nancy Kerr and James Fagan for their album “Steely Water” (Fellside).

Topic Records, which last year celebrated its 60th anniversary, won the good tradition honor for “a lifetime’s commitment to traditional music.”

Suggestions that folk music is no longer relevant in the digital age were dealt with eloquently by Kate Rusby. “They’re songs about people’s emotions, feelings in and out of love, being born and dying,” she said at the ceremonies. “The songs might be 200 years old, but they have never seemed old-fashioned to me. They’re as relevant today as the day they were written, and they always will be.”

Rusby, Baez Honored At Brit Folk Music Awards

BY NIGEL WILLIAMSON
LONDON—Kate Rusby confirmed her position as the brightest jewel in Britain’s folk crown by scooping the two top prizes at the national folk awards held Feb. 7 by the BBC’s national Radio 2 network. She won folk singer of the year and best album for “Sleepless,” released in 1999 on her own Pure Records label.

Joan Baez was presented with a lifetime achievement award by the American singer picked up the accolade in person. The event was held at London’s Le Meridien Waldorf Hotel and aired Feb. 9 on Radio 2.

“People like Joan Baez were singing this music before I was born,” Rusby said after the presentations. “To win these awards and share a stage with people like that makes you feel very small and proud to be part of a great tradition.”

Although she sings in a deeply traditional style, Rusby, 25, has already proved her crossover potential. Last year “Sleepless” was short-listed for the Mercury Music Prize, alongside albums from such mainstream acts as Blur, Stereophonics, and Manic Street Preachers. “Sleepless” has been sold more than 300,000 units.

“Folk music is built on tradition,” says John Leonard, a former BBC Radio 1 producer who is now with Smooth Operations, the independent company that produced the event for the BBC and who also manage the Bingley-based Nine Artists. “We are very proud of the folk artists, and the whole concept of what folk music is all about.”

That’s the thinking behind the global expansion plans of musicmusicmusic, a Web-based business networking and communication company with offices in the U.S. and Canada that has just inked its first franchise pact with a non-English-language site: Khaled.com, based in Abu Dhabi in the United Arab Emirates.

Terms of the deal were not disclosed. “As we’ve grown and expanded, it became apparent to us that we know a lot about language” (Continued on page 54)
Canada Sees Promise In New Warner EMI
Deal May Spur Competition, Indie Signings, U.S. Success For Northerners

BY LARRY LEBLANC
TORONTO—In Canada, the prospect of arthritic Warner and EMI being welcomed by several top artist managers and independent label entrepreneurs, albeit for different reasons.

Meanwhile, the local music industry is speculating about the fate of individual executives within the two companies and working on the math of combined market shares.

“I don’t have any concerns,” says Vancouver-based Netwerk Management president Terry McBride, whose clients Tara McLean and Moist have upcoming U.S. releases via Capitol Records. “It’s a great deal across the board. It makes the marketplace more competitive. It puts Warner and EMI back in the race, which is good for artists.”

Bruce Allen, who manages EMI Music Canada acts Anne Murray, Kim Stockwood, and Eronconte, insists, says that if there is synergy between the two majors, it could improve the prospects for the artists. “If there’s synergy, Warner acts just got stronger internationally—and EMI acts might now find homes in the U.S.” The Vancouver-based manager contends that EMI Music Canada president Deane Cameron “hasn’t been able to sell his clients quite the same as an [U.S.-based] affiliate.”

Cameron has, in fact, previously cited years of restructuring at EMI America as a reason why many of his acts—including the Rankins, Susan Aglukark, I Mother Earth, and Moist—have failed to penetrate Canada’s southern neighbor, despite consequential domestic sales. In the past year, the Canadian affiliate faced hurdles in finding U.S. distribution for releases by Stockwood and the Tea Party.

The EMI executive himself agrees that under the joint venture, there could be enhanced international prospects for artists. “There should be a lot of cross-pollination between the companies and a lot of opportunities,” he says. “I’m hoping so.” He adds that he has talked to EMI Recorded Music president/CEO Ken Berry and Warner Music Group chairman/CEO Roger Ames, and “certainly the motivation [under the deal] is to maximize all the creative elements.”

Of course, news of the proposed transaction has sparked industry wide conjecture about Cameron and Gary Newman, president of Warner Music Canada. “Deane Cameron sure does not want to report to Gary Newman or vice versa,” says Bruce Allen, who also directs the career of A&M’s Bryan Adams and so had firsthand experience of the PolyGram/Universal merger.

All the same, part, Cameron refuses to comment. “It is the entertainment industry, and I guess that question poses a great deal of entertainment until they sell it.” Calls to Warner’s Newman were not returned by deadline.

When Cameron was named president (Continued on page 50)

CASH, IFPI Catch Flak Over HK Royalties Collections

BY DAVENA MOK
HONG KONG—The Composers and Authors Society of Hong Kong (CAS) and the Hong Kong affiliate of the International Federation of the Phonographic Industry (IFPI) are being challenged over perceptions of royalties in the territory.

The Concern Group of Music Copyright Ordinance (CGCMCO), representing hotels, restaurants, the film industry, movie theaters, karaoke bars, retail stores, shopping arcades, hospitals, and medical clinics, says the two organizations charge unreasonable royalty rates, monopolize the music business, and operate without a fair and open tariff.

“We respect intellectual property and the creative industry,” says CGCMCO member Chan Shuk-fong, who is also the assistant executive director of the Federation of Hong Kong Hotel Owners. “But we think CASH and IFPI operate according to a tariff system that is not open, uniform, or accountable.”

—CHAN SHUK-FONG—

CASH and IFPI operate according to a tariff system that is not open, uniform, or accountable

WMI ASEAN VP Fernandes Wants Awards Show

BY GRAEME NESBITT
KUALA LUMPUR, Malaysia—Tony Fernandes, recently appointed Asen, of Southeast Asian Nations (ASEAN) region chief operating officer of the World Music Industry (WMI) (Billboard/Bulletin, Dec. 3, 1999), says one of his priorities in his new position will be to organize a Southeast Asian Music Awards Show.

“My aim is to try and create an internal market within ASEAN, now that the economy is recovering, and an awards show would give this focus and the artists a chance to see and be seen,” Fernandes says.

Having played a pivotal role in setting up the Malaysian music industry’s awards show, now in its seventh year, Fernandes has the contact base and the logistical know-how needed to make an ASEAN awards event a reality. He was previously WMI regional managing director: In his new role, Fernandes, who holds the title of executive vice president (EVP), reports to Warner Music Asia-Pacific president Lachie Rutherford.

Fernandes says the regional awards would enable the countries to showcase the way of the ASEAN Music Industry Assn. (AMIA), of which he is currently chairman. AMIA members are the Singapore Phonogram and Videogram Assn., the Sound Recording Industry Assn. of Indonesia, the Philippines, and of the Recording Industry the Thailand, the Thai group of the International Federation of the Phonographic Industry, and the Recording Industry Assn. of Malaysia. Fernandes contends that a Southeast Asian music culture can be created, despite linguistic and cultural differences within the region.

“Differences are not based purely on language, but on artistic expression,” he notes. “An awards show would give our artist representatives a chance to compete on a whole level. We do not aim for a prize only for the most popular, but for the best in every field: extra sales, extra royalty income, one step at a time. The second goal is to build an ASEAN music industry—right now it’s six different industries.”

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**JAPAN**

**WEEK 1**
- **SINGLES**
  1. *TSUNAMI* - SOUTHERN ALL STARS
  2. *NEW MILLENNIUM GREETING* - 808 THRAX
  3. **NEO UNIVERSE** - 24 CARAT C.C.E.
  4. **DAY AFTER TOMORROW** - NARI KURIKO & KODUMO

**WEEK 2**
- **NEW IMPRESSION**
- **YAHU**

**GERMANY**

**WEEK 1**
- **SINGLES**
  1. *JOHN LENNON* - HILTON WAGNER
  2. *NEW MONDAY* - DANNY SYMONS
  3. **NEW BINKS**

**WEEK 2**
- **NEW BINKS**
- **NEW BINKS**

**U.K.**

**WEEK 1**
- **SINGLES**
  1. *NEW BABY* - GABRIELLE GO-BA
  2. **NEW ADONCE* - SADIE
  3. **THE GREAT GREATEST** - H.S.W.
  4. **HAMBRECK**
  5. **NEW U.S.**

**WEEK 2**
- **NEW SPICE GIRLS**
- **NEW U.S.**
- **NEW SPICE GIRLS**

**FRANCE**

**WEEK 1**
- **SINGLES**
  1. **NEW MOVING BODY**
  2. **NEW MOVING BODY**
  3. **NEW MOVING BODY**
  4. **NEW MOVING BODY**
  5. **NEW MOVING BODY**

**WEEK 2**
- **NEW MOVING BODY**
- **NEW MOVING BODY**
- **NEW MOVING BODY**
- **NEW MOVING BODY**
- **NEW MOVING BODY**

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**CANADA**

**SINGLES**
- **NO SLEEP (SO DEEP)**
- **BIZARRE HEROES**
- **BIZARRE HEROES**
- **BIZARRE HEROES**
- **BIZARRE HEROES**

**NEW T.R.M. SUITE**

**NEW ARCH 2000**

**NEW SPITZ**

**NEW DENKI GROOVE**

**NEW ZARD**

**NEW YUKI**

**NEW CELINE DION**

**NEW VARIOUS ARTISTS**

**NEW CANDIDE IN THE WIND**

**NEW IT FEELS SO GOOD**

**NEW MARIA MARIA**

**NEW KISS JAM**

**NEW BETTER OFF ALONE**

**NEW WATING FOR TONIGHT**

**NEW KING OF THE CASTLE**

**NEW HUSTLIN’**

**NEW SF**

**NEW I REALLY WANT**

**ALBUMS**
- **SANTA FE SAN**
- **SANTA FE SAN**
- **SANTA FE SAN**
- **SANTA FE SAN**
- **SANTA FE SAN**

**NEW MUSICA MUSICA MUSICA MUSICA MUSICA MUSICA**

**NEW BOY FEVER**

**NEW IT FEELS SO GOOD**

**NEW MARIA MARIA**

**NEW KISS JAM**

**NEW BETTER OFF ALONE**

**NEW WATING FOR TONIGHT**

**NEW KING OF THE CASTLE**

**NEW HUSTLIN’**

**NEW SF**

**NEW I REALLY WANT**

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- **SANTA FE SAN**
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- **SANTA FE SAN**

**NEW MUSICA MUSICA MUSICA MUSICA MUSICA MUSICA**

**NEW BOY FEVER**

**NEW IT FEELS SO GOOD**

**NEW MARIA MARIA**

**NEW KISS JAM**

**NEW BETTER OFF ALONE**

**NEW WATING FOR TONIGHT**

**NEW KING OF THE CASTLE**

**NEW HUSTLIN’**

**NEW SF**

**NEW I REALLY WANT**

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**NETHERLANDS**

**SINGLES**
- **NASCAR LEAVE ME ALONE**
- **NASCAR LEAVE ME ALONE**
- **NASCAR LEAVE ME ALONE**
- **NASCAR LEAVE ME ALONE**
- **NASCAR LEAVE ME ALONE**

**NEW DROPS**

**NEW DROPS**

**NEW DROPS**

**NEW DROPS**

**NEW DROPS**

**ALBUMS**
- **BROKEN BROTHERS SURRENDER**
- **BROKEN BROTHERS SURRENDER**
- **BROKEN BROTHERS SURRENDER**
- **BROKEN BROTHERS SURRENDER**
- **BROKEN BROTHERS SURRENDER**

**NEW VENUS JUNE**

**NEW BIKER**

**NEW BIKER**

**NEW BIKER**

**NEW BIKER**

**ALBUMS**
- **BROKEN BROTHERS SURRENDER**
- **BROKEN BROTHERS SURRENDER**
- **BROKEN BROTHERS SURRENDER**
- **BROKEN BROTHERS SURRENDER**
- **BROKEN BROTHERS SURRENDER**

**NEW VENUS JUNE**

**NEW BIKER**

**NEW BIKER**

**NEW BIKER**

**NEW BIKER**

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**AUSTRALIA**

**SINGLES**
- **MASCARABLEVE ME ALONE**
- **MASCARABLEVE ME ALONE**
- **MASCARABLEVE ME ALONE**
- **MASCARABLEVE ME ALONE**
- **MASCARABLEVE ME ALONE**

**NEW DROPS**

**NEW DROPS**

**NEW DROPS**

**NEW DROPS**

**NEW DROPS**

**ALBUMS**
- **BROKEN BROTHERS SURRENDER**
- **BROKEN BROTHERS SURRENDER**
- **BROKEN BROTHERS SURRENDER**
- **BROKEN BROTHERS SURRENDER**
- **BROKEN BROTHERS SURRENDER**

**NEW VENUS JUNE**

**NEW BIKER**

**NEW BIKER**

**NEW BIKER**

**NEW BIKER**

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**UK**

**SINGLES**
- **MASCARABLEVE ME ALONE**
- **MASCARABLEVE ME ALONE**
- **MASCARABLEVE ME ALONE**
- **MASCARABLEVE ME ALONE**
- **MASCARABLEVE ME ALONE**

**NEW DROPS**

**NEW DROPS**

**NEW DROPS**

**NEW DROPS**

**NEW DROPS**

**ALBUMS**
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- **BROKEN BROTHERS SURRENDER**
- **BROKEN BROTHERS SURRENDER**
- **BROKEN BROTHERS SURRENDER**

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**ITALY**

**SINGLES**
- **MASCARABLEVE ME ALONE**
- **MASCARABLEVE ME ALONE**
- **MASCARABLEVE ME ALONE**
- **MASCARABLEVE ME ALONE**
- **MASCARABLEVE ME ALONE**

**NEW DROPS**

**NEW DROPS**

**NEW DROPS**

**NEW DROPS**

**NEW DROPS**

**ALBUMS**
- **BROKEN BROTHERS SURRENDER**
- **BROKEN BROTHERS SURRENDER**
- **BROKEN BROTHERS SURRENDER**
- **BROKEN BROTHERS SURRENDER**
- **BROKEN BROTHERS SURRENDER**

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**FRANCE**

**SINGLES**
- **NEW MOVING BODY**
- **NEW MOVING BODY**
- **NEW MOVING BODY**
- **NEW MOVING BODY**
- **NEW MOVING BODY**

**NEW MOVING BODY**

**NEW MOVING BODY**

**NEW MOVING BODY**

**NEW MOVING BODY**

**NEW MOVING BODY**

**ALBUMS**
- **NEW MOVING BODY**
- **NEW MOVING BODY**
- **NEW MOVING BODY**
- **NEW MOVING BODY**
- **NEW MOVING BODY**

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**UPDATE**

**NEW**

**NEW**

**NEW**

**NEW**

**NEW**
GLOBE MUSIC PULSE
THE LATEST MUSIC NEWS FROM AROUND THE PLANET
EDITED BY NIGEL WILLIAMSON

FOR THE FIRST TIME since October, a domestic star has hit the top of the Spanish album chart. “Gracias” by 15-year-old Tamara is a collection of powerful ballads and boleros and is the first success for new label MuXic, a division of Gran Via Musical. At the album’s Madrid showcase, organized jointly by MuXic and world-wide distributor Universal Music Spain, videos showed stars such as Alejandro Sanz praising Tamara’s talents. She is the granddaughter of the legendary flamenco singer Rafael Farina, although she barely attempts flamenco on “Gracias.” The album reached No. 1 after 14 weeks on the chart, during which time it sold some 300,000 units. Five managing directors from Universal’s Latino territories were at her showcase, so Tamara could see her album selling well in Latin America before her 16th birthday in June.

HOWELL LIEBLIN

LATE 1999 SAW the release of a gospel album from one of South Africa’s legendary singers, Steve Kekana. “Lindani” (Primellia) reunites Kekana with producer Tom Vuma, rekindling the creative relationship that propelled Kekana’s career in the 1980s with the hit singles “Mamay” and “Raising My Family.” In recent years, Kekana, still born, has worked in local government. He’s hoping “Lindani” will reprise a career that went into decline when he was uninvited to record a song for the South African government in the late 80s. That led to his ostracization from parts of the black musical community. “I don’t look back on my musical history with regret,” he says. “I believe I brought more to music than I believed I could through this album. It’s music that speaks right to the heart of people.”

DIANE COETZEE

ONE OF THE LONGEST silences in British rock will come to an end April 3, when Elastica finally releases the follow-up to its 1995 album. The new album includes material from the new album, “Maniac,” (Deceptive) last month when headlineing an NME Brats show in London. Since last year, the group to No. 1 on the U.K. album chart in March 1995, the band has faced a difficult existence. There were hardly stories of drug abuse and internal strife that forced lineup changes, and front woman Justine Frischmann underwent a high-profile breakup with her longtime partner, Damon Albarn of Blur. He sang emotionally about the relationship on the last Blur album, “13,” and at least two of the songs on “Maniac” are a direct reply, according to Frischmann. “The record has an edgy, spiky feel with some punk wank, but it’s got some sicker, darker songs,” she says. “It’s more of a reflective album. I’ve done a lot of growing up.”

NIGEL WILLIAMSON

THE FIRST RELEASE on Malaysia’s Synchrosoft Records is “Days Without Dawn,” an English-language alternative rock album by 25-year-old Chinese-Singaporean pop star Jason Lo, who records simply as Lo. The album, which is distributed by EMI Malaysia, features grunge-influenced songs with Lo on vocals, guitar, and bass, backed by top local session players. The first single is “Evening News,” and the video is airing on local TV. Label head Nicholas Blass says, “EMI is the record company in Malaysia and the most significant label in Malaysia, with over 250 artists. We want to cultivate the next generation of Malaysian musicians, with an eye on breaking into the international market. We are proud to have Lo as one of our artists, and we believe he has the potential to become a star in the future.”

GRAEME NESBITT
Boxman, Motorola Pact On Service

BY KAI R. LOTHUS
OSLO—The pact between European online retailer Boxman and mobile communications company Motorola to allow consumers to buy music via a speech-recognition phone service (Billboard Bulletin, Feb. 4) is among the first to broaden the concept of E-commerce to include mobiles.

However, this “M-commerce” offer—expected to debut in the U.K. in the spring—as yet only deals with the distribution of product information by Boxman, not with digital downloads. The service, currently in a trial period, is not restricted to Motorola phones; it will also work on other mobiles and landlines.

Boxman operates eight localized sites in the U.K., Sweden, Norway, Denmark, Finland, France, Germany, and the Netherlands. Boxman commercial director Christopher Codrington says, “The [new] service will be launched to the U.K. market first, and then rolled out across Europe this summer.” He adds that Boxman will start up in Italy and Spain in the second and third quarter of this year, respectively, and eventually work its way to the rest of Europe.

The speech-recognition mobile phone Offer will be one of a variety of other means of ordering CDs from Boxman, including Internet on PC, interactive cable and satellite TV, and wireless application protocol-based (WAP) mobile phones.

Through Boxman’s relationships with radio stations in the countries where it operates, customers can also find out which songs are being aired by those stations and order a CD containing those songs. The stations link their playlists to Boxman’s catalog, enabling listeners to dial a supplied number on their mobile phones and browse through the playlist. The service can help the listeners refine the search in order to identify the music they hear.

Says Boxman CEO Tony Salter, “Boxman has deliberately pursued a platform-independent strategy to enable us to create a strong foothold in each nascent and promising market. The M-commerce market has vast potential, and we want customers to be able to buy music on impulse.”

Tony Salter

BOXMAN

The M-commerce market has vast potential, and we want customers to be able to buy music on impulse.

CASH, IFPI CATCH FLAK OVER HK ROYALTIES COLLECTIONS

(Continued from page 37)

$16.00 Hong Kong ($2,056) for music played throughout the whole 500-room property. “Also, different shopping malls have paid different fees for the same piece of music.”

CGMCO convener Michael Li Hon-shing, who headed a group of independent record companies to set up a supervisory system and outline regulatory guidelines. Li also threatens to lodge a complaint with the consumer if the government does not act on it. “The ordinance is long overdue,” he says.

Li accuses CASH of having abused its position in the past by charging fees from charities and welfare groups, exempted under Section 76 of the Copyright Ordinance, which says fees for all charities should be waived. “This is unfair. CASH has developed a habit of starting to refund these organizations,” he says. “This makes us question the integrity of CASH and shows the government needs to monitor royalty-collecting agencies.”

