Retailers Adapt To Latin Explosion

BY RAMIRO BURR
SAN ANTONIO—The Latin music explosion evidenced by the sales and chart crossover success of such superstars as Ricky Martin and Marc Anthony, and further bolstered by the top 40 re-emergence of Santana, has perked up the ears of both mainstream and specialty record retailers who are seeking ways to tap into a market

(Continued on page 89)

DMB Is Touring Success Story

BY RAY WADDELL
NASHVILLE—In a touring environment where stadium-level acts appear to be an endangered species, the Dave Matthews Band (DMB) has emerged as the group most likely to carry the stadium-show mantle into the next decade.

The act also provides a convincing case study of how a carefully tended

(Continued on page 88)

Retail Reacts To Net Exclusives

U.S. Merchants Want Access To Page/Crowes Set

BY ED CHRISTIAN
and MARK MARONE
NEW YORK—Avid fans and enthusiastic radio programmers are giving a thumbs-up to the new Jimmy Page & the Black Crowes album, “Live At The Greek: Excess All Areas.” But retailer reaction is decidedly mixed, since few merchants actually have access to selling the online-only set and thus cannot benefit from the excitement.

“Our customers hear it on the radio and come into our stores looking for it this week, and they are confused,” says Carl Singmaster, president of Manifest Discs & Tapes and a vocal advocate of a “level playing field” for all retailers. “They want to know why we don’t have the CD, and then we have to refer them to somewhere else to get the CD. We have to send them to Musicmaker.com.”

The album, consisting mainly of Led Zeppelin classics, is available exclusively online through Musicmaker.com and its long-term e-mail partners and is not available in brick-and-mortar stores (Billboard, March 4).

It was released on the Internet Feb. 29, one week after a free down-

(Continued on page 88)

Festival Albums Pulled

BY CHRISTIE ELIEZER
MELBOURNE, Australia—HMV and online retailer ChaosMusic are pulling Festival Mushroom Group (FMG) products from their stores in retribution for FMG’s three-year exclusive pay-per-download deal with online retailer sanity.com.

The merchants had threatened such action when word of the exclusive deal broke here (Billboard, March 11).

Online exclusives have been a growing point of contention for retailers around the world, including in the U.S., where several companies have adopted “level playing field” policies that punish suppliers who make albums available as Web exclusives or before their release to brick-

(Continued on page 88)

Brit Awards Celebrate U.K. Biz

B’cast Spurs Surge In Sales

BY PAUL SEXTON
LONDON—The British music industry is sometimes said to be all about opinions, often colorfully expressed and diametrically opposed, and many of them were crystallized March 3 at London’s Earl’s Court during the Brit Awards 2000 in an evening of relentless glamour and almost customary controversy.

Should Spice Girls have won the outstanding contribution award? Was the performance of their former bandmate Geri Halliwell indecent? Why did Gabrielle, Britain’s hottest female artist of 2000 so far, go home empty-handed?

(Continued on page 85)

Shows Aim For Worldwide Exposure

BY CHRIS FULLER
LONDON—The U.K. music industry’s flagship Brit Awards have come some distance from the gaffe-laden days of the late 80s, when the show was dropped from live TV and subjected to a radical rethink by its organizers, the British Phonographic Industry (BPI).

Similarly, the producers of other high-profile music awards shows around the world—including Germany’s Echoes, Spain’s Premios Amigos, and the Monte Carlo, Monaco-based World Music Awards—have worked hard to enhance and power their products into a proposition attractive enough for

(Continued on page 85)

Borders Chain Is Exploring Its Options For Sale, Merger

See Page 6

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The voice and songwriter behind his 3x Grammy Award-winning #1 smash hit “SMOOTH”
‘Dancing’ Machine: Motorton’s Hidden History

Music is often heartfelt imitation of history. However, the discordant realities of history teach us that human beings are usually stricken the wisest notes only after all other options have been exhausted.

Consider the music and underlying truths of the legendary Motorton Sound. There have been many books and articles addressing the history of Motorton Records, its artists, recordings, and popular success, the best of them being author Nelson George’s “Where Did Our Love Go? The Rise And Fall Of The Motorton Sound” (St. Martin’s Press, 1986). But there has never been an intimate, full-length, multi-genre and individualistic study of Motorton, America's African-American infrastructure of politicians, social activists, business owners, and industrial work force at the “Motor City” auto plants intermingled with the black music community and the corresponding strata of white Detroit to shank a productive” and the economic objectives of black Detroiters.

Now, thanks to the publication of the fascinating “Dancing In The Motor City: And The Cultural Politics Of Detroit” (Harvard University Press) by native-born author Suzanne E. Smith, music fans as well as lovers of social history can grasp for the first time the unique nature of Detroit’s daily social scene and its impact on the lives of those who moved in the Motorton Sound during the parallel cresting of the civil rights movement.

While openly valuing the work of George and other chroniclers, Smith takes readers into the heretofore unrecognized sphere of Detroit’s sidewalk-level social ferment from Motorton’s founding in 1958 on through the city’s devastating riots in 1967 and the related early-70s flight from its precipitate post-riot demographics. Since then, of course, Detroit elected Coleman Young its first black mayor.

“My fortune was the direct result of my misfortune—of the same fear and loathing that had caused all my previous and future problems and their solutions, that all such matters led to a position of respectability, that white Young, as quoted by Smith in her skilled analysis of an ascendance. “I was taking over the administration of Detroit,” added Young, “because the white people didn’t want the damn thing anymore.”

Smith’s book is not just a text of explaining the central role music plays in Detroit’s saga as far back as 1914, when Henry Ford’s announced daily plant output of $8 wowed blue-collar Blue Blanks to sing “Detroit Bound Blues” to motivate Southern blacks to seek “a good job...in Mr. Ford’s place.”

And then there was the rise in the years between the post-World War II rise of Detroit as “the Arsenal of Democracy, the industrial hero of the global conflict,” and the later economic and social setbacks. Young’s trial to surmount as he struggled with racial politics, and theTemplates produced by 1973 DEEPCITY/Motor City. In a sense, the mayor’s unofficial 1973 anthem was Stevie Wonder’s “Living For The City.”

If you’ve never heard about the Congress East Theater, or of WCBX, the first radio station built, owned, and operated by African-Americans; or never known about Motorton’s prominent Black Workers and the Freedom New Party (the first all-black political party in the nation); Smith’s text will explain their rich legacies. And if you thought Martha & the Vandellas’ 1964 smash “Dancing In The Street” from which the Rolling Stones borrowed a central rhythm/lyrical passage for their own hit “Street Fighting Man” was Motorton’s original rendition, Smith’s text will clear the Airy’s “Happening” was the only frivolous soul/jop, this book will open your eyes and ears. In the past, many have likewise been too busy or facile in taking either Motorton or ambitious founder Berry Gordy Jr. to task for not rallying to the cause of civil rights at critical stages when it would have aided leaders like Dr. Martin Luther King Jr. and Malcolm X following his break from the Detroit-tred Nation of Islam. To her great credit, Smith does exactly the opposite, marshaling an evidentiary heft that dispels the oft-uttered claim that Motorton’s leaders such as Malcolm X. Moreover, Smith effectively refutes the long-standing assertion that Gordy shrewdly issued its first recorded-word book, “The Great March To Freedom,” merely to capitalize on the national publicity surrounding the March on Washington. Deliberately released on the same day (Aug. 28, 1936) as the March on Washington, the “Great March” album preserved an earlier King’s “I Have A Dream” speech as delivered at the historic rally arguably larger and more politically powerful.

But Smith documents that Motorton submitted all 13 tracks on the album to reflect portions of the speeches, that King used the dream metaphor in his talks and that the album had been completed in August...it would have been impossible for Gordy to know ahead of time that ‘I Have A Dream’ speech would catch on.”

On Feb. 26, 2016, the Library of Congress held a book party for “Dancing In The Street” to raise awareness for a Center for the Study of Rhythm and Blues Music that would help support more scholarship like Smith’s. Meanwhile, as Motorton proved, corporations are integral to the health of Detroit. “Motor City” was born as a very vibrant and complex community whose racial and cultural struggle are nearly forgotten and yet still need to be understood—because it produced something marvelous.

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BY IRY LICHMAN
NEW YORK—In what is seen as a precursor to a continuing, in-depth dialogue, the U.S. and Japanese Publishers’ Assn. (NMPPA) and its Japanese counterpart, the Music Publishers’ Assn. of Japan, issued a joint communiqué March 9 that addresses the longstanding monopoly on music-copyright royalty collection and distribution held by the Japanese Society for Rights of Authors, Publishers and Composers (JASRAC) and its American counterpart, the Music Publishers’ Assn. of America (MPAA).

JASRAC collects both mechanical and performance royalties, while the NMPPA’s Harry Fox Agency handles non-mechanical (i.e., performance) rights. The communique, which represent the No. 1 and No. 2 markets in the world, respectively.

Murphy says that while the two groups had “very productive” and broad discussions, any key reason the meetings were held was to discuss the introduction of legislation by the Japanese government to end the longstanding monopoly on music-copyright royalty collection and distribution held by the Japanese Society for Rights of Authors, Publishers and Composers (JASRAC) and its American counterpart, the Music Publishers’ Assn. of America (MPAA).

The complete communiqué states the following:

* Both organizations represent the music-publishing industry in their respective countries (U.S. and Japan). Directors representing each organization shall conduct meetings on a regular basis to exchange relevant information for the purpose of mutually strengthening copyright protection.

* Both organizations believe that the expansion of music copyrights and neighboring rights is an important issue for online distribution of music. We will exchange necessary information and cooperate in addressing these for the purpose of mutually strengthening copyright protections.

* Both organizations express concerns regarding the potential loss of revenue from private-copying and a result of technological development and from diminished protection of musical copyrights and neighboring rights. We address these concerns in implementing legal and technological measures.
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TILDEN, SONY PICTURES HOME VIDEO
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AMERICAN PIE, UNIVERSAL STUDIOS HOME VIDEO

GMA Buys Control Of Christian Artists’ Seminar

BY DEBORAH EVANS PRICE
NASHVILLE—The Gospel Music Assn. (GMA) is further extending its reach with the acquisition of Cam Florida’s Christian Artists Corp., well known in Christian music circles for producing Christian Artists’ Seminar in the Rockies, an annual summit that celebrated its 25th year last summer.

According to GMA President Frank Breeden, the two parties had been in negotiations for nearly two years, with the events surrounding last year’s silver anniversary slowing up finalization of the deal. “That led to an agreement and the GMA board authorized us to enter into an acquisition of 100% of the Christian Artist Corp. stock,” says Breeden, “which includes their most notable property, the Seminar in the Rockies. For the last 25 years, it has been one of the premier retreat events for our industry for new talent.”

“We have immediately taken over operation and ownership and will operate this year’s event.”

—FRANK BREENED—

Premier Vision’s John “Mutt” Lange on board to produce their new album.

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By Deborah Evans Price

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As part of the continuing series of updates on the current state of the industry, we focus this week on the GMA’s acquisition of the Christian Artists Corp., which has been responsible for the Christian Artists’ Seminar in the Rockies, an annual event that has become a key gathering for the industry. The GMA, recognizing the value of this event in continuing to support and foster the growth of Christian music, has decided to take ownership of the Seminar.

The Christian Artists’ Seminar has been a key event for the Christian music industry, providing a platform for artists, labels, and industry professionals to network, share ideas, and learn from each other. The Seminar has featured many prominent figures in the industry, including President Frank Breeden of the GMA, who has been instrumental in negotiating the acquisition.

Breeden states, “We have immediately taken over operation and ownership and will operate this year’s event.”

Premier Vision’s John “Mutt” Lange has been brought in to produce their new album, adding another layer of talent and expertise to the project. This partnership is expected to further propel the Christian music industry forward, with the Seminar continuing to be a vital hub for growth and development.

As the industry continues to evolve, the acquisition of the Christian Artists’ Seminar by the GMA is a significant step in solidifying the organization’s commitment to supporting and promoting Christian music. The GMA’s decision to take ownership of the Seminar reflects not only their desire to maintain and enhance the event but also their desire to continue to provide a platform for artists to grow and succeed in their craft.

The Christian Artists’ Seminar has been a cornerstone of the Christian music industry for over 25 years, and with the acquisition by the GMA, it is expected to continue to play a pivotal role in shaping the future of Christian music. The event will be held July 30-Aug. 4 in Estes Park, Colo. Stacey Hansen, manager of the seminar, is moving to Nashville to work from the GMA offices in organizing the event. Breeden maintains that the event will retain its relaxed atmosphere and will complement what GMA has to offer in the more industry-oriented activities that take place at GMA week.

The event, which drew 2,000 attendees last year, has always been somewhat of a competitor for the GMA’s Academy of Gospel Music Arts, which includes the national talent and song competitions. Thus “Spotlight 2000” and “Song 2000” will move to Seminar in the Rockies.

Compassion International has entered into a five-year agreement with GMA to be a “ministry partner” in the event. CCM Communications has secured print media sponsorship rights.
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Borders’ Next Move?

Retailer Weighs Ways To Boost Shares

BY BRIAN GARRITY

NEW YORK—Book and music retailer Borders Group Inc. reported quarterly and full-year earnings for the fiscal year that ended Jan. 23, but with its stock price languishing, swamped by the emergence of powerful online competitors, the Ann Arbor, Mich.-based company says it’s now considering a sale.

With an eye on increasing shareholdervalue, Borders on March 3 that it has retained the investment banking firm Merrill Lynch & Co. to explore its strategic alternatives, and the company will review all its options—including a recapitalization, a leveraged buyout, and a business combination with another company.

Wall Street analysts acknowledge that the company has to do something to jump-start interest in the stock. Borders shares, which traded close to $40 back in mid-1998, have slumped in the face of increased competition from Internet retailers—a phenomenon analysts call the Amazon effect—and in February were trading at a near 52-week low of $11.

Borders’ financials, while generally solid (aside from losses associated with its online effort), have not ignited the imagination of investors thus far.

Fourth-quarter net income increased 13% to $88.6 million, or $1.23 per diluted share, from $79.6 million, or $1.06 per diluted share, a year ago. Cash flow, also known as earnings before interest, taxes, depreciation, and amortization, or EBITDA, increased 14.3% during the same period, to $189.8 million, up from $166 million. Revenue increased by 15.6% to $1.34 billion from $1.15 billion in fourth-quarter 1998.

The company does not break out music results.

On a full-year basis, net income (minus a one-time charge) increased 1.7% to $387.3 million, or $1.17 per diluted share, from $391.1 million, or $1.12 per diluted share, in 1998. EBITDA increased 9.7% to $256.4 million from $238.8 million. Revenue increased by 15.6% to a record high of $4 billion from $2.6 billion in 1998.

Despite the stability implied by the solid numbers, Borders’ board has been beleaguered by management shake-ups and Internet-related headaches. Not only is the company led by a third chief executive officer (CEO), but Borders 2000—its online division—has failed. (Continued on page 92)

ARTISTdirect Quietly Buys Mjuice, Which May Benefit Major Labels

BY EILEEN FITZPATRICK

LOS ANGELES—Although some of the major labels are developing in-house digital download strategies, ARTISTdirect’s acquisition of secured MP3 distributor Mjuice.com may give them yet another option.

Under terms of the deal, ARTISTdirect will purchase Mjuice for approximately $15 million through a stock sale. The transaction was buried in an S-1 document ARTISTdirect was required to file because of the transaction's value. The company filed to go public last September.

The merger gives the majors another option if their digital distribution operations bog down.

Four of the five major music labels have equity investments in ARTISTdirect, and when Warner Music Group merges with EMI Group, the combined ARTISTdirect/Mjuice will have a link to all the majors.

The only other dotcom music company that has enlisted the support of all the majors is iTunes. The company’s digital download directory site Listen.com.


When the acquisition is completed, it will marry ARTISTdirect’s network of musician sites, UBL.com search engine, download directory, and e-commerce operations with Mjuice’s digital distribution system. Mjuice distributes more than 30,000 songs from approximately 70 labels in a proprietary, secured MP3 format. The site focuses on independent artists.

The company will continue to be based in San Francisco, and its 25 employees will be absorbed by ARTISTdirect. Mjuice founder/CEO Arnold Brown has been named VP of digital distribution for ARTISTdirect.

Both EMI and Universal have announced plans to launch their own digital distribution operations, and the combined ARTISTdirect/Mjuice will give them an additional option. The majors may also gain something from the acquisition: Each of the majors may now have an in-house digital download distribution system without fear of SDMI infringement. Phase II is scheduled to be testing until September.

In addition to its Internet activities, ARTISTdirect operates a talent agency and Kneeling Elephant Records.

Executives at ARTISTdirect and Mjuice declined comment on the deal.

Clear Channel Begins Selloff Of Stations Before Merger

BY CHUCK TAYLOR

NEW YORK—Broadcast giant Clear Channel Communications, which just made its largest acquisition to date, has begun shedding radio stations to satisfy Department of Justice anti-competitive requirements in its pending merger with AMFM Inc.

The San Antonio, Texas-based radio chain has divested 72 radio stations in 27 markets and likely will sell another 80-90 FM and AM radio stations, in addition to outdoor advertising arms.

Cox Radio has signed on to buy three FM stations in Fort Worth; Salem Communications has purchased three FMs and an AM in Richmond, Va., for $380 million. Both are new markets for the company.

Other players involved in the divestitures are eight-span Broadcasting Corp., which intends to buy three stations in Denver, Phoenix, and Austin, Texas; religious broadcaster Salem Communications, which will sell its outlets in Cincinnati, Cleveland, Dallas, Denver, and Orange County, Calif.; and Urban Radio Broadcasting, which will buy two FMs in Pensacola, Fla.

Earlier reports had maintained that Clear Channel showed particular interest in dealing with minority groups to expand holdings.

The acquisition introduces Infrasound radio to five new top 50 markets and expands its presence in two. The company currently owns 160 radio stations, in addition to outdoor advertising arms.

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Jazz Stars Tip Hats To Steely Dan

BY CHRIS MORRIS
LOS ANGELES—Steely Dan—whose first new studio album in 29 years, "Two Against Nature," entered The Billboard 200 at No. 6 this issue—will be the subject of a deftly timed contemporary jazz tribute, Garden Party’s “No Static At All.” The show, whose acts include Monica, Calif.-based Samson Music, is the first in a projected series of homage albums that will bear the Garden Party rubric. Sets devoted to Smokey Robinson, Stevie Wonder, Burt Bacharach, and Michael Stipe will be among the tributes to be contemplated.

The Steely Dan tribute set features versions of 11 Donald Fagen/Walter Becker tunes, including such Dan classics as “Do It Again,” “Rikki Don’t Lose That Number,” “Reelin’ In the Years,” “Josie,” and “I’m Just a Lucky So-and-So.” The songs are performed by a brace of smooth-jazz stars, including keyboardists Jeff Lorber and Roger Smith; saxophonists George Duke, Bob Mintzer, and Richard Elliot; and guitarists Cheli Minucci and Doc Powell.

“I’ve heard, “When they played me the songs . . . I said, ‘I don’t know if any of the bands we’ve got are going to get any of this stuff, but I think they could be live.’ ” (Barri, who started thinking about different ways to go, and the idea of making it a band came about.)

Steely Dan’s jazz-flavored pop records for ABC/ Dunhill and MCA featured dexterous sidemen—including Larry Carlton, Joe Sample, Mike Mitchell, Don Grolnick, Steve Gadd, David Sanborn, and Hiram Bullock—who were leading contemporary-jazz lights in their own right.

Barri first conceived the idea of a smooth-jazz tribute to Steely Dan 2 1/2 years ago, when he was VP of A&R at JVC Records.