CASH senior manager of corporate communications Angelina Law Yuen-fai disputes the allegations and says the refunds were prompted by a change in the law that “was not very clear.” She adds, “A small change was made to the Copyright Ordinance at the very last minute in 1997 without our knowledge. We are now aware of the mistake and have begun to initiate refund proceedings.”

She says CASH, which represents 1,600 local authorities and 120 overseas authors’ societies, expects to refund more than $2 million Hong Kong ($225,000) in fees collected since June 27, 1997.

Responding to Li’s accusations that the society’s operations are not sufficiently transparent, Law says that CASH follows strict guidelines and tariff criteria (copyright areas, emerging areas and background or live music) that are clearly outlined. “Our royalties are properly distributed to the correct copyright owners, minus 18%-19% for administration costs,” she says.

But Peter Luk, representing local distributor EDOK Films, claims his company paid CASH dues for the public screening of an Iranian film and later found out CASH does not have an agreement with an Iranian rights society. “We have no say over the whole process, nor can we ever be sure that proper authorizations have been given to such collections,” he says.

IFPI Hong Kong CEO Ricky Fung says a number of the concern group’s complaints are unsubstantiated. “Many of the complaints are not correct, not necessarily directed at the IFPI, and in many instances, very old issues which have been discussed in forums like the Legislative Council, before,” he says. “Copyright is a private right and a matter of commercial decisions. It is not something that requires the strict regulation which the group is asking for.”

He adds that users still have the choice of using other non-IFPI-represented sound recordings.

The CGMCO is hoping the Trade and Industry Panel of Legco will set a date soon to discuss the issue.

CASH, IFPI CATCH FLAK OVER HK ROYALTIES COLLECTIONS

(Continued from page 37)

CANADA SEES PROMISE IN NEW WARNER EMI

(Continued from page 17)

ident of Capitol Records-EMI of Canada in 1988, he became the first A&R director to lead a major record company. Newman’s background is in radio, at CBS Records, then Warner. He became senior VP/managing director of the U.S. division of the latter firm in 1989, when dual U.S. repertoire and domestic and international repertoire divisions were introduced.

Meanwhile, Canadian independent label executives hold the view that Warner EMI Music Canada is a promising A&R force for them. “No question, the merger, as well as talks between BMG and Sony, presents us with opportunities,” says Andrew Mal, president of A & M-Inc. “But we have to get into Canada to see what the international companies in the future?”

Ric Arboit, president of the EMI-distributed Network Productions (Sarah McLachlan, Tara McLean) label, agrees. “No question this merger presents opportunities to link people in this market.”

Canadian industry sources estimate that the combined Canadian market share of the new union, including record-label sales, could reach 30%-32%. This would edge out current market leader Universal Music Canada, which has, according to sources, a 25% share. Industry watchers also predict that the proposed merger is not likely to face any significant scrutiny by the Canadian government.

As in other world markets, it is the sales, information technology, and finance departments of the two companies that are likely to be most affected in terms of consolidation and cutbacks. As well, overlapping regional offices are expected to be combined. Netwerk’s Arboit says, “What I see happening is that the two labels will remain, but their distribution will be consolidated. I don’t think there will be acts chopped. Not in Canada.”

Bruce Allen concurs.

While both Canadian-based majors are renowned for their conservative management style, the two operate quite differently. Warner has traditionally relied on its access to foreign repertoire while maintaining a slim domestic roster, EMI, by contrast, has for two decades led the way, at least among the majors, in recording and marketing domestic music.

Nevertheless, the merger comes at a low ebb for both. According to SoundScan, they had only three top 10 albums last year—Celine Dion’s VIII Peaches and Red Hot Chili Peppers (Warner)—in last year’s top 30 best-selling titles.

Warner Music Canada has 145 employees nationally and an estimated 18% market share. Its top domestic acts include roots-based Great Big Sea and Blue Rodeo and Cape Breton fiddler Natalie MacMaster. With changes in its A&R structure 18 months ago, the company embarked upon a round of artist signings in 1999. Among them: singer/songwriters Jason Mitchell and Jay Englishman, roots band Staggered Crossing, and country songwriter Gordie Sampson.

Warner Music Canada also distributes roots label Stony Plain Records, based in Edmonton, Alberta. EMI Music Canada has 230 employees nationally and an estimated 13%-14% market share. Its domestic roster consists of top-selling rock acts such as Moist and the Tea Party, as well as the Watchmen and Econoline Crush. Also signed are AC artists Anne Murray, Bruce Guthro, Rita MacNeil, Susan Aglukark, and John McDermott; country singer Stompin’ Tom Connors; and jazz artists Jane Bunnett, Marc Jordan, and Horace Silver.

The well-regarded roster of Virgin Music Canada includes rapper Choclair; production squad the Booming Boys; the Celtic family group Leehy; and Quebec-based roots act La Bottine Souriante.

EMI is also a leading distributor of independent labels, including Netwerk, Popular, Aquarius, Marquis Classics, Sweet Grass, and Sanctuary.

International

Boxman, Motorola Pact On Service

‘The M-commerce market has vast potential, and we want customers to be able to buy music on impulse’

- TONY SALTER -

Happy Anniversary. Sony Music Norway organized a dinner in Oslo attended by company executives and artists—including Tohild Svertsen—to mark managing director Rune Hagberg’s completion of a quarter-century’s service with the company. Shown, from left, are Per Hansmark (Svertsen’s husband), Hagberg, Svertsen, and Paul Russell, chairman of Sony Music Entertainment Europe.

CASH, IFPI CATCH FLAK OVER HK ROYALTIES COLLECTIONS

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CANADA SEES PROMISE IN NEW WARNER EMI

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For Billboard Classified Advertising Fax Tracy Walker at 212-536-8864
Compiled from British archives and current interviews conducted in the U.S., the set offers the testimony of more than 180 survivors of the Holocaust, as well as commentary from some of those who helped free them.

The four-cassette/CD set, due March 14, is the pet project of Rhino president Richard Foos and the first comprehensive, commercially available audio documentary of perhaps the most horrific event in modern world history.

Foos says he was inspired to create “Shoah” more than five years after visiting the United States Holocaust Memorial Museum in Washington, D.C., and finding no audio documentary in the gift store.

“I was shocked to see they didn’t have any oral history of the Holocaust, and I figured if they didn’t, no one did,” Foos says. “I determined this is a project that needed to be done.”

He began his “gut-wrenching” sojourn with the Jewish Federation of Greater Los Angeles, which will receive all of the money earned by Rhino and funnel it to various agencies that provide legal services, aid for immigrants, scholarships, job training, and other assistance.

“This is nothing we should be profiting from,” Foos says of the boxed set. “It’s not that kind of project.”

After deciding on the direction the albums would take, Foos and company hooked up with album producer David Notowitz and actor Elliott Gould.

Gould’s narration is heard between the firsthand accounts of life before World War II, haunting stories of concentration camps and ghettos, and memories of liberation from both survivors and soldiers.

“Shoah” is not an easy listen, but it is compelling narrative. Complete transcripts are provided in an elaborate 100-page hard-bound book that comes packaged with each set.

Now in the midst of the solicitation process, Rhino, not surprisingly, is steering clear of high marketing tactics and instead is putting “Shoah” in the hands of its direct-response sales department, which deals with venues such as museums, synagogues, gift stores, libraries, and schools.

“Those are the places that need to know that the project is available,” says Emily Cagan, Rhino senior product manager.

Cagan says the sales team is also busy scouring the Internet for sites that focus on Jewish history and religion.

“Anywhere there are listings of temples, newspapers, and universities and organizations, we are sending them press releases to let

(Continued on next page)
RHINO TO DONATE PROFITS FROM HOLOCAUST AUDIO DOCUMENTARY

(Continued from preceding page)

them know the project is coming and how they can get information or a review copy,” she says.

The same goes for public radio stations, many of which have agreed to include “Shoah” as part of their pledge drives, according to Cagan.

Rhino is also funneling co-op advertising dollars to regional Jewish publications, setting up retail promotions, and encouraging interest parties to create listening events around the release date.

“We do have some survivors available to us to do press, and we are hoping some of the venues we go to on the sales side will be interested in putting together special events with them,” Cagan says.

Taking a cue from the promotional run for its recent “Respect” boxed set, Rhino also is compiling a “tastemaker” mailing list of key politicians, celebrities, and local personalities with Jewish interests.

“...we’re going to send it to people like Barbra Streisand, Steven Spielberg, the Clintons, presidents of Jewish organizations. We don’t want these people to come out and publicly endorse the set, but it gets people talking about it,” Cagan says.

“I do anticipate traditional stores will carry it,” Foss says. “Will they put it on their front rack next to Smashmouth? I don’t think so. But if they only have a couple of pieces of product in their store, that’s better than nothing.”

“...the issue of making kids listen to classical music,” says Spegg, “but we don’t have that same expertise about music in the rest of the world. And we decided the best way to acquire that expertise was to go to the experts and let them build franchises around our products and services.”

Musicschius music’s flagship product is RadioMol, an interactive radio site that lets visitors customize their own shows or listen to preprogrammed offerings or playlists compiled by other visitors. The site made headlines last year when it became the first—and, so far, only—“Webcaster to strike a license pact with the Recording Industry Assn. of America to pay performance royalties mandated under the U.S. Digital Millenium Copyright Act (Billboard, May 5, 1999). Khaleej also will pay royalties on the streaming of its songs, musicmisc music.

Under the franchise arrangement, Khaleej will build an Arab front end and include local content, languages, and personalities. The “back end”—“the growing global database of music”—will remain accessible, however, wherever allowed by licensing constraints.

“When we thought about what people around the world want, it was a no-brainer to realize that they want the hits, and not just any hits—they hit songs from their stars,” Spegg says. “If we want to be a truly global site, we have to recognize that. At the same time, we are making the best of the global music culture available to true music fans around the world.”

Other musicmisc music business segments include its retail division’s Web-based music listening kiosks that allow customers to scan bar codes and listen to a CD’s music without opening the package; its broadcast division, which supplies streaming music content to other Web stations; and its industrial sound services division, which supplies streaming MP3 music content from its global database to real-world businesses as ambient music.

“We are extremely excited about the potential for delivering music on the Internet, but we know that it will take at least five years to make money at it,” says Spegg. “In the meantime, we are a public company and have to show our investors a return on their money before that. So we are leveraging this fantastic music database that we have built up into areas where we can make money sooner.”

Musicschius music is traded on the Neuer Markt of the Frankfurt Stock Exchange. Spegg says a float on the U.S. Nasdaq exchange is anticipated by year’s end.

MUSICSCHIUS MUSIC PLANS GLOBALLY

(Continued from page 36)

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Navarre Makes More Staff Moves

**Navarre Shuffles Again:** Don’t look now, but Navarre Corp. has done something else today. You may notice that we hesitate to use the word “restructured” here. Our reference stems from an encounter with Jim Chiado, VP/GM of New Hope, Minn.-based Navarre’s music distribution division. On Jan. 26 dinner for former Navarre Western regional director Frank Mooney.

In this space in the Jan. 22 issue of Billboard, we noted that Mooney was exiting Navarre to become a nonexclusive consultant to the company; that former Eastern regional director Ed Maxin had been promoted to director of sales, overseeing the company’s entire sales team; and that Vyto Lazauskas was named national accounts director.

At Mooney’s dinner, sporting a wide grin and a peculiar look in his eye that usually telegraphs the message “Are you sure?” Chiado put a friendly arm around our shoulder and took exception to our depiction of the personnel cuts as the fourth restructuring of the sales team since mid-1997.

Well, maybe that set of personnel moves wasn’t what we said it was. In deference to Chiado, we will not use the “r” word, but since that column was printed, it appears that Navarre has again, well, done something to its sales staff, entailing some byzantine new reporting procedures.

Some members of the new sales staff will now report to Navarre’s national accounts manager, who will report to Maxin and not to Lazauskas.

Other members (Chicago), Rick Miller (Virginia), and Karen Paset (Chicago) will report to Miami-based Kevin Bradshaw, who is now elevated to accounts manager status. Patsy Snipes Neal and Todd Lewis in the New York area will report to Michael Neustad in Boston.

In Los Angeles, Navarre has just hired Jeff Ballen as national accounts manager; he comes to the company from Internet retailer Kabang.com and previously spent 13 years in sales at Best Buy. David Miller (Orange County/San Diego, Calif.), Toni Swann (Anaheim, Calif.), and recently promoted L.A. area sales manager Gail Gross—formerly Mooney’s assistant—will report to Ballen.

L.A.-based field marketing rep Jamie Lutz will take on expanded role involving independent accounts in the L.A. area.

North California reps Dewitt Barker and Brian McDavid would have reported to Seattle, leaving an open slot.

While the country is now dried up in Northeast, Southeast, Northwest, and Southwest segments, Maxin says that “these are more sales/marketing groups rather than territories as [we had in the past]. It’s not a branch [situation].”

Accounts manager Joe Kulesza (Dallas), Gasper Delic (Detroit), and Lisa Camhi (Sacramento, Calif.) will operate outside the regional sales setup, but like the other accounts managers, they report directly to Maxin.

Maxin says that Lazauskas’ duties are principally of a strategic and coordinating nature and that, in addition to making sure the accounts managers are on the same page, he will be spending more time on the road with all national accounts.

Increasing music sales has been a priority the last couple of years at Navarre, and the firm’s strategies appear to be paying off. In its most recent quarter, September, sales were up 6%. But Navarre continues to search for the best way to organize its team’s efforts. One hopes this latest round of changes will be a plus for the company.

**FLY TAKES ON TIGER, DEVIL:** Continuing its efforts in subdistribution, Providence, R.I.-based label Flydaddy Records has made agreements with New York’s Tiger Style Records, the in-house label of music Web site Insound, and Devil in the Woods, a 17-year-old Northern California imprint that will issue a new album by cult favorite Dumplin’ this fall.

Flydaddy, which is distributed nationally by Distribution North America and regionally by Coral Top, Surefire, Revolver, and Redeye, also redistributes Free Songs Records and the Arena Rocking Co. Co.

**FLAG WAVES; IAN MOORE:** It’s not your average Texas-bred guitar god, as his Koch/Halbro Records debut, “and all the colors...” due March 14, makes plain.

Many will remember that when Moore arrived on the scene in the early ’90s as a guitar prodigy out of Austin, Texas, his label Capricorn Records tried to cast him as the latest incarnation of Stevie Ray Vaughan. Moore bridles at the memory today. “[Capricorn owner] Phil Walden and I were polar opposite."

(Continued on page 57)

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**LET THE GOOD TIMES ROLL:** Putumayo World Music has increased its sales of the Louisiana Office of Tourism on a yearlong campaign to promote the state’s Music—"The Language Of Louisiana” project. Shown at the kickoff event at The Royal in New Orleans, from left, are Roxie Wright, president, Jazz & Heritage Foundation; Eddie Bo; music; Dan Sterper, president, Putumayo World Music; David Hazan, senior VP of marketing, Putumayo; and Cyril Neville, musician.
Retailers, Labels At Odds Over Rightness Of NARM's Sony Suit

The National Assn. of Recording Merchandisers (NARM) lawsuit against Sony Music Entertainment on Jan. 31 gives plenty of food for thought. For those of you who missed it, NARM's lawsuit is seeking to enjoin Sony from embedding its digital products' hyperlinks that lead consumers directly to a store owned, controlled, or directed by the major (Billboard, Feb. 12). If successful in its suit, NARM plans to pursue the issue with other majors.

Needless to say, Sony executives are mightily miffed over the lawsuit and have pulled out of attending the upcoming NARM Convention, to be held Feb. 27-March 3 (Billboard Bulletin, Jan. 31).

Retailers have long felt that the labels are trying to steal customers from them by placing blow-in cards in CDs that not only collect information on consumers, but in some instances even invite shoppers to buy directly from the labels.

Merchants feel that if their major suppliers are going to compete with them, they should at least have the decency to do it from a level playing field and not expect the retailers to help. That means that instead of trying to target customers—via hyperlinks, blow-in cards, or by advertising the Web addresses—on product in the stores of merchants, labels should spend money to reach consumers somewhere besides the insides of record stores.

A level playing field would have the majors spending the kind of money to promote their online stores that Amazon, CDNow, and barnesandnoble.com do to promote their respective sites currently. Or it would have majors spending money to align with supermarket chains, as Checkout.com did last year. There are any number of ways that would constitute competing on a level playing field.

Label executives say they are innocent of all charges and are wounded that merchants would ever think the labels are trying to steal their customers. The execs say the only reason the labels promote their Web sites is because their young superstar artists insist on it, and their main intention when promoting their Web sites is to drive Internet traffic to artist and label sites where consumers can find out more information about their music. It is only by chance that such consumers may stumble upon labels' online stores, the execs say.

So far, the various E-stores of the majors don't have sales that amount to a hill of beans, and I am including CDNow, which I think Warner and Sony hope to merge with their Columbia House record club, is a force to be reckoned with, and barnesandnoble.com, half owned by

(Continued on page 58)
Moore, who radiates intelligence and is clearly possessed of an intransigent creative streak, has forged a musically inclusive rock record with "and all the colors ..." He's a powerful and straightforward player and singer with an unmistakable Hendrix influence who can incorporate electronically derived noise, string arrangements, and solos on the sitar (his first instrument) into the mix.

He compares his sound to the work of such prescient performers as Los Lobos, the Lobos spinoff Latin Playboys, singer-songwriter Joe Henry, and his one-time producer Daniel Lanois, musical impressionists all.

Moore notes, "I feel there's a genre being created...using technology and sounds in a new way." His best original songs are also his most somber. "It's a typical thing," he says. "The things that resonate with you have this kind of darkness...It's hard to write about sunlight."

Moore—who will initially support the new album with a run of February and March shows in Texas—continues to do what he calls "session work on a lot of these funny punk-rock records" and may issue some more radical albums in the future, since his deal with Koch allows him to release projects independently through Hablador after the mother label's first refusal.

"If I want to release an album of electronics, an album of Hank Williams songs, an album of me and my friends making party noises, I can do it," he says.
..
GEAR FAB RECORDS DIGS FOR ‘ARTYFACTS’

(Continued from page 53)

“...you gotta go get the sound source, whether it’s vinyl or you’ve got tapes. The guy’s got to send you a photo and send you a little band biography. You’re dealing with one guy or two guys. "I had 29 tracks on ‘Crown Jewels 2.’ ” he continues. “Some people are very receptive, and some people take forever to give you stuff. … It was such a time-consuming project, I could have done 10 releases with the effort and time that I put into that.”

The rest of Gear Fab’s 40 releases to date have been newly annotated replicas of original ’60s albums by a bewildering cast of under-the-radar bands.

“There really are three main ingredients as to why I would do any reissue whatsoever, and if I can’t get all three of them, I don’t do the reissue,” Maglio explains.

“First and foremost, it’s gotta be a real obscure album or band, and the original LPs or 45s go for big thousands of dollars—I mean, really, rated R6 on a scale of one to six,” he says. “That’s gotta be there, because an album that somebody pressed 5,000 or 6,000 of, over 35 years ago, is not considered rare, still. But most of the bands I’ve selected [pressed] 1,000 LPs or less—some have had as little as 30 pressed.

“The next ingredient is [that] they have to have been out on an independent label or a very small label that’s not affiliated with a big conglomerate,” he continues. “[Major labels] don’t give the time of day for licensing.

“Third is [that] I have to work with the guys in the band, any surviving member or a member of the family of a guy in the band who may be deceased,” he adds. “If I don’t do all three of those, I can’t put out the reissue that I want to do.”

Culling the sort of obscurities that Gear Fab releases requires some digging. Maglio, who corresponds with a network of collectors and aficionados throughout the world, calls one particular source his bible: “Fuzz, Acid & Flowers,” a massive Web database mounted in England by collector Vernison’s Joyson of Borderline Productions. Most recently printed edition of the database, now nearly 2 years old, runs to 700 pages.

Maglio sees certain similarities in the odd and unknown acts he reissues: “A lot of the stories are the same—struggling bands, many of which had talent, that really could have gone somewhere. … There are three or four things that are very common to all these bands: shady managers, shady producers, drugs, and just no good business sense.”

Much like the small labels that originally released the works, Gear Fab deals in minuscule quantities, with initial pressings of 1,000 units.

“Rabid fans of the genre are a small but core part of Gear Fab’s clientele. There are individual collectors that just give me their credit card numbers, and I ship them the single copies at full retail, but that’s only 5% of the sales,” says Maglio.

Maglio also accepts MasterCard and Visa purchases through his Web site, swiftsite.com/gearfab.

U.S. retail is serviced by five distributors: City Hall Records in San Rafael, Calif., Or Records in Indianapolis, mailorder and online specialist Midnight Records in New York; Metro Music in Silver Spring, Md., and Forced Exposure in Somerville, Mass., a recent addition.

To attract new distributors, Maglio assembled a 28-track “Psychedelic Sampler” of his label’s wares.

He says, “Every time I try to grow the business and get some more distributors, so maybe I can press 2,000 at a time instead of 1,000. I run into, ‘Well, you gotta send me promo,’ and it gets very expensive, particularly when you have 40 releases out. The sampler is a very good way to give a good idea to a potential distributor or his salespeople about what a band sounds like.”

Unlike some garage-punk label operators, Maglio views dealing LPs as “a big headache” but does sub-license the vinyl rights to his projects to the Italian label Akarma Records, which pays full royalties to the bands involved and delivers 100 copies to Maglio for sale to U.S. collectors.

Maglio admits that many of the bands he has reissued have been forgotten even in their own native territories but says sometimes a hometown will embrace a Gear Fab reissue, as in the case of Soul Inc., the subject of two albums from the label.

“These guys in the band are from Louisville,” Maglio says. “They’re very prominent in the city there; they know the mayor, they know the newspaper people, they know the radio people, and they went out there and marketed the CD to the point where I was drop-shipping quantities to Valley Distributors’ main depot in Louisville under a sub-purchase order from City Hall. That worked pretty well: We moved probably about 600 into the Louisville area.

When I did two bands that were from the Bay Area, Acid Symphony and Good Dog Band, who were an offshoot of the Sons Of Champlin, they moved extremely well in that area,” he says.

Maglio, who plans to release two albums a month this year, sees a growing appetite for his garage-psych releases, beyond the expected audience of middle-aging ex-hippies reliving their ballroom days.

“Normally, you’d think that somebody who’s a collector of this music is somebody in their 40s or 50s, who grew up during the ’60s and just likes that style of music,” says Maglio. “Or maybe because you’re from that period, you like the obscure and ridiculous sound. That’s true, but I get a lot of E-mails from kids anywhere from their teens to their 30s. So I would think that the market for this probably runs from the ages of 15 to 60, with probably no more than 50% of them being over 40.”

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New Media

MERCHANDS & MARKETING

Three Battle To Be Ubiquitous Media Player

Software From RealNetworks, Apple, Microsoft Take Lead On Player Field

This week’s column was written by guest columnn Chris Marlowe.

While all the headlines are going to online mergers and e-tailer news, what will result in more obvious changes for consumers are the software developments quietly taking place.

“The battle of media players is as significant as the battle of desktop operating systems many years ago,” says Allen Weiner, VP of analytical services at NetRatings. “Our data show three leaders setting the early pace, and they will guide the industry in how information and entertainment are delivered.”

According to that usage data, the market is dominated by RealNetworks' RealPlayer with 12.1% of users, Apple’s QuickTime with 7.4%, and Microsoft’s Windows Media Player with 3.2%. Forrester Research quantified the number of actual installs of 50 million for RealPlayer, 40 million for Windows Media Player, and 20 million for QuickTime, bearing in mind that many users have more than one player.

But what may be more significant is that the figures indicate that the vast majority of people don’t use any media player at all. Many average consumers are still confused, fed up with incompatible formats or simply uninterested. Rick Fleischman, senior director of product management at Liquid Audio, agrees but points out, “The Internet itself was once like that, and digital download music will get to the same level of usage. But it’s incumbent upon us to make it easier.”

The constructive changes already under way will be noticeable within the year. Media players are growing into integrated packages that play, store, create, and manage media files using methods that are already familiar to anyone used with word-processing software. It will quickly become easier to see how the whole concept fits into the ways consumers already consume music in their everyday lives.

RealPlayer from RealNetworks was the pioneer in the field of streaming audio and remains the player of popular choice. According to Web portal HotBot’s statistics, 85% of all Web pages using streaming media use RealNetworks formats (although many pages use multiple formats), and it is the choice of nearly all online radio stations.

RealNetwork’s new QuickSilver project will attempt to resurrect push media, allowing media to practically download itself using what’s basically a subscription model. Its latest version of RealJukebox makes it simpler to organize and share files, with friendly graphics reminiscent of familiar home electronic equipment.

Apple’s QuickTime takes the alternative approach of attracting consumers with exclusive content. In fact, it is possible that users may not realize they’re using QuickTime once it’s been installed. “One of the things our content providers appreciate is...”

(Continued on page 64)

TRAFFIC TICKER: Top Online Retail Sites

Unique Visitors From Home And Work (In 000s)

<table>
<thead>
<tr>
<th>TIME PERIOD</th>
<th>ALL AGES</th>
<th>18-24</th>
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<tr>
<td>18-24</td>
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<tr>
<td>1. amazon.com</td>
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<tr>
<td>2. barnesandnoble.com</td>
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<tr>
<td>3. buy.com</td>
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<td>4. cdnow.com</td>
<td>4,833</td>
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<td>5. bmgmusic.com</td>
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<td>6. columbiahouse.com</td>
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<td>7. wal-mart.com</td>
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<td>8. bestbuy.com</td>
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<td>9. checkout.com</td>
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<td>0,111</td>
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<tr>
<td>10. towerrecords.com</td>
<td>425</td>
<td>0,088</td>
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Source: Media Metrix, December 1999. Sites categorized by Billboard. Media Metrix defines unique users as the actual number of users who visited each site, without duplication, once in a given month. More than 45,000 individuals throughout the U.S. participate in the Media Metrix sample.

Billboard

February 19, 2000

Top Internet Album Sales

<table>
<thead>
<tr>
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<th>ARTIST</th>
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<td>LABEL</td>
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<tr>
<td>1. Supernatural</td>
<td>SANTANA</td>
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<tr>
<td>2. Voodoo</td>
<td>D'ANGELO</td>
</tr>
<tr>
<td>3. The Year's All Over</td>
<td>CELINE DION</td>
</tr>
<tr>
<td>4. Twenty Four Seven</td>
<td>TINA TURNER</td>
</tr>
<tr>
<td>5. On My Life</td>
<td>MACY GRAY</td>
</tr>
<tr>
<td>6. The Screen Behind the Mirror</td>
<td>ENVIANA</td>
</tr>
<tr>
<td>7. Magnolia</td>
<td>STOOGES</td>
</tr>
</tbody>
</table>
Amazon's Vid Biz Keeps Growing; Winstar To Distribute Inner Dimensions Catalog

**Pictures This**

by Eileen Fitzpatrick

**SOUND MIND AND BODIES:**

Winstar Home Video has picked up distribution rights to the Inner Dimensions catalog.

Previously distributed by Unapix Entertainment, the 40-plus catalog includes titles from new age and spiritual guru Deepak Chopra, Andrew Weil, and Joseph Campbell.

The Inner Dimensions titles will be marketed under Winstar's WellSpring Media label.

In other distribution deals, Ventura Distribution has signed on with Crash Cinema.

Crash distributes vintage martial arts videos on VHS and DVD. Some of the titles in its library include “Return Of The Five Deadly Venoms,” “Return Of The Chinese Boxer,” and “Shoalin Master Killer.” The year-old company has released 14 films to date.

Ventura obtained domestic video and DVD rights.

**CINDY SHAPES UP:**

GoodTimes Home Video has licensed several TV fitness centers and Kellogg's to help promote “Cindy Crawford—A New Dimension.”

The fitness title hits stores on April 11, priced at $14.96. It is the third fitness title the supermodel has released. "A New Dimension" also features noted trainer Kathy Kashier.

Crawford is a spokeswoman for Kellogg's Special K cereal and 24 Hour Fitness Center, where the new tape is already sold. Both companies will promote the video in advertising throughout the year.

Lopez's Music Videos Land On Image

This story was prepared by Sam Andrews of The Hollywood Reporter

LONDON—U.S. video distributor Image Entertainment has teamed up with film and record industry entrepreneur Michael Lopez to exploit Lopez's music video properties on a worldwide basis, both in the VHS and DVD formats.

U.S.-based Avisa International is the privately funded joint venture between Image and Avisa, which seeks to achieve the goal of becoming one of the largest players in the music video sector, as well as releasing titles for the special-interest market.

Initially, the joint venture will begin distributing product in the U.K.

In the U.S., Avisa has released the Rolling Stones’ “Bridge To Babylon,” Janet Jackson’s “The Velvet Rope,” and the Paris Amnesty International concert, which Lopez executive-produced.

The U.K. division will be distributed via Avisa’s charities and humanitarian activities.

Aviva, which has held executive positions at CBS Records, CBS Television, and Columbia TriStar Pictures, is the founder of International Consulting and Business Management, which acquires distribution rights for music, special interest, and event programming from around the world.

Lopez estimates that Aviva will achieve sales of 1.5 million units this year. Additional revenue is expected from international broadcast sales and Webcasting via the Internet, Lopez says.

"This is a truly international company that is taking into account the tastes and potential of all the international markets,” Lopez says. He adds that the company expects to sign video programming deals with several major Latin American artists shortly.
<table>
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<tr>
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<th>Distributing Label, Catalog Number</th>
<th>Principal Performers</th>
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<td><strong>AUSTIN POWERS: THE SPY WHO SHAGGED ME</strong></td>
<td>New Line Home Video</td>
<td>84365</td>
<td>Mike Myers, Heather Graham</td>
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<td>Warner Home Video 17737</td>
<td>Various Artists</td>
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<td>Dualstar Video</td>
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<td>Gwyneth Paltrow, Robert De Niro</td>
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<td>CHRISTINA AGUILERA: THE GENIE GETS HER WISDOM</td>
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<td>BMG Video 65015</td>
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<td>Dave Matthews Band</td>
<td>1999-09-15</td>
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<td>4400599512</td>
<td>Shania Twain</td>
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IN THE FOOTSTEPS OF RIVERDANCE AND LORD OF THE DANCE COMES THE REVOLUTIONARY DANCE EXTRAVAGANZA!

- PBS Premiere Broadcasts!
- LIVE! U.S. TOUR Begins March 29!
- burn the floor Synergies – The Tour, The Soundtrack, The Video!
- A Rabid Fan-Base On-Line With Over 2.5 Million Plus Hits!
- Traffic Stopping Merchandisers!

Starring 44 world champion dancers, burn the floor is the $10 MILLION dance spectacular that has taken the world by storm!

Music from the show available March 14 on CD and Cassette from Universal Records!

STREET DATE: APRIL 4
VHS PRE-ORDER CLOSE: March 6
DVD ORDER CLOSE: February 28
that they don’t have to share their
branding with us,” observes Steve
Bannerman, director of Quick-Time
marketing at Apple. “There’s no big
G2 or anything in the front of their
program.”
Bannerman emphasizes that Quick-
Time maintains an ongoing partner-
ship with its network of content
providers—which includes Blue
Stone, MTV and Warner Music—to
encourage continued innovation.
Microsoft’s Windows Media Player is
the one to watch, however. It has the
fastest-growing market share and
claims to be able to do anything Liq-
uid Audio, MP3, QuickTime, and RealMedia can. It also incorporates
various different security options,
including its own Windows Media
Rights Manager.
It also has the Microsoft clout. It
comes free with Windows, the world’s
most popular operating system, and
its next version will automatically
retrieve and install plug-ins or what-
ever else a particular download
needs. All the consumer will have to do is
click on the OK button. Unless they’re
given a compelling reason to make the
effort of changing, most people will
stick with the one that came with their
computer anyway—and often that will be
Windows Media Player.
In addition to all these licensing
arrangements, Microsoft recently
entered a reciprocal arrangement with
Liquid Audio. It thereby ac-
quired Liquid’s reputation as the
musician’s choice as well as access
to content from EMI, BMG, Sony, War-
ner Music, and others that had previ-
ously chosen Liquid.
Another factor in bringing online
music to the mainstream is that all
these players are approaching seamless
integration with hardware other than
computers. Not only will this give peo-
ple the sense of being in control of their
downloaded music, but it will correct the
misconception that downloaded music is
poor quality. General people have
only heard these files played over
dinky plastic computer speakers.
“You can organize all of your music
on your PC, then burn it onto a CD to
play on your stereo or in your car or
anywhere else,” explains Dave Rich-
ards, VP for consumer products at
RealNetworks. “It provides complete
flexibility.” Richards further notes that
new PCs frequently come with
everything already installed that their
users need to make CDs.
With the technology itself, the
newest generation of media players
already makes it more likely that
people can get music on their computers
at work. Previously, the firewall meth-
ods companies use to protect their
computer systems often made it impos-
sible for streaming media to get
through. Anyone sitting at a desk try-
ing to get an online radio station was
likely to get gibberish error messages
instead of music. The blame usually,
unfairly fell upon the most pop-
ular software, RealPlayer.
Other advances are being made too.
Companies are constantly improving
their sound quality. Bannerman
claims that QuickTime’s latest server
and network can guarantee that no
data will get lost right up to wherever
the customer logs on. Scalable tech-
ology makes it possible for the down-
load to work together the best of
different data streams, so that the
consumer can have the highest
quality result possible.
When innovations cut the waiting
time, letting files start playing before
they’re completely downloaded with-
out breaking up or jumping. Com-
pression and caching makes it possible
even to play MP3 files backward.
Yet this software is limited, awkward
for most people to use, and offers no
material advantage over players like
RealJukebox, QuickTime, and
Windows Media Player.
These market leaders offer high
quality, security, and convenience
within a viable business model. The
latest versions are almost as simple to
use as E-mail, the fidelity is const-
antly improving, and they’re now
licensed for a part of home and
portable stereo equipment.
Lyric Offers Barney Bargain; Barret's Videos Update

B ARNEY BARGAIN: For the first
time ever, Lyric Studios has reprinted six
of the top-selling videos from the Barney
Classic Collection line. Each of the
unreleased videos feature Barney, the
dinosaur and his cast of friends,
in four of the repurposed $12.99
titles. The offer is also being promoted on the
Barney Website.
For brick-and-mortar stores, Lyric
is offering point-of-purchase materials,
including 12- and 24-unit counter displays
and 16-, 24- and 36-unit floor displays.
With over 30 Barney titles in our
catalog, we felt that the time was right
to offer retailers a new merchandising
opportunity with some of our com-
sumer hits, says Lyric VP of sales
Debbie Ries.
The four repurposed titles in the clas-
ic collection are “Barney Once Upon
A Time,” “Barney’s Sensitive-Sad Day,”
“Barney’s Imagination Island,” and
“Barney’s Alphabet Zoo.” Running
time ranges from 30 to 52 minutes.
The renewed line of videos include
“Barney Live! In New York City,”
which runs 75 minutes, and “Barney’s Big
Surprise,” at 78 minutes.
In addition, Lyric continues to
release new titles on DVD. The fourth,
“Barney’s Rhyme Time Rhythm,” a
DVD-ROM, will street March
21, priced at $24.95. The
VHS is $14.95.
To promote the release, Lyric
Studios is launching a college scholarship
swepsake for families with kids under
5. The grand prize is an annu-
ity with an approximate value of
$40,000 for when the child turns 18.
Lyric is also awarding three
DVD-ROM-equipped computers and Bar-
ney DVDs as first prizes, 50
savings bonds as second prizes, and
100 Barney DVDs as third prizes.
Deadline for entries is March 31.
F U L L O F BEANS: Sony Wonder
will release two new animated titles
next month, one each under its
“Doors Of Wonder” and “Movie Mat-
ners” banners. The first is the “Doors
Of Wonder” release “George And
Martha: Best Friends,” the story of a pair
of hippos based on the children’s
The 45-minute, $9.98 title will hit
stores March 7; it features the voices
of Nathan Lane and Andrea Martin.
The title is produced by renowned
directors’ kid’s author Maurice Sendak.
“Jack & The Beanstalk,” a
5-minute program priced at $12.98, joins
the “Movie Matners” series. The pro-
gram features the voices of Ben
Sav-
aga and Sara Gilbert. Original songs
and score are by Chris Caswell, whose
credits include “The Muppet Christmas
Carols.”
Sony Wonder is promoting the
release of “George And Martha” with
onscreen advertising at 450 Loew’s
Cinelplex Theaters and through the
Sony Wonder Web site. Commodore
Cruise Line will offer a “kids cruise free”
savings coupon in all “George And
Martha” and “Jack & The Bean-
stalk” videos. For “Jack & The Bean-
stalk,” Sony Wonder will launch a
national TV ad campaign, along
with online promotions and activities.
J O A N I E J U I C E: We haven’t
heard much from premiere female
children’s artist Joanie Bartels
in quite a while, but that’s about to change.
A year ago, Bartels told us she was switching
her emphasis from audio to video, and the
fruits of that changeover will begin to
be realized next month.
According to Tonya Santor of Bar-
tels’ Van Nys, Calif.-headquartered
management and production firm,
VizCo Entertainment, Bartels’
most recent catalog videoclip, “Simply
Magic, Episode 1: The Rainy Day
Adventure” and “Simply Magic,
Episode 2: The Extra-Special Substi-
tute Teacher” (both on DMS Special
Products), will be released on DVD in
March.
“We spent the last year concentrat-
ing on Joanie’s touring,” says Santor,
“but this year, we’re producing more
product to pump into the pipeline.”
First to enter the pipeline will be
titles from her new video series “Mu-
sicville,” which will begin in the sec-
ond quarter of 2000. Santor describes
the series as “entertaining, more than
educational—they’re dance videos.”
A total of 10 new music videos will
be featured on each title, which are
priced at $14.98 for DVD and $12.98
for VHS. Six titles are expected to
be released this year. “In each video,”
says Santor, “Joanie takes a group
of kids on a journey.”
Their destinations, she explains,
serve as titles for each program, such as “Danceville,” “Sillyville,” “Play-
ville,” “Storyville,” or “Countryville.”
“We’ll release the first two
Musicville titles in June,” says Santor,
noting that the debut titles “most like-
ly will be Danceville and Sillyville.”
The new series is self-produced by Vision Quest Entertainment in a joint
venture with Kidsview Inc. (the child-
ren’s division of Viewpoint, a Holly-
wood-based production company
and special effects house).
Children's Entertainment

The Sound of Children's Music

labels and artists committed to family fare

BY MOIRA MCCORMICK

A&RR ADVANCES

Industry leader: Walt Disney Records, which has been in the character-franchise business since the beginning, experienced a "lot of change" in 1999, according to Mike Bessolo, senior VP of marketing for Walt Disney Records. Formerly a part of Walt Disney Consumer Products, the label is now part of the Buena Vista Music Group and benefits from "increased resources and corporate commitment," says Bessolo. "We were self-distributed; now Universal handles our distribution. We've hired a senior VP of A&R, Jay Landers. Landers most recently served as senior VP of A&R at EMI (Sector) and Angel Records.

"He's worked with everyone from New Kids On The Block to Stressum," notes Bessolo, adding that Landers and Walt Disney Records will be "working closely with the studio on developing film projects and character and property-based projects, as well as the possibility of signing artists."

Having released the soundtrack to "Fantasia 2000" in late '99, Walt Disney Records started 2000 with a new audio-product format tied to its latest animated release, "The Tigger Movie." Set to premiere Feb. 19, "The Tigger Movie: Songs & Story" ($10.98) combines the read-along and sing-along formats, with a hardcover 40-page story and song-lyric book, with audio consisting of story narration and songs (including Kenny Loggins performing "Your Heart Will Lead You Home").

"We've been successful on three major types of audio releases, the first being soundtrack-related projects such as "The Tigger Movie." Other releases in this category will include the direct-to-video soundtrack "An Extremely Goofy Movie Dance Party," with songs by Cleopatra and Phil Bice, and "A Toy Story 2"-inspired album featuring Riders In The Sky (Mar. 28), the soundtrack to the "Wonderful World Of Disney" ABC TV movie "Geppetto" (April 4), and three audio products revolving around the "Dinosaur" movie (May 2). "Consumers will be able to send in for special 3-D surround-sound "Dinosaur" audio headsets we've created," says Bessolo. "It's a lot of fun, and we're creating a lot of buzz with it."