“All the musicians I was being introduced to who were of the smooth-jazz genre had all grown up on those records,” Barri says. “All these guys knew all those songs on those records. It felt like it would be a great idea to revisit those songs and do them as instrumentals.”

Garden Party may appear in a live incarnation, Taylor says. “Nothing is finalized—the artists haven’t approached with a solid idea.”

“I think about trying to get some kind of live exposure, be it a one-off show somewhere or a major-market thing.”

The album will be advertised in such contemporary-jazz-oriented publications as Jazz Times, Jazziz, and Smooth Jazz News.

Taylor adds, “We’ll be putting together an extensive Internet campaign as well.”

TLC Rides Soul Train

Act Wins 2 Awards, As Does Blige

BY GAIL MITCHELL
LOS ANGELES—Mary J. Blige, Sisqo, Donell Jones, and Ginuwine are among the artists whom retailers predict will experience sales peaks 23 frames before a group of allemale performances on the 14th annual Soul Train Music Awards, held March 4 at Los Angeles’ Shrine Auditorium.

TLC picked up two Soul Train Awards—best R&B/soul album for “Fanmail” and best R&B/soul single for “No Scrubs.” Repeating its double win at February’s Grammy ceremony, “Fanmail” has sold 4.4 million units to date, according to Becker.

Blige was another double winner. In addition to best R&B/soul album (female), the singer was presented with the Sammy Davis Jr. Award for entertainer of the year. Her male counterpart for that honor was DMX, Recognized as Artist of the Year, DMX and his group, the Whiteny Houston and The Artist, Formerly Known As Prince.

WMI’s Foster To Explore Internet Opportunities

BY JOHN MASON
LONDON—Mark Foster, who is to head up Warner Music International’s (WMI) non-U.S. Internet business in a new role as senior VP of WMI’s recently created New Media Group, (Billboard/Bulletin, March 3), says his London-based division’s remit is to “explore all the opportunities that the Internet offers.”

The London-based Foster, who was Warner Music Europe’s marketing and promotions VP, was appointed to chair the New Media Group’s European-based New Media Group (WMI) and look at the Internet.

Foster’s new role is designed to enable him to help “examine the Internet as a building block within the company’s range of channels. We’ll also, of course, examine the various risks that are involved with E-commerce and to protect our artists livelihoods.”

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H'wood's Youngstown On 'Roll'

BY CARLA HAY

NEW YORK—The road to a boy band's commercial success isn't always paved with heavy exposure at radio and MTV. Case in point: Youngstown, whose debut album, "Let's Roll" (Hollywood Records), has been getting attention without the benefit of either.

Indeed, industry observers are pointing to Youngstown's Disney Channel concert special (which began airing in February) as a driving force in boosting record sales.

"Let's Roll" entered the Heatseekers chart at No. 21 in the Oct. 16, 1999, issue. The album stayed entrenched on that chart for the next several months and eventually peaked at No. 7 in the Jan. 15 issue. "Let's Roll" reached Heatseekers Impact status in the March 11 issue, when it rocketed from No. 162 to No. 96 on The Billboard 200. This issue the album stands at No. 137.

"The Disney Channel special has really helped us," says Youngstown member Sammy Lopez. "Once we filmed... (Continued on page 20)

Atlantic's P.O.D. Breaks Through

BY CARLA HAY

NEW YORK—Never underestimate the power of word-of-mouth advertising. That's the lesson to be learned from heavy-rock-meets-rap band P.O.D. (which stands for "payable on death"). The San Diego-based group is starting to reap the rewards of a grass-roots buzz that's breaking through to the mainstream with "The Fundamental Elements Of Southtown," P.O.D.'s major-label debut album on Atlantic Records.

The album, released in August 1999, first entered the Heatseekers chart at No. 7 in the Sept. 11, 1999, issue. The album held steady on that chart until it climbed to No. 1 in the March 4 issue. "Fundamental" reached Heatseekers Impact status in the March 11 issue, when it rose from No. 110 to No. 98 on The Billboard 200. This issue, the album stands at No. 94.

"What's been selling the album has been word-of-mouth," lead singer Sonny says emphatically. "The... (Continued on page 20)

VP Records' Reggae Rapper Sean Paul To Make 'Stage One' Debut

BY ELENA OUMANO

NEW YORK—"Stage One," the debut set by reggae dancehall DJ (rapper) Sean Paul, due March 21 on VP Records, is the most vivid sign of a larger dynamic sweeping Jamaica—a way of riding the "riddim" that emphasizes the dancehall/hip-hop kinship.

The 17-track collection of Paul's past hits, current bootlegs, and brand-new tracks attests to the artist's gifts for portraying the unvarnished comedy of real-life romance and "hitting" the riddim with the accuracy of a smart bomb.

"This is the hottest record out right now, period," says Rory Barbosa, mix show jock at WMN Boston.

"Since I was a kid I've always seen [hip-hop and dancehall] as blended," says Paul. "Jamaican and American music always had the same kind of vibes. Even early rock'n'roll and R&B remind me of dancehall riddim tunes from the '50s to the '90s, in mood and the catchy way they rhyme."

Paul's first hit, "Baby Girl," dominated the reggae arena from December 1996 through most of '97. "Infiltrate" cruised on Jamaican reggae top 10 lists from late '97 through most of '98. At the time, Paul was in his third year at Jamaica's University of Technology. Upon graduation, he began voicing hits for top Jamaican producers, including Donovan Germaine's 1998 single "Nah Get No Bligh," on Penthouse Records, featuring the producer's Up Close and Personal rhythm track, and Tony Kelly's "Deport Them," on Kilicosa Records featuring Kelly's Bookshelf riddims.

Paul also appeared alongside his frequent partner Mr. Vegas, in "Belly," the 1999 feature-film debut by hip-hop video director Hype Williams. With rapper DMX, Paul and Vegas voiced "Top Shotta," a single from the film's soundtrack that's also included on "Stage One."

Another Paul/Vegas track, "Hot Gal Today (Haffi Get Di Gal Yah)," shot to No. 1 on Jamaican reggae charts in late '99 and continues to garner radio play.

Six months ago, Paul and business partner Daniel Abbott launched Baseline Records so I can record conscious tunes," says Paul, 27.

"From the first time I heard Sean Paul I knew his future would be well colorful because he's not an ordinary DJ," says VP A&R director Joel Chin.

In late summer 1999, VP released a 12-inch vinyl sampler containing "Hot Gal" and "Nah Get No Bligh" to U.S. radio mix shows and reggae shows. "Hot Gal" was re-served to key tastemakers by VP's street and radio tour later that year.

VP is putting the finishing touches on a "Hot Gal" CD single to be released in mid-March, when the label goes for airplay. Featuring the Steele and Cle-

Kreviazuk Keeps 'Moving'

BY LARRY LeBLANC

TORONTO—The title of singer Chantal Kreviazuk's 19-song album, "Colour Moving And Still," to be released by Columbia-affiliated C2 Records April 18 in the U.S., has a heart-breaking origin. It is taken from the lyrics of the set's poignant track "M," which is based on Kreviazuk's relationship with a 13-year-old Canadian girl who had an inoperable brain tumor.

Kreviazuk had observed how the teenager's parents coped with the last months of their daughter's life. The two wanted to take photographs of their daughter as mementos, but she resisted. Hence the Kreviazuk-penned lines "So I think we're gonna have to record... (Continued on page 20)
Ken Andrews Has Epic Debut As On
'Shifting Skin' Redesigns '80s Electro-Pop For A New Decade

BY BRADLEY BAMBARGER

NEW YORK—After the dissolution of his group Failure, one of the most underrated guitar bands of the mid-'90s, Ken Andrews was free to follow his muse in a more personal direction. The Los Angeles home-studio creature looked back to go forward, channeling the virtues of '80s electro-pop into 21st-century rock with “Shifting Skin,” the April 18 Epic debut of his new nom de guerre, On.

“I've always been a fan of some '60s pop bands, which was a lot supposed to have been Failure but came out as I experimented with synths on my own,” Andrews says. “I think you choose your keyboard sound in another just because you lived through the '80s. But really, I've always just been drawn to groups—like the Cars, a huge influence that are rooted in the pop tradition but try to put their own spin on it. Hopefully, On is doing what the best '80s bands were doing then—coming up with a fresh sound for now.”

Andrews is proud of the inventive Cure-meets-Helmut sense of Failure—particularly on “Fantastic Planet,” the act's third and final Slash/Warner Bros. set, which yielded the modern rock hit “Stuck On You” (The Modern Age, Billboard, Jan. 25, 1987). Yet he had always been a bit too early or too late with its waves. Conversely, it appears that the On sound is right on time, with the early success of the track “Soluble Words.” Epic issued the song on a promotional CD-RP in January, and it garnered top 10 college radio airplay and became a favorite of modern rock specialty shows; several tastemaker stations, including KROQ Los Angeles and KITS (Live 106) San Francisco, put the track into their regular rotations.

Before adding “Soluble Words” to his mix, Live 106 music director Aaron Axelson debuted the song on his weekend new-music show, “Sound Check,” and played a remix of it by Depeche Mode’s Martin Gore on his electronics show, “Stripped.”

He says “Soluble Words” represents the “spice” that stations have to offer listeners in “this day and age of diminishing attention spans and so much compelling content.”

“Soluble Words” is “an intelligent, gripping song that is just different enough that people say, 'Wow, what's that? I've never heard it before,’ he says. “The song was top five phones for us, and while Failure is a band (Continued on page 18)

Artist Peter Max Taking On A New Line With M2 Album Debut

BY IAN PERCIVAL

NEW YORK—After three decades of painting portraits and album covers for a slew of music acts, famed artist Peter Max is joining their ranks by inking a recording deal with SFX Alphabet City Records/M2 Entertainment.

The newly vowed Max, who was hailed as “the artist for the year 2000” back in the late '90s, is tentatively set to release his first album this fall.

The recording will largely feature covers of tunes by many of the legendary rock-'n-roll artists Max has painted over the past 30 years, including Jimi Hendrix, Bob Dylan, Mick Jagger, and Paul McCartney. Although the record's exact cover-as confirm specific names, Max says that several of the superstar artists with whom he's previously worked have been on his album.

If he had not been a painter, Max says, he would have become a musician. “Anyone who knows me knows that I get most of my inspiration for my art from music. I always have music around me when I paint, and I am sure I would have become a musician if I hadn't followed the path of the artist.”

Max is sorting through several hundred tracks by the various artists who have inspired him over the years to narrow down his choice of material for his studio debut. Max will design the cover art for the album.

“John and I are so excited about this project. I've always been a fan of great music since my days at Woodstock, and now I have an opportunity to bring some of those great musicians together on a CD,” Max said.

M2 CEO Amos Alter says working with Max was an obvious opportunity for the label. “There is only one Peter Max, and his name has always been synonymous with the music world. I'm sure this will be one of the most beloved CDs that serious music fans will want to have in their collection.”

From his respected role as a visionary artist of the '60s to being a key figure of the neo-expressionist movement, Max and his vibrant, colorful style have become part of the fabric of contemporary American culture.

Some of Max's best-known images are connected to the music industry. He has always had music around me when I paint, and I am sure I would have become a musician if I hadn't followed the path of the artist. Max is sorting through several hundred tracks by the various artists who have inspired him over the years to narrow down his choice of material for his studio debut. Max will design the cover art for the album.

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ISSUE DATE: APR 15
AD CLOSE: MAR 21
Chumbawamba Aims New Social Barbs On Republic/Universal Set

BY JIM BRESSMAN

NEW YORK—The international success of Chumbawamba’s hit “Tubthumping” was much appreciated by the politically minded U.K. band. The act had previously issued 10 albums since its 1982 formation while sticking to the anarcho-punk, collective decision-making principles—even while alienating the popular music press.

“In Britain, in particular, the press absolutely loathed us,” says Dunstan Bruce, vocalist and percussionist for the eclectic octet, whose “WYSIWYG” and “This Is Not A Love Song” have previously issued its anarchistic, in-your-face take on pop. “We’d taken a different approach to being a band—we’d walk across the yard while we were playing somewhere in America and been reduced to being passive entertainers. But other parts were amazing, like getting a buzz from a massive festival in Poland.”

In approaching the band’s next album, Bruce says, the obvious question became, “Should we go down the same road again or try to do something different?” We originally did an album very much in the vein of “Tubthumping,” but bringing out another album that’s exactly the same as a really good [preceeding] one is a copout. So we started again. And we’ve come up with something a bit different... something that conceptually reflected the end-of-the-century make that was going on at the time.”

The album title is “both straightforward and ironic,” notes Bruce. “Chumbawamba is basically a case of ‘what you see is what you get.’ There are no pretensions in our music and politics, and another aspect of Chumbawamba is that a lot of our songs are quite sweet, catchy pop songs, but with abard, vicious context. So you might think you’re getting a sweet, pop album, but it’s really an album full of incendiary messages about people and society in general.”

The set’s first single, “She Got All The Friends” (which shipped to radio Feb. 6), offers a typically cynical take on “society girls from well-to-do backgrounds who become social commentators—but really have nothing to say,” says Bruce. Songs like “WW-Dot” and “Pass It Along” take on the likes of Rupert Murdoch and Bill Gates and address the growing influence of the Internet and the need to ensure its positive application.

“Some of the songs attack specific things, like ‘Jesus In Vegas,’ which comments on popular culture, and ‘I’m In Trouble,’ which is about Chumbawamba, really,” says Bruce, and “the fact that we’ve not prepared to play that pop-star thing. The Physical Impossibility Of Death In The Mind Of Jerry Springer’ is about that whole Jerry Springer television culture that’s now prevalent in the U.K. and totally imported from the U.S. And ‘Dumbin Down’ concerns the dumbing down of society, of which we’re increasingly aware.”

“WYSIWYG” also includes a cover of the Bee Gees’ hit “New York Mining Disaster 1941.” “It’s a beautiful song,” notes Bruce. “Also there’s the whole idea of a mining disaster, which we can bring up to date by talking about a dockers’ strike in Britain. We’ve got a couple of years ago working conditions. So there’s a contemporary angle.”

Chumbawamba’s version of that song is virtually a cappella. The other 21 tracks, all original and published through EMi Music Publishing (BMI), incorporate snippets of jazz, classical, pop, ska, country, and “spoken-word” into the band’s invenive rock format. “We fit around all the place,” says Bruce. “We always try to make albums that surprise people all the time and take them in different directions. This one’s like sitting in front of the TV flicking channels with a remote.”

Kim Garner, VP of marketing and artist development for Universal Records, stresses the importance of generating consumer awareness for WYSIWYG. “She notes, ‘So many people know the [band’s] name, but we have to make them realize they’re not just about one hit, that they’re a real band that’s been around a really long time. They have something to say, and that’s “Tubthumping,” their lyrics and a point of view that’s refreshing—despite sometimes being controversial.”

Garner expects heavy press exposure via interviews and advertising and says that a TV campaign on MTV, VH1, E, and mainstream outlets will hit just prior to street date. A high-visibility retail effort will consist of “coming soon” banners, posters, bins, cards, light boxes, and 3-by-3-foot foam core boards.

At radio, several stations have begun to play “She Got All The Friends.” WRQI Portland, Maine, was among the first stations to add the track.

“It jumps out of the radio with its little retro break in the middle, and it has clever lyrics. We’re getting a lot of listener curiosity,” says Tim Moore, the station’s operations manager. “But people kind of know what’s going on, so the opportunity has gone in the direction of ‘Tubthumping,’ obviously, and its follow-up ‘Amnesia,’ which was big for us, too.”

Chumbawamba is managed by Doug Smith and booked through Alex Kochan at Artist and Audience. No tour plans have yet been formulated in support of “WYSIWYG.”
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Great Songs!
Great Production!
Big Hits!
A Trans-Siberian Set For All Seasons, On Lava

BY CLAY MARSHALL

LOS ANGELES—For the first non-
Christmas album by the Trans-Si-
berian Orchestra (TSO), producer/ 
lyricist Paul O'Neill needed a subject 
compelling enough to speak through 
the group’s music year-round.

The resulting “Beethoven’s Last 
Night,” which O’Neill describes as 
a novel like homage to historical 
musical, and rock’n’roll, is a fictitious 
account of the evening of the com-
poser’s death, told through music.

On the Lava/Atlantic album, due 
April 11, Beethoven, having just 
completed his 10th Symphony, is 
visited by spirits who inform him it’s 
last night on Earth.

The subsequent series of events 
see him consider the worth of his 
accomplishments, reflect on the 
relationship with his immortal 
beloved, and benevolently bless 
all vocalized by a diverse cast of 
singers.

“We try to have a great story 
with a lot of impact,” O’Neill adds, “and 
stand on it as just a story.” O’Neill says, 
“But when you put the music on top 
of it, it just takes it to another level.”

“Beethoven’s Last Night” sees 
O’Neill, a longtime producer and 
lyricist for the rock group Savatage, 
collaborate once again with members 
of that group, as well as TSO co-
producer/co-writer Robert Kinkel.

However, unlike past TSO projects 
that had to be ready for a Christmas 
release, the recording pace for this 
album was “slowed,” O’Neill says. “It 
allowed for more songs on this album 
2011 than ever before.”

It also gave O’Neill, whose music 
was published by Warner-Chappell 
(BMI), ample time to hone the al-
bum’s concept.

“We wanted to give the story a 
new twist,” he says. “We think the 
ending will totally surprise every-
one.”

As with TSO’s two popular Christ-
mas rock operas, “Beethoven’s Last 
Night” gave the group the chance to 
interpret many famous classical com-
positions, a task O’Neill says was 
both challenging and rewarding. “It’s 
like having a teacher behind you 
pushing you to go further,” he says. “Consequently having your stuff 
compared against Beethoven keeps 
you on your toes.”

The album’s lead single, “Requiem 
(The Fifth),” is a rock rendition 
of Beethoven’s Fifth Symphony.

Bill Louis, PD of heritage rock sta-
tion WNCX Cleveland, praises the 
album for capturing the “in-
hherent familiarity” of the song while 
adding a fresh, original touch.

“It has the same elements that 
makes Christmas albums suc-
cessful—a mixture of powerful 
guitars and an orchestra,” he says. “I 
think that the fans that came around for the Christmas albums will 
be very, very pleased.”

In hopes of building natural word-
of-mouth, the single will be serviced 
to multiple radio formats, including 
hot AC, modern adult, rock, college, 
pop, and metal, says Robert Weger, 
VP of product development at 
Atlantic. “It’s a matter of getting the 
right person to hear the right song at 
the right time.”

“Requiem (The Fifth)” was one of “Beethoven’s Last Night” tracks debuted during TSO’s first 
full tour last December, which in-
cuded three sold-out theater perfor-
mances in Cleveland.

TSO plans another promotional tour 
in late May or early June, again 
to be booked by its management, 
Keolis Communications Corp.

On March 27, the group will 
launch the album through perfor-
mances on television shopping 
channel QVC, where past TSO ap-
pearances have sparked brisk sales.

“During their last two appear-
ances, over 11,000 units were sold,” 
says QVC spokesman Brandon 
Hamm. “With that type of succes-
se we welcome the opportunity to 
launch their latest album.”

Television was also a key com-
ponent of TSO’s 1999 holiday season, 
when its TV special “The Ghosts Of 
Christmas Eve”—which also featured 
friend Atlantic acts Jewel and Michael 
Cordwell—aired on the Fox Family 
Channel. It will probably be released 
on home video this year, Weger says.

TSO was conceived by O’Neill in 
1996 following the success of “Christ-
mas in December,” a successful 
cut on the Savatage album “Dead 
Winter Dead.” “Every time we play it, the request lines [go] off the hook,” Louis says, adding that 
the first time WNCX aired the song, “the phones took off more than anything we’ve ever played.”