"The second category are "corporate initiatives." Among upcoming releases in the former category is "Radio Disney, Vol. 2," featuring a Disney-ized version of "Mambo No. 5" by Lou Bega. "We look at that as a multi-volume compilation franchise," says Bessolo. "There's nothing like it on the market."

"La Vida Mickey," a Latin album. In the third category is, among others, "Disney Karaoke Vols. 1 and 2, due in April. "We've gotten requests to do classic Disney tunes in karaoke-style," says Bessolo.

MAINSTREAM MARKETS

The aforementioned "Tigger Movie" track by Kenny Loggins appears on Loggins' new Sony Wonder Family Artists series release "More Songs From Pooh Corner." Loggins co-wrote "Your Heart Will Lead You Home" with movie songwriters the Sherman Brothers, says Sony Wonder's senior VP of creative affairs, Becky Marcus-Winding. Country star Collin Raye released his inaugural Family Artists series album, "Counting Sheep," in late January, and Keni Mo' is readying his first in the series, due in April. Marcus-Winding, who notes that Keni Mo's set will include a number of guest artists and classic songs like Styx Stone's "Family Affair," says Sony Wonder's Family Artists series offers promotional opportunities above and beyond what's currently available for kids recordings for something, she says, "These are family records, not just children's. The fact that they've been made by established artists in the Sony family means that we can market them with the artist's label, and we can go to radio with a single, reaching a broader audience."

Last year's Family Artists release by John Lithgow, "Singin' In The Bathtub," will be showcased at Carnegie Hall in a live concert Saturday (Feb. 19). "We're considering doing another record with [Lithgow]," says Marcus-Winding, adding that Sony Wonder expects to issue at least three more Family Artists releases this year.

"A lot of people have been talking about the idea of doing Family Artists series albums, and we think that it's a lot of fun. It's a fresh approach. It's a great way to get kids excited about music, and it's a great way to get parents interested in music as well."

"There are a lot of people out there who are interested in doing Family Artists series albums, and we think that it's a lot of fun. It's a fresh approach. It's a great way to get kids excited about music, and it's a great way to get parents interested in music as well."

LICENSE TO RHINO

Kid Rhino continues to spin successful audio projects from its many licensed properties, including TV programs on Nick and the Cartoon Network based on such popular characters as the Star Wars universe and more. VP Carol Lee sees a distinct audio trend centering on anime and says Kid Rhino's profit from anime properties like "Sailor Moon."

"One upcoming release that the label's particularly interested in is a multi-artist compilation designed around the Cartoon Network's "Powerpuff Girls" animated series. "We're working closely with the studio on developing film projects and character and property-based projects, as well as the possibility of signing artists,

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"One upcoming release that the label's particularly interested in is a multi-artist compilation designed around the Cartoon Network's "Powerpuff Girls" animated series. "Powerpuff Girls," an anime-inspired, highly popular and hilarious cartoon) about three kindergarten-aged girls, headlines a roster of cutting-edge bands beloved by series creator Craig McCracken, which includes the show's end-title song by cult British indie-pop act Bis. Mark Mothersbaugh is co-producing the album.

"We are working closely with Cartoon Network to promote their 'Powerpuff Girls' series, and we are releasing a soundtrack that will be distributed by Warner Home Video. We are working closely with Warner Home Video so that we're part of everything they do," says Lee, who adds that the soundtrack to "Scooby-Doo And The Witch's Ghost" was "treated like that of a theatrical release. We created a music video, which appeared on the home video release. The next Scooby-Doo audio soundtrack is "Scooby-Doo And The Alien Invaders," out in September.

"There is also doing well with TV soundtracks, such as its "Blue's Clues" and "Space Ghost" series. In conjunction with an upcoming Space Ghost-related release, "Powerpuf..."


When describing the children's entertainment market and the DVD, Cheryl Lodering, senior VP of marketing, Columbia Tri-Star Home Video, says, "It's just a minute too soon, although more and more titles are being released daily and date with VHS. DVD is expected to gain market share this year, but most sources say it will be at least another three years before there really is any impact on VHS sales. Just when someone predicts a flattening out of tape sales, a title is released that puts that prediction on hold for another year. Aggressive re-pricing campaigns by some studios should even generate renewed interest in older product.

1999 AND DVD

On the feature-film side of the business, any well-known children's title released on DVD makes it onto the Videocan top-10 list, even if it's just for one or two weeks. Although the children's market has not been the primary focus of the format, it remains a popular, well-received interest. DVD is placing its bets on two titles this quarter: "Frazz", an animated "Extremely Goofy Movie." In January, the company also launched its Gold Classic Collection, a year-long video-release event that offers reissues of children's classics, obviously unreleased, special-edition and moratorium titles. With the exception of "Toy Story," all titles will be available on VHS and DVD day-and-date.

A love of classics is what led the VHS market 20 years ago, and Alexander Drosin, executive VP and general manager of Golden Books Entertainment, expects the same to be true for DVD. For the holiday season, Golden Books released "Rudolph The Red Nosed Reindeer." According to Drosin, DVD sales exceeded all expectations, and, as a result, Golden Books plans to release "Frosty The Snowman" next year. It is also looking at "Frosty Returns," "Santa Claus Is Coming To Town" and "The Little Drummer Boy.

VHS AND 2000

"In 1999, 29 of the 50 top-selling VHS tapes were of the year were family related," notes Cheryl Lodering. "Children's titles are reissuing "Muppets In Space" (VHS & DVD), "Baby Huey's Easter Adventure," "Muppets Take Manhattan" and "The Great Muppet Caper," among others. Golden Books will reissue "Peter Cottontail" this spring and is expected to release Under Dog titles on VHS this summer. In stores this month are "Works: Fun And Games" and "Books: Do They Do That?" from Sony Wonder. These are collections of entertaining and educating short segments that explain all kinds of things about the world and how it works. Sony Wonder's Movie Mates is a new series of feature-length musical, animated home videos. Debuting this month is "Lapitch The Little Shoemaker." Book characters George and Martha the hippo debuts from Sony in March with "George And Martha: Best Friends." Other titles from Sony this quarter include "Wimzie's House: Babies Have It Made," "Wimzie's House: Pet Day," "Annie Goes Hollywood" and "Arthur: Famous Friends." All are on VHS only.

In addition to releasing more Pokemon videos this year, Pioneer Entertainment will be introducing another series, currently titled "Pajama Bunch," the first of which is "Milfy---Here's Milfy." Home Video entertainment will release "Nascar Racers," as well as original episodes of "Power Rangers." Based on the lovable turtle seen on Nickelodeon, USA Home Entertainment will offer a VHS only, "Franklin's Birthday Party" and "Franklin Plans A Tree." MGM Home Entertainment offers an all-new feature-length animated film, "Tom Sawyer." The release will be available day-end-date on VHS and DVD. Also just available is a Family Entertainment Collection featuring VHS titles such as "All Dogs Go To Heaven" and "Hans Christian Anderson.

DVD AND 2000

DreamWorks had two of the best-selling children's DVDs for 1999; "The Prince Of Egypt" and "Anita." "As more studio release product goes to VHS," Drosin says, "they are giving families the opportunity to decide which format fits their household. If I'm like many think consumers will maintain both formats in their household for a while," says Kelly Soooter, who heads domestic home video at DreamWorks.

Getting DVD out of the film-buff arena and making it something a child and adult can enjoy, has created, without a doubt, the 800-pound gorilla of children's radio programming. Radio Disney, a 24-7 music-intensive radio network, is now heard on 44 stations (all but two are AMs) in 16 of the top 20 markets. Through the end of 2000, it expects to be in all of the top 20 metros and heard in 70% of the U.S. Radio Disney, which uses outside research companies to measure its presence, now boasts an audience of 1.5 million kids (target demo: kids 2 to 77 with a core audience of 6 to 11) and about a half-million moms. Its Web site gets about a half-million hits a week. For intents and purposes, it's run like any other music radio station. Live personalities host three- or four-hour shifts each day. The dayparts are targeted for certain segments of the audience. Most afternoons, evenings and weekends feature the most mass-appeal programming, Radio Disney targets pre-school through 11 p.m. and turns into an "audio night-light" during late and overnight hours, with familiar ballads and soothing music.

DISNEY DOMINATES

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SYNDICATED KIDS

Elsewhere, syndicated commercial fare includes 10-minute "Bedtime With Barney" spots heard on about 50 stations; "The Magical Forest," a half-hour variety series; "Mrs. Bush's Story Time," where former First Lady Barbara Bush and character voices read children's books once a week between Thanksgiving and Christmas; and a "kidtalk" segment on the "On Computers" syndicated talk show that's heard on about 80 stations.

The biggest non-Disney source is the Fox Family Countdown, a two-hour program that's heard everyday on 185 stations, including KHS Los Angeles; WWZ Washington, D.C.; WBMX Boston; WKH Chicago and WPOP Miami. On top of music programming, there's a "Talkateria," where family members share their opinions on the workout, also featured are interviews with music and show-business personalities and a rate-a-record segment.

Continued on page 75

Continued on page 76
Moi AMOR McCOLLACK

By Moira McCormack

POKEMON PHENOMENON

The planet's most omnipresent franchise at the moment is Pokemon, which, according to a Nintnedo spokesperson, represents a $7 billion worldwide business. More than 50 licensees are cranking out Pokestuff at a ferocious rate, and stock for the franchise remains unabated. There are the Game Boy games and Nintendo 64 games, the Mill乌克eading card game, the top-rated animated TV show, the film, the best-selling audio and home-video releases, the books, the toys, clothes, accessories, snacks.

Of course, all this is far from over, but the Pokemon franchise, which is still huge in its native Japan, where it broke out in 1996, and where Pokemon theme parks recently opened, may hang on longer than most. "It's the first property that matured interactively and entertainment," says Al Kahn, chief executive of Kids Entertainment, the New York-based media company that oversees Pokemon licensing outside Southeast Asia. In fact, he says, "The TV show was created to help you play the Game Boy game." 

Conversely, the TV show, which the game helps viewers understand the show. "It just adds to the depth of the property," when new characters are introduced, he says. "It creates an ongoing desire with the target audience to keep up with it." 

While some previous kids crazes like Teenage Mutant Ninja Turtles were almost solely a young-boy phenomenon, the Pokemon franchise is beloved by a wide range of ages and both genders. Kahn says Pokemon is represented in the number and type of corporate partners that have been attracted to the property. "There's a Pokemon cereal coming out, by a manufacturer that's never done a licensed-character cereal," he says. "And Pokemon vitamins, too. It's hard to get your property made into a vitamin, because the manufacturers want characters that they're confident will sell for years and years." There's even a Broadway show in the works, says Kahn. That's in addition to the home-video version of "Pokemon: The First Movie," due next month, and the theatrical release of "Pokemon: The Second Movie," which hits theaters this spring and home-video shelves this Christmas.

For Bob Frank, president of independent label Koch International, whose first children's release was "Pokemon: 2.B.A. Master," the No. 1 kids' album of 1999, securing the Pokemon franchise has resulted in an increased interest in pursuing kids' audio.

Spotting embryonic franchises, especially overseas, means "taking a look and seeing if there's a potential U.S. market there," says Frank. In the meantime, Koch is releasing three more Pokemon audio titles this year, including the limited-edition "Pokemon Enchanted Collector's Edition," which hits stores Feb. 11 and includes a Pokemon screen saver and wallpaper: a Pokemon sing-along, complete with songbook, in May; and the sequel to "Pokemon: 2.B.A. Master." 

More and more, the success of a child's audio and/or video company depends on the success of its franchise properties. You know who the big ones are: Mickey Mouse, Spider-Man, Pokemon, Barney, Teletubbies... For purveyors of kids' media product, nothing helps move a music album, video or CD-ROM more than popular characters who also boast TV shows, films, video games, toys, books, apparel, bedding and so forth.

How do properties become franchises? There's no set procedure, nor do all franchises spring from the same source. Mickey was a cartoon character. Pokemon began as a Nintendo video game. Barney's first exposure was on home video. "Sesame Street" and Teletubbies started out as TV series. Arthur the Aardvark debuted as a picture-book series.

CROSS-MARKETING THE STREET

Natural one of the major advantages to working with a franchise property is the opportunity to work with other licenses in cross-promotion. 

A company that's been involved with "Pokemon" is Sony Wonder, whose VP, Doug Lowenstein, says that marketing Pokemon is also about reflection of the deepening demographic property. "Everyone of all ages is interested in entertainment," he says. "There's a whole new generation of kids, and adults, that are interested in this franchise." 

Right now, Sony Wonder is working on building a new franchise, "The Rainbow Fish." First there was the hit picture book (10 million copies sold) by Marcus Pfister, published by North-South Books. Then came Sony Wonder's video release of the book. Now, the company has developed an animated TV series—52 11-minute episodes—which debuted Feb. 19 on HBO Family and will run seven days a week, twice a day. By April, another video will be released on DVD, as well, and there will be a "Rainbow Fish" audio title. Plenty of licensed merchandise exists at this point, including notecards, hand puppets and address books.

ARTHUR, ARTHUR

Another book property that's turned into a popular and much-respected franchise is Arthur the Aardvark, created by author Marc Brown and now the subject of an acclaimed animated PBS TV series, "Arthur." Rounder Kids handles the audio license, having powered this line with "Arthur & Friends" in 1998 and releasing a second Arthur album for spring. "We did a lot of information crossover campaigns across the globe," says Rounder's director of sales, William Broderick, discussing the cross-pollination that occurs with other companies involved in a franchise.

Kids-Size Multimedia

Children Make Up Growing Segment Of Computer Users And Game Players

BY STEVE TRAUMAN

With sales through November pointing to another record year for console and videogame console software, the children's multimedia market is particularly robust. Retail sales for the nation's top 100 software retailers jumped 30 percent in the first quarter, fully 40 percent of their sales were from children's titles, which was driven by both N64 and PSX, and the phenomenal success of younger kids' titles for the portable Nintendo Game Boy Color (GBC) format and the continuing expansion through 2000.

"These solid gains in games for younger kids are just the most obvious reflection of the deepening demographic property," says Doug Lowenstein, president of the Interactive Digital Software Assn. "As prices continue to come down and technology continues to leap forward, more companies are providing a full spectrum of entertainment choices appealing to people of all ages and tastes.

INCREDIBLY INTERACTIVE

Until the 1998 holiday season, the videogame console market was really a teen domain, but then NewKidCo changed all that with its first releases of licensed "Sesame Street" titles. From the Children's Television Workshop for Nintendo's GBC and Sony's PSX platforms. NewKidCo president Mark Kaplan believes the young-children's console market will grow substantially in 2000, since "it's because of two converging trends."

He notes that U.S. Census demographics indicate there's a child under 6 years old in about one-third, or 35 million, U.S. households. This means that, every year, 4 million potential new gamers come of age, with a growing appetite for age-appropriate interactive experiences. This is an enormous market, he adds, for specifically designed titles featuring characters that are well-known and highly regarded by children and their parents.

"As the penetration of videogame consoles in households grows steadily this year, we anticipate a relevant, cross-market for younger-kids' releases to exceed 10 million households," says Kaplan, who pointed to "age compression," with children becoming more interested in playing video games and other software at a much younger age.

This past December, "Elmo's Letter Adventure" and "Elmo's Number Journey" were released on N64, with some new features and additional graphic elements from the PSX versions. For PSX, "Disney Story Studio, Mulan" hit stores in late December for the dual-compatible with Game Boy, "The Adventures Of Winnie The Pooh" is due in March and "Hello Kitty's Cube Frenzy" (Santio) bowed in late November.

"Hasbro Interactive [HI] has built its business on the foundation of the family and children's lines," emphasizes John Hurlin, HI senior VP/GM. "These lines will continue to be the pillars of our business, and we're also expanding our presence in the children's console market with the introduction of titles for the Sony PlayStation in 2000. Recognizing the importance of the console market, we plan to license our products to Macintosh developers in order to meet this demand."

HI has a number of new releases for this fall, including more dual products for PC and Sony PSX, as well as several new playsets that let kids interact through "keytop" units that fit over the keyboard. Most are called "keytops," but they include educational toys, cross-merchandised in game-package inserts. Due in both PC and PSX, they include "Arthur Goes To The Neighborhood" (Lyrick Studios), "Spot The Dog" (Golden Books) and "Thomas & Friends II" (Britt Alcorfo Co), New CD-ROM Playsets include Hasbro's own "Tokna Power Tools" and "Tokna Dig 'N Dig," "Barney Playset" (Lyrick) and a Hasbro Fisher Price "Playful Store." According to Mike Salvador, Humongous Entertainment director of marketing and development, "Children's multimedia will continue to experience growth as more kids—and younger kids—play with computers, videogames, and the Internet. Whether they are getting their first taste of the Internet or are playing video-game console systems or having fun interacting with their favorite characters on the comput-

Continued on page 72

BILLY SPOTLIGHT

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Continued on page 72
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The video and DVD both feature the live-action short, "South Of The Border With Disney." In addition, the DVD features the original theatrical trailer.

A timeless favorite packed with fun-filled adventure and song, The Three Caballeros stars Donald Duck on a magical musical journey with friends Jose Carioca and Panchito.

The video and DVD both feature the hilarious Donald Duck cartoon "Don's Fountain Of Youth" and "Pueblo Plato." In addition, the DVD features the original theatrical trailer.

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KID-SIZE MULTIMEDIA

Continued from page 68

er, they are playing and learning in an ever-growing world of interactive fun."

"Pajama Sam 3: You Are What You Eat From Your Head To Your Feet" is slated for release in April (Win/Mac). The third adventure of the "world's youngest caped crusader" made its worldwide debut at the January MacWorld Expo 2000 in San Francisco.

GIRL POWER

"Girls continue to encourage us with their enthusiasm for new technology and their love of Barbie software," says Lauren Berns, Mattel Media marketing director. "We're very pleased with the market's response to our first Barbie products released for console gaming systems—'Barbie Race & Ride' (PSX) and 'Barbie Ocean Discovery' (GB). In 2000, we'll continue to release a broad array of girls' CD-ROM and videogame console products, starting with 'Barbie Super Sports' for PlayStation and 'Barbie Digital Makeover' CD-ROM, both now available at retail." Also due in the first quarter are the "Detective Barbie 2" CD-ROM and "Barbie Super Sports" for PSX.

At Disney Interactive, a trio of first-quarter releases is being supported by an extensive marketing campaign. "Disney's 3-D Adventure, Tigger's Family Tree" (PC) is timed with the February big-screen release of "The Tigger Movie"; "Disney's Activity Center, Pool" (Win/Mac) is based on the third A.A. Milne Pooh story, "The Blustery Day"; and "Disney's Princess Fashion Boutique" (PC) enables little girls to become Sleeping Beauty, Snow White and Cinderella, including Internet access to a fun Web site with a variety of online features.

In addition to the new "Scholastic's The Magic School Bus Explores the World of Bugs," the eighth title licensed to Microsoft, Scholastic New Media will release four CD-ROMs during 2000, including two new titles in the best-selling 1 SPY series—the sequel to "1 SPY Junior" and an expanded original "1 SPY," both in time for back-to-school. Due this summer are "Clifford's Big Birthday Adventure" and "Clifford's Big Reading Adventure," the first two products in the Scholastic Learning Playgound series, based on "Clifford, The Big Red Dog" books, which will make a TV debut this fall. Another licensed "Animorphs" title, based on the hit book and TV series, is expected to ship in August.

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Children's Entertainment

SOUND OF CHILDREN'S MUSIC

Continued from page 65

BIG ARTISTS FOR LITTLE PEOPLE

The Kid Rhino-distributed indie Music For Little People had a tremendous 1999, according to president and COO Sharon Sherman—total revenues were up 46% over 1998, she says—and is kicking off 2000 with a 15th anniversary celebration. A multi-artist compilation album, "15th-Anniversary Collection," is the label's primary first-quarter focus. It features 15 tracks culled by Sherman and label founder Leb Ostror from award-winning MFLP albums, by artists such as Buckwheat Zydeco, Los Lobos, John McGuire, the Pew- susians, Raffi, Llamadz, Black Mamba, Michelle Shocked, Faith Hill and others. MFLP is aggressively promoting the release. We're selling a lot of consumer advertising," says Sherman, "in magazines like Parenting, Family Fun and American Baby, plus reg- ional parenting publications."