A modern interpretation of “Carol Of The Bells,” “Christmas Eve (Sarajevo 12/24)” was incorporated into 
TSO’s gold-certified debut, “Christ-
mas Eve & Other Stories.”

After 1998’s “The Christmas Attic,” it was a “logical step” for TSO to 
record a traditional album because of 
the limitations faced by seasonal 
releases, says Jason Flom, president 
of Lava/Atlantic.

“A lot of stations don’t feel like they should play TSO around Christmas right up until a few days ahead of 
Christmas, which can play all year.”

Flom believes TSO’s transition into 
becoming “the music transcribed [the 
Christmas theme],” he says.

For more information, contact 
Paul O’Neill at 800-344-7119.

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Artists & Music

ON (Continued from page 12)

that the station has a history with. I don't think that everyone who calmed in had necessarily even heard of Failure. They just dug the song.

On some roots can be heard via “The Reclipsants,” a set of ‘70s and ‘80s covers that Andrews recorded with former Failure partner Greg Edwards and Tool's Paul D'Amour. Issued in ’95 by Zoo/BMG, the disc is hard to find but worth seeking out for super-charged takes on the Cars’ “Just What I Needed,” Gary Numan’s “Are Friends Electric?,” and Missing Persons’ “Destination Unknown.”

Leading more directly to the advent of On was Failure's final recording, a revealed cover of “Enjoy the Silence” for the Depeche Mode tribute album “For the Masses” (A&M, ‘88). Being particularly pleased with Failure’s version of the song was what led Depeche Mode songwriter Gere to sign up to remix “Soluble Words.” Gere’s “sublingual mix” was issued on the “Soluble Words” CD EP along with the album track, additional remixes, and an excellent Failure-influenced non-album track, “Your Sister Says, ‘John.’”

In addition to radio service, Epic shipped 4,000 promo copies of the “Soluble Words” EP to indie retailers and the country. Shops from Mod Lang in Berkeley, Calif., to Plan 9 in Richmond, Va., and Waterloo Records in Austin, Texas, spun the disc and gave away copies.

The limited-edition EP and “Soluble Words”/“Perfect Imposter” cassette are also available free to those who sign up via On’s Epic-administered Internet site, onmusic.org. On info is also featured on the linked Failure fan site, failure.org. To lead to onmusic.org and its soundclips, Epic placed billboards on various Web sites, including Depeche Mode fan sites. By February, copies of the fast-disappearing EP were going for as much as $50 on the Internet auction site eBay.

Epic VP of marketing Scott Greer says the wider response to the initial grass-roots-minded campaign has been a real booster. “We knew we had to go beyond the Failure fan base, which is really devoted but small—a whole generation of college kids has passed since the release of ‘Fantastic Planet,’ after all.”

The next step is embodied by the insouciant space pop of “Shingshot,” which just shipped as a mellow rock radio hit as the first formal single from “Shifting Skin.” Mixing light with shade and organic with synthetic to an ideal degree, the album brings with it follow-up material—from the gin-runner of “If I Get To Feel You” to the subtly raging “Perfect Imposter” and the slow-burn beauty “Feel At Home.”

Andrews’ songs are published by Trinity Music-Warner Chappell (BMI). Players from Beck’s group and the Andrews-produced act Blinker The Stars, among other contemporaries, are the three-song demo that slams with guitar-powered aggression. This is not for the faint of heart, but it sure is a lot of fun. Judging from the airplay it’s gotten on WZTA Miami Beach (not to mention its impressive, oh-so-ardent club following), we’re not alone in that assessment.

For more info, call Pat Beckerman, 732-754-0808.

PASTER ON THE RISE: The field of female singer/songwriters may be pretty crowded at the moment, but we believe there’s room for at least one more. Meet Paster.

The Philadelphia ingénue is making a lovely noise with an eponymous EP that offers a nice blend of strumming pop fare à la Jewel’s “Hands” and more aggressive, blues-influenced rock reminiscent of Melissa Etheridge’s and Bonnie Raitt’s output. Paster brings her own intriguing vocal style to the table, bending many of her notes with a country-spirked wail and kicking an infectious energy into her choruses. In short, the woman knows how to sell a song.

And each of the set’s five tunes is just the right size to rest solidly in the soft and subtle “Blue Kind Of Love,” a ballad that bogs for triple-A radio airplay with its intricate acoustic guitar lines and the singer’s richly layered harmonies.

Paster is currently plying her musical wares along the East Coast club circuit. Don’t miss the chance to catch her live.

For additional details, contact Randy Alexander at 856-596-1410 or Randex56@aol.com.

BAND-TO-BAND BATTLE: The third annual Lucky Strike-sponsored Band-to-Band Combat competition is entering the final stages, and it’s showing signs of being one of the more creatively fertile to date.

Band-to-Band Combat is a nationwide talent search that started in December 1999 with over 100 bands from all over the U.S. The field was whittled down to 15 by a panel of judges from the Fresh Tracks Web site (www.americanradiohistory.com), an outlet dedicated to providing direct access to emerging acts. The finalists were awarded $1,000 on their new compilation, a spot on a compilation CD, “The Best Bands Of 1999,” which is largely sold via the Fresh Tracks site and indie retail.

The final 15 bands will be judged via public voting through a toll-free 877 number that is on the CD. The band with the most votes at the end of May will win $15,000, while the second-place act will be awarded $10,000. Third place will be given $5,000, fourth place will get $3,000, and fifth place will get $1,000. The remaining bands will each be awarded $1,000.

After spending some time with the disc, we can say that the competition is mighty stiff. Quite frankly, there isn’t a dud to be found on the disc, which is steeped in friendly rock. We don’t want to swear by voting by noting one band over another—especially since they all deserve to win. This disc is a potential gold mine for A&R execs hunting for new material. Follow this space for a look at the winners later in the month.

For more information, call Nicole Bradley at 212-704-8153.

ROCK HARD: If you can’t get enough of hard rock à la Pantera or Rage Against The Machine, then you need to investigate Endo.

The Miami-rooted quartet is the sophomore contribution of three-song demo that slams with guitar-powered aggression. This is not for the faint of heart, but it sure is a lot of fun. Judging from the airplay it’s gotten on WZTA Miami Beach (not to mention its impressive, oh-so-ardent club following), we’re not alone in that assessment.

For more info, call Mat Beckerman, 732-754-0808.
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HOLLYWOOD’S YOUNGSTOWN ON ‘ROLL’

(Continued from page 11)

it, we knew that the audience was going to respond.”

Unlike other networks, Disney Channel repeats its concert specials such as Youngstown’s several times. Since it premiered on Feb. 19, “Youngstown And Steps In Concert” (which features both groups in separate performances) has aired several times, with three more airings scheduled this month. Youngstown can count itself among the many youth-oriented artists such as V N Sync, Steps, Backstreet Boys and B’Witched—who have seen their sales rise significantly following positive

Youngstown’s Lopez says his group has a loyal fan base. “If Youngstown releases a pop single, we have to pay more attention to the band,” he says. “We’re loyal fans.” Youngstown’s sales rose significantly after appearing on Disney Channel’s “In Concert” series (Billboard, Aug. 15, 1998).


“I’ll Be Your Everything,” the first single from the album “ affine to the group signed through Atlantic. We’re trying to sign a major label,” Sonny says. “I’m not someone who thinks he’s too cool for MTV and radio. I think people are looking for a band like P.O.D., that has something to say.”

“I’m not someone who thinks he’s too cool for MTV and radio. I think people are looking for a band like P.O.D., that has something to say.”

SONNY -

TLC RIDES SOUL TRAIN

(Continued from page 10)

increase because her album is still in rotation at a lot of radio stations. Donell Jones, Ginuwine, and DMX will also see sales increases. The same with Juvenile.

Following is the complete list of Soul Train Music Awards winners:

Best R&B/soul single (male): Maxwell, “Fortunate” (Ruffhouse/Columbia/Live Nation)

Best R&B/soul single (female): Lauryn Hill, “Ex-Factor” (Ruffhouse/Columbia/Live Nation)

Best R&B/soul band (group, band, or duo): TLC, “No Scrubs” (LaFace/Arista)

Best R&B/soul album (female): Mary J. Blige, “Mama’s Gun” (MCA)

Best R&B/soul album (male): Ginuwine, “100% Ginuwine” (550 Music/Epic)

Best R&B/soul album (group, band, or duo): TLC, “Fanmail” (LaFace/Arista)

Best R&B/soul or rap album of the year: R. Kelly’s “R.” (Jive)

Best R&B/soul or rap new artist: Juvenile, “Back That Azz Up” (Cash Money/Universal)

Best R&B/soul or rap music video: Busta Rhymes Featuring Janet Jackson, “Fever” (What’s It Gonna Be??/Elektra)

Best gospel album: Dottie Peoples, “God Can & God Will” (Atlanta International)

Shapey Davis Jr. Award for entertainer of the year (male): Mary J. Blige

Shapey Davis Jr. Award for entertainer of the year (female): Whitney Houston

Best Artiste of the decade (male): The Artist

Best Artiste of the decade (female): Whitney Houston

Assistance in preparing this story was provided by Jill Pesselnick.
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Our audience is listening.
Motown’s Angels:
With the teen pop group explosion continuing on the charts, Motown Records is aiming to get a piece of the pie with R-Angels, a young female quartet from the New York/New Jersey area. The band’s debut album, “Where’s The Party” (set for release March 28), includes the first single, “I Need To Know.” The song is also featured on the “Stuart Little” soundtrack. A video for “I Need To Know” has been serviced to national video outlets such as MTV, BET, and the Box. According to Motown, R-Angels will appear on several TV programs, including Nickelodeon’s “All That” and “Motown Live.”

Podunk Rock:
Austin, Texas-based rock band Podunk has been touring in support of its latest album, “Throwin’ Bones” (Matchbox Records). The album, produced by William Poppin, Smashmouth’s Savage Garden, features the first single, “Wings.” The track has been getting airplay on several rock stations, including WBZK Columbus, Ohio; KLBJ Austin; Texas; WRUP Gainesville, Fla.; WBOY Roanoke, Va.; and WOLO Peoria, Ill.

Pohkon tour dates include March 22 in Amarillo, Texas; March 24 in Fort Worth, Texas; March 26 in Dallas; March 31 in Columbus, Ohio; and April 12 in Gainesville, Fla.

‘Living’ With Andy: Reggae artist Horace Andy has collaborated with Massive Attack and released an album (1997’s “Skylabeling”) on Massive Attack’s Melankolic Records. The album, produced by William Poppin, Smashmouth’s Savage Garden, features the first single, “Wings.” The track has been getting airplay on several rock stations, including WBZK Columbus, Ohio; KLBJ Austin; Texas; WRUP Gainesville, Fla.; WBOY Roanoke, Va.; and WOLO Peoria, Ill.

Pohkon tour dates include March 22 in Amarillo, Texas; March 24 in Fort Worth, Texas; March 26 in Dallas; March 31 in Columbus, Ohio; and April 12 in Gainesville, Fla.

TIP OF THE HAT: Chamber/rock group Tin Hat Trio received critical acclaim last year for its debut album, “Memory Is An Elephant.” The group’s second album, “Helium” (due April 11 on Angel Records), includes a host of diverse influences, from tango music to bluegrass to Eastern European folk music. The album’s first single, “Helium Revisited,” features alternative music icon Tom Waits. The track has been released to triple A-radio and the full-length album has been serviced to National Public Radio stations. The San Francisco Bay Area-based trio toured extensively behind the previous album, and Tin Hat Trio is expected to embark on a U.S. tour in the next few months.

BKFDMF: The new act’s self-titled debut album is due out March 28 on Republic/Universal Records. The album’s first single, “Recollecting With Wider.” Former Depeche Mode member Alan Wilder has been recording solo work under the name Recol. Following the 1997 album, “Unsound Methods,” “Recoil” is to be released in the follow-up album, “Liquid,” March 21 on Mute Records. “Liquid” features avant-garde sounds that draw primarily from electronic music. Guest appearances include Diamanda Galas, Samantha Coebell, Nicole Blackman, Rosa Torres, and the Golden Gate Jubilee Quartet.

“Rabbiel Rosner,” has already been getting spins on rock stations WFNX Boston, KXTE Las Vegas, and WOXY Cincinnati.
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**ARTISTS & MUSIC**

**SPOTLIGHT**

**BILL LASWELL**
Emerald Archer: Shoe Shifting
PRODUCER: Bill Laswell
Sneakerz 7803

Once again, producers/remix maestro Bill Laswell has twisted the knobs on an ethnic music composition to create an otherworldly electro-hybrid—his most compelling in years. His reimagining of traditional Irish sources for "Emerald Archer" is more engaging than his recent synthetic field trip to Cuba: "Imaginary Cuba" (Wicklow) or even his hit Bob Marley dub set, "Dreams Of Freedom" (Island). Its subtle musically rants alongside his take on electric Miles Davis with "Pan-Thalassian" (Columbia). Laswell works closely with top R&B songwriters and performers. This CD features Solas, star violinist/paper Jerry O'Sullivan, and singers Karen Casey.

**JIMMY PAGE & THE BLACK CROWES**
Live At The Greek/Exclusive All Areas
Production: John Shanks
Musicmaker

El "You Gotta Know How To Play" got a wicked hit one here. Live first wires fall into a mess of guitar and grasy, and the sparks that fly make for an electrifying bouquet that's sure hard to handle, yes. It's anybody praying that the astonishingly good Page, Crowes tour of last October (Music to My Ears, Billboard, Oct. 30, 1990) would be preserved for repeated listenings when bowed over by the sheer aural glory of this document from two nights (Oct. 18 and 19) at the Greek in Los Angeles. Page plays like a man possessed—spiritually, his most inspired live work in years—and vocalist Chris Robinson is a raw and serene view of all parts new and used. "Zep caved in the middle of a round of blues singers, including the Crowes' signature "Shine Your Money Maker" at least once, and on "Out Of The Trees" moments.

**DUKE ELLINGTON**
The Essential Collection: 1927-1962
Producer: Duke Ellington
BMI, Music & More

Here's an interesting lesson in funk. But this time the subject is current affairs. Genre grandees like the Dazz Band, Gap Band, BSO Band, Run DMC, and the likes have in the last five years smashed through the music world with a vengeance. The Duke Ellington of the last five years has smashed through the music world with a vengeance. The Duke Ellington of the last five years has smashed through the music world with a vengeance. The Duke Ellington of the last five years has smashed through the music world with a vengeance. The Duke Ellington of the last five years has smashed through the music world with a vengeance. The Duke Ellington of the last five years has smashed through the music world with a vengeance.

**GARY O'BRIEN**
Isn't It Always Love
PRODUCER: Gary O'Brien
Luv, Music 113

With her first solo album for the label, Joanne O'Brien has a thorough understanding of contemporary at times coun- trady bands that generally fall on this side of show music. The set's oldest tunes include a lovely version of Leonard Cohen's "Golden Slumber" and an old Tin Pan Alley standard, "Dream A Lit- tle Night Dream." Flawless. "Dream A Little Night Dream." Flawless.

**JIMMY PAGE & THE BLACK CROWES**
Live At The Greek/Exclusive All Areas
Production: John Shanks
Musicmaker

El "You Gotta Know How To Play" got a wicked hit one here. Live first wires fall into a mess of guitar and grasy, and the sparks that fly make for an electrifying bouquet that's sure hard to handle, yes. It's anybody praying that the astonishingly good Page, Crowes tour of last October (Music to My Ears, Billboard, Oct. 30, 1990) would be preserved for repeated listenings when bowed over by the sheer aural glory of this document from two nights (Oct. 18 and 19) at the Greek in Los Angeles. Page plays like a man possessed—spiritually, his most inspired live work in years—and vocalist Chris Robinson is a raw and serene view of all parts new and used. "Zep caved in the middle of a round of blues singers, including the Crowes' signature "Shine Your Money Maker" at least once, and on "Out Of The Trees" moments.
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Take Your Shoes Off
(Best Contemporary Blues Album).
**CLASSICAL**

**DOWLAND: In Darkness Let Me Dwel**

John Potter, tenor

PRODUCER: Marlow Ether

ECM New 1497/289: 465-234

An Elizabethan lutenist extraordinaire, John Dowland (1563-1626) crafted songs with a romantic, melancholic edge. The album features solo lute performances.

**TARANTAS**

PRODUCER: Various

**World Music**

**THE ANANDA SHANKAR EXPERIENCE AND STATE OF BENGAL**

PRODUCER: State Of Bengal

World Music 7243 B 48111 2

An Indian relativist (or sitarist Ravi Shankar, who composed the soundtrack for the film "Gandhi"). His music is a fusion of classical and modern elements.

**ROBERT RICH**

**HUMIDITY**

PRODUCER: Robert Rich

Hypnos 9780

For Robert Rich, music is a completely immersive experience. Adept at synthesizers, he creates a unique environment that becomes part of the listener's experience.

**LATIN**

**VARIOUS ARTISTS**

**PULITRAS**

PRODUCER: various

Future 162

From the Republica Dominicana comes this Latin album that is heavily instrumented and features a blend of traditional and modern Latin sounds.

**LORENZO DE MONTECALDO**

**FLAMENCO**

PRODUCER: Enrique Fonter

Fontera 9592

The flamenco music on this album is vibrant and full of passion, with energetic guitar work and powerful vocals that capture the essence of traditional flamenco.
As hip-hop enters the 21st century, it increasingly becomes a rich subject for sociopolitical investigation. Rap, in particular, has changed not only the face of black music but American culture as well. And, of course, those most affected by hip-hop culture have been its creators—men of color.

William Shaw’s “Westside: Young Men And Hip Hop In L.A.” explores how hip-hop culture, and rap music specifically, has become the vehicle of choice for young men of color attempting to escape the perils of South Central Los Angeles. Shaw, a contributing editor at Details magazine, chronicles the lives of several young, up-and-coming artists and street promoters as they look to enter the hip-hop game.

The stories of young men are moving, as Shaw asks, “How do these young men view living in the ghetto?”

There is Rah, a street promoter, who was the head of his household at the tender age of 14, caring for his mentally ill mother, little sister, and a grandpa who was kept in the family. He, the aspiring rapper, was fortunate enough to have an industry connection to Ice Cube. He has strategies with trying to balance raising his son and concentrating on his lifelong dream of becoming a star.

In telling their stories, Shaw dispels many of the stereotypes in hip-hop, although he perpetuates certain stereotypes as well. On one hand, the author offers alternative ways of thinking about the way in which young African-American males are frequently depicted. He shows these young men as aspiring individuals who are all striving for a common goal. Yet Shaw seems to fall prey to preconceived attitudes, at times sowing the seeds of an inherited barrier in getting to know these men.

Still, Shaw’s outsider viewpoint makes the book helpfully objective. Books have proliferated from authors heavily involved in hip-hop culture; for all the benefits of their insider status, these views can be biased. This is not the case. The book is not just about the music and the money it makes but rather several real young men and their challenges.

The City of Angels not only serves as the setting for Shaw’s stories but in many ways is a prime mover in his character’s lives. In particular, the violence that has plagued the streets of South Central L.A. has left hard-living young men untouchable.

“In California,” Shaw writes, “around 850 African-Americans are murdered each year, compared to about 800 whites, though blacks only make up about 10 percent of the state’s population... Everyone young man in South Central seems to know at least one person who has died violently, a school friend or a relative. Many have witnessed violence themselves.”

Shaw takes the time to provide a brief history lesson on the origins of hip-hop, as well as much of the slang used by the young people. Early on in the book, he explains how much of hip-hop language derives from the larger African-American experience.

“Homeboy. Homie. Even those words,” such as staples of hip hop lexicon, work to join to the community. More than that, they contain hidden meanings to the great northward migration, of the first half century, when the rural populations of the old South moved to the booming industrial cities. Ghettos began to fill with migrants who clustered together with others they knew from back home. In those days homeboy meant, more literally, “my boy from home,” from Arkansas, or Mississippi, or Alabama.

As with the blues and postwar Chicago, the keen relationship between music and territory continues with rap and contemporary Los Angeles, as Shaw emphasizes.

“All music is about geography in a way,” he writes. “It’s either about the place in which it’s made or the place where the maker wants to be; rarely though, is music as explicit about its sense of place as hip hop. Hip hop in particular is about where you’re from. It’s about where you’re from, from what you say about where you’re from.”

RASHAN HALL
Mya Shares Her ‘Fear Of Flying’

Sophomore Sets Mark Returns Of University/Interscope Artist

BY RASHAUN HALL

NEW YORK—If you’re a platinum-selling artist with five successful singles under your belt at the ripe old age of 20, some may expect you to be a diva-in-training. That’s not the case with University/Interscope’s Mya. The soft-spoken songbird remains humble as the April 16 release-date approaches for her sophomore album, “Fear Of Flying.”

Above all, Mya wants her music to do more than just entertain. “I want to make music that is meaningful and that will touch people of all ages and ages together,” she says. “I want to create memories for them. If I can be a part of that, I’m happy.”

The new set’s title single, “Trouble,” a song she recorded by the same name—not from Erma Jong’s 1976 novel, “I wasn’t aware of the look,” says Mya, “but someone later brought it to my attention,” says the singer. “I’ve just started reading it and have noticed a lot of similarities. ‘Fear Of Flying’ is a metaphor for the ups and downs of life. It’s about handling things like an adult, knowing you must have faith to be able to move on.”

Mya, who did some writing on her 1998 self-titled debut album, was heavily involved in the production of “Fear Of Flying.” “It’s not what I wanted to get that hands-on experience,” she said in every single process, from writing and recording to producing, mixing, and mastering.

“I’m learning that the decisions being made ultimately affect me, so I make every single decision with the insight and knowledge that I have,” says Mya, who’s managed by CD Enterprises and published by Art of Publishing Inc. and administered by Warner-Chappell Music/Tame Label Publishing. “I still have to focus on what feels good to me and what’s going to work in the long run, instead of just trying to sell million records or being controversial.”

Many of the album’s songs are about female empowerment. First single “Best Of Me,” featuring Jadakiss, is an uptempo tune with “a lot of meanings,” says Mya. “It’s talking about not letting the heat of the moment get to you, whether you’re in a relationship or not. The physical can be really overwhelming and manipulative at times.”

It’s ironic that “Best Of Me” became a single because it was one of the last songs recorded. Jadakiss, a member of Ruff Ryders group the LOX, came aboard as a result of the Ruff Ryders/Interscope connection. Ruff Ryders in-house producer Swizz Beatz provided production on the track. The Chris Robin-son-directed video was serviced to video outlets March 6. A commercial release date for the single had not been determined at press time.

Other collaborators are Beenee Man (“Lie Detector”), Lisa “Left Eye” Lopez (“Takin’ Me Over”), and Jordan Knight (“Underneath the Spanish Sky”). Producers include Soulshock and Karlin, Guy Roche, and Chris “Tricky” Stewart.

“Before we chose ‘Best Of Me,’ I thought ‘Lie Detector’ should have been the first single because it was different from the rest of the songs.” Mya concludes. “I’m happy that ‘Trouble’ is the first single and that it has really tapped into a different niche of the market.”

Mya’s new material is different challenge while recording with Interscope labelmate Knight. “I was in Los Angeles, and he was in London. I actually heard his voice through a technology called EDT. That was my first time recording like that, and it was weird.”

Interscope hopes “Fear Of Flying” will attract both the R&B/hip-hop and pop audiences. “It will be paying attention to the right audience with this album,” says Steve Stoute, president of black music and executive VP for Interscope Geffen A&M. “We’ve been paying attention to Mya and her music. It’s earned a lot of popularity. We’ve given a large pop audience through ‘Ghetto Style’ and ‘Take Me There.’ She’s also known as an artist, and her music reflects that.”

Violet Brown, Wherehouse Enter- tainment’s director of urban music, says this is a good time for Mya’s new release. “Her type of sound is definitely selling right now,” she says. “The album will be another crossover smash for Mya.”

Says Lisa Lisa, midday personality and music director for WKYS Washington, D.C., “There’s a lot of talent in the D.C. area that the record companies don’t focus on. Mya is one of those artists who’s going to open a lot of doors for mid-Atlantic artists.”

Mya plans to have a live band behind her when she goes on tour, tentatively set for this summer. Last year’s Lilith Fair was the first time that I was given the opportunity to have my own band,” says the artist, who’s booked by Cara Lee is of the William Morris Agency. “There are no limitations onstage when you have a band.”

As for other artistic endeavors, such as acting, Mya maintains a wait-and-see attitude. “I don’t want to do a movie just to promote my album or just to do a movie,” says Mya, who made her acting debut in last year’s “In Too Deep” with Omar Epps and LL Cool J. “It has to be something meaningful and close to my heart—something that’s going to be respected and appreciated.”

Deal Makers. Koch Entertainment and State Street Records have partnered for the May 23 release of R&B artist Keplyn’s debut album, “The Book Of Anims.” The album was previously unavailable in stores. Koch Electronics (2Pac) has been selected to produce Keplyn’s music videos. Shown sealing the deal, from left, are Keplyn’s manager Forest Hamilton, Keplyn, and Koch Entertainment president Bob Frank.

Solé Discusses 2 New Projects, Jordan Announces Tour Plans At Soul Train Awards

BACKSTAGE BANTER: A cross section of R&B/hip-hop music makers navigated their way back-stage during the 14th annual Soul Train Awards on March 4 at the Shrine Auditorium in Los Angeles. Among the bits of information that were floated for public consumption:

DeSoul’s Montell Jordan said he hopes to tour this summer; in the meantime he’ll be working on Deborah Cox’s next project. He added that Cox is recording a duet with Whitney Houston—“Same Script, Different Cast”—for the latter’s forthcoming “best of” album... Jordan’s ex-van****ate labelmate Sisqó literally burned back stage to lament that he’s “tired of losing at award shows.” They put out [Dru Hill] against all the odds and then they lost to us, and we can’t win against them.” But he’s excited at the response to “Thong Song,” the Hot 100 Hot single from his debut solo album “Unleash The Dragon.” “Thong Song was basically a Duane Brown song that turned out to be a hit,” he said, laughing. Asked about his dream duet partners, Sisqó shot back: “Lil Kim.”

“Mya’s new music, says Keplyn, “is the perfect album to introduce viewers to a new artist, Young, producer Mannie Fresh, and the rest of the Cash Money crew said they were “counterproductive.” In addition to the current Ruff Ryders/Cash Money tour, Fresh talked about giving back to the community and improving living conditions by buying housing projects in the crew’s native New Orleans and providing air conditioning.

In addition to watching her figure (“I’ve been running on the treadmill and cutting out the cupcakes”), Missy Elliott said she, Lil’ Kim, Mary J. Blige, and Kelly Price are trying to do a project together, while music mate Timbaland said he and Elliott have completed four songs for her next album, which will be “on a whole other level. I changed radio with our new album.”

When people heard Aaliyah’s “One In A Million,” they said, “We don’t understand the drum p****et. So you’ve got Christina Aguiler and Britney Spears doing it. But now we’re going to change it again.” She then introduced her new Gold Mind singer T.C., whose first single is “Take That.”

For T.C., producer Angie Stone is also getting busy. She begins a U.S. tour in April and is making a guest appearance on an upcoming episode of TV’s “Moesha” at the request of star Brandey. She’s also done a song for Gap Band member Charlie Wilson and will be working soon with Earth, Wind & Fire—a “big wish come true. If I had my way,” added Stone, “I’d resurrect Marvin Gaye.”

Double award-winner Blige plays a “struggling, 25-year-old mother” in the upcoming film “Prison Song,” a role she hopes will lead to others. In her acceptance speech and again backstage, she paid tribute to her fans in jail and the projects. “I always remember where I came from. I can’t let go of that. I appreciate that I’m still here because of them.”

New Elektra artist Tania is working with Missy Elliott and others on her upcoming debut album; a first single is expected at the end of April... Higher Octave/Virgin’s Les Nubians said they still “compete in French, but will write more in English as we learn the language.” Member Héléne Faussart is working on a poetry book, “CD” planned for the fall. The act’s second album is due in 2001.

ClARIFICATION: Soulshock and Karlin’s group H.E.A.T. is signed to SoulPower/Columbia; the duo’s female rapper Latrice is unsigned.
**Hot R&B/Hip-Hop Airplay**

Compiled from national random-airplay data supplied by Broadcast Data System. Top-Ranked tracks are based on weekly on-air performance in 200 stations and are monitored by冉24-hour a day, seven days a week. Songs ranked by gross impressions, which are determined by cross-referencing each song's airplay with Arbitron listener data. This data is used in the Hit R&B Singles chart.

### Hot R&B Singles A-Z

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<th>No. 1</th>
<th>Title</th>
<th>Artist</th>
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<td>LEFT, RIGHT, LEFT</td>
<td>UN TITLED HOW DOES IT FEEL</td>
<td>3000 SPRING/REPRISE</td>
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<td>39</td>
<td>YOU KNOW WHAT'S UP</td>
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<td>GO UP</td>
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<td>WHEN YOU THINK OF ME</td>
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<td>I'M A MAN</td>
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Top R&B/Hip-Hop Albums

March 18, 2000

Volume 18, Number 13

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Worlds & Deeds

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Explains Lee: "The strong use of his mother tongue, Tsswana, and other South African languages clearly roots him in this country. His play on words in these languages is funny, extremely skillful, and appealing."

Leeuward also notes that the accomplished skills of producer Mthethwa (who lived in the U.S. for several years) lend the songs an international sheen that bodes well for Pantsula's future career. Pantsula is confident that combining hip-hop with kwaito (urban black pop) and patautso (local roots) from several decades ago will fill the gap between these fans of genres. "Kwaito fans often frown on hip-hop lovers, saying they're private-school types who listen to U.S. stuff and are not connected enough to the township," says Pantsula.

"What Isaac and I are doing is fusing these cultures and making hip-hop accessible to a cross section of people, which will help develop a following here," he continues. "I must say I was pretty shocked not to find a raps section in the music awards. I know a lot of local majors aren't releasing local stuff, but you have to support hip-hop wherever you can. It's going to be big.

Assistance in preparing this story was provided by Ellie Weisert in Germany and Dave Getzner in South Africa. Kwaku can be reached at kaywrote@hotmail.com.

Blow Off: Grammy-nominated producer Armando Colon has signed a worldwide co-publishing agreement with Edmonds Music Publishing, Colon and managing partner Fred Edmonds have also created full-service record label/promotion company Launch Pad Entertainment. The label's first releases will be summer projects by Mark Middleton and the Incredible Siamese. Pictured, from left, are Yab Yum/Elektro VP Michael McQuarman and VP of business and legal affairs Maury B. Enem, Launch Pad's Cola and Crawford. "Babyface" Edmonds, and senior VP of Edmonds Music Publishing Randy Cohen.

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BILLYARD MARCH 18, 2000
Clubland Grows Impatient For New Kristine W Album

All that Glitters: While writing about the initial artist confirmations for the seventh annual Billboard Dance Music Summit in last issue’s column, we couldn’t help but recall Kristine W’s jaw-dropping performances at last year’s closing night event.

In an incredibly savvy 25-minute set that incorporated theatrics, special effects, and live singing, W epitomized what it means to be a true performer.

Unlike too many contemporary pop performers, W eschews lip-synching, which in recent years has become somewhat of an art form. In fact, W actually prefers to sing live, which she did, it should be noted, while dancing to the music.

We should also add that the lovely singer-songwriter hit all the right notes! (Weeks after the live telecast of the 35th annual Grammy Awards, we still find ourselves cringing about some of the few performances.)

Performing several songs from her “forthcoming album”—the buoyant (and radio-ready) “Let Love Reign,” the wickedly infectious “Never Been Kissed,” the big-band-hued “Clubland,” and a delicious trance-laced cover of James Taylor’s “Shower The People”—Ms. W. lovingly held every club patron in attendance in the palm of her hand.

Of course, the audience wouldn’t have had it any other way. By the time she sang her last note, the same question was on everyone’s lips: When is the new album being released?

At the time, her label (RCA Records) had tentative plans to release it in the fall. Well, autumn came and went without a new Kristine W album. Now it’s March, and except for two bootleg 12-inch (“Clubland” and “Stand In Love”), purveyors of fine dance music are still waiting.

Dance Trax was fortunate, though. Several months ago, we were given the opportunity to hear a version of the album in addition to all the above-mentioned songs, the set spotlighted such potent upbeat jams as “Stand In Love” and “Someone (Watching Over Me),” as well as power ballads such as “That’s How It Goes” and “We Will Meet Again.”

With such infectious, hook-laden, and radio-friendly songs—and an actual talent to boot—we can’t help but wonder exactly is going on in the decision-making executive offices of RCA.

Could it be that the men and women in suits aren’t hearing the same hits we’re hearing? Could it be that the label doesn’t have the strength, courage, or know-how to properly market and promote an artist like Kristine W? Could it be that the label doesn’t truly understand an artist like W? Could it be that the label finds her too mature and not youthful enough?

Perhaps RCA simply has a double standard when it comes to the marketing and promoting of certain types of artists or not a wicked cover of Womack & Womack’s “Teardrops,” Fresh Records U.K. act Lovestation has finally delivered its debut album, “Soulasia.” And quite frankly, it’s a winner!

Featuring its core members, writers/ producers Vicki Aspinall and David Morgan, Lovestation wouldn’t be complete without the soulful vocals of divas-in-waiting Lisa Hunt, Eva Troy, and Faylene Brown, whose voice has guested on numerous underground tracks.

Those with fond memories of New York’s defunct Paradise Garage club will immediately embrace such soul- sounding anthems as “Shine On” and “Love Come Rescue Me” (the Victor Simonelli mix).

Old-school R&B purists will likely gravitate toward tracks like “I Have A Dream” and “All In My Mind,” both of which drip with a certain TLC sensibility.

(Continued on next page)

Dance
ARTISTS & MUSIC

by Rick Salzer

New York—Starting out as a DJ, producer and label owner (Hart-house) in the mid-80s, German native Sven Väth has always had a strong penchant for multi-tasking. “Ultra” will be released on Väth’s first solo album, “Fusion,” and opened seven studio albums and opened the doors to Frankfurt-based Cocoons Management. It features the turntablism at the End and the Rox clubs in London and Paris, respectively, on a regular basis. And there’s his nationally broadcast radio show, “Club Night,” which airs every Saturday night on Germany’s HBC.

On March 27, Väth’s latest album, “Fusion,” will be released on Virgin Records Germany, the label to which Väth is directly signed. New York-based Ultra Records will release the album on April 20.

Virgin Schallplatten GmbH handles Väth’s publishing. While many fans may expect to hear a connection between Väth’s last studio effort, “Fusion,” and the new one, Väth has other plans.

“I had co-produced my last four studio albums with Ralf Hildenbeutel, and I felt it was time for a change,” explains Väth. “After electro, techno, ambient, experimental, and everything else that Ralf and I produced together, there were few formulas left to exploit.”

“Even though my record company told me not to mess with a good thing, I thought it was time to release some new blood,” continues Väth. “It actually was not an easy decision. After the last album, I was thinking of doing a remix album of ‘Fusion.’ That way, I could get all the people around me involved in the project. But I scrapped the idea and decided to bring in all these other talented artists to co-produce the album. This way we could blend of all our favorite styles of electronic music.”

Aside from Väth, co-production credits on this album belong to Joannes Heil, Alter Ego (aka Roman Flugel and Jorn Elling Wuthke), and Anthony Bother. Upon its Jan. 8 release in Germany, the set’s first single, “Dein Schweiss” (Your Sweat), immediately topped in Germany’s top 50, sales Väth.

According to Väth, this was a huge breakthrough. “We have had trance-type tracks in our top 50, but never proper techno and electro,” he says. “Frankly, I was surprised myself. Hopefully, the single and the album will have a similar impact in the U.S. in ‘98.”

Väth’s “Fusion” was also licensed by Ultra Records for the U.S.

A Sven’s “Fusion” album did quite well for us,” notes Ultra marketing director Lou Montorio. “We have moved just over 10,000 copies. Although that doesn’t sound huge, Sven was on a promotional mailing for six months and had little time to give tour support.”

“This time around,” Montorio continues, “we will have our full support package. Some of the highlights for the ‘Contact’ campaign will include a release party at Twilo, a 600-piece press mailing list, full service to a wide range of radio pools, and an exclusive Sven-mixed DAT that we will be sending to about 50 radio stations.”

A promotional mailing of “Your Sweat” will be mailed to club and radio DJs the week of March 20. This will be followed by a commercial release in early April.

Additionally, Montorio says, the label will be mailing 100,000 postcards, which of which 20,000 will go directly to “our exclusive list that we have acquired over the years from our bounce-card backs.”

Although Väth keeps a busy schedule, Ultra hopes to launch a tour in the latter part of spring. Managed and booked by his Cocoon agency, Väth has recently aligned himself with Paul Morris of New York-based A.M. Only for all North American bookings and signings.

Technomeister Väth Establishes ‘Contact’ On Ultra

The Young And The Restless. Last month, the British DJ/trio production outfit Hixxy, Force & Styles trekked across North America in support of its release, “In Crowd,” a two-disc set that finds the threesome in search of the perfect—and, of course, happy—beat. Shown, from left, are Hixxy, Force, and Styles.
DANCE TRANCE
(Continued from preceding page)

Pop purists need look no further than the Bernard Edwards/ Nile Rodgers-penned "Why"—originally recorded by Carly Simon in the 80's—which was released as a single last year.

With such a club- and radio-ready collection of tunes, you wouldn't be surprised if Lovestasion has a U.S. deal by the time you finish reading this sentence.

BELGIUM-BASED DISCO

Sven van Hees (aka DJ Ramon Ser- rano) will likely please fans of Massive Attack and Toscan's on his sopho-
more album, "Omnim." Issued via Life Enhancing Audio/NEWS Belgium, the nuve 10-track collection comfortably bridges the gap between easy listening music of the 80's and today's lounge-oriented electronics.

Tracks like "Flute Salut," "Tasmania (Inside My Soul)," "Matras Manbo," "Supafly (Hannah's Last- ly)," and "Seasonal Bounty (Smooth AY)" overfly with lush vibes and soothing rhythms. Quite the fab musical journey, especially during life's more stressful moments.

For more information, access news be.

On the same label is "Transatlantik Loping 2," a sublime post-club composition spotlighting jazzy Afro/Latin- tinged soundscapes. Lovingly mixed by Dutch DJ Enrique Riva (aka Alfred Bos)—who along with Monte La Rua, Xavier Perez, and Serrano, forms the dj collective Mood Patrol—the 15-track collection includes such gems as Reminiscence Quartet's "Izido Mundo," Clas sen Collective's "Close To Greatness," and Ashley Beedle's remix of Byron Wa llen's "Wind Of Change." Earth Roots.

In stores March 20, "Transatlantik Loping 2" is available in two formats: single-disc DJ and triple- pack vinyl set.