For the first time, the label is considering TV advertising. "We're talking about doing a fi- second mini-infomercial, hosted by Shelley Duvall," says Sherman, "which would run on the TV Guide Channel through March. We're also pitching cable nets like Nickelodeon, as well as network daytime TV, about doing inter- views with our artists.

building up over the last few years. The second release in biling- gual line Uni Verse Of Song, "Uni- Verse Of Song French," is sched- uled for release, as is the latest in the For Kids series, "Surfin' Safari Beach Songs For Kids," in which classics by the Beach Boys and others are sung by children. There's a new multi-artist Child's Celebration title due for fall, "A Child's Celebration Of Motown." The second release in Ted Jacobs' Famous Author series, in which poems by Emily Dickinson, Edgar Allen Poe and others are set to dren's-book author's fifth album, "Rhythm In My Shoes," is being worked by Rounder via listing- zation programs, digital down- loads and advertising in parenting publications, according to Bing Broderick, director of special mar- keting.

Similar marketing procedures are under way for the latest re- lease from Cathy Fink & Marcy Marxer, "Pillow Full Of Wishes." A follow-up to the multiple-award- winning lullaby album "Blanket Full Of Dreams," "Pillow" is also being pushed in imaginative ways.

Sherman adds that MFLP's mail-order business is thriving, as is its online ordering (the label is self-distributed to gift and specialty accounts, as well, and that "the education market is definitely an area of targeted growth. We sent out 125,000 school and library cat- alogs last year.

Upcoming releases will strengthen MFLP's assorted audio series, which the label has been carefully

music, comes out in August. The popular Toddler Favorites series, which has made a significant showing on Billboard's Top Kid Audio chart, will see a new release, "Storytime Favorites," in which preschoolers sing story-related songs. And the label will be releas- ing its first album by Shelley Duvall.

WELL-ROUNDED ARTISTS

Rounder Records' Rounder Kids imprint started the year with a release by a new-to-the-label artist, Jessica Harper. The singer- songwriter, actress and now chil-

"We're looking into the possibility of doing even more book and Pillow concerts, held at stores or in concert venues," says Brod- erick. "Parents would bring their kids to these experiences and get a quiet-time experience before bed.

A new Raffi three-CD boxed set, "Raffi's Box Of Sunshine," due April 6, packages the children's music superstar's albums "Every- thing Grows," "Rise & Shine" and "One Bright, Orangery." It will include free Raffi cover-art stick- ers. Its predecessor, the three-tile "Singable Songs Collection," has sold some 75,000 sets, according to Broderick. In late spring, Rounder Kids will release the first boxed-set collection of its popular artist John McGuire, called "John McGuire's Four Seas- ons." The four albums, which were each issued individually, are "Springsongs," "Summersongs," "Autumnsongs" and "Wintersongs." Also in May or June, Rounder will put out another album from John McGuire's "Arthur." "Arthur"

LIVE-ARTIST ROOTS

Rounder isn't the only label adding new live artists. The Children's Group in Toronto, home to acclaimed classical albums by Susan Hammond's Classical Kids and The Mozart Effect, will release a new series with Juno Award-winning and Grammy-winner David. On Aug. 1, The Children's Group will debut the duo's "Once Upon A Time series with a pair of albums called "Pigman and Piano" and "Rocks." Label spokesperson Beth Davey describes the series as "a new twist on old classics." The Children's Group, which will celebrate its 10th year in 2000, will release a Classical Kids music-only compilation with the working title of "Classical Sweets," says Davey; three new "Mozart Effect" albums are also due.

Then there's independent Cameron Records, based in Orange County, Calif., which has signed a children's artist, Holly Robinson, to its newly created Cameron Kids imprint. Robinson's debut album, "Beautiful One," featuring guest perfor- mances by David Benoit and oth- ers, will be distributed by Phoenix/ BMG Entertainment.

The wellspring of the industry, veteran children's singer/song- writers, continue to provide kids with original, classical and spoken-word albums. One of the finest is singer and storyteller Bill Harley, who recently released a compilation album, "Play It Again," as well as a spoken-word recording, the Grammy-nomina- ted "You're Not The Boss Of Me," on independent Round River Records. Harley diversified into the children's-book world several years ago, turning songs into pic- ture books, and he says he's work- ing on putting together a chil- dren's novel, a sort of Don Quixote for kids. His many albums and the more successful kids' acts derive most of their income from writing songs for and licensing them from soundtracks to CD-ROMs, Harley, who's a major name in the field, gets his from performing. "Unless you sell 'Walmart or Toys R Us,'" the Harley says—and few, if any, indie kids' artists are—"most records are hand-sold. I depend on the parents who are acting as parents, and you've gotta try this."

FANTASTIC FRANCHISES

Continued from page 58

"We also did a cassette single of the album cut 'Library Card,' which features the TV show's "Arthur" theme [a Boston-based producer] WGHB used as a premium for its outreach drive. We've also partnered with a German company, Ravensburger, which does board games; we pack- aged an "Arthur And Friends" cas- sette to accompany the game. There's a cooperative sense among the various partners, large- ly engendered by WGHB."

BILLY APT

Carol Greenwald, director of development for children's pro- gramming at WGHB and execu- tive producer of "Arthur," says she promoted the idea of developing the "Arthur" franchise in the mid-90's with Arthur books for TV after learn- ing of a study "that said kids were more likely to read a book if they saw it on TV." Then Marc Brown appeared at our local library, and he was mobbed by fans as if he were a rock star. He liked our idea of using it as a tool for literacy." The series premiered in 1996, and the first videos came out in spring '97. Prior to the video, we were unable to fund the series," says Greenwald. "Now, it's set- tled into a steady stream of popu- larity." Arthur licensed merchan- dise has burgeoned, as well, now encompassing clothing, puzzles, games, toys and CD-ROMs. There's also a touring show, "Arthur Live," which premiered in October.

BARNEY MANIA

Keeping a veteran franchise fresh can be a challenge, but it's a challenge that Lyric Studios, for one, feels it's up to. The purple dinossa- ur was first seen on a series of home videos that premiered in 1988. By and large, they were well-received, but in a best-kept- secret kind of way, until PBS TV spinoff "Barney & Friends" hit the airwaves in April 1992. Barney- mania was officially underway, though, when momentum by J.C. Penney's Barney boutiques. Then came Barney audio, books, a plethora of licensed merchandise, a movie, several live shows and more. "Through early 1994," says Lyric's VP of marketing, Sue Bruzel Beddingfield, "people just couldn't get enough purple."

The initial hysteria died down, as it always does, and now Barney has veered into steady-selling classic-character status, as his cre- ators, Sheryl Leach and Kathy Parker, say they always intended for him to do. When it came time to freshen up the property a bit, though, Lyric was ready. We knew that, with a preschool pro- gram, it's hard to 'age up,' says Beddingfield. "If your audience tops out at 5, it's difficult to attract 7-year-olds. So we decided to extend down and add something

INTRODUCING KITTY GILL’S SECRET DOOR

Here's a rosyng collection of songs by Kitty Gill that kids will want to listen to over and over (and their par- ents won't mind). Called Secret Door, it pulls us into the magic and sometimes mystifying world of childhood.

Some songs ("Horse and Me") celebrate young passions; others ("It's OK to be Angry") tap into the emotional roller coaster of childhood. Secret Door will make listeners dance, and sing...and think...

-Offspring Magazine (reviewed by Jane Margolies)

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BILLY APT

BILLY APT

BILLY APT
for kids in their early years." The result is a new book, toy and audio line, Barney For Baby, which Lyric developed after "talking to moms—expectant, first-time and veteran moms—in focus groups."

Beddingfield notes, "It's different from classic Barney audio. Barney appears on it, but there's a lot of instrumental music and children singing, too. We've incorporated soothing outdoor sounds, as well, it's like new-age music for kids.

For 2000, Lyric is "refreshing everything about Barney," says Beddingfield. "We're updating the artwork, getting things to look more hip and fresh." That freshness extends to personal appearances by the purple dino himself. For instance, Barney appeared on Rosie O'Donnell's show in December and did a rap version of 'Jingle Bells.' We're tweaking and updating him a bit, to make him more relevant to moms, who are, after all, the purchasers. We're also coming out with a new line of Barney apparel.

"We're not noticeably changing Barney, as far as the children perceive him. What makes Barney different is that he's always appealed to kids [without courting grownups]. The integrity of the brand hasn't changed, we're just having a bit of levity with it."

VHS A STAPLE

Continued from page 67

during the holidays on the Fox network. The DVD has a lot of special features, including a day on the set and interviews with the cast.

Lyric Studios, which has released such Barney titles on DVD as "More Barney Songs," "Let's Play School" and "Night Before Christmas," is planning at least five more this year. "We're hoping word of mouth will work beyond advertising," says Dan Merrell, director of product marketing. Barney's "Rhyme True Rhythm," a Mother Goose title, will be out in March on VHS and DVD. Lyric also has several repriced and repackaged products, including "Imagination Island" and "Barney Live!"

From Pioneer comes "Sailor Moon R: The Movie." Sailor Moon has an established franchise of action figures, apparel, books and merchandise. The movie will be available on DVD and VHS. "Sailor Moon S: The Movie" will also be released later this year.

KID-SIZE MULTIMEDIA

Continued from page 72

a PC game based on the hit MTV cartoon (Viacom). For the Knowledge Learning subsidiary of Havas Interactive, the new Pix Zonel series will feature "Bear In The Big Blue House: Bear's Imagine That!" in the second quarter, the second title based on the Jim Henson-produced Disney Channel TV series (Win/Mac). Other titles in the second half from licensed properties include Teletubbies and Noddy. For back-to-school, a series of Scholastic workbooks is due to accompany the popular Blaster and Jump Start CD-ROMs.

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CHILDREN'S RADIO

Continued from page 67

called "Jam It Or Slam It." The show, which used to be called "Fox Kids Countdown," changed its name to better appeal to the entire family, as its target demo is basically 18 to 34. Which brings up the issue of commercial viability in programming to kids.

Almost every major market has children's radio programming," says entertainment attorney and former kids-radio producer Howard Leib. "The thing is, nobody knows it. The first one to publicize it was Radio Disney, but they and Fox are moving for older kids and their parents, which helps them get advertising. That's why most kids' programming is on non-commercial radio, although, ironically enough, National Public Radio has never been very big on it.

As listed on the Web site kidsentertainment.com, under "Member Benefits," there are still dozens of children's shows on university-owned and individual public radio stations, such as the Peabody Award-winning "Kids' Corner" on WXPN Philadelphia. Another award-winning series, PJ Swift's "The Pie Factory," is still heard on many stations, although it, too, has ceased production due to financial constraints. Which raises the question: Why hasn't NPR and the Corporation for Public Broadcasting, with all the "Sesame Street" product at hand, developed national children's radio programming? "It doesn't generate donations," Swift says. "The last time they supported children's radio was in 1986, when they pulled the funding on the daily kids' call-in show, 'Kids America.'"

Swift has since redirected her efforts to starting a children's Web site, www.childrensmusic.org, a nonprofit venture that unites a substantial number of artists and a dozen kids' programs.

Back on the dial, children's radio believers like Jeff Brown carry on. He originally debuted the half-hour "We Like Kids" variety show on NPR back in 1989. "It was a national program for five years on over 50 stations, from senior care facilities and cable stations to a variety of small public radio stations," he says. "It featured the wonderful songs and stories that are out there for kids."

Now, it's only heard every Tuesday at 6:30 p.m. on eclectic-format KTOO Juneau, Alaska, where Brown works as co-program director. Local kids are invited to come into the studio to announce songs, do weather forecasts, and run contests. Brown programs music by the likes of Peter Alsop, Lou Lafond and John McCutcheon.

"Even though we did it at a fairly low budget for a long time and had a great program that won awards, after a while, even the best intentions dry up if there's no money there," Brown says. "Budget cuts in Alaska left me with no money to offer it on satellite anymore, but it's still a kick in the pants to do locally."
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18. ...in the entertainment industry with continued growth and career stability. Please send your resume to: Billboard, Attn: Jesse L. Kranes, 212-536-5055 or jsommer@billboard.com.

19. **In Memoriam:** Suzanne Gaye, daughter of singing legend Marvin Gaye, recorded the rockabilly hit “One I Love,” which became known after recording a track on “The Mix Tape Vol. 1,” put together by Pimpfmaster Fletix. His hit “You Ain’t A Killer” was featured on the soundtrack to the 1997 film “Soul In The Hole.” Rios’ debut album, “Capital Punishment,” peaked at No. 5 on The Billboard 200 in 1998. His single “I’m Not A Player” reached No. 57 on The Billboard Hot 100, and “Still Not A Player” peaked at No. 24. In 1989, Rios was featured on the British soul band Savoy Brown fronting Foggia in the early 1970s. The act signed with Bearsville Records and produced 13 records before disbanding in the 1980s. Its most successful album was 1977’s “Foghat Live,” which peaked at No. 11 on The Billboard 200. Peverett is survived by his wife, a son, two daughters, and a grandson.

20. On the BEAM: Jim Beam, the distilled spirits and wine company, has increased to $750,000 the funds it makes available through BEAM (Benefiting Emerging Artists Management) and Triple Seis to form Terror Squad. Its self-titled album reached No. 22 on The Billboard 200. Rios most recently appeared with Fat Joe on Jennifer Lopez’s latest single, “Feelin’ So Good.” His second album, “Yeah Baby,” is due in April on Loud Records. Rios is survived by his wife, a son, and two daughters. Services were held Feb. 10 in the Bronx, N.Y.

21. **Product Manager:** Major owned LA-based label is seeking creative individual with minimum 3 years experience. You’ll be interacting with parent company and distributors local, regional and national staffs, artists, radio, press and as well being a key member of label’s marketing team. Starting salary, experience, including Adult, needed. Salary 40k. Fax resume to: 310-457-8406, Attn: SR VP Sales. No phone calls please.

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**CALENDAR**

**FEBRUARY**

Feb. 21, 10th Annual MusiCares Person Of The Year Tribute. Los Angeles. 310-201-8816.
Feb. 22, Songwriter Open Mic, presented by the Songwriters’ Hall of Fame and One Vision, Michael Holliday, 212-529-5595.
Feb. 26, How To Start And Run Your Own Record Label, New Yorker Hotel, New York. 212-688-3304.
Feb. 27, Music Career Expo And Job Fair, sponsored by Berklee College of Music, Boston Convention and Exhibition Center, and New England Conservatory of Music, Hyves Convention Center, Boston. 617-747-8970.
Feb. 27-March 2, NARM Convention And Trade Show, presented by the National Assn. of Recording Merchandisers, Mandalay Ballroom, Santa Ana. 858-596-2221.

**MARCH**

March 1, Marketing As Artist, ASCAP, New York. 212-512-1427.
March 5-8, ASCAP Expo West, presented by DiTrenti, Cathedral Hill Hotel, San Francisco. 516-767-3500.

**APRIL**

April 8, California Music Awards, Bill Graham Civic Auditorium, San Francisco. 415-864-2333.
April 13, 13th Annual Kahului Boston Music Awards, Upland Theater, Boston. 617-357-6997.
April 22-27, Billboard Latin Music Conference And Awards, Sheraton Bayside Hotel, Miami. 212-536-5002.

**MAY**

May 12-13, WFMU Record Fair, Metropolitan Pavilion, New York. 201-541-1416, ext. 230.

**GOOD WORKS**

O N THE BEAM: Jim Beam, the distilled spirits and wine company, has increased to $750,000 the funds it makes available through BEAM (Benefitting Emerging Artists Management) in a program that provides financial assistance, musical resources, and other support to musicians of all genres. Last year, BEAM had awarded $50,000 to 27 unsigned musicians. Applications are available on the Jim Beam website. For more information, call 800-432-BCSP, or visit www.jimbeam.com. BEAM has raised more than $1 million and has provided support to over 150 artists. For more information, contact: Megan McDonagh at 612-841-6226 or mmcdonagh@shandwick.com.

FEEDING THE HUNGRY: Acts including Moby, G. Love & Special Sauce, E'vee, 6, Blurr, and Megadeth have contributed to a compilation CD to help benefit the “Music 4 Food Campaign,” sponsored by Food.com. The CD is a part of a March 11 concert event featuring Garnet at the Pershing, a portion of each $5 entry charge will benefit the Seattle food bank Food Lifeline. Attendees will receive a free copy of the CD and are encouraged to bring at least one can of food. Contact: Lydia Sherwood at 520-579-8064.
A Killer Visit. Slayer recently stopped by the studios of KNAC.com, a hard-rock online radio station that features 24/7 radio Webcasts, in-studio rock act guests, and a chat room hosted by on-air DJs. Pictured, from left, are Kerry King of Slayer, KNAC.com's Long Paul, Slayer's Tom Araya, KNAC.com on-air personality "The Rack," and station founder/GM Rob Jones.

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Stations Targeted By More Lawsuits
Controversy, Consolidation May Have Set Off Nationwide Trend

NEW YORK—With more outlets pushing the envelope both on the air and on the street, and with large, publicly traded mega-groups representing an increasingly tempting target, communications lawyers say lawsuits are now simply a cost of doing business. They also say the recent litigation mirrors a national trend in all industries.

In recent months, stations have been sued or publicly threatened with lawsuits as the result of various contests and on-air stunts. The plaintiffs range from a contestant in a promotion who contends that one of the promotion's judges was unreasonably disposed to him and should have been eliminated, to a woman hit with a pie by a morning-show member at the behest of her co-workers.

Some of the lawsuits have centered on discrimination, sexual harassment, or noncompliance clauses, rather than wacky station promotions—such as the KOMA Oklahoma City morning co-host who was fired after refusing to play a stereotypical black character, or WCBS-R Rochester, N.Y., morning host Brother Wease, charged in two sexual-harassment suits by female co-workers. But some have multiple elements, i.e., KKSL Los Angeles being sued for racial discrimination following its now infamous giveaway of "black hoes." OR-AIR MARKETING STERN SUITS There have also been lawsuits stemming from on-air remarks by jocks. The most recent was filed Jan. 20, when top 40 WXKS Toledo, Ohio, morning host Denny Schaffer was sued for $25,000 by a local newspaper reporter claiming she was slapped by his on-air accusations that she was having a relationship with her boss. Fearing future legal implications, most programmers and GMs involved in these suits were willing to speak only anonymously, if at all. One, KOMA PD Kent Jones, says he cannot discuss his station's case but says, "Anybody can sue anybody; it doesn't mean that it has any merit."

"There's a level of madness out there that's become very contagious," says lawyer Richard Zaragoza of Fisher, Wayland, Cooper & Leader, citing a restaurant that was recently sued for singing "Happy Birthday" to an embarrassed customer. "The broadcast industry is just like any other business, and all businesses are facing more and more lawsuits."

Communications attorney Howard Weiss, with Washington, D.C., law firm Fleischer, Heilb & Hildrich, sees lawsuits as a potential cost of doing business. He says the problem is that broadcasters are driven by ratings to be more and more controversial, and the problem is they just don't have a lot of control. In fact, they are sending subtle encouragement to the jocks to go as far as you can go to reach the line."

"There's no question that controversy attracts listeners," says Jeff Baumann, executive VP of legal and regulatory affairs at the National Assn. of Broadcasters, which, among other things, advises stations on how to avoid lawsuits. "It is a real challenge to a station to try to maintain or increase its ratings and, on the other hand, make sure on-air personalities don't go into the area of defamation."

The industry's consolidation may also be spurring the recent spate of suits. "As these companies consolidate and Wall Street moves in with them, that gives many the perception that these are very healthy and wealthy companies, so they're speaking for a lot of people, and that is lots of money. The bigger the better, the more you have a bull's-eye on your back."

A GM at group owner AMFM agrees. "I think in a lot of ways the big companies are able to withstand something like that, whereas if you own a single station owner, one lawsuit could bring you down. A lawsuit against a CBS or an ABC—that, in a lot of ways, becomes a cost of doing business."

JOCKS SUING EMPLOYERS

Broadcast-turned-nedia-lawyer Barry Skleidesky thinks the industry will see more jocks suing employers as well. "We have a large number of large companies that own market clusters of stations, and they have mighty leverage over most air talent, who frequently face a constriciting choice of employers. So one disturbing trend emerging is where all but the most profitable air talent is seen as commodities."