Finally, those in search of some fine melodic, as well as vocal-driven, drum'n'base should investigate Duke Mushroom's "Singin' In The Rain." Compiled by Mush- room and the Freshmaks, the multi- artist compilation includes Blackwater's "Burn Like The Sun," DJ Kazimir featuring Carolin's "40Li," Birgitta's "Spread Your Wings," and 90 Daues "Waiting." Covers of Duran Duran's "Rio" (Island) and the Smiths' "How Soon Is Now?" (Duke Mushroom Featuring Katherine Russell) are interesting—to say the least. Blackwater's take on George and Ira Gershwin's "Our Love Is Here To Stay" is deliciously curious.

Www. billboard.com

AMERICAN RADIO HISTORY

March 18, 2000

www.americanradiohistory.com

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**Foxworthy Goes For The ‘Big Funny’ Comedian Draws On Home Life For His DreamWorks Debut**

**BY DEBORAH EVANS PRICE**

**NASHVILLE**—Many comedians worry about the creative well running dry, but for multi-platinum comic Jeff Foxworthy, inspiration springs forth at home. On his DreamWorks debut, “Big Funny,” due April 25, Foxworthy gleams material from his life as husband and father to spark laughs.

“I start to worry sometimes because of songs and HBO and Showtime things, I’ve probably done eight or nine hours of material,” says Foxworthy. “You wonder if this is still going to be funny?” For the first six months or a year that I did this, I used to think, ‘What am I going to talk about?’ I’d look at billboards and look through magazines. Then I decided early, I’m going to talk about my life. I’m going to talk about my kids, my family and my life, and I think that’s why it continues on. If you look back at any record or special, it’s like a snapshot of a year or two of my life.”

Those snapshots have coalesced into one of the most successful comedy careers of his generation. His first Warner Bros. album, 1994’s “You Might Be A Redneck If …,” and the follow-up, 1996’s “Games Rednecks Play” have both been certified triple-platinum. “Crank It Up: The Music Album” was issued in the fall of 1996, and “Totally Committed” was released in the spring of 1998. They have been certified platinum and gold, respectively.

Additionally, Foxworthy starred for two seasons on “The Jeff Foxworthy Show,” has written books, hosted TV shows, and currently hosts “The Foxworthy Countdown,” a weekly country countdown that syndicates to 120 stations by MJI Broadcasting.

“I consider myself part of country music,” says Foxworthy. “Country music is a type of music that has always had comedy associated with it.”

After four albums with Warner Bros., Nashville, Foxworthy decided to take his act to DreamWorks. “It’s like getting a new girlfriend or boyfriend,” he says. “Somebody else is excited about you again.”

Why did he choose DreamWorks?

“I felt like they were real innovative,” he responds, “and they were kind of hungry and excited. When you’ve sat one place for a long time, you kind of get set in your ways, and they get set in their ways. You don’t think of new ways of doing things. In talking to them, they were so jazzed up and had such a passion.”

He says the fact that DreamWorks can provide options in addition to recording is attractive but confesses he isn’t looking to do another TV series. “If I never do another sitcom, I’m not going to jump off a bridge; I’m not going to hang myself.”

Although Foxworthy writes almost all of his own material, he solicited help from his friend Ritchie Snyder on the last four albums. “He has two daughters, and we have kind of the same life,” says Foxworthy. “He used to do stand-up, and I’ve always loved his comedy.”

With corporate sponsor L’Oreal, 18-year-old Lila McCann is establishing the Lila McCann Scholarship at her Tacoma, Wash., high school.

**Good Things: The Vince Gill Song “Way Back Home” has been recorded by Broken Bow Records artists Damron Gray and Joanie Keller for a single release to benefit the Carolee Sand Carrington Foundation. The latter, based in Modesto, Calif., raises public awareness of missing persons and posts rewards for information leading to the return of missing persons. Broken Bow formed an alliance with the foundation in October 1997.**

**Riders In The Sky will play a concert March 31 at Nashville’s Ryman Auditorium to benefit the Hospital Honorary House of Nashville. The latter offers a “home away from home” for family members of critically ill patients. With corporate sponsor L’Oreal, 18-year-old Lila McCann is establishing the Lila McCann Scholarship at her Tacoma, Wash., high school.**

**Changes: This will be my last Nashville Scene column before I join the dotcom life at SonicNet. I want to thank Timothy White and the extraordinary staff of Billboard for five wonderful years here. Heartfelt thanks to my music row family in Nashville for your warm support and help.**

**BIG COUNTRY Steps.** The recent “Country Steps In For First Steps 2000” benefit concert, hosted by singer Artie Timbrell, raised $658,000 for First Steps, a Nashville school for children with special needs. Shown, from left, are WSM-FM’s Bill Cody; artists Tyrone Smith, Collin Raye, Diffie, Cheesy Wright, Don Rigby, Ronnie Bowman, Sammy Shelor, Kenny Smith, Andy Griggs, and Richard Marx; and WSM-FM’s Artie Harper.
Billboard Hot Country Singles & Tracks

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 133 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

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Billboard Top Country Singles Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES, MERCHANTS, AND INTERNET SALES REPORTS COLLECTED, COMPILED AND PROVIDED BY SoundScan Inc.

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by Wade Jessen

Give 'EM HELL, BOYS: To punctuate the findings of Edison Media Research unveiled at the recent Country Radio Seminar (see story this page), research director Toby Keith's prototypical male attitude song, “How Do You Like Me Now?” tops Hot Country Singles & Tracks, with 5,422 detections and 42 million estimated audience impressions.

AM P.M. A.P.: Phoenix is the No. 1 female airplay leader, with 563 plays, and music director Jon Allen says Keith's song played well in his market for several reasons, including a strong female response. “We thought [the song] would be a huge male record, which we needed right now to balance out all the female pop stuff. But it ended up testing much more male-appeal than we predicted [in call-out research],” Allen says.

Keith says plays in the market frequently and has a higher level of awareness in Phoenix because of business holdings there. “Toby owns a couple of restaurants here, so it's a sort of a second home market for him,” Keith said. Keith's fourth No. 1 on the radio chart and is the first chart-topper for DreamWorks' Nashville operation since it began issuing singles two years ago.

On Top Country Albums, “How Do You Like Me Now?” sells more than 10,000 copies and rises 11-15.

Her Tennessee Mountain Home: Dolly Parton's landmark return to her bluegrass roots sweeps up Greatest Gainer honors on Top Country Albums as "The Grass Is Blue" gains 1,000 units to vault 38-38 after Parton made a couple of stops at network talk shows. Parton performed the old English ballad “Silver Dagger” Feb. 28 on “Late Show With David Letterman” and again the following morning on “Live With Regis & Kathie Lee.”

Parton said that Parton's superstar status hasn’t hurt, Sugar Hill BMG Paul says retailers are buying more bluegrass-savy, which has helped move Parton's set. “The awareness of bluegrass at retail is so much higher than three or four years ago. This is very encouraging to us.”

So Long: It is with this issue that we bid a fond farewell to Chet Flippo, our respected Nashville bureau chief who is leaving to pursue other endeavors. During the five years he's spent with us on Music Row, Chet has brought our publication only top-shelf notice. His international reputation for excellence was acknowledged as the recipient of the Country Music Assn.'s 1998 Media Achievement Award, Good luck, Chet. We'll miss you.

On another note, we'd certainly be remiss not to acknowledge the late Pee Wee King's contribution to country music chart keeping (see story, page 6). It was largely at King's urging in the early 1940s that country music became a national chart, and it was from King's personal list of radio stations that the publication initially gathered airplay information. We say farewell with a tip of the Stetson to you, Mr. King.

Pop/Country Debate Sets Tone For Seminar

This article was prepared by Sean Ross and Phyllis Stark of Country Airplay Monitor.

NASHVILLE—A session dealing with the debate over pop vs. traditional influences on today's country radio was highly charged at this year's Country Radio Seminar, held March 1-4 in Nashville. CRS also featured the unveiling of several new research projects commissioned exclusively for the conference, including the suggestion that country do more to repatriate male listening.

Hotly debated topics at “Two Country” Town Hall forum from WMQX Akron, Ohio, PD Kevin Mason's refusal to play country crossovers to pop was the main point of contention at the seminar's popular American Music Awards. At another panel, an audience member criticized Faith Hill for appearing “appalled” that a country artist would experiment with a song on the Grammy's.

Several times throughout the session the issue of whether country should continue to broaden its definition of pop music and whether country pop crossovers came up. In response to a suggestion made by Research Group president Rick Torres to the recipient of Country Airplay Monitor that country stations should have played Celine Dion’s “My Heart Will Go On,” consultant Joel Raab says, “we've got to deal with both.”

As for his refusal to play Mark Williams' cover of the pop R&B hit “Back At One,” WMQX’s Mason asked why music stations didn’t play country music, rather than its own back catalog of “should’ve been” hits. But KHEQ (Q104) Kansas City, Mo., PD Mike Kogan says it was only that they are “God with the radio station,” urging the audience to let listeners decide if a song is sufficiently country. Explaining that it was the mini-crossover, RCA Label Group chairman Joe Galante said that even “Amazed” got a lot of radio, “by their own design,” pop and AC radio.

And that despite spending eight weeks at No. 1 on the country charts, he said, “we could not get arrested on a national network [TV] show . . . until we crossed over.”

Galante also pointed out that if Lonestar hadn’t retooled “Amazed” for pop radio, top 40 buy band “N Sync would have dominated.

But even Sony Music Nashville president Alan Butler, explaining Dixie Chicks' ability to move albums and radio to rock radio, pointed out that they “were able to procure outside exposure for the act based on their look, their attitude,” etc. Meanwhile, KYNG (Young) Nashville, says, “try to ask the audience if they want country albums don't sell through.

For his part, label Kenney Rogers, a longtime poster boy for crossover airplay explained that with all artists facing a limited career at any format, they should be blamed for having more music go across the radio.

NEW YORK: Keith Urban's song played high across traditional vs. pop styles as a format that could accommodate both Martina McBride and Brad Paisley. And, he told his audience “if you kiddin'” (and “Rosie” Cheneys) pop, put it next to Kid Rock and tell me how pop it is.”

Last year, in a much-talked-about presentation at the Edison Media Research's Larry Rosin encouraged country radio to look at the speed at which it was turning records over and to consider adding call-out research.

This year, Rosin's call was to repatriate male listening, which most stations have seen decline.

Picking out a male/female differential in the acceptance of “soft AC country” — such as “Amazed” or Mark Williams’ “Wish You Were Here”—Rosin cited client WHSL Greensboro, N.C., one of the top 40 markets for Billy Gillmor morning show lends heavily male and whose music plays down AC titles. A more male-skewed country audience, he says, can expect the audience and serve as a viable alternative in markets where two country stations find themselves in a record-low period of attention.

While noting that he got a lot of criticism for suggesting country stations could have played Dion's "My Heart Will Go On," "Torecaso, reiterated his recommendation. He also said country stations might have played Faith Hill's "Lucky," The Wolf's "Kiss Me" and "Rosie's "Kiss Me" and appropriated that group for the format, something he said was not in concurrence with McVay. Media consultant Mike McVay said country stations could have easily played Sarah McLachlan's "I Will Remember You.

At that session, Torecaso and McVay presented the results of a new research study of about 800 people in eight markets with both AC and country stations.

The conclusions Torecaso drew was that when a pop competitor starts playing a country song, the country stations "should play it more. The country audience is expanding its likes beyond what country music has to offer," he said. "The country audience would rather listen to a pop record than a country song" not in the top 10. Country core users have an affinity for certain pop songs much more than they did a year ago.

Torecaso also recommended growing more country artist icons. "Increase promotion about the familiar icons. It's about sales, but you can help them cross over to other formats. That will help grow country icons. Create value that transcends country music."

COUNTRY ARTISTS & MUSIC

Country Art \vices & Music

Country singles A-Z

Performers/Rights/Sheet Music

Billboard March 18, 2000

www.billboard.com

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Note: The chart lists the top country music albums in the United States as of March 18, 2000. It includes album sales, shipments, and peak positions. The chart is compiled from Billboard's Top Country Catalog Albums.
KEEPING THE FAITH: Of all the celebratory events on behalf of the centenary of Kurt Weill’s birth this year, the world tour of "Der Weg Der Verheissung" (The Eternal Road) stands as by far the most momentous. Weill composed the music for a monumental biblical tableau by Franz Werfel and Max Reinhardt in 1924, although the work was only performed in truncated form. Following a thrilling concert performance of the final act of "The Eternal Road" at the 1988 BBC Proms festival in London, Germany’s Chemnitz Opera premiered the full version of "The Eternal Road" last summer, in an international co-production with New York’s Brooklyn Academy of Music, the New Israeli Opera, and Poland’s Opera Krakow.

Following a November revival in Chemnitz, "The Eternal Road" traveled for a full staging Feb. 28-Mar. 1, 3-5 at the Brooklyn Academy of Music. To be sure, the 3½-hour work shows Weill in transition, in no-man’s-land between his final Expressionist masterpiece of "The Silver Lake" and "The Seven Deadly Sins" and his initial, tentative forays into Broadway with "Johnny Johnson" and "Knickerbocker Holiday". The piece has 14 soloists, yet "The Eternal Road" also boasts some of Weill’s most powerful music—particularly in the deeply moving denounced of "Die Propheten".

The tragic story of "The Eternal Road" concerns a group of young up-and-coming artists (by what are eventually seen as brown-shirted thugs), as the rabbi steels his congregation with biblical tales of the Jewish people’s long perseverance in the face of persecution. In setting the work's ragtime-splashed, Weill wrote his most diverse score, elements of Mahler’s grandiose angst rub up against Bachian polyphony and strains of cantorial tradition all dance-hall rhythms. All the vocal parts are written for a quintet chorus and the sinewy opera orchestra presides in abundance. Even with the alluring attractiveness of the scenes and costumes, the music actually seemed superior to the spectacle (although this seems to be somewhat of a minority view).

A veteran of Decca’s great Weill recording project of the late ’80s and early ’90s, conductor John Mauceri led the Robert Schumann Philharmonic and Chemnitz Opera Choir with idiomatic assurance. Great individual performances come from Deiter Montag as "the Adversary" and Jürgen Freier as Jeremiah, on whose prescient soliloquies hang the entire work's melodic lines of the work. The cast and crew of "The Eternal Road" continue their travels with late-April performances in Tel Aviv, Israel; in July, the production travels to Expo 2000, in Hannover, Germany.

A recording of "The Eternal Road" would seem a just document for the composer’s centenary; obviously, it is an expensive affair with productions underwritten by Deutsche Bank, but surely there will be radio tapes from live broadcasts of the piece on tour. Decca would be the ideal label for such a set, with a recording of the work an ideal caper to its Weill catalog, which was begun at this point in Universal’s devotion, it is certainly out of the question. Perhaps Wergo—the label of Schott & Co., associated with Weill’s publishing agent, European American Music—may come to the rescue. According to the Kurt Weill Foundation, "Decca has just released the long-awaited (but not yet set) set of the..." A small taste of "The Eternal Road" can be had via last year’s wonderfull Sony Masterworks Heritage reissue of "Lotte Lenya Sings Weill: American Theatrical Songs" (The Glory of Weill, and the newly released "Lotte Lenya Sings Weill: Seven Deadly Sins & And Berlin Theatre Songs"). Weill’s wife and muse sings a previously unreleased English version of "Song Of Ruth," one of the work’s more beguiling moments.

In the Weill renaissance of the past two decades, one of the catalytic performers has been Ute Lemper, the embodiment of a new generation of Lenya-esque singer/actor. The German-born, New York-based chanteuse was a key player in Decca’s Weill recordings, with hits of songs and leads in recordings of "The Seven Deadly Sins" and "The Threepenny Opera." Decca has just released the latter album in evocative new packaging (too bad there’s not a new liner note essay at the expense of producer Michael Haas’ important interpretive notes). By far the finest modern re-recording of any epic work, Decca’s "Threepenny Opera" features Lemper as Polly, René Kollo as Mackeith, and Milva as the most scintillating Jenny ever, with Mauceri conducting.

This is a big year for Lemper: On April 4, Decca issues her album "Punishing Kiss," a extraordinary collection of contemporary cabaret songs written for her by the likes of Elvis Costello, Tom Waits, Nick Cave, and Philip Glass. A few months later, the same label released Weill’s "Baal," sung by Jan Garbarek and Threepenny Ballad," sung by Ute Lemper with London’s Matrix Ensemble at as part of the South Bank Centre’s ambitious Weill festival, and of a new CD program March 24 in Car...
DOING IT FOR HIMSELF: Saxophonist Anton Schwartz personifies the do-it-yourself work ethic. He composes, performs, and produces his own music, releasing it on his own AntoJazz label, for which he handles marketing and promotion duties that extend to designing print advertisements. Most recently, Schwartz released “The Slow Lane” (Feb. 15), which follows his 1998 AntoJazz debut, “When Music Calls.”

The advantage of doing it myself is that I can make music exactly the way I like to,” says Schwartz. “That means I can be self-indulgent or play 14-minute songs that will get me blacklisted at radio. I want to get airplay and sell records as much as someone on a major label does. But at the same time, I have a strong belief in my music and its ability to reach people, and I got to run with that belief rather than compromise.”

A San Francisco resident by way of New York, Schwartz describes himself as an “uninspired” high school clarinet player whose life changed when he discovered jazz. “I got my hands on a tenor sax and began listening to jazz, just trying to figure out what it was about,” he says. Inspired by Charlie Parker, Dexter Gordon, and Charlie Rouse, Schwartz quickly made the saxophone his main instrument.

Unlike many up-and-coming musicians who cram every lick and trick they know into their performances, Schwartz has the confidence to rely on his round-bodied tone and elegant compositions to make his mark, concentrating on slower tempos and expansive melodies.

“It is a shame that a lot of jazz music sort of flies by on momentums,” he says. “When you start swinging, it is like the music is barreling down a long tunnel. While that can be very compelling, I love what happens at slower tempos, where every note has its own meaning. It leaves you exposed, and that can be very enticing.”

Schwartz credits Wayne Shorter, whose composition “Nijiao” appears on “The Slow Lane,” for inspiring his melodic approach to his instrument. “Wayne was a big influence on this album,” says Schwartz, “particularly the resolve with which he plays individual notes and lets them resonate with all of their idioms.”

Schwartz, too, savors the implications of each note, allowing the listener to delight in the endless melodies created by his stirring improvisations. “The Slow Lane” is a vivid reminder to savor the small, sweet things in life, as Schwartz unhurriedly embellishes five original compositions and an equal number of covers with energetic lines that mark him as both a creative improviser and a master of economy.

His rich, bold tone, once praised by Lionel Hampt, speaks volumes of his unforgettable confidence in his music.

“More musicians should realize that they, along with the labels, the distributors, and the club owners, are all on the same side,” says Schwartz. “We all just want to bring jazz to the people, and we all want to make a living. Everyone needs to work together to make it happen.”
In April, The Hollywood Reporter and Billboard Magazine will join forces for a 20th Anniversary Salute to Black Entertainment Television.

This special issue takes a look at their explosive growth over the past two decades and their commitment to music programming with shows like "BET Live from LA." We'll also look at their exciting plans for the future as they continue to invest in original TV shows and made-for-TV movies through their Arabesque Films division.

This special issue will be seen by over 400,000-plus readers of The Hollywood Reporter and Billboard Magazine, the key decisionmakers in the music, film and television industries.

This issue provides you with an important opportunity to congratulate BET's founder and chairman, Robert L. Johnson and others on this milestone.

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Misner's SAE Takes Global Perspective On Audio Education

LONG BEFORE globalization became a catchword to describe the evolution of business, politics, and communication, the Sydney-based School of Audio Engineering (SAE) had already built a worldwide network for aspiring studio professionals.

Since it was founded by recording industry veteran Tom Misner in 1976, SAE has grown to 30 schools in such locales as London; Paris; Kuala Lumpur, Malaysia; Singapore; New Zealand; Geneva, Switzerland; and Zurich. In its home base of Australia, SAE has five schools, as it does in Germany.

Given SAE’s international success, it was only a matter of time before it brought its model of audio education to the U.S. Last April, SAE opened its first American school in New York and followed up with a Nashville site in September. It plans to continue the North American rollout with schools in Miami, on the West Coast of the U.S., and in Canada.

“Our target is to have 12-15 schools in the U.S. in the next three years,” says Misner, who is the majority owner of SAE and its hands-on president.

Although natural forces would eventually have brought SAE state-side, its decision to come to America was precipitated by a business deal with the Disney Corp.

“We signed an agreement with Disney Entertainment two years ago to provide them with 10,000 people over the next 10 years,” says SAE senior VP Marcel Gisel.

“That was one of the main reasons to open here. We actually developed this curriculum together with Disney to educate their engineers.”

Gisel adds that, until its deal with SAE, Disney had to send its technicians all over the world; now it can simply pluck graduates from SAE’s various programs.

As it executes its North American expansion strategy, SAE is busy making a big push into India, a haven for film production.

“We’re now opening 40 schools in the Indian subcontinent,” says Misner. “India is a country of a billion people, of which 100 million are well-off. Five schools have opened so far, and we’re planning for another 55 in the whole subcontinent, including Sri Lanka.”

When the rollout is completed later this year, SAE will have effectively doubled its size, according to Misner.

Although 80% of SAE’s curriculum is constant regardless of the geographical location of the school, the company prides itself on tailoring its teachings to the local markets. For instance, in India SAE programs reflect the country’s orientation toward film scoring, while the Paris school specializes in European pop and movie dubbing.

In Nashville, the focus is on country music, which has a long and rich tradition in the city. The school also offers courses in music production, recording, and audio engineering.

(Continued on next page)
Setzer Holes Up In The Village. Guitar icon Brian Setzer, left, chose the Village Recorder in Los Angeles to cut the Brian Setzer Orchestra's upcoming album, the follow-up to its 1998 Grammy-winning "Dirty Boogie." In another session, Setzer and his 17-piece orchestra recorded a cover of longtime Village client Steely Dan's 1974 hit "Bodhisattva," slated for the soundtrack to the upcoming Farrelly Brothers movie "Me, Myself And Irene." Shown with Setzer is engineer John Holbrook.

Production Credits

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Thompson On The Hunt For Talent

EXEC JUGGLES TWO ROLES AS BMG SONGS VP, A&R Scout AT RCA

BY GAIL MITCHELL

Los Angeles—Nurturing songwriters in pursuit of the next hit sound while keeping another ear out for the next hot artist. That’s the juggling act Derrick Thompson has been performing for nearly a year now in his dual role as VP of urban music for BMG Songs and A&R urban music talent scout for RCA Records.

“I’m constantly juggling,” says Thompson. “Usually, I just wear both hats at the same time. Some of the people whom I’ve signed to RCA, for instance, are also published by BMG. So I’m always scouting the next big thing as it pertains to artists and to songwriters. I’m either in the studio or traveling between primary locations in Los Angeles, New York, Atlanta. I want to find the next Kevin ‘She’s kStop’ Briggs or D’Angelo.

One of the most recent talent expeditions resulted in the signings of Universal artist St. Louis rapper Nelly to a publishing pact with BMG Songs and R&B singer Dante to RCA. Thompson also signed talent for Joe Nicole’s new RCA imprint, Judgment Records (Billboard, Nov. 20, 1999), whose upcoming release roster includes albums by Major Figgas & Ced Sinatra.

To handle either of his gigs, Thompson says he had to be someone who’s not afraid to take chances. “A lot of times when you look at the top 10 on the Billboard R&B charts, the songs are by the same three producers,” he notes. “People are afraid to take chances—everybody wants somebody who just gave someone else a hit. They can’t re-create the magic. Sometimes they do, but a lot of times they can’t.

“You have to go outside the lane everyone’s in. In a while with who you choose to sign,” continues Thompson.

Otherwise, there would never be a Maxwell, Lauryn Hill, Erykah Badu (R&B), and Malik Pendleton (Mary J. Blige, SWV), who’s also an Atlantic artist.

Overall, perhaps, one of Thompson’s chief decision-making factors in selecting potential artists. “You want artists to have great songs as well as to be someone who can really carry themselves: if they carry themselves like a star and it comes across in whatever they do, be it a video, a stage performance, an audition, or a solid demo. As far as songwriters are concerned, I look for great hooks, meaningful lyrics, and melodies that challenge the traditional way we hear music.”

One challenge Thompson has set for himself is to bring back the late 1970s concept of theme albums. “As I’m starting to make records for RCA, I want to do just what they did in the ‘70s—a Stevie Wonder; His albums had a flow, a common thread that ran throughout. Many times with albums today, you get records that contain one single and a lot of fluff. It’s important to tie the album together. Look at Clive Davis and Santana; their last album had a flow to it.”

Calling St. Louis the hottest spot for rap and predicting increased penetration of rap into rock, more Latin with R&B—Thompson lauds that R&B & A&R executives “aren’t given the same shelf life that pop has” and that “artists are one of the single and a lot of fluff. It’s important to tie the album together. Look at Clive Davis and Santana; their last album had a flow to it.”

“The first song that came with an ironic twist: too much to turn to in traditional materials—not, as often the case, too little, which requires extensive reconstruction efforts. “‘Pardon My English’ is that, unlike many other songs which are missing music, almost every note ever written for the show has survived,” he says. “There are multi-

words & music

by Iva Lichtman

‘THE LIGHT’

Written by Emmylou Harris, Kieran Kane
Published by Sony Cross Keys Publishing Co. Inc., Songmym Music (ASCAP)

One of the most enjoyable aspects of choosing material for an artist is that artists have the opportunity to cover songs by their musical heroes. So when the Piners, a folk-tied bluegrass outfit from Portland, Maine, went into the studio to work on their self-titled debut on Brick House Music, lead vocalist Boo Cowie was quick to suggest a few songs. Her bandmates—Pip Walter and Hakan Kallweit—enthusiastically agreed. The act recorded “The Light,” a classic Harris song from her album “Cowgirl’s Prayer.”

“I got a hold of that album through Pip [Walter],” says Boo Cowie. “He and I actually started as a duo as the Piners. So for a year we were gathering all kinds of songs to cover. He really turned me on to Emmylou Harris and gave me all these albums—most of them were Emmylou and Al- ban Krauss. Pip was really enthralled with Emmylou, and so am I. She’s my idol, and I hope to meet her someday.

“When I listened to ‘Cowgirl’s Prayer,’ I want to cover all the songs,” she says. “Emmylou really knows how to pick songs. She does a lot of people’s songs, but this particular song, ‘The Light,’ was written by her [and Kieran Kane]. I was really in love with that song. It really hit me in the heart.

“It was one of the first songs the Piners did together, and we’ve covered it three songs, still love the melody, and I just love the way it grew into what we are now,” Cowie continues. “The song is really a part of me—more so, I’d say, than any song I’ve ever written. The song just grabbed me, and I couldn’t get it out of my head or my heart. I think there’s a real nice message to it. It’s inspirational.”

Cowie says that when she and Walter were working on songs together, they recorded a tape as a duo that just gave to friends. “‘The Light’ was one of the songs they recorded, and it has always held a special place in the group’s musical history. “It was the first song on the tape,” she says. “We still do that song live. Every time we play a set, we put that song in.

‘THE LIGHT’

Written by Emmymou Harris, Kieran Kane
Published by Sony Cross Keys Publishing Co. Inc., Songmym Music (ASCAP)

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Written by Emmylou Harris, Kieran Kane
Published by Sony Cross Keys Publishing Co. Inc., Songmym Music (ASCAP)
Mercury Rises Like The ‘Sol’ On BMG

by John Lannert

Mercury has a successful track record at previous label Sony Music, with more than 3 million units sold of her five albums, only industry sources. Her penultimate disc with Sony, "Fiel- jia Com Arroz", sold 700,000 copies outside of her native country. Her final Sony CD, "Estrías," sold only 200,000 units outside of Brazil.

MARISAS BACK, TOO: Four years have gone since Marisa Monte, one of the most highly regarded Brazilian female singers in recent years, released her latest album, "Barrinho Born."

In the first half of the '90s, Monte built a solid career, completing enough for her to be acclaimed by the Brazilian media as the most clever and talented artist since Elis Regina.

At the same time, her four albums and concert tours throughout Brazil and Europe generated many hits, while reaching broad audiences.

In April, Monte will be launching her much-anticipated fifth album, which, so far, is shrouded in mystery.

Produced by Monte and Arto Lind- sany, the new album was recorded in New York and Rio de Janeiro, Brazil.

Among the disc's musical highlights is a cover of "Que Me Importa"—an old song recorded by the late Tom Maia on his debut album—and "Abololó," recorded just with voice and piano, played by João Donato, a bossa nova legend.

Monte's forthcoming album will be released by her new label, Phonomotor, which is distributed by EMI-Olsten Latin. Phonomotor's first album, the just-released "Tudo Azul," is by Velha Guarda Da Portela, a group of old samba artists from the Portela samba school in Rio.

Monte produced the album, which pays tribute to Portela's hailed samba tradition.

CONFERENCE DOINGS: Promi- nent and prolific songwriter Des- mond Child, who co-authored Ricky Martin's smash "Livin' La Vida Loca," is scheduled to take part in the Latin rock/alternative panel during Billboard's 11th annual International Latin Music Conference.

Confirmed for the concert panel is (Continued on next page)
ARGENTINA NOTAS: Popular rock band Los Peloteros recently presented their new DBN album, “Todo Por Un Polo,” before a sold-out crowd of 2,000 at the Buenos Aires club Cemento. The disc already has sold 20,000 units and soon is expected to reach the 40,000 mark, requiring repressing certification. The band is now filming a video for the set’s second single, “Generación.”

Sony Music’s Ráfaga, one of Argentina’s hottest tropical bands, recently returned from Chile, where the band bathed in a shower of standing ovations from spectators attending the Via del Mar song festival. Sales of the group’s “El Imparable” topped 200,000 units in Chile. In Argentina, the disc has moved 240,000 pieces.

A leader now is planning to try to break Ráfaga throughout Latin America. The label recently put out a greatest-hits package in Mexico.

RICKY, MICKY TOP BOX OFFICE: Latino acts continue to blaze the concert scene, with Sony superstar Ricky Martin and his Warner counterpart Luis Miguel running 1-2 in Amusement Business’ Box Score listing that appeared in the March 11 issue of Billboard.

Luis Miguel grossed $1.6 million from five shows at the Universal Amphitheatre in Universal City. The Feb. 3-7 concerts drew 24,000 spectators, who paid from $35.50 to $105.30 to see Luisi. House of Blues concerts promoted the shows.

Luis Miguel also scored the fourth-highest gross that same issue with four shows at Radio City Music Hall in New York. His Feb. 16-19 dates grossed $1.4 million on ticket sales of nearly 19,000. Ticket prices for the concerts, promoted by Radio City Entertainment, varied from $40 to $100.

Finally, Sony idol Chayanne placed 16th in the Boxscore listing with his Feb. 10-13 shows at Auditorio Nacional in Mexico City. The four shows grossed $800,000, on ticket sales of 37,000. Ticket prices ranged from $39 to $45. RAC promoted the performances.

CHART NOTES, RADIO: Despite a 500,000 drop in audience impressions to 14 million, Vibora Buena and Puerto Rico’s “Qué Alguien Me Diga” (Sony Discos) remained No. 1 on Hot Latin Tracks for the second week in a row. The set appeared to be getting a second wind, as it has just broken into the Top 20 on Billboard’s Hot Latin Tracks.

Assistenza in preparing this column was provided by Romani Burr in San Antonio, Marcelo Fernandez in Buenos Aires, and Marco Garvari in Sao Paulo, Brazil.

CHART NOTES, RETAIL: Sales of titles appearing on The Billboard Latin 50, bolstered by hot-selling new product from Los Temerarios, Shakira, and Selena, enjoy a nice spike to 174,500 units—the highest tally since the Jan. 8 issue. Los Temerarios’ “En La Madrugada Se Fué” (Fonovisa) comes in at 23,000 units, the band’s biggest sales mark on The Billboard Latin 50.

Shakira’s “MTV Unplugged” (Sony Discos) bows at No. 2 on The Billboard Latin 50, with 15,000 units, a nice debut for the album. All My Hits—Todos Mis Exitos, Vol. 2” (EMI Latin) enters the chart at No. 3, on 10,500 units.

Not surprisingly, Temerarios’ “En La Madrugada Se Fué” rules the regional Mexican genre chart. Likewise, Shakira’s “MTV Unplugged” tops the pop genre chart.

Marc Anthony’s “De Todo El Principio—From The Beginning” (Sony Discos) retains top ranking on the tropical/salsa genre chart for the 17th successive week, on sales of 194,500 units, down 9% from last issue. The Billboard Latin 50 is unpublished this issue.

SALES STATFILE: The Billboard Latin 50—this issue: 174,500 units; last issue: 144,500 units; similar issue last year: 134,500 units.

Pop genre chart—this issue: 62,000 units; last issue: 55,500 units; similar issue last year: 58,500 units.

Tropical/salsa genre chart—this issue: 42,500 units; last issue: 46,500 units; similar issue last year: 33,000 units.

Regional Mexican genre chart—this issue: 60,500 units; last issue: 33,000 units; similar issue last year: 36,000 units.

Ari Kuduri, president of Ari Kuduri Enterprises.

Also, Miami Records’ Sonora Carreras is booked for a showcase April 20. This superhot Colombian salsa group launches its two-month Cana-

d-U.S. tour April 14 in Montreal. The tour, promoted by a 100-unit market rollout, runs 22-23 April 22-23 at the Sheraton Biscayne

Bay in Miami. For details, phone Michele Quigley at 212-536-6002.

S AN ANTONIO SIRENS: Though it is tough to speculate the success of a musical from seeing only a few rehearsals, “Selena Forever” stands a strong chance of making a prosperous run through its eight-city tour.

The rehearsals, which are taking place in San Antonio, revealed some new and catchy songs to go along with a script that somewhat mirrors the screenplay of the biopic “Selena.”

Moreover, the vocalists are of the highest caliber, with leading ladies Veronica Vasquez and Rebecca Valadrez, each of whom will portray Selena, possessing singing styles remarkably close to that of Selena’s.

Both singers are veterans. Vasquez was formerly signed to the now defunct H.O.L.A. Records. Valadrez was a backing vocalist on Janet Jackson’s Velvet Rope world tour. Valadrez also appeared on Jackson’s HBO special and sang lead vocals on the Sheila E. album “Favors.”

Vasquez and Valadrez are not the only talented songstresses in the “Selena Forever” cast. During a break, Margo Raymundo, who plays Selena’s younger sister, displayed a booming mezzo while singing the evergreen “Just The Two Of Us.”

And during that same break, 11-year-old Dovie Stefanie Gonzalez, who plays Selena as a young girl, did a head-turning medley of impersonators of Cher, Mariah Carey, Whitney Houston, and Celine Dion, before performing a stirring take of Arie’s “Once.”

Once “Selena Forever” finishes its run, don’t be surprised if a few of the cast vocalists end up with record deals.

OSCAR AND A.B.: EMI Latin rolled out the red carpet Feb. 28 for attendees of the National Assn. of Recording Merchandisers (NARM) Convention; it held a meet-and-greet with Oscar De La Hoya, later in the day, a showcase with Bobby Pulido, Millie, and A.B. Quintanilla Y Los Kumbia Kings.

De La Hoya, fresh off a victorious bout, was no worse for wear as he posed for photos with NARM attendees, while his tracks from his forthcoming set were rotated. Many attendees bought the tracks to download at retail.

That night Quintanilla and crew put on a crowd-pleasing show that followed warmly received sets from Tejano veteran Del Castillo and Puerto Rican model and company, having a solid shot to score in the English market, with the band’s combination of catchy, rhythmic songs and goofy-time stage show.
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Cancellations must be received in writing. Cancellations received before April 7th are subject to a $150 administrative fee. No refunds will be issued after April 7th.
Korean Authors’ Body Seeks Web Fees

Copyright Payments Proposed For Downloads, Streamed Files

BY ELISA KIM

SEOUL, South Korea—Korean authors’ society KOMCA says it plans to begin collecting copyright fees from more than 200 Web sites with downloadable and streaming music files that have sprung up in Korea in the past two years.

KOMCA (Korea Music Copyright Assn.) proposes a basic fee from each provider of 120 won (10 cents) for every song download, plus an advance fee—set against future royalty payments—of 2 million won ($1,800). The association also suggests that royalty fees of 5% and 10% be charged for the use of each streaming file and for each download, respectively.

Korean companies operating music Web sites at first concentrated on producing their own original music content to distribute over the Web and were not seen as a threat to music retailers or copyright holders.

Recently, however, a rapid increase in download of Internet files (now more than 13 million out of South Korea’s total population of 48 million) has led to a flurry of activity by companies eager to establish their presence in this new market, as well as widespread confusion over music-content rights that finds even the largest chaebols business groups unsure of what to do. (Chaebols are conglomerates of many companies clustered around one holding company and are spread across several industries.)

Both the chaebols and smaller start-ups have been urging KOMCA to come up with an appropriate copyright-fee payment system for the music they provide on their sites. Until recently, KOMCA has taken a passive stance on the issue.

Says Sung Wo Yoo, senior manager at KOMCA, “There is no legal provision by which a reasonable copyright fee can be calculated, and time is needed.”

“It’s been quite difficult,” says Kyung Soo Ban, head of the media team that operates Samsung Corp.’s entertainment Web site, doobob.com, which the chaebol launched in November 1999. “We’ve asked KOMCA over and over again how we could legalize the system and create a copyright-fee payment mechanism for the use of the Korean popular songs they provide. Until then, we’re forced to simply not offer an AOD [audio-on-demand] service to our visitors.”

Due to increasing consumer demand for music downloads and KOMCA’s lack of response to industry requests for a regulatory framework, operators of Korean music Web sites (Continued on page 76)

Japan Eases Away From CD Price-Setting System

BY STEVE MCLURE

TOKYO—Japan’s controversial wholesale resale price maintenance system is showing further signs of weakening following announcement by BMG Funhouse and Toshiba-EMI that they will give retailers more leeway in setting audio software prices.

Under saihan, Japanese labels are allowed to set the retail prices of domestically pressed product, including non-import international repertoire, for two years from the release date. Saihan also applies to books and magazines.

Starting April 1 BMG Funhouse will allow retailers to set their own prices on newly released international repertoire one year from release and six months from release for classical product. Last July 1 the label reduced the fixed-price period for domestic and international singles, as well as classical and jazz albums, from two years to one year. BMG Funhouse will continue to set the prices of domestic albums for two years from release.

From May 1 Toshiba-EMI will short-pen and eight during which it sets the retail price of albums from two years to one and from one year to six months for singles. The change covers both Japanese and international product.

BMG Funhouse prices international-repertoire albums at around 2,500 yen ($25.50) each and domestic albums at between 2,800 yen ($28.29) and 3,000 yen ($30.51). Toshiba-EMI’s prices domestic albums at about 2,900 yen ($27.33) and international albums at 2,421 yen ($22.92). Discounts of about 200 yen ($1.87) per album can be expected once the fixed-price period expires, says a label source here.

Other Japanese labels have released their own policies in the past few years. In 1999 the Avex Inc. label group, Victor Entertainment, and Universal Victor reduced the fixed-price period for classical singles to one year (Billboard, Jan. 23, 1999).

Toshiba-EMI has also announced that it will put on sale May 23 three pop and eight classical catalog titles that will be exempt from saihan. Suggested retail price tag for those titles is 2,000 yen ($15.69).

U.K. Report Says Pop/Politics Bond Key To An Online Future

BY GORDON MASSON

LONDON—Wide-ranging action is required before the British music industry can take advantage of the Internet as a user-friendly tool that drives sales, according to a new report from the Institute for Public Policy Research (IPPR), a U.K. think tank.

According to the IPPR report, titled “New Musical Entrepreneurs,” new initiatives in education and improving interaction between the business and government are key to building the industry’s future.

IPPR, which describes itself as a left-of-center think tank, is privately funded via charitable donations.

Reflecting the U.K. music industry’s higher profile with government than in the past, Janet Anderson—parliamentary undersecretary at the U.K.’s Department of Culture, Media, and Sport (DCMS)—says the government is willing to help in this process because it recognizes the music business as one of the U.K.’s biggest and most culturally significant creative industries.

She adds, “The development of new technologies provides huge potential for growth in the music industry—and it is this potential that we want to help realize.”

Indeed, the governments of the U.K. have adopted such a proactive stance that Paul Brindley, the author of the IPPR report, is now a member of a DCMS subcommittee, which is due to release its own report, “The Music Industry And The New Technologies,” next month.

In his study, Brindley outlines three new models for the future of music distribution: physical product ordered electronically and delivered via mail order; digital audio file ordered and delivered electronically and stored by the end user; and digital audio stream delivered electronically at the request of the end user but with no permanent, stored copy. The report says, “All three models offer the consumer considerable benefits over the traditional distribution models.”

Those traditional models may be effective, but over the past five years, the British music industry has seen a decline in overseas earnings. According to the report, figures from the National Music Council and accounting firm KPMG show that in 1995, those earnings were 318 million pounds ($508 million); by 1998 the figures have dropped to just 298 million pounds ($355 million).

At the same time, Internet piracy has exploded. Last year the British Phonographic Industry (BPI) battled to close an average of 12 illegal Web sites per month. Currently it is closing 12 every week, and that is a drop in the ocean compared with the number of new sites debuting literally every minute of every day. Anderson notes that “revenue from E-commerce is expected to exceed 10 billion pounds ($12 billion) next year, 300% higher than predictions for this year.”

She adds, “Other creative indu- (Continued on page 59)
Warner EMI May Benefit Spanish Indies

New Company’s Combined Share Heads For 40% Of Market

This is the fourth in a series of reports about the Warner and EMI companies in different world markets and the impact of their proposed merger.

BY HOWELL LLEWELLYN

MADRID—True to the country’s maxim that cheers and problems are best faced with music, the Spanish music business appears to have reacted with indifference to the prospect of Warner and EMI combined. There are optimists and pessimists, but little of the surface tension that surrounded the Universal/PolyGram saga.

That said, not everyone is relaxed. “The merger will be dramatic for artists and managers,” says Rosa Lagarrigue, one of the Spanish industry’s most powerful individuals, whose RLM company directs the careers of two major Warner artists, Alejandro Sanz and Miguel Bosé. “It’s bad for the business. It scares me that the majors will only be interested in artists with guaranteed sales of half a million. It will make our life more difficult.”

While top Warner and EMI executives decline comment on the merger, the two companies’ respective stand-alone labels, DRO East-West Spain and Virgin España, continue boldly with expansion plans as if nothing was happening in New York or London.

Indeed, a bizarre situation arose when, just days after Warner Music Spain president Saul Tagarro gave instructions via his personal assistant that neither his name nor his phone number should appear in this article, he announced the appointment of José Carlos “Charlie” Sánchez as deputy managing director of DRO East-West Spain, saying, “Charlie is the best candidate in order to achieve the outstanding goals we plan for DRO in the future.”

DRO East-West Spain has a solid future, it seems. As international exploitation manager Covadonga Rasconero says, “They’re not going to demolish something that works very well. Our acquisition [in 1993] by Warner was not traumatic, and there is no feeling here that a Warner/EMI merger would be damaging.”

At Virgin, too, managing director Lydia Fernández is too busy strengthening her three imprints and developing recently announced expansion plans (Billboard, Jan. 29). Fernández is more interested in talking about the April 3000-March 2001 fiscal year, when she expects Virgin’s local repertoire to account for 37% of sales, compared with 17% this year.

Market-share figures for the Spanish record business, which was worth $600 million at retail in 1998, are not published, but indications are that Warner/DRO and EMI/Virgin are running neck and neck, with Warner’s “Charlie” Sánchez were among the founders of DRO in 1989 and helped it become a pioneering independent. Gómez moved to EMI in 1995, two years after DRO was sold to Warner Music. His close involvement in that sale means he is likely to have much to do with upcoming events, especially in light of Tagarro’s expected retirement.

By contrast to Warner’s 17-year-old affiliate, the EMI business in Spain dates back to 1915, when the British firm set up Compañía del Granofono. It became EMI-0lsen in 1972 and was finally established as EMI Music Spain in 1985, following the acquisition of local indie Hispacon. Today, EMI’s domestic roster has Luis Cano, Vega, Elia Balsa Solà, Enrique Bunbury, and Navajita Plata—all multi-platinum acts. Its most important international artists in Spain are Carlos Vives and, via a distribution deal with Jive Records, Britney Spears.

Virgin and Raso’s acts include Jarabe de Palo, Luis Eduardo Aute, Nacho Cano, Cuba’s Eléctro Ochoa y el Cuarte Tpato and Vieja Trova Santánguera. José Mercé, Estrella Morente, Tam Tam Go! and Dusminquet.

Warner/Chappell Music Spain/Portugal is the domestic leader in the publishing sector. Managing director Alvaro de Torres held a similar post at RCA Spain when he moved to the company in 1995. He has the publishing of Sanz’s first three albums, although EMI Music Publishing Spain owns rights to the coveted “Más,” as well as the substantial amount of songs Sanz writes for artists such as Malú and Niña Pastori.

De Torres’ signings include Warner’s Presuntos Implicados and DRO’s Celtas Cortos, as well as EMI/Virgin acts Jarabe de Palo, Dover, and Enrique Morente. This, plus the Sanz link, would facilitate a merging of the publishing arms at least.

EMI Music Publishing managing director Fabrício Benoit was chairman at the major company in his native France for 12 years before moving to Spain in 1997. Apart from Sanz, his main acts are bagpiper success Hevia, whose biggest success have been outside Spain in continental Europe; Paris-based Cubans Orishas and SGT. García; and Barcelona dance act OBK. Benoit indicates his lack of concern over merger rumors by saying confidently: “It’s business as usual for me. It’s going to continue signing new songwriters.”

Warner and DRO use the same distribution service at Trees Cano just outside Madrid, and EMI and Virgin share another warehouse by the EMI headquarters at nearby (Continued on page 81)

‘Indies can take advantage of this, with respect to both artists and the Internet’

- CARLOS GALAN -

Luu Na Lubre. Warner’s most successful Latin/international acts in Spain are Luis Miguel, Manu, Francisco Cespedes, Cher, and Mike Oldfield.

DRO East-West’s success is based on widely acclaimed domestic A&R, with such acts as Andres Calamaro, Celtas Cortos, Duncan Dhu, Juan Perro, Javier Vargas, and M-Clan, plus Cuba’s Company Segundo. DRO’s biggest international act in Spain is the Corrs.

EMI is helmed by president Miguel Angel Gomez, who also serves as the company’s regional managing director for Spain/Portugal. He and
International

Artist Manager Smith Riding High
Canadian's Expertise Encompasses R&B, Reggae, Rock

BY LARRY LEBLANC

TORONTO—Artist management can be a risky game, played for high stakes, but many music industry figures agree that Chris Smith is sitting pretty right now with the business's equivalent of a royal flush.

Headquartered in Toronto with offices in New York and Kingston, Jamaica, Chris Smith Management handles Canadian funk/pop act the Philosopher Kings (Columbia) and its associated pop/dance spinoff PrenezK (Epic), both multi-platinum acts in Canada; Canadian soul performer Joss Stone (MGK-Affiliated VFK); and Canadian alternative rock artists Left Penney and Robe James, who are independently released.

The company also oversees the careers of several U.S.-signed Canadian artists, including rapper Jellostone (Rex/ Warner Bros.), alternative-styled Nelly Furtado (DreamWorks), and vocalists Lesley Chin and Tina Turner (Warner Bros.). It has eight full-time staffers, mostly in Toronto. Odesse Chambers heads operations in Kingston, and Donnie Halstrick handles New York.

Involved with reggae for two decades, Smith also owns Fwiw Music, a Kingston-based label with a roster that includes Jamaican reggae artists Yogie and Lennard Hammond.

"Chris has a great sense of talent as a guy. He knows how to nurture it," says Michael McCarty, president of EMI Music Publishing Canada. "Every one of Chris' artists has merit," says Lisa Thibod, president of BMG Music Canada. "He's bright and knows how to pick talent. He's a straight shooter and has excellent marketing chops."

Despite being one of the top personal managers in Canada, Smith remains a reclusive figure who has shied away from media scrutiny. He agreed to be interviewed for this article only reluctantly and requested that he be able to talk mostly about his acts.

"Many people can't equate success with being a black man out of Toronto managing some white band. I've had my share of experiences where I haven't got into shows. I'd tell security I was the manager. They would go, 'No way.'"

Smith grew up in Jamaica before moving to Canada at age 12. He then lived in the Toronto suburbs, but his musical foundation had been strongly tied to his family in Jamaica. His uncle is singer/songwriter Beres Hammond, a leading reggae performer over three decades. "Having a reggae background in my family and spinning rock records in my high school as a DJ gave me an appreciation for all kinds of music," says Smith.

Following high school, Smith played professional soccer for the Toronto Jets. After an injury sidelined him, he studied marketing at college. Following graduation, he returned to the music business before being lured to tour Europe with his uncle. On his return, Smith switched careers, managing New York-based Freddie McGregor, who disbanded following the release of its debut album, "On A Mission" (Atic), in 1994.

Smith discovered the Philosopher Kings. "I saw their first show, and singer Gerald Eaton was wearing a Jamaican-colored belt. The voice, the beat, and the music drew me in.

Smith acknowledges the dichotomy (Continued on page 51)

Avion Travel, Jenni B Win San Remo Festival

BY MARK DEZZANI

SAN REMO, Italy—The first sales reaction to Italy's premier annual music event, the San Remo Song Festival, has given an early indication of the true victors in the week-long televised song contest, which attracts the attention of well over half of Italian viewers.

The FIMI/Nelson album charts covering the period during and immediately after the festival seem to show that its international guests were the main beneficiaries from the massive TV exposure. The new Oasis album, "Be Here Now," spent its second week on the chart at No. 1, and LA Falco's album "Shoulder Of Giants" (Helter Skelter/Epic), entered the charts at No. 1.

Jenni B won the newcomers' section with the classical ballad "Se- plice Sai" (Simply Know) (Ftn-Zig/Zag/EMI). A Sicilian R&B singer, she has sung on several interna- tional television programs. She is a well-known singer in her country's music industry. The song "Rhythm Of The Night," and also has been a backing singer for major Italian stars such as Zucchero and Lucio Battisti.

Avion Travel manager Francesco Fracassi says, "Our San Remo victory represents a career prize for the band which has spanned 20 years. It is a recogni- tion that we have made popular our particular mix of traditional Italian folk music and modern rock."

Caterina Caselli, singer and composer, said the band had "Spent 20 years being ignored by the music industry."

The winners at San Remo are selected through a combination of votes from a demographically rep- resentative public jury and a jury of experts. Although Avian Travel's entry as "quality song," Gerolamo Caccia Dominioni, president of Warner Music Southern Europe, and the festival's management director of CGD/EastWest Records, suggests that "too much weight was given to the expert jury and not enough to the public." He adds, "Our artist Irene Grandi certainly had a consistent appeal, coming in second place in our rock division."

(Continued on page 52)

newsline

BMG MUSIC PUBLISHING SCANDINAVIA has fully acquired independent Swedish publisher Madhouse Music. Former Madhouse managing director Jon Gray has been named creative director of BMG Music Publishing Scandi- navia. Previously a joint venture with BMG Music Publishing Scandi- navia, Madhouse was home to a string of Swedish writers who have gone on to sell songs recorded by Christina Aguilera, Jessica Simpson, R Angelos, PYT, and Base- ment 4. Managing director of BMG Music Publishing Scandinavia Lars Karlsson says, "I am confident that with Jon at BMG, we will expand on the successes he has had, with artists from Scandinavia and expanding into a wider European market."

VETERAN SINGER/SONGWRITER Joaquín Sabina heads the nominations for Spain's fourth annual Premios de la Música, to be presented April 6 at the Vista Alegre bullring in Madrid. Sabina earned five nods for best pop artist, author, song, album, and video. Earning four each were singer Luz Casal and pop act Café Quijano. The Premios, which honor Spanish music only, will air in May on Spain's biggest channel.

HASSA BREITHOLTZ has been appointed BMG U.K. and Ireland managing director, being promoted to the post from her previous role as BMG U.K. and Ireland and executive vice president of central Europe.

Breitholtz's exit from Sweden had been expected (Billboard Bulletin, Nov. 19); his new post was previously held by Tim Delaney, recently promoted to GM of Arista U.K.

U.K.-BASED independent distributor Recognition Records has received an injection of 750,000 pounds ($1,185,790) from venture capital company ProVen Private Equity Ltd. to hire new staff and acquire recording and distribution rights. The company will now seek to own the music it markets. Through a distribution contract with a number of BMG labels, Recognition has 31 clients on its books, including veteran rock band Asia, producer Robin Scott, Irish girl band Fable, and dance act Ruff Drivers.

Recognition, launched in 1997, is headed by its founders, Andy and Sue Richmond.

BMG FUNHOUSE sales chief Shoji Doyama is leaving the label to head a new Tokyo-based Internet-related company, according to sources. Before joining BMG, Doyama was senior director of finance at Sony Music International in New York and worked in strategic planning and business development at Sony Corp. of America.

A FULLY EQUIPPED COUNTERFEIT CD factory has been discovered in Leeds, England, following a lengthy investigation by the British Phonographic Industry (BPI), Trading Standards, and the police. Two men were arrested following the raid. The factory contained components, bulk CD-Rs, finished CD-Rs, manufacturing equipment, 3,000 finished counterfeit CD-Rs, and 900 blank CD-Rs.

JOSE CARLOS "CHARLIE" SÁNCHEZ has been named deputy managing director of DRO EastWest Spain. DRO EastWest was acquired by Warner in 1998 but still operates as an indie label in artistic terms. Sánchez will report to Warner Music Spain and Portugal president Sául Tagarro. Tagarro was appointed acting managing director of DRO following the departure in January of Mariano Pérez, who was named managing director of Warner Music Spain.

SCOTTISH LYRICIST/COMPOSER and multi- Grammy nominee R.A. Robert- son has signed a worldwide publishing deal with edel Publishing Ltd. Robertson saw major success with Mike + the Mechanics' 1989 recording of his "The Living Years," which won a Grammy nomination and an Ivor Novello Award for best song. His 1979 single "Bang Bang," which he performed, was a European hit that sold more than 1 million copies. Rob- ertson is currently working on several multimedia and visual music projects.

ROB MARKUS, VP of planning/business development at the London-based headquarters of online retailer Boxman since last June, has been named country manager in charge of directing local operations in the U.K. Markus, who prior to joining Boxman was managing director at Drum & Bass, an affiliate of Boxman's parent company Cellmark, who is "pursuing con- sultancy opportunities within the Boxman group," according to a statement from the company. Markus reports to Boxman CEO Tony Salter.

RAIUNO was formed in 1989 after the split of Lea SàNCHEZ's band "D'Alessio's Change"

(Continued on page 54)
ITALY: Triple Platinum

HA

BELGIUM: Gold

PORTUGAL: Gold

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AUSTRALIA
AUSTRIA
BELGIUM
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NORWAY
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**Notes:**
- **NEW** indicates a new entry.
- **RE** indicates a re-entry.

**Link:** [www.billboard.com](http://www.billboard.com)
**International**

**BMG Aims To Strengthen Latin Presence In European Markets**

**BY HOWELL LLEWELLYN**

MADRID—BMG, the only major label to have its Latin division based outside the Americas, is looking to expand its European base as its key area for expansion.

That statement of intent follows the appointment of a new Madrid-based head of Artists & Repertoire, Ramón García. The Spanish player Lady García has been named BMG’s new VP of marketing for Latin product, a move seen by industry insiders here as a logical one. García has worked in the music industry from Madrid since 1980 and is a veteran of the Latin scene.

The new role for García is perceived as a bid by what could be the last all-European major to strengthen its Latin presence in European markets, where acts ranging from Buena Vista Social Club to Ricky Martin and Zago Records—was the center of a bidding war among the major labels prior to the festival.

“When I heard about it, she had been selected for San Remo, I went straight down to Rome to sign a licensing deal for her,” says Clary.

Jenni Garcia, 25, has been picked by Virgin from Madrid since 1980 and was signed from Madrid since 1980 and has been a move seen by industry insiders here as a logical one. García has worked in the music industry from Madrid since 1980 and is a veteran of the Latin scene.

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**SAN REMO FESTIVAL**

(Continued from page 50)

the public voting and fourth with the expert jury.

Ricardo Clary, president of EMIL Music Italy and managing director of Virgin Italy, Zago Records—which was the center of a bidding war among the major labels prior to the festival—when I heard about it, she had been selected for San Remo, I went straight down to Rome to sign a licensing deal for her,” says Clary.

Virgin is the fourth Mancini finished in second place among the newcomers; another Virgin signing, Max Gazzè, finished in fourth place in the establishment section. According to Clary, this year’s festival was “a major improvement for showcasing exciting Italian artists such as Subsonic (a trio), Aoni (Universal) and Irene Grandi (CGD/East West).”

the company, Lady has proven to be an invaluable member of the BMG team. Her marketing vision and music savvy has resulted in successful international marketing campaigns for what are now some of BMG Latin’s top artists.”

Those artists include Spain’s Juanin Salinas and Ana Tijoux, Argentinian Marcelo Morello and Diego Torres, Mexico’s Christian, and Brasil’s Raul Pacheco—Braz- cary, who has just signed a deal for her.” says Clary.

March 13, 1980, Garcia was appointed managing director of BMG’s Latin American division overseeing Maria Cámara, who also reports to Segura. Segura says that “since joining the

**ARTIST MANAGER SMITH RIDING HIGH**

(Continued from page 50)

between spending days phoning U.K. record shops to sell the reggae records while simultaneously mapping out Canadian tour dates for Prozzak. Those are two different worlds,” he agrees. “But I am the guy you see at the dance hall, the guy who’s into serious reggae music. I do distribute my reggae worldwide. I don’t want to lose that feeling of putting vinyl out in Jamaica and in three days it’s around the world.”

Prozzak scored four nominations for this year’s Juno Awards, held Sunday (12) at Toronto’s SkyDome. Represented in videos by cartoon characters using the voices and music of the group, the video by comedian Mike Myers and James McQuillan (guitar), Proz- zak was nominated for top new group; album, for its debut “Hot Show” (29); and single, for its debut single (“Sticks To Be With You”); and video (“Strange Disease”).

Smith has not only become a leading player in a domestic music industry that has traditionally placed so much importance in top positions. He has also been able
to do so by successfully attracting the attention of U.S. labels for his acts. Canadian managers working in rap, hip-hop, and R&B have traditionally faced apathy from label A&R execu- tives in Canada and the U.S.