It is not just the courts that can levy a large fine against a station. When on-air content is involved, a Federal Communications Commission (FCC) fine is a possibility. Some lawyers say some potential plaintiffs hesitate to the commission first, knowing it will rule on a potential violation more quickly. In turn, that FCC ruling...

(Continued on page 81)

This story was prepared by Airplay Monitor's Frank Storz.

One GM of a CBS/Infinity station considers his station a sitting target. "We have a pretty big eye that everybody is familiar with. That eye, time and time again, is something that people focus in on. That eye means one thing to a lot of people, and that is lots of money. The bigger the better, the more you have a bull's-eye on your back."

A GM at group owner AMFM agrees. "I think in a lot of ways the big companies are able to withstand something like that, whereas if you own a single station owner, one lawsuit could bring you down. A lawsuit against a CBS or an ABC—that, in a lot of ways, becomes a cost of doing business."

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(Continued onpage 81)
**Billboard**

**FEBRUARY 19, 2000**

**Adult Contemporary**

**No. 1**

**1.** I Knew I Loved You (Celine Dion)

**2.** That's the Way It Is (Sammy Kershaw)

**3.** Amazing (Lonestar)

**4.** Back at One (Bryan McKnight)

**5.** I Do (Cher)

**6.** One Last Time (Backstreet Boys)

**7.** You'll Be in My Heart (Walt Disney Aladdin)

**8.** Music of My Heart (’N Sync & Gloria Estefan)

**9.** I Couldn't Ask for More (Edwin McCain)

**10.** Soundtrack to Hollywood (Drew Barrymore)

**11.** Angels (Robbie Williams)

**12.** She's All I Ever Had (Ricky Martin)

**13.** Show Me the Meaning of Being Lonely (Backstreet Boys)

**14.** I Will Remember You (Sarah McLachlan)

**15.** The Hardest Thing (98 Degrees)

**16.** Breathe (Patti Hill)

**17.** Kiss Me (Sugababes)

**18.** Smooth (Santana featuring Rob Thomas)

**19.** There She Goes (Sixpence None the Richer)

**20.** I Learned from the Best (Whitney Houston)

**21.** When the Heartache Is Over (Tina Turner)

**22.** Give Me the Love (Marc Anthony)

**23.** I Don't Feel Like a Woman (Shania Twain)

**24.** No One (Faith Hill)

**25.** Take a Picture (Reprise 10994)

**26.** Never Let You Go (Coolio)

**27.** Everything You Want (Vertical Horizon)

**28.** Out of My Head (Hans Zimmer)

**29.** Somebody (Sugary Ray)

**30.** She's So High (Columbia Album Cut 1)

**31.** Hangin' Round (Counting Crows)

**32.** Black Balloon (Goo Goo Dolls)

**33.** I Need to Know (Marc Anthony)

**34.** Brand New Day (Amy Album Countertop 1)

**35.** That's the Way It Is (Paul McCartney)

**36.** I Only Want to Be With You (Sammy Kershaw)

**37.** Back at One (Bryan McKnight)

**38.** It's Only Love (Jill Scott)

**39.** Should I Stay or Should I Go (The Clash)

**40.** The Last Waltz (Rolling Stones)

**41.** Nevermind (Nirvana)

**42.** Take a Break (Sugar Ray)

**43.** Yes, I Can Fly (Walt Disney Aladdin)

**44.** One Two Three Four (Walt Disney Aladdin)

**45.** I'm Gonna Be (500 Miles) (The Proclaimers)

**46.** I'm Gonna Love Me Again (Shania Twain)

**47.** Deep (Hans Zimmer)

**48.** I Only Want to Be With You (Michael Buble)

**49.** I'm Gonna Be (500 Miles) (The Proclaimers)

**50.** I'm Gonna Love Me Again (Shania Twain)

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**Radio Programming**

**FALL '99 ARBITRONS**

12-plus overall average quarter hour shares (#) indicates Arbitron market rank.

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**NEW YORK** (1)

**KZ1X**

AC

New York (90.7) Rank: 3

**KZ1X**

Rock

New York (90.7) Rank: 3

**KZ1X**

Top 40

New York (90.7) Rank: 3

**KZ1X**

Oldies

New York (90.7) Rank: 3

**KZ1X**

Country

New York (90.7) Rank: 3

**KZ1X**

Adult R&B

New York (90.7) Rank: 3

**KZ1X**

Adult Classic

New York (90.7) Rank: 3

**KZ1X**

Adult Urban

New York (90.7) Rank: 3

**KZ1X**

Adult Contemporary

New York (90.7) Rank: 3

**DETROIT** (7)

**WERT**

Top 40

Detroit (98.7) Rank: 3

**WERT**

Top 40

Detroit (98.7) Rank: 3

**WERT**

Top 40

Detroit (98.7) Rank: 3

**WERT**

Top 40

Detroit (98.7) Rank: 3

**WERT**

Top 40

Detroit (98.7) Rank: 3

**WERT**

Top 40

Detroit (98.7) Rank: 3

**BOSTON** (8)

**WPLM**

Top 40

Boston (95.9) Rank: 3

**WPLM**

Top 40

Boston (95.9) Rank: 3

**WPLM**

Top 40

Boston (95.9) Rank: 3

**WPLM**

Top 40

Boston (95.9) Rank: 3

**WPLM**

Top 40

Boston (95.9) Rank: 3

**SACRAMENTO** (29)

**KZ1X**

Top 40

Sacramento (106.7) Rank: 3

**KZ1X**

Top 40

Sacramento (106.7) Rank: 3

**KZ1X**

Top 40

Sacramento (106.7) Rank: 3

**KZ1X**

Top 40

Sacramento (106.7) Rank: 3

**PROVIDENCE** (33)

**KZ1X**

Top 40

Providence (96.9) Rank: 3

**KZ1X**

Top 40

Providence (96.9) Rank: 3

**KZ1X**

Top 40

Providence (96.9) Rank: 3

**KZ1X**

Top 40

Providence (96.9) Rank: 3

**KZ1X**

Top 40

Providence (96.9) Rank: 3

**MOMMOUTH/OCEAN, N.J.** (47)

**KZ1X**

Top 40

Monmouth/Ocean, N.J. (105.9) Rank: 3

**KZ1X**

Top 40

Monmouth/Ocean, N.J. (105.9) Rank: 3

**KZ1X**

Top 40

Monmouth/Ocean, N.J. (105.9) Rank: 3

**KZ1X**

Top 40

Monmouth/Ocean, N.J. (105.9) Rank: 3

**KZ1X**

Top 40

Monmouth/Ocean, N.J. (105.9) Rank: 3

**KZ1X**

Top 40

Monmouth/Ocean, N.J. (105.9) Rank: 3

**KZ1X**

Top 40

Monmouth/Ocean, N.J. (105.9) Rank: 3

**KZ1X**

Top 40

Monmouth/Ocean, N.J. (105.9) Rank: 3

**KZ1X**

Top 40

Monmouth/Ocean, N.J. (105.9) Rank: 3

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**www.billboard.com**

**www.americanradiohistory.com**
O ur Lady Peace might be called the thinking person's rock band. The group's single, "Is Anybody Home?"—this issue's No. 29 on Modern Rock Tracks—is a case in point.

Lead singer Raine Maida explains, "It deals a lot with isolation in a kind of twisted way. Feeling isolated in your home but being myriaded by media, television, and the Internet. It is conceivable now that you can just stay home and surf the Internet. It's a lack of human contact. Hopefully, there will be some sort of revolution that will stop moral and cultural values from coming from TV."

"Is Anybody Home?" is about trying to console that person desperate for human attention, he says. "Lyrical. I tried to bring this down to a conversational level. It is still ambiguous enough that people can interpret it themselves."

Though the song discusses negative aspects of the media, Maida himself doesn't even have cable. And he admits that he has yet to go on the Internet. He says, "It's hard to say that the Internet is not a good thing, or television, for that matter. But I got sick of being told what to do. You get insulted by the advertisements."

The popular act from Canada is eager, though, to advertise its third album, "Happiness... Is Not A Fact That You Can Catch," released last fall.

In the process of creating the Columbia Records project, Maida says the band "talked a lot about mortality, which stems from a lack of spirituality. The institution of religion has been expanded over the last 20 years."

He remarks, "It's all about needing to find something. I've had interviews with porn directors who have said, 'We've done all we can do with porn.' People have become completely desensitized, and there's nothing really left.
Radio Programming
WKTU
New York’s Goumba Johnny’s Sadder, Wiser With Tax Fraud Sentence

No one ever said there isn’t a potential price for fame, a time when the eminence of celebrity brings dark repute to what might normally be considered a regrettable but hardly historic blunder.

Brooklyn-born Johnny Sialiano—known as Goumba Johnny—to thousands of New Yorkers who tune in mornings to highly rated dance/top 40 WKTU—is paying that price, enduring the nethermost days of his life following a federal tax evasion charge that started with high-profile accusations of extortion along pro-hustle partner John Gotti Jr.

On Jan. 21, Sialiano began serving a five-month prison sentence after pleading guilty to tax fraud Oct. 29, 1999. Publicity of the ordeal spawned the nation, including coverage on CNN and New York newspapers and enough ink in the region’s newspapers to paint the side of a bugging.

“This has taken over two years to come to an end for me,” Sialiano said days before his sentence began. “It has been so difficult emotionally. I’ve been doing my work and my appearances, and then I come home and isolate myself. I’ve been paralyzed, just waiting for this whole thing to get worked out.”

By the time it is all said and done, Sialiano estimates that attorney fees, fines, and lost income will have cost him half a million dollars. But his salvation is that his job will be waiting for him once he’s out of the pen, thanks to the faith of WKTU PD Frankie Blue, who acknowledges Goumba Johnny’s on-air talent and the market’s belief in the station’s main man.

“I’m disappointed, but we’ve got to adjust to reality and make what you feel is the right decision,” Blue says. “When John’s sentence is over, we welcome him back. He’s a very popular air personality, not just for KTU but on New York radio, and he’s too talented not to put back on the air. It’s a short sentence, and we’re just going to count the days.”

In the fall 1999 Arbitron ratings, Goumba Johnny, along with his a.m. team Michelle Vazquez, ranked No. 10 5-14 among New York morning shows. While Johnny is away, mornings continue with Vazquez and Colon, with celebrity guests filling in for the absent host.

Ironically, Sialiano’s sentencing comes just months before former morning team partner Hollywood Hamilton was fired from the station for contest fixing.

Hamilton continued to host a nationally syndicated radio countdown for WKTU owner AMFM. Instead of New York, however, he is now based on the other side of the country, in Los Angeles.

The tale behind Sialiano’s conviction began Jan. 21, 1998, when he was indicted on charges of extortion by federal authorities, along with 22 others, in connection with the Gambino crime family—including modern-day outlaw Gotti—according to documents obtained by Billboard from the U.S. attorney’s office in Manhattan.

Sialiano, 33, and Colon, 31, were arrested at a New York City hotel and released on bail.

“… and they were going to lock me up under charges of extortion, knowing I would be worried about the outcome of my career,” he says. “I was doomed.”

Cari Robinson, the assistant U.S. attorney in charge of the prosecution, as Goumba Johnny is known, declined to comment on the case; a spokesman says it is against the policy of the Department of Justice to make officials available for interviews.

In the end, the extortion charges were dropped.

On Oct. 29, 1999, based on three counts of tax evasion, federal judge Burlington Parker sentenced Sialiano to five months in prison and five months of home confinement, which will allow him to return to WKTU.

Says Sialiano, “I was hoping for house arrest only, so that I could hold my job and pay off the taxes, but I didn’t work out that way. The sentencing wasn’t about rehabilitation or getting the money back. It was about disabling me. If you don’t cooperate with the federal government, you decapitate you.”

“It didn’t help being Italian or being known as Goumba Johnny on the radio,” he admits, “but we’ve got more to deal with the federal government, it’s a big, powerful machine, and they can just steamroll you. Out of all those people involved, you heard about two people: John Gotti Jr. and Johnny the Italian.

“My position in this case was overstated because of what I do for a living,” Sialiano says. “It got much more attention [in the press] than it should have.”

As he begins his sentence in a minimum-security prison in Loretto, Pa., Sialiano is assessing the ordeal’s impact on his life. “Any gains that I have made in my career have been impossible to enjoy, as it is a weird paradox. It’s like I’m running through quicksand. There’s no time to say, ‘Hey, this is good’; I’ve just been trying to stay one step ahead. I wouldn’t wish this on anybody or any family.”

One salve is a book he intends to write, “It’s turning out to be quite interesting,” Sialiano says. “It’s definitely a story that hasn’t been heard before, in or out of this industry.”

And as a result, he now has a firm grasp on the burdens of being a public figure.

“I wasn’t used to perceiving myself that way; I’m not any news,” he says. “But now after spending 20 months in prison, I take every day I do, down to lights on red. I realize that with a high-profile job, everything is inspected. I go to the cleaners and I’m not polite, well, Goumba Johnny is a scumbag. I don’t have the opportunity to be in a bad mood.”

Looking to the future, he says in a light moment, “I guess the one good thing that’s changed: Now I can get a good seat in a restaurant.”

Compiled from a national sample of airplay of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations supplied by Broadcast Data Systems Radio Track Service. 235 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. Tracks showing an increase in detections. Records below the top 20 are removed from the chart after 26 weeks. © 2000, Billboard/RIP Communications.
MTV2 Marathon Isn’t Using Full Library; Stevenson Joins Qwest

MTV2’s MARATHON COUNTDOWN: Late last year, MTV—MTV’s free-form sister channel available mainly on satellite TV—announced that it would be having a marathon “Videos A-Z” countdown showing all the music videos in the MTV/MTV2 libraries (almost 19,000 videos) in alphabetical order by song title.

Well, it isn’t quite turned out that way. Since MTV2’s countdown began on Jan. 1, dozens of videos have been skipped with no on-air explanation.

Among the better-known videos skipped in the countdown: Don Henley’s “She’s the One” to Dante’s “Tiffany’s All This Time,” George Harrison’s “All Those Years Ago.”

“Do They All Have to Do It? Make Love To You,” Def Leppard’s “Animal,” Queen’s “Body Language,” Joan Jett’s “Crimson And Clover,” and the Jacksons’ “Can You Feel It.”

MTV2 GM David Cohn says of the omissions, “In any given hour, we have to time our programming to the second, and there has to be a number of drop-off videos if a VJ or promo segment runs overtime.

Pushing the dropped videos to a later time would compound the problem.

“We apologize to viewers who may have missed the videos they were looking for, but just isn’t within our resources to make room for the videos that had to be dropped,” he says. “Videos aren’t always coming in every hour, and we’ve done a great job of following our original intention, which is to show our vast catalog of videos.”

Those who want to see the complete list of videos from the MTV/MTV2 library can go to MTV2’s Web site (www.mtv2.com). In its on-air promos, MTV2 has backed off from its original claim to show “all the videos from the MTV/MTV2 library but because videos are still being shown in alphabetical order, it’s still technically an ‘A-Z’ countdown.”

The countdown has shown a block of videos from 8 a.m.-6 p.m. every day, with the same block repeated from 6 p.m.-6 a.m. MTV2’s “Videos A-Z” countdown is expected to continue over the next few months.

On the move: Qwest Records has named Steve Stevenson senior director of visual marketing. Prior to joining Qwest, he was an independent promoter and Wizdom Bros. Records VP of video promotion for black music.

April Moser has replaced Barri Klitzknecht as the main music video contact for Tunecore. . . . Priority Records has appointed Kris Toledo-Foster to the post of video executive. She was previously a rep at production companies Villains... Tim Smith has replaced Montez Miller as music director for Dick Clark Productions’ R&B-hip hop show “Video Request.” Production company Little Minx has added director Andrew Dossum to its roster. He was previously with Propaganda Films. Director Marlene Rineh has joined the roster at Notorious Pictures... Production company Priority Records has added director Mike Olzeskwi.

LOCAL SHOW SPOTLIGHT: This issue’s spotlight is on the New York-based R&B/hip-hop program “Rhythm & Power” TV affiliate: Time Warner Cable in New York.

Time slot: 8:30-9 p.m. Saturdays. Key staffer: Eddie Muenetz, executive producer. E-mail address: rhythmpower@hotmail.com

Following are the show’s top five videos for the episode aired Jan. 22:


LOS ANGELES Korn’s “Make Me Bad” video was directed by Martin Weiss. Casey Case directed Ice Cube Featuring Krizzie Bone’s “Until We Rich.” Lil teamed up with director Evan Bernard for the “Miserable” feature starring Pamela Anderson Lee.
street Boys, and R. Kelly, among many others, is just amazing.

Originally planned for a pre-Christmas release, “No Strings At-
tached” was pushed back due to on-
ging litigation between the band and BMG Entertainment, among other parties, which ignited when ‘N Sync sought to move from BMG-owned RCA Records to the EMI/Polygram deal with Trans Continental) to Jive. A settle-
ment in the suits was announced Dec. 3, 2000, but one result being the act’s move to Jive (Billboard, Jan. 8).

Weiss contends that the delay only helped the label gain momentum. “A lot of buzz was building with bated breath for the new album,” Weiss says. “The fact that the drama played out in the public forum only helped to fuel the fire behind the release of the new album. Fans are crying for it.”

“We’re all very excited,” says band member Joey Fatone. “We’ve had to wait a while to release a new al-
bum of new material. Because of that, we knew we had to move ahead musically.”

Offers JC Chasez, “The new al-
bum is a slightly different sound, more of an R&B edge, and more uptempo. We’re just taking pop mu-
ic to another level.”

Leukemia Science,” he adds. “The month this album has lots of new fla-
ers and textures,” he says. “It’s defi-
nitely going to surprise many peo-
ple, especially the group’s core pop au-
nience, who haven’t heard an al-
bum like this before.”

In Japan, “No Strings Attached” will be released April 5. According to Joann Kaeding, VP of international at Jive, the country is a priority. “’N Sync’s debut album had a low sales base there, compared to everywhere else,” she says. “We want to make sure the new album does much better in that market.”

In March, the group will travel to Japan for a two-week tour; encompass-
ring radio, TV, and press, says Kaeding. While there, she says, the band will perform at a fan-based online chat set named by label member Justin Tim-
berlake (“Good For You”).

The album also includes two songs co-written/co-produced by Chasez (“Space Cowboy” and “Digital Get Down”) and one co-written/co-pro-
duced by band member Lance Bass (“Timberlake”

Everyone in the world knows about this record"

— JOHN GRANDONI

Chasez, and Fatone—appeared on MTv’s “Total Request Live.”

And then on Jan. 29, the group appeared on a special Super Bowl-
themed “Total Request Live” from Atlanta. On Feb. 5 and 6, the act co-
hosted and performed on MTv’s “Snowed In.”

“Yeah, you could say that we’ve been hitting MTV pretty hard with ‘N Sync. It’s a great platform for us to showcase that ‘N Sync is a key partner in the label’s marketing of ‘N Sync. We took a meeting with MTV last December, wherein we said how important it was for us to have them, if you will, as a media partner,” Kleinbaum re-
calls. “Like us, MTV sees the impor-
tance of working together and hav-
ing ‘N Sync on the network. It’s a win-win situation for both of us.”

Half-joking, she adds, “Right now, the band is traveling throughout Eu-
rope on a promotional tour, so don’t expect to see them again on MTv until next month.”

Of course, once March rolls around, expect ample ‘N Sync cover-
age on the music network. Kleinbaum

COLUMBIA HOUSE READIES FOR THE FUTURE
(Continued from page 1)

by the noncommercial single “Bye, Bye, Bye,” which was delivered to radio the week of Jan. 10.

According to Jive, the track broke the record for most adds at main-
tstream radio stations in a one-week period. Notes Janet Kleinbaum, VP of artist marketing at Jive, “We got over 200 adds the week of Jan. 17.” Frankie Blue, PD at WTU in New York, embraced “Bye, Bye, Bye” the moment it arrived in the mail. “There was an immediate impact after just one play,” she says. “It became the No. 1-requested song at the station. It’s several thousand phone calls above our No. 2 song.”

Blue says that ‘N Sync is a contract for WKTU. “We all have to do is men-
tion the name ‘N Sync and the phones blow up. For us, and without ques-
tion, ‘N Sync equals ratings.”

On March 20, ‘N Sync is scheduled to do a live radio interview on the syndicated AMFM, as well as play tracks from “No Strings Attached.” This comes on the heels of radio news that ‘N Sync’s performance of “Bye, Bye, Bye” on the American Music Awards Jan. 17.

This is followed, three days later, by a worldwide chat on America Online (AOL), which provided fans the first opportunity to discuss the new single and album with the five members as a group. Evan Holmes, program director of music at AOL, confirms that ‘N Sync’s wide-reaching chat “an AOL record for our station,” setting attention to fans jamming the lines at one point.

This beates the previous record, which was set by Britney Spears.

Hosie says a total of 95,000 fans participated in the 30-minute chat. “Fans in Germany, Japan, Brazil, Canada, Australia, the U.K., and the U.S. were all there,” she says.

In addition to the chat, Hosie

Columbia House is a 50-50 joint venture between National Assn. of Muf-

Ries, and Wood, who will be president of Columbia House. Ostrow has been VP of Columbia House Interactive, and Wood has been executive VP of the company’s retail division, Columbia House. He will remain president of CDNow.

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selling entertainment products available in digital and non-digital form (Billboard/Bulletin, Feb. 10).

Postulating the “parity” plan for making all CDs tax-exempt is resonating well with brick-and-mortar merchants, many of whom have been vocal opponents of any online taxation scheme that would give them special exemption to pure-play E-tailers (Billboard, Oct. 9, 1999).

“It would be fabulous,” says John Sullivan, COO of Trans World Entertainment. “It would be terrific for business.”

In Europe, meanwhile, the latest proposal on the online sales tax seems headed in the opposite direction.

Officials at the International Federation of the Phonographic Industry (IFPI) in Brussels are taking a lead role in its response to the European Commission’s (EC) alert on Feb. 7 that it is considering the introduction of a sales tax on music, video, and other downloadable commodities bought over the Internet. If enacted, the proposal would introduce the first harmonized sales tax in Europe (Business Week, Feb. 11).

Hanne Thorbøll, IFPI’s Brussels-based senior European affairs executive, tells Billboard that the organization expects the distribution of a European consultation document on the issue within 60 days.

“We’re keeping a close eye on it. It’s an ongoing issue for the record industry and we are trying to find a solution which is fair and which can be enforced,” she says.

Stephen Bill, head of the EC’s taxation and customs unit, could not be reached. In a report earlier in the week, Bill is quoted as saying it’s unclear “whether downloads could be classed as taxable services falling under world trade rules.”

EFTOR TO BREAK STALEMATE

The ACEC’s business caucus, which represents telecommunications and E-commerce companies, has also proposed extending the current sales tax moratorium to five years and giving telecommunications companies access to another market.

In another concession to Internet superstores, such as Amazon.com, and catalog merchants, the proposal calls for the simplification of rules that allow a state to impose taxes on companies that have operations in that state.

In exchange for the exemptions, the proposal says state governments should be given authority to collect sales taxes from other E-commerce companies that sell non-digitized products as well as mail-order companies that sell state across lines.

With the proposal, the caucus hopes to forge a swing-vote bloc between warring state government anti-tax forces on the ACEC and no- tax advocates on it. The ACEC is charged by Congress to develop recommendations for an Internet tax plan, thereby helping to chart new tax models for this country in the new century.

Such a proposal must first be approved by the commission, which is composed of a wide variety of participants, including government officials to pro-business tax advocates.

The caucus includes America Online, Charles Schwab Corp., AT&T, MCI WorldCom, Gateway, and Time Warner.

The 19-member ACEC must now prepare for the proposal by creating March 20-21 in Dallas. Says one member of the caucus, “This is just a basis for trying to form a consensus on the online taxation issue.”

GLOBAL IMPLICATIONS

The ACEC is charged with producing what is arguably the most important policy initiative of the information age. Its recommendations on the critical issues of E-commerce and tax policy will have global implications as the U.S. seeks to balance E-commerce tax and tariff policies with those of other trading nations.

Lawmakers also directed the American delegation at the World Trade Organization meeting last November in Seattle to give priority to a permanent ban on global Internet tariffs and discriminatory taxes.

In addition to the upcoming Dallas meeting, the ACEC last year met June 20-21 in Williamsburg, Va.; Sept. 14-15 in New York; and Dec. 14-15 in Washington, D.C. The Senate should report its recommendations to Congress by April and will then be disbanded.

In recent developments, federal lawmakers who enacted the 1998 temporary moratorium on new Internet taxes have introduced a bill to ban any new or discriminatory Internet taxes and make permanent the temporary moratorium. The Senate version of the new bill, S. 2028, targets only taxes that might be applied to E-commerce. It was introduced Feb. 9 by Sen. Ron Wyden, D-Ore., and Sen. Richard Durbin, D-Ill., the chairman and ranking minority member on the Senate Finance Committee. Patrick Leahy, D-Vt., and Spencer Abraham, R-Mich. It has not yet been referred to committee. On the House side, Rep. Bob Filner, D-Calif., is introducing legislation.

In a joint statement, Wyden and Cox say online consumers “have been targeted by a series of inequitable tax schemes that are ‘potentially unconstitutional’ and would be a bureaucratic nightmare for millions of small businesses.”

The new legislation joins several other E-commerce tax bills from last session, including one by Republican presidential hopeful Sen. John McCain, R-Ariz., that seek to make the temporary moratorium on Internet taxes permanent. Another bill, sponsored by Sen. Ernest Hollings, R-S.C., called for Internet taxes to help budget-strapped states fund education programs. There have been no hearings on those bills.

A second Senate subcommittee held a hearing on the E-commerce tax issue Feb. 8, with testimony from academics and the governors of Michigan and Massachusetts. The hearing was one of several held on Internet taxes, which range from anti-tax to pro-tax.

As the labels make the content available to us, they want us to do the digitalization for them as well.” - ERIC WEISMAN

The ACEC, in charge of mergers and acquisitions, strategic planning, marketing, and public relations.

Kalantari says his mandate is to make sure that the company’s capabilities to be a total solution provider to companies competing in the home entertainment marketplace. “My mandate is to bring a new value and sometimes that means building from scratch instead of buying, and other times it could mean an acquisition of operations, a new venture, or a combination of these approaches.”

Whatever option AEC pursues, he says, the company will use “equity financing, not debt.” For example, he notes that when AEC was merged with DOD in a deal that was mainly a stock swap, Yucaipa injected another $70 million into the company. “A lot of people are looking for dance partners now because of the transforming landscape,” observes Kalantari. “We want to get it similar to the way we were set up in 1988” with brick-and-mortar operations.

In addition to the two former Yucaipa executives, other key executives at ACEC are, in the Media and Internet Services Group, Tim Secur, formerly founder of Magstripes, consulting firm for peermusic, who serves as COO of the group and president of DOD; John Mazzacco, formerly president of Ignite Records, who serves as senior VP of the group; and Vladimir Bogdanov, who is president of AMG. The Distribution and Fulfillment Services Group, under chief executive Spenser Cox, was recently introduced by Todd Van Gorp, president of Innovative Fulfillment Network.

“The idea of being a simple wholesaler doesn’t exist any longer,” says Weisman. “It is critical for Alliance to be successful in implementing its strategies, so it must have the best qualities of management available.”

AEC RESTRUCTURES WITH EYE ON DIGITAL BUSINESS

(Continued from page 1)

pany into two groups.

The Distribution and Internet Services Group will consist of Digital On-Demand (DOD), the All Media Guide (AMG), and Medalist, a new special-markets label created as a joint venture between Alliance and the owners of the principals of which is music mogul Charles Koppelman. Tom Szabo, formerly CEO of DOD, has been named president of the group.

The Distribution and Fulfillment Services Group will consist of the Alliance One Step Group, One Way Records, and Innovative Distribution Network. Alan Tuchman, formerly president of the One Stop Group, has been named president of the group.

Just as it provides complete fulfillment and distribution services to labels and retailers selling hard goods, Alliance is moving to provide the equivalent services for digital distribution services to labels and retailers selling digital goods.

When Alliance is doing building its digital media services infrastructure, it will have the capability of doing encoding, digital rights management, and digital distribution, as well as being a Web-based platform to the consumer, to a kiosk in a store, or as a plug-in package for a third-party online store. All of these are services that Alliance feels it can market to retailers and labels, Weisman says.

On the kiosk side, Weisman says that the industry already has a concept through DOD to place kiosks at retail for the in-store manufacturing. But he adds that the Media and Internet Services Group will be able to provide other services through that vehicle as well.

For instance, the company plans to place the AMG, covering music, books, video, and video games, on the kiosk, as well as the ability to preview the various media through streaming. Also, the kiosk will have real-time information about upcoming product releases or relevant entertainment news.

Also a part of the Media and Internet Services Group is AEC’s joint venture, Allied Kalantari partners in the Medalist label, a newly created imprint focusing on special markets, whether it be creating private-label compilations or those that can be seen on television. “The only label product that I want to be involved in is low risk” in nature, says Weisman.

But even as AEC prepares for the digital age, Weisman says that strategy will complement nicely the company’s core business of distribution and fulfillment of packaged goods. He says there are plenty of examples of synergy between the two business groups.

For instance, the DOD kiosk will allow Alliance to sell the DOD product in real time, with the order transmitted back to AEC’s distribution center, where it can be packed and shipped back to the store or the home. Also, he points out that AMG’s data is regularly used by E-commerce merchants who get fulfillment services from AEC.

In addition to reorganizing the company into separate operating groups, Weisman points out, AEC has been beefing up its senior management team to help it meet the challenges of the new economy.

As part of this strategy, two senior executives from parent the Yucaipa Cos. have joined the company. Darren Karasz has been named executive VP/COO of AEC, in charge of finance and administration, legal, and human resources, and Larry Kalantari has been named executive VP of corporate development for
Billboard Latin Names Award Finalists (Continued from page 1)

ing en fuego actors/singers Marc Anthony and Jennifer Lopez, merengue titan Elvis Crespo, and merengue diva/Pop princess Nathy Peluso have earned nods in both top and tropical/salsa categories.

Apart from his half-dozen citations, Solís is also being inducted into Billboard's Latin Music Hall of Fame. Inductees are selected based on their critical and artistic influence on the Latin music industry.

Certainly, Solís’ presence in the industry is notable, for the market has been prominent for 20 years. He has topped Billboard’s Hot Latin Tracks 10 times, five times as a solo artist and five times with his famed former group Los Bukis.

The Mexico native also has scaled The Billboard Latin 50 once as a solo artist. Solís not only has written nearly all of his chart-topping singles, but he has authored and produced titles in an array of Hispanic stars, such as Tlahu, Laura Flores, and Rocío Dúrcal.

Solís, perhaps best known for his soulful singing style and lyrical, romantic pop ballads, already has won six trophies at previous Billboard Latin Music Awards ceremonies. Throughout his career, he has been the producer of the year category, and two were in the producer of the year category.

Also due to receive a special award during this year’s conference program is Jorge Téllez, VP of The International department of the William Morris Agency, who will be given El Premio Billboard for his contributions to breaking into the exposure of Latin music to non-Latino markets.

Pinos was one of the first U.S. agents to bring Hispanic acts in the U.S. and international markets. Among his current clients are Enrique Iglesias, Shakira, and Thalía.

Finalists for the awards ceremony were selected based on their performances throughout the year at Hot Latin Tracks and The Billboard Latin 50. The measuring period for the selection ran from Jan. 30, 2000 to May 27, 2000.

Billboard’s awards show, which will be taped for a subsequent broadcast by Spanish television network TeleMundo, is the only awards ceremony whose winners are based on radio and chart performances.

The show caps Billboard’s International Latin Music Conference & Awards. The conference is held every year in Miami Beach, 25-27 at America’s Sheraton Biscayne Bay and is sponsored by Heineken USA as part of its En Vivo initiative to encourage the exposure of the Latino community.

Following are the finalists for the Latin Music Awards.

**POLL**

*Album of the year, male: Amor to El mejor de los dos (Sony Discos);* "(Mi) Para Tí, (Mi) Para Ti" (Sony Discos); "De Siempre" (Sony Discos); "Pepé Aguilar (Musart/Balboa); "Los Más Grandes Exitos De Los Dandy" (Vicente Fernández Discos); "Tina" (Discos Sony).

*Album of the year, female group: Nuestra Amor* (Arriba/Meta/Meta); "(Mi) Para Tí, (Mi) Para Ti" (Sony Discos); "De Siempre" (Sony Discos); "(Mi) Para Tí, (Mi) Para Ti" (Sony Discos).

*Female Vocalist of the Year: Ana Gabriel (Sony Discos);* "(Mi) Para Tí, (Mi) Para Ti" (Sony Discos).
GEORGE JACKSON — the former president/CEO of Motown Records — died Feb. 10 in New York. In his early 40s, he had suffered a reported stroke a week earlier. Harvard grad Jackson was appointed to Motown’s executive helm in November 1997, succeeding former label chief Andre Harrell. Jackson had built his reputation as a producer of African-American-oriented television programs and movies, most notably the series of films and soundtracks he produced with Michael McHenry under the Jackson-McHenry entertainment banner. Those movies included “Krush Groove,” “New Jack City,” the second and third installments in the “House Party” series, “Jason’s Lyric,” and the film “Little LIES” between Land’s “Got A Man” (Silas/MCA).

Along with screenwriter McHenry and Rob Lee, Jackson was a partner in production and management company Elephant Walk Entertainment. Under that umbrella, Jackson operated Jackson-McHenry Films, Elephant Walk Television, JacMac Records, music publishing companies Harlem Boys Music and Oaktown Boys Music, and the web site SLANG.

Jackson exited Motown in 1998 as a result of the Universal/PolyGram merger. He was developing a new Internet venture called ubo.net (Urban Box Office) at the time of his death. Funeral arrangements were pending at press time. GILL MATTCL

MICH GGLZIER, the chief majority counsel for the House Intellectual Property Subcommittee and the staffer who inserted a provision at the request of the Recording Industry Assn. of America (RIAA) that made sound recordings a new work-made-for-hire category under the Copyright Act, has been hired by the RIAA as its new Washington lobbyist.

Gizer’s action at the end of last session set off a furor within the recording artists’ community because they were not consulted on the issue and because the change means that, in the future, featured recording artists cannot reclaim their authorship rights under rights-reversion provision once guaranteed. The provision, which was signed into law by President Clinton Nov. 29 (Billboard, Jan. 15), Gizer’s boss, Rep. Howard Coble, R-N.C., chairman of the subcommittee, along with several other members of the subcommittee and the parent Judiciary Committee, had failed to hearings to review the issue. Hilary Rosen, president/CFO of the RIAA, says that the change was a “technical correction” that codifies long-held industry practices and that it was necessary to protect artists in the new anti-cyber-squatting act.

A spokesman for Coble confirmed on Feb. 10 that Gizer, chief majority counsel since 1996, had informed the chairman of the offer. The RIAA later sent out an announcement that he had been hired as senior VP of government relations and legislative counsel. Gizer replaces Jennifer Bendle, who left to work as a lobbyist for Seagram’s Washington office. Gizer did not return phone calls.

HILL HOLLAND

PAUL MCCARTNEY is readying at his home studio in U.K. a new album scheduled for release on EMI Records (Capitol in the U.S.) in the fourth quarter. McCartney returns to a collection of self-penned material following last year’s release of “Run Devil Run,” which featured B-sides from the catalog of rock ’n’ roll oldies. IVH LCHTMC

ONLINE BROADCASTER NetRadio reports increased losses for the fourth quarter and full year to Dec. 31, 1999, but the results, announced Feb. 10, outperformed analysts’ expectations. Fourth-quarter net loss was $6.5 million, or 60 cents per share, compared with net loss of $1.9 million, or 33 cents per share, in the same period a year earlier. Net revenues for the quarter were $1.2 million, up 386% from $265,000. Year-end net loss was $15 million, or $2.21 per share, vs. loss of $4.3 million, or 67 cents per share, in 1998. Stock in Minneapolis-based NetRadio, which was recently spun off from Navarre Corp., closed up 2.66% to $6.03.

CAROLYN HOWRITZ

WITH A PLEDGE of $16 million to assist its battle against cancer, the Van- derbilt-Ingram Cancer Center (VICC) in Nashville is to be renamed after President Franklin Roosevelt. VICC, a VICC board member, and president of the T.J. Martell Foundation for Leukemia, Cancer, and AIDS Research. The Martell Foundation has pledged a $10 million gift, while an anonymous donor has pledged another $6 million. The donations have been committed to further research in the ongoing Imagine a World Without Cancer Campaign sponsored by VICC, which will buy the building named after Preston. The naming of the building and the donations were made known by VICC director Dr. Harold Moses during the opening festivities Feb. 9 of the sixth annual Country in the Rockies, a celebrity ski event that benefits the Martell Foundation and its Preston Laboratories. IVH LCHTMC

MOVIE MUSIC TO PLACE CD VENDING MACHINES IN LOBBIES

(MCA); Macy Gray, “On How Life Is” (Epic); Whitney Houston, “My Love Is Your Love” (Arista), and R. Kelly, “I’m Not The Only One” (Sony/Columbia).

Best R&B/soul album (female): Mary J. Blige, “Mary” (MCA); Macy Gray, “On How Life Is” (Epic); Whitney Houston, “My Love Is Your Love” (Arista), and R. Kelly, “I’m Not The Only One” (Sony/Columbia).

Best R&B/soul album (male): Eric Benet, “Day In The Life” (Warner Bros.); Ginuwine, “100% Ginuwine” (550 Music/Epic); Donell Jones, “Where I Wanna Be” (LaFace/Arista); Brian McNight, “Back At One” (Motown).

Best R&B/soul album group, band, or duo: Destiny’s Child, “Destiny’s Child” (Columbia) — the first R&B/soul album ever to top the charts; Chris Brown feat. Rihanna, “Gone” (MCA); Ne-Yo, “Daylight” (RCA);

LSC-4321.

For the sixth months that ended Dec. 31, 1999, Seagram reports that its music unit’s cash flow increased 5.8% to $650 million from $616 million on a 7.5% decline in revenue, to $3.45 billion from $3.73 billion.

Seagram reports that revenue from its filmed entertainment unit, Universal, decreased on $914 million, or 8% from $914 million, with negative cash flow of $20 million, compared with negative cash flow of $35 million a year earlier.

Overall, Seagram reported net income of $557 million on $4.97 billion in revenue in the second quarter, compared with a loss of $209 million on $3.32 billion in revenue in the same period the year before.

The company’s stock rose $4.125, or 7.7%, to $60.125 in New York Stock Exchange trading the day the results were announced.

UNIVERSAL SEEKS EARNINGS RISE (Continued from page 10)

card comment on speculation that Sea- gram was in talks with News Corp. about a possible acquisition of Sea- gram’s joint ventures. Seagram president Bruce ated that he had “intended to conti- nue managing” the businesses for some time.

Two years ago, a similar program involving General Cinema Theatres and High Level Marketing was in existence (Billboard, Feb. 7, 1998). High Level placed of the year: Mary J. Blige, “Mary” (MCA); DMX, “Flesh Of My Flesh Blood Of My Blood” (Ruff Ryderz/Def Jam); R. Kelly, “The Lox,” (LaFace/Arista).

Best R&B/soul or rap new artist: Eve, “Gotta Man” (Ruff Ryderz/ Intervention); Q-Tip, “Beats By Boys” (Gold Mind/East-West); Q-Tip, “Vivrant Thing” (Violator/Def Jam); Busta Rhymes Featuring Janet Jackson, “What’s It Gonna Be” (Elektra); Will Smith Featuring K-Ci, “Will 2K” (Columbia).

Best gospel album: Dorothy Norwood, “The Lord Is A Won- der” (Columbia); Kirk Franklin, “God Can & God Will” (Atlantic International); Richard Small- wood, “Healing/Live In Detroit” (Word/WMG);0; “Live In Detroit” (CGI/Platinum).

www.billboard.com
www.americanradiohistory.com
Missy's 'World.' Elektra recording artist Missy Elliott's second album, "Da Real World," has earned the singer a plaque for platinum sales status. "Da Real World" is also nominated for a Grammy for best rap album. The album's current single, "Hot Boyz," is No. 1 on the Hot Rap Singles chart. Elliott plans to release albums on her Gold Mind label by TC, Mocha, Nicole, and Lil' Mo. Shown, from left, are Richard Nash, senior VP of the black music division at Elektra Records; Mona Scott, Elliott's manager; Steve Heidt, senior VP of sales at Elektra Records; Sylvia Rhone, chairman/CEO of Elektra Entertainment Group; Bill Poirer, VP of promotion for Elektra Records; Elliott; Merlin Bobb, senior VP of A&R for Elektra Records; lawyer Louise West; and Steve Kleinberg, senior VP of marketing for Elektra Records.