In the past 18 months, however, Smith has spearheaded direct U.S. signings of Jeez and Furtado, who will both debut major albums in the coming months. Also, Warner Bros. U.S. recently pulled up distribution rights to Smith’s newly formed Blacksmith Entertainment label. It bowed in early 2001 with a debut from 18-year- old Danian.

“U.S. labels wanted all those acts,” not Smith produced. “So it’s not like we’re trying to prove to U.S. A&R reps we have talent here. Now we just have to make hit records.”

“It’s all in our interests to have a solid business unit,” he says. “It’s important to share information. Everybody’s hit is for everybody else. If anyone brings in an American A&R person who falls in love with Toronto, it’s a plus for us.”

**Rain Forest AID:** On April 13, Tom John, Billy Joel, Tom Jones, Sting, and James Taylor will be among the headliners at the 10th Rain Forest Benefit Concert at Carnegie Hall in New York. Concert proceeds will be donated to Rainforest Foundation International in Africa, Asia, and Latin America. Contact: Event Associates at 212-245-4770.

**GetMusic GIVES:** The online music content and commerce company GetMusic.com last year donated $24,000 to the T.J. Martel Foundation for Cancer, AIDS and Research. The donation culminated a guerrilla marketing partnership between Jones Soda and GetMusic’s Bug Juice alternative music site. Jones Soda, which renamed its lemon-flavored Bug Juice, set aside 2 cents from every bottle sold for the T.J. Martel Foundation. The funds were matched by BMG on behalf of GetMusic. Contact: Laurie Robenstein at 212-389-8760.

**CREATIVE ARTS COMPETITION:** The Help Artists and Rehabilitate Children (HARC) Foundation is sponsoring awards for emerging creative artists in the fine arts (painting or sculpture), music (instrumental/orchestral, musical theatricals, or song and words), and visual arts (photography, cinematography, or mixed media) fields. Three winners in each category will receive cash prizes, and their works will be performed or exhibited in public. The deadline for submissions is May 31. Contact: Susan M. Marchese at 310-395-1-000.

**DEATHS**

Dennis Danilow, 87, of apparent brain aneurysm, Feb. 28 in Newport Beach, Calif. Danilow was a founding member of the punk band Social Distortion in the late 1970s. He served as a guitarist and backing vocalist and contributed to seven Social Distortion albums and a documentary. Danilow is survived by his wife, a son, and a daughter.

George Siravo, 88, of natural causes, Feb. 28 in Medford, Ore. Siravo was a music organizer for Doris Day, Frank Sinatra, and the London National. He started his career playing saxophone, clarinet, and flute for the Clippert Club Easimos and was soon featured in the orchestras of Gene Krupa, Max Bygraves, and Charlie Barnet. In the 1940s and 1950s, he wrote for the popular radio show “Your Hit Parade,” which tracked the top-selling songs of the day. He later worked as an arranger and conductor for Columbia Records. His best-known arrangement was Bennett’s “Who Can I Turn To (When Nobody Needs Me).” Siravo also recorded his own instrumental albums, such as “Seductive Strings By Siravo.” He is survived by a daughter, a son, and three grandchild.

Bill Lewis Downer, 86, of congestive heart failure, Feb. 28 in Los Angeles. Downer was a label and music publishing executive with Decca Records and its successor, MCA Music. He headed the label’s head of Decca’s Northern Music publishing division in the 1940s and retained that position after the firm’s merger with Universal Pictures into MCA in 1962. Downer was a con- tinuing director and was selected for San Remo, 50 surged down to Rome to sign a licensing deal for her,” says Clary.


April 5-7, BMG Multi-Channel Billboard City, New York. 212-833-4734.


April 29-30, Impact Super Summit XIV (Oryu- land Hotel, Nashville. 615-357-6997.

May 13-14, Annual Latin Music Awards, Orpheum Theatre, Boston. 617-357-6997.

May 27-28, Marketing Conference, presented by The Source, Lowes Santa Monica Beach Resort, Santa Monica, Calif. 212-233-3714.

May 9, Music Industry Networking Night, One Night Stand’s, Hollywood, Calif. 524-297-7466.


May 10-12, Electronic Entertainment Expo (E3) Convention, Los Angeles. 323-207-3000.

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NARM Convention Explores Internet Retail Challenges

BY BRIAN GARRITY
SAN ANTONIO—As the market for online music sales evolves, Internet retailers are still looking for ways to effectively compete with traditional brick-and-mortar operations at capturing younger and more impulse-driven consumers.

At a recent forum on the Internet co-organized by Billboard Music Group VP of business development Ken Schlagler and Billboard news editor Marilyn A. Gillen at the National Assn. of Recording Merchandisers (NARM) Convention in San Antonio, Jason Fiber, VP of digital strategies at Wherehouse Music/CheckOut.com, said one of the biggest challenges facing the online retailing community is matching the speed and efficiencies provided by traditional retail.

Two major hurdles are emerging for Internet-based music sellers targeting the instant gratification-oriented shopper: Speeding up home delivery of Web purchases and creating alternate payment methods to allow consumers without access to credit cards to shop.

Ken Cassar, an analyst with E-commerce research firm Jupiter Communications, said the industry must move to capture the impulse consumer. But he noted that it is difficult to work on how such buyers—assuming they have a way to make a purchase—generally have to wait at least three days to receive product (see Buying Trends this page).

That’s why GetMusic, the online retail operation jointly owned by Universal Music Group and Bmg Entertainment, includes a search engine to point consumers to brick-and-mortar stores, said GetMusic CEO Andrew Nilley. He also pointed out that “more than half of our customers don’t have credit cards.”

That’s a problem when, according to Jupiter, roughly 96% of all online transactions occur with credit cards. Cassar warned that significant markets with younger consumers would be missed if other payment systems are not developed.

Help may be on the way. Many retailers are rolling out proprietary gift cards that double as in-store and online debit cards. Also growing in popularity are special pre-valued Internet currencies like Flooz and Beanie. The downside is these services, which then manage the accounts and provide the technology that will allow users to redeem the currencies at both physical and cyber-stores.

But Liz Leonard, an analyst with Gomez.com, said that in the long term the success of alternate payment methods hinges on formats that have ubiquitous distribution and take the place of paper money or credit cards anywhere online or in the physical world, not just at specific retail chains and cyber-stores.

Among alternate formats being (Continued on next page)

Recording Media Is Forum’s Focus

BY STEVE TRAUMAN
NEW YORK—A keynote speech by MP3.com founder Michael Robertson and the outlook for both the DVD Video and the DVD Audio/Super Audio CD (SACD) markets will high-light the 30th annual executive forum sponsored by the International Recording Media Assn. (IRMA). The event is set for March 15-16 at the La Quinta (Calif.) Resort.

“The entire focus of ‘Content Delivery 2000’ is on reshaping the recording media industry in the new millennium,” says Charles Van Horn, IRMA executive VP. “It is the most comprehensive and important program we’ve ever offered.”

In addition to Robertson’s talk—titled “A New Perspective on Creative Opportunities”—author John Nissan will speak on “High Tech, High Touch: The Co-evolution Of Technology And Culture,” and Brian Ferren, president of Walt Disney Imagining R&D and creative technology, will discuss “Thinking About The Future.”

The DVD Audio & SACD: Coming

...of Ag’ panel will have Mike Bishop, recording engineer; Telarc International’s Malcolm Davidson, VP of technology; Sony Music; John Kellogg, GM of DOLBY Labs; Lou Vecchetti, VP of production and manufacturing and chief purchasing officer; BMG Entertainment; and Paul West, VP of studio operations, Universal Music Group.

“Phase II Takes Off,” sponsored by IRMA, will have executive director Amy Jo Donner introducing a presentation by Steve Nickerson, VP at Warner Home Video.

Eileen Fitzpatrick, Billboard’s digital entertainment editor, is moderating a DVDGS-sponsored panel on “Enhanced DVD: The Ultimate Killer App.” Participants will be Leslie Cohen, VP of business development, Sony Music; Jeff Fink, president of sales, marketing, and distribution, D2 Entertainment; Sandy Friedman, head of worldwide operations, DreamWorks Home Entertainment; and Ken Graffeo, senior VP of marketing, Universal Studios Home Video.

Updates on IRMA research and programs will be covered in “Optical Pirates,” with Rusty Capers, executive VP Cinram, and director of the IRMA Anti-Piracy Compliance Program, U.S., and Theo Köhler, director of the IRMA Anti-Piracy Compliance Program, Europe; “Field Update: IRMA’s VHS Coalition;” with Paul Scott, senior VP of worldwide video sales, Technicolor Video Media Services; and “Impact Of Digital TV On Recording Media,” with Dick Kelly, president of Cambridge Associates, which conducts all IRMA optical and magnetic media research.

Details and an online registration form for the forum can be found on IRMAs Web site, recordingmedia.org.
NARM Honors Mechandisers, Suppliers

SAN ANTONIO—Best Buy, Arista Records, BMG Entertainment, and Valley Media were among the big winners when the National Assn. of Recording Merchandisers (NARM) announced its merchandiser and supplier of the year award winners March 1 during its 42nd annual convention here.

A listing of the winners follows.

RETAILERS OF THE YEAR
Small Division
Music Millennium, Portland, Ore.

Large Division
Best Buy, Eden Prairie, Minn.

WHOLESALE OF THE YEAR
Small Division
Electric Fetus Co., Minneapolis.

Medium Division
Northeast One Stop, Latham, N.Y.

Large Division
Valley Media, Woodland, Calif.

DISTIBUTORS OF THE YEAR
Small Division
Hep Cat Records & Distribution, Orange, Calif.

Medium Division
Rykodistribution Partners, Salem, Mass.

Large Division
BMG Distribution, New York.

ENTERTAINMENT SOFTWARE SUPPLIERS OF THE YEAR
Small Division
Alligator Records, Chicago.

Medium Division
Rhino Entertainment, Los Angeles.

Large Division
Arista Records, New York.

RELATED PRODUCTS AND SERVICES SUPPLIERS OF THE YEAR
Small Division
Liquid Audio, Redwood City, Calif.

Medium Division
Billboard magazine, New York.

Large Division
Case Logic Inc., Longmont, Colo.

NARM also announced the winners of its annual Advertising Awards competition during the convention.

considered are prepaid cards that are similar to phone cards and are sold everywhere from newsstands and convenience stores to grocery stores. Also being considered: accumulating balances that are paid on a monthly basis.

Yet another option, and one growing in popularity, according to Leonard, are so-called PocketCards—brand-name credit cards with credit limits that are controlled by a sponsor (typically a parent, guardian, or employer) who can transfer funds in real time, using any touch-tone phone or Web browser. All transactions are reported in real time, so all purchases can be viewed on the card’s transaction history at the card’s Web site.

CheckOut’s Fiber also noted that automated teller machine cards that function like credit cards are rising in popularity.

NARM CONFAB EXPLORES NET CHALLENGES
(Continued from preceding page)

Home video. Steve Gustafson is named VP of the specialized division of Complete Post Dvd in Hollywood. He was Dvd manager/producer of home entertainment for DreamWorks.

DISTRIBUTORS. Provident Music Distrib-...
Courting Rock Hits Proves To Be A Risky Venture For Two Indies

daughter started chasing rock records after Dee Sykes' "New Age Girl" became a Hot 100 hit in 1994 and never regained its footing.

Courting the rock sector, which puts an indie head-to-head with the majors' monied clout, is a costly proposition, and, as the fruits of independence suggest, it's a strategy that should be contemplated with care.

WAITS FIESTA: Tom Waits -- who scored a critical and commercial hit last year with his first release for indie Epitaph Records, "Mule Variations" -- will be feted with the May 30 release of the tribute set "New Coat of Paint." Songs of Tom Waits on L.A.-based Manifesto Records. "New Coat of Paint" is distinct by its off-kilter cast of acts, which is uniquely in tune with the awe-sensibilities of Waits' songs.

Leading off with a contribution from the late, great Screamin' Jay Hawkins, the collection also includes tracks by Andre Williams, Lydia Lunch (accompanied on guitar by former Flag Waver Nels Cline), Cline's one-time Geraldine Fibbers cohort Carla Bebey, the Knoxville Girls, Nilso Celso, Sally Norvell, Leo Rocker, and a trio of other ex-Flag Wavers -- Dexter Romweber, Elian Mendel and R&B vet Floyd Dixon. The album is great fun and true to its source.

FLAG WAVING: Pere Ubu lead singer David Thomas' new album "Bay City," due April 18 from Thir- ty Ear, was born in the middle of a fountain in Copenhagen.

In 1996 Thomas was invited by Danish guitarist Jorgen Teller to perform at an improvisational concert. Thomas says, "He and his buddies are very much into the jazz and improvisational scene in Denmark, but they aren't exactly grown up being punk musicians, in rock bands and things. He had this project, a typical art project, where they had to do a show in the middle of Gefion Fountain, which is a famous fountain in the middle of Copenhagen. . . . It turned out really good, and we said, 'Oh, let's make a record.' Thomas says that he expected the resultant album to be an "art record," but it proved to be something else again.

"What was really interesting was the contrast of cultures," he says. "We shared, as it were, a cultural language, which was rock music, which is an American form, and yet we were approaching it with different languages and backgrounds."

Recorded over the course of three years in Denmark with Teller clarinet/bassist Per Buhl Acers, and percussionist P.O. Jorgensen, "Bay City" takes its title from the works of Raymond Chandler. The hard-boiled novelist patterned his town Bay City after Santa Monica, Calif., and made it a metapage for all the evil in his tales.

On the other side of every American rock band, there has been and must always be a Bay City." Thomas says. "As in Chandler's stories, there's an air of corruption and violence, a threat that goes through the record that I was aiming at. There's clues and things on the record of something that's not quite right."

"Thomas is currently working on a theater piece also titled "Bay City," which will be a sequel of sorts to his theatrical work "Mirror Man," which was produced in England in 1998 by the South Bank Organization. Thomas is directing a new production of "Mirror Man" that will be presented May 21 at the Victoriaestival in Quebec for "Rock, film, Linda Thompson, Bob Holman, Chris Cutler, and old Copenhagen mates Jack and Robert Kidney will be featured.

"I'm picking up this lark, this theatrical lark," Thomas says. "I'm figuring it out. I'm interested in it. The music I do tends to be very fancy, anything very theatrical, very character-oriented, very storytelling-oriented. So it seems kind of natural to move more toward a contextualization of the sort that goes on in that environment."

Thomas hopes to celebrate Pere Ubu's 25th anniversary this year with a new release by the band.

"Naturally we noticed that it's 25 years, so we thought, 'Ah, we've gotta try to get a record out.' We were originally planning it for next spring. I think we're gonna try to move up. Also, we've been talking to Atlantic about the Atlanta-based firm, which always exhibited its greatest strength in the urban market, fruit-
Trans World’s Higgins Details Logo, Twec Plans

At the Trans World Entertainment annual vendor appreciation dinner, held March 7 at the Rainbow Room in New York, Bob Higgins, chairman/CEO, said the company expects to decide in its fiscal second quarter what logo all of its mall stores will have. The future, whether it be Record Town, Camelot, the Wall, or some other name. Such a move would position the chain to more fully realize national advertising opportunities with partners, he said.

Higgins started off the dinner by reminding suppliers that the chain had just completed its second straight record year for sales and earnings, as well as completing its 16th consecutive quarter of positive comparable-store sales growth with net income of $61.4 million, or $1.15 a share on a diluted basis, on sales of $1.36 billion in the year ending Jan. 30.

He then predicted that the chain would achieve another record year in fiscal 2000, which began Feb. 1, with sales topping the $1.5 billion mark and earnings hitting about $1.75 per share.

Despite those accomplishments, Higgins acknowledged that the company’s valuation, according to Wall Street, is currently about $600 million, as compared with the $1.6 billion that it was valued at 18 months ago by investors. “It’s hard to figure out how Wall Street is valuing companies,” he said.

He said that the company was taking advantage of the cheap price to buy back shares, with the company having already purchased 3 million shares of a 5 million-share buyback authorized in January.

Also, Higgins said that Trans World’s employment of the “click-and-brick” strategy will restore value. In talking about twec.com, he said the company’s online store had a good year, hosting 240 events, for which he thanked the labels supplying support to the site.

“Site traffic is up 2,600%, and sales have increased 600%,” he said. “I have learned that when you are talking about the Internet you talk in percentages.”

In the fourth quarter, the site had 2.4 million unique visitors, he said, adding that it is on pace to soon achieve close to 1 million unique visitors a month. He also acknowledged that some have questioned the strength of the company’s brand and its ability to-driven the topic of possibly changing the name as a result of the process the company is now engaging in to determine the best logo for its mall stores.

Higgins also brought up a topic near and dear to the hearts of label sales types when he reiterated that the company’s goal is to be the best in jumping on sales for new releases, from superintendent to less established acts.

Trans World had made much progress in that area, but “what we will accomplish this year will surprise everyone,” he said. He committed to not letting any partner beat Trans World in street-date sales or first-week sales of new releases. Trans World also wants to improve its efforts for developing artists, he said.

In talking about the past year, Higgins acknowledged that digesting Camelot was a little more difficult than expected, but nevertheless Trans World “met the challenge,” he said.

He predicted that there would be further consolidation in music retail and once again proclaimed that Trans World would be the consolidator, pointing out that the company has $150 million in cash on hand.

Finally, he said, “I have been in the industry since 1959, and I have seen everything, but I have never seen the industry move as quickly as it has the last year and a half.”

As the industry moves into the new millennium, he reminded executives in the room that both Trans World and the vendors in the room had built their business as partners and called on them to adhere to that spirit as they moved forward. He noted that some of the labels have stumbled in that area so far in their rush to embrace the Internet.

For instance, without mentioning any names, he cited the head of one of the majors who constantly tells Wall Street investors that his label is getting ready to be sold directly to consumers. “I don’t consider that a partner,” he said. “We have to be partners if we want to take this business from $14 billion to $30 billion.”
tries are watching developments in the music industry with keen interest, as they know their industries will face the same challenges and opportunities a year or two from now. Music also has a central role to play in contributing toward the government’s biggest goal of embracing the knowledge economy.

Welcoming the government’s enthusiasm for greater collaboration with the music industry, Brindley noted, “The industry has not been particularly effective in coming together on issues, and perhaps in such circumstances the government could step in to mediate.”

Unwilling to draw on specific topics, Brindley agreed that intervention could help in areas such as the controversy over the UK’s Mechanical Copyright Protection Society (MCPS) decision to set the rate for downloading music at 10 pence (16 cents) for each five minutes, plus 2 pence (3.6 cents) for each additional minute—twice the equivalent rate set in the U.S. (Billboard, Oct. 10).

Keen to emphasize the upside of his work, Brindley says, “Provided the industry and government move quickly enough to adapt to the demands of the new environment, new technologies present the best opportunity in years to open up the industry to new entrants and new markets.”

Brindley, who is also bass player for alternative pop/rockers the Sundays, interviewed more than 50 key music industry players to compile the study. He’s convinced the industry can harness the phenomenal marketing device that is the Internet if executives set aside company infighting and develop stronger relationships with legislators.

One of Brindley’s main conclusions is that education, on all levels, is a must. Internet users are often “oblivious to the fact they are breaking the law” when accessing certain downloads, he says. One solution to the piracy problem is to teach children the value of copyright.

Explains Brindley, “If a few of the main copyright-based organizations could sit down and work out what they wanted to do, someone could quickly put together a CD-ROM package for use in schools as an educational tool.”

Another concept championed in the report is the establishment of a pan-industry body to present a more unified stance to government and the media and give a voice to the U.K.’s smaller music labels.

Brindley also suggests the formation of an online resource to provide unsigned writers and artists with advice and information about the importance of rights and contractual issues in both the online and the offline environment. In addition, he urges the music industry as a whole to set up a one-stop