On His Mind. Steve Tyrell is shown recording "Georgia On My Mind" in his Tyrell Music studios in Los Angeles. The song, with vocals from All-4-One, is featured on the soundtrack to Diane Keaton's movie "Hanging Up." Tyrell released his first solo album, "A New Standard," last year, and it is currently No. 8 on the Top Jazz Albums chart. Shown, from left, are All-4-One's Delious, Alfred Nevarez, Jamie Jones, and Tony Borowiak, along with Tyrell.

Jazz On The Table. The seventh annual Grammy Jazz SoundTable recently took place in Santa Monica, Calif. Sponsored by the National Academy of Recording Arts and Sciences (NARAS), the Grammy Jazz SoundTable series is held to provide opportunities for professionals and young people. Panel discussions address major concerns in the industry. Jazz SoundTable runs in conjunction with the International Assn. of Jazz Educators (IAJE) Conference. Shown, from left, are Ron McCurdy, president of IAJE and director of jazz studies at the University of Minnesota; flutist Herbie Mann; pianist Elane Elias; Bruce Lundvall, moderator and Blue Note Records president; trumpeter Wallace Roney; singer Kurt Elling; and Michael Greene, president/CEO of NARAS.

Taking The High Road. Blues artist John Hammond, featured on Shanachie Entertainment's upcoming album "Every Road I Take, Vol. II," donated $1,000 on behalf of Shanachie to the Westchester Coalition for the Hungry & Homeless (WCH&H). Proceeds from the album will also go to WCH&H. Shown, from left, are Joe Perry, producer, Hammond; Rosa Boone, executive director of WCH&H; Charlie Dahan, A&R director for Shanachie Entertainment; and Frank Young, WCH&H board member.
FTC May Demand Info On Mkgtg. Policies
Trade Commission's Velvet Glove Study Could Carry A Big Stick

BY BILL HOLLAND
WASHINGTON, D.C.—The head of the Federal Trade Commission (FTC) and the Department of Justice (DOJ) have implied that a major antitrust probe of the music industry is imminent. The move follows the publication of a report by the Federal Trade Commission on the music industry, which has raised questions about the influence of major record companies on the music market.

The report, titled "The Music Industry: A Study of Competition," was released in January and has been the subject of intense scrutiny. It has raised concerns about the ability of major record companies to control the music market and has led to calls for greater antitrust scrutiny.

"The music industry is a critical component of our cultural and economic landscape," said FTC Chairman Tom Wheeler. "We believe that the music industry should be subject to the same scrutiny as any other industry." He added that the FTC was "considering all options," including potential antitrust actions.

However, the report has also been criticized by some industry leaders, who see it as an attempt to undermine the music industry. "This is a smear campaign," said Music Industry Association (MIA) President John question. "We are going to fight this every step of the way." He added that the MIA would be "working closely with Congress to ensure that the music industry is treated fairly."
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**Notes:**
- The chart highlights the top-selling albums from American record stores and online sales for the week ending February 19, 2000.
- The listing includes the artists, albums, weeks at the top, and multi-platinum status.
- Multi-platinum status indicates the number of copies sold, with 'Platinum' indicating 1 million units sold, '2x Platinum' indicating 2 million units sold, and so on.
NME and nme.com would like to thank NME readers, nme.com users and the British Music Industry for their support in making this year's NME Premier Awards activity the biggest and best ever.

"THIS IS BETTER THAN THE BRITs. I WOULD RATHER ATTEND A CEREMONY WITH AWARDS VOTED FOR BY THE READERS... THAT'S THE BIG ONE!"
— Sir Paul McCartney, NME Premier Awards, February 1, 2000

- 15,000 music fans watched 25 bands play seven sold-out nights of music at the London Astoria NME Premier Shows and the London Scala On The Decks night.
- A further 40,000 logged on as nme.com webcast all the shows.
- 11,000 music fans saw four great bands play ten dates around the country on the NME Premier Tour.
- nme.com conducted 53 video interviews over seven days and hosted five live webchats with nme.com users.
- The NME Premier Awards were webcast live from the London Mermaid Theatre; the first British music awards ceremony to be webcast live.
- On February 1, 2,500 fans voted in five hours on nme.com to establish the Best Performance At The NME Premier Shows.
- Over 10,000 NME readers voted in the annual NME Readers Poll.
- Over 400,000 music fans visited the NME Premier Awards site on nme.com, reading three million pages over the past three weeks.
- nme.com: all the music that deserves to be experienced.
BELA FLECK

(Continued from page 10)

marketing approach that emphasizes a greater recognition of his talent and
greater word-of-mouth,” he says.
“We’re not looking to pigeonhole him as a jazz artist, classical artist, or pop
artist. We’re just trying to make sure his
records get heard.”

Fleck jokes that the Flecktones are “a band with an identity crisis,” but
he says, “I think at Sony there’s a
thought that the banjo is a commercial
band, like Phish or Dave Matthews Band
without vocals. That was import-
ant to me. We kept saying to them,
‘If we do this, can you see the band in
a bigger way?’ It’s not just a jazz
group.”

Indeed, Fleck’s first effort will be
handed through the jazz division but
will involve pop division A&R execu-
tive Mitchell Cohen and feature such
guests as Shawn Colvin and Jon
Anderson of Yes.

“The record will come out via jazz
but will be a hyphenated project be-
 tween our department and pop, in
that it’ll utilize and integrate other
departments and resources,” says
Levenson. “The wonderful thing about
Bela is he can marry so many different
idioms.”

In terms of a classical release, Gelb
says he and Fleck have had a number of
discussions but haven’t made a deci-
sion.

“Among the ideas we’ve talked about are collaborating with other
virtuosos on our label,” Gelb says.

“We have people who have come from the traditional classical world but
don’t see themselves limited by that,
like Joshua Bell, Yo-Yo Ma, or Edgar
Meyer.”

“We’ve also talked about something
that will involve larger classical
forces,” he adds, “such as chamber
musicians that may support composi-
tional efforts of his, or about creating
and performing arrangements and
transcriptions of great classical pieces
that could be challenging if we
orchestrated them for the banjo.
That’s the great thing about Bela: he
has no shortage of ideas.”

ERVIN LITKEI DIES

Continued from page 1)

Lorina. Now titled “Tonight I’m Not
Playing,” the song was made
by soprano Lynn Owen on an album,
“From Vienna To Broadway,”
released on Litkei’s Aurora label.

Ethel Gabriel, the record
producer who worked for Litkei for
a number of years until his death,
met him shortly after his arrival
in the U.S. As a producer for RCA
Victor, she wanted to make an
album of Hungarian Gypsy music.
A salesmen for the local RCA
Victor distributor, Brunswick New York,
said he knew a fellow Hungarian
who wanted to get into the music
business and could find her the
right group.

“After that, I introduced him to
Eli Oberstein, the chief of RCA
Victor, who taught him the music
business. Eli treated him like a
son and took the love out of him.”

Litkei is survived by his wife of
52 years; a daughter, Cathy
Litkei Greene; and three grand-
children. His body was to be cre-
atomed and the remains flown to
Hungary for burial.

REIGNING CHAMP: Despite a second-week decline of 40% from his
load opening sales bang, D’Angelo moves 191,000 units, which is still
enough to keep him ahead of the Joneses—and in first place on The
Billboard 200. His soulful “Voodoo,” the first 2000 release to reach the
pole position, thus earned off advances by former chart-topper Santana
(No. 2 with 180,000 copies, up 4,700 over the previous week) and the resurgent
Dr. Dre (No. 3, 177,000 units, up 12.5%).

OLD ACQUAINTANCE: As regular readers of this column know, an
off-released observation for the past several months is that it’s hard to
stay hip in hip-hop. Although late 1999 albums by DMX and Jay-Z
managed to hit bigger first-week numbers than either artist’s chart-topping
1998 sets achieved, these were exceptions to the rule. Last year, Master
P, Puff Daddy, Snoop Dogg, Method Man, and Nas each saw their most
recent albums fall shy of the opening numbers that prior titles had
reached, and in most of those cases, the falloff was significant. Snoop
and Puff, for example, settled for openings of 187,000 units and 205,000
units, respectively, when each of them had exceeded half a million when
his previous album hit stores.

Leave it to Dr. Dre to fight rap’s current. Many of the passages heard
on the first two radio tracks from “Dr. Dre—2001,” “Still D.E.R.” and
“Forgot About Dre,” suggest that not only was he prepared to see his first
album in eight years fall shy of glory, he was also ready for such a
letdown to place a big chip on his shoulder. Yet even though 1999’s
“The Chronic” set high standards, Dre’s “2001” has managed to swim
upstream.

Prior to the SoundScan era, pop-leaning rappers MC Hammer and
Vanilla Ice had each chalked up multiple -week stays at No. 1 on The
Billboard 200, but “The Chronic” was the first hard-edged rap title of the
’90s to track a long stay in the big chart’s higher rungs. After starting at
No. 27 with 90,000 copies on the Jan. 2, 1999, Billboard 200, Dre logged
44 weeks in the top 10, including 28 weeks in the top 2. The album ran
counter to the pattern established since the chart switched to SoundScan
data in May 1991, where rap albums could open to large sales but fade
quickly. His new album also kicks that trend.

Following Dre’s appearance with Eminem on the inaugural edition of
USAs’ “FarmClub.com TV,” which hits cable Jan. 31, “2001” chalks up a
third week of gains, an uptick that started with a push from MTV’s “ Mak-
ing The Video” and that performance that same week on the Jan. 17 Amer-
ican Music Awards.

“The Chronic,” which has sold 4.2 million copies to date, according to
SoundScan, moved 1.05 million copies in its first 12 chart weeks. By com-
parison, “2001” already tallied more than 2.6 million in its first dozen
frames.

TV GUIDE: The aforementioned Dr. Dre was the most conspicuous ben-
eficiary of “FarmClub.com’s” first cablecast. Dre collaborator Eminem
(No. 57, up 18%) and 98° (No. 88, up 16%) each gain, although both fall
shy of this issue’s accelerated bullet with overall album sales
standing 11% ahead of the previous issue (see Market Watch, page 98).
The show’s impact on 98° is easier to spot on Top Pop Catalog Albums,
where the group’s first album re-enters at No. 24 on a 58% increase . . .
Pretty. Do you remember the earlier week of 42% for 98°?

Another entry in the chart’s top 10 is Faith Hill, who delivered
the national anthem, and who has two albums tallying. “Breathe” gets Greatest Gain
honors on Top Country Albums (up 49%), while “Faith” has a 42% boost
(22-20). The former moves 28-19 on the big chart, while the latter re-
enters at No. 17. Halftime performer Christina Aguilera has The Bill-
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Three other Super Bowl performers bullet. Faith Hill, who delivered
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CANTRELL'S PRINT MID THE TWANGLERS, WITH THE SONGS "FAVORITE" THERE, ROGER MILLER CAME INSPIRED HER ORIGINAL "DRESS PASSIN' TRACK COUNTRY" TO THE AMERICAN IN MY DREAM I'M THE EMBODIMENT OF WHAT I LIKE TO SEE IN ROOTS MUSIC—HONKY-TONK, WESTERN SWING, BARRELLHOUSE Piano, ROCKabilly—A SONG LINED UP TO BE FORCED OR STAINED BUT UNIQUE TO THE MONICATS," SAYS NEAL.

REPORTING SALES SUCCESS WITH BOTH "MOWGLIN'" AND "BUTCHEY'S STRING BAND IS JEFF WEISS, CO-OWNER OF THE WOODLAND HILLS, CALIF. BASED MILES OF MUSIC MAIL-ORDER DEALER SPECIALIZING IN ALTERNATIVE COUNTRY MUSIC"

"THEY BOTH MAKE TERRIFIC RECORDS, AND I"M LOOKING FORWARD TO CANTRELL'S," SAYS WEISS, WHOSE COMPANY PROMOTES ITS WARES VIA THEIR WEBSITE AND A PRINTED CATALOG GOING TO MORE THAN 24 COUNTRIES. "THEY ARE ARTISTS WHO BELIEVE IN WHAT THEY'RE DOING, WHO MANUFACTURE AND DISTRIBUTE BUT REAL AND HONEST.

"WE ALL HANG ON, AND WE ARE DEFINITELY GETTING MORE OF A CHANCE BECAUSE WE'VE HELD ON," CONCLUDES PASSIN. "I KNOW IT'S NOT THE MOST POPULAR TOP 40 KIND OF MUSIC BRINGING THAT RARE SHANIA TWAIN KIND OF STAR, BUT I DON'T SEE THAT HAPPENING ANYWAY. I JUST WANT TO STAY A WORKING MUSICIAN, WRITING AND RECORDING AND PERFORMING AND CONTINUE TO LEARN AND GET BETTER AT IT."

PASSIN IS SELF-MANAGED, BOOKED BY MILLENIUM ENTERTAINMENT, AND PUBLISHED THROUGH PASSIN FANAY MUSIC (ASCAP). CANTRELL IS SELF-MANAGED AND BOOKED AND PUBLISHED BY THISTOP SHOP SONGS (BMI). SKYE IS MANAGED BY BERNADETTE O'NEILL WITH ASSISTANCE BY ROAD WORK MUSIC, A NEW YORK PROMOTION AND MARKETING COMPANY. SHE IS BOOKED BY REINER'S JEB ACRE BOOKING AND PROMOTED BY MIGHTY MINX MUSIC (ASCAP).

FREESÉE'S FREEFALLS LABEL

(Continued from page 35)

"It's a good, New York sort of country pop thing, and he's one of the folks from the local music scene I really admired," says Cantrell, who is married to painter Millwood and also has a famous tracks. "The title track is a George Jones and Roger Miller cover," she says, citing those artists as models, along with the Everly Brothers, whose "The Sun Keeps Shining," which is also covered, was one of the first country songs she learned.

"I kept going back living from there to the Lounin Brothers, from Johnny Cash to the Carter Family," she continues, sounding a familiar theme. "Contemporary country music doesn't resemble original country music and doesn't interest me like bluegrass, hillbilly, rockabilly, and honky-tonk: My songs aren't about drinking but feel like honky-tonk." Passin is a former member of the Twanglers, which cut a single for Dustel Only before disbanding in 1994.

That singles-only label was the home for numerous local country-oriented bands during the 1960s and 1970s, like Glasgow, Scotland's Shoeshine Records—parent of the Spit & Polish imprint home of Cantrell. Cantrell's debut album title track, "Not The Tremblin' Kind," was written by New York songwriter George Usher.

CLASSICAL/KEEPING SCORE

(Continued from page 38)

the 20th century's orchestral masterpieces, Carter's Double Concerto from 1981 is still used by the Ensemble Intercontemporain of Paris. Likewise, his string quartets are some of the most-performed modern music on the Continent, and the BBC has commissioned once before since commissioning the piece in 1969.

Carter traces his greatest accep-
tation to the BBC, where ``longtime BBC controller'' William Glock was in Rome at the premiere of my First String Quartet in '51," he says. "From then on, the BBC played every one of my pieces for live

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Airplay Monitor’s Salute To Radio Tastemakers

Airplay Monitor profiles the most influential radio programmers in the U.S. with its Salute to the Tastemakers, to be featured in the Feb. 18 issue. Each of the four Airplay Monitor publications will profile the Airplay Leaders, the programmers who over the last six months were first to identify and play a future hit record in significant rotation.

Airplay Monitor defines its Airplay Leaders as those programmers who were first to spin a record a total of 150 times (100 for Adult Contemporary, rhythmic top 40, and adult R&B, twice that record reached Airpower status in Airplay Monitor. Airpower songs are those that have reached the top 20 in spins and audience impressions with increases on both fronts.

Monitor will discuss music choices with those programmers and hear from labels about the state of record promotion in the year 2000.

Airplay Monitor will update Airplay Leaders twice yearly.

MySimon Adds Billboard Charts To Internet-Shopping Service

Billboard has entered into a licensing arrangement with MySimon that gives the online comparison-shopping service access to Billboard charts and reviews. The deal allows users of MySimon (at www.simon.com) to search for pricing information on albums listed on several of Billboard’s key best-seller charts.

Pacific Clara, California-based MySimon helps consumers search for pricing information on millions of products from thousands of online stores. A typical music search turns up results from more than 30 online music retailers.

The arrangement with Billboard provides for pricing searches for the top-20 titles on The Billboard 200 and the top 10 titles on the country, R&B/hip-hop, Latin, contemporary jazz, Houssiekeen, and world music charts. MySimon will also post album reviews from the Billboard archives on its pages to help users with their search.

“The deal puts our content at the fingertips of people who need it most — music lovers who are looking to make a purchase,” says Ken Schlagler, VP of business development for the Billboard Music Group.

MySimon already enjoys a successful relationship with Billboard as sponsor of Billboard Radio, a weekly Webcast that spotlights the hottest hits on the week’s Billboard Hot 100 singles chart (at www.billboardradio.com).

MySimon

HOMESTRETCH AN UPDATE ON BMBG EVENTS & HAPPENINGS

Airplay Monitor’s Salute To Radio Tastemakers

IF ELVIS PRESLEY is alive, he must be getting a little nervous. Ever since Nov. 1, 1968, when he topped The Billboard Hot 100 with “Suspicious Minds,” he has been in first or second place among artists for the most No. 1 pop singles of the rock era. Presley actually tied the Beatles that week, as they had collected their 17th No. 1 single just a few months earlier with “Get Back.”

During the next eight months, the Fab Four pulled ahead at least with “Come Together” “Something,” “Let It Be,” and “The Long And Winding Road” “Pee You Blue.”

Presley is still safely in second place, but this issue: Mariah Carey collects her 15th No. 1 hit with “Thank God I Found You” (Columbia). Is there anyone who doubts that Carey will rack up at least three more No. 1 songs in her career; surpassing Presley? The million-dollar question now is: Will she also race past the Beatles? She’s just six chart-toppers away from breaking their record.

“Thank God” is the third new No. 1 single of 2000. It extends Carey’s run of having a No. 1 hit every year to 11 consecutive years. Her first No. 1 songs all occurred in the 1990s, beginning with “Vision Of Love” in August 1990.

While Carey is familiar with that feeling of ruling the Hot 100, her two greatest stars are not. This is the first No. 1 for both Joe and 98°. As Vince Ripol of San Diego, Calif., points out, 98° has beaten Backstreet Boys and ‘N Sync to pole position. Neither of those groups has gone higher than No. 2—the Boys with “Quit Playing Games With My Heart” and ‘N Sync (with Gloria Estefan) with “Music Of My Heart.”

And while there have been plenty of one-named female singers occupying the chart summit (including Cher, Monica, and Brandy), Joe is the first one-named male singer to reach the pinnacle since Liber ruled with “Nice & Slow” exactly two years ago this week.

It was also two years ago when Jimmy Jam and Terry Lewis wrote and produced their last No. 1 hit. The predecessor to “Nice & Slow” at the top of the Hot 100 was their “Together Again,” recorded by Janet Jackson.

A LONG, LONG TIME AGO: And I can still remember the first time I heard Don McLean’s “American Pie.” I had to pull the car over and just sit and listen to this enthralling song. I also still remember the first time I heard Madonna’s version, so the short-term memory is working just fine.

McLean’s original debuted on the Hot 100 the week of Nov. 27, 1971, at No. 89. Madonna tops that debut by entering at No. 43, her highest new entry since “The Power Of Good-Bye” opened at No. 24 in October 1998. “American Pie” is Madonna’s first chart entry of 2000 and the third remake of her career. She previously charted with Rose Royce’s “Love Don’t Live Here Anymore” (No. 7 in 1999) and “Don’t Cry For Me Argentina” (No. 5 in 1997) from “Evita.”

HER FATHER’S DAUGHTER: Hawaiian singing legend Don Ho is surprisingly a one-hit wonder on the Hot 100, where his signature tune, “Tiny Bubbles,” peaked at No. 47 in 1967. But his daughter carries on the family tradition, as Hoku debuts at No. 69 with “Another Dumb Blonde” (Interscope) from the “Snow Day” soundtrack.

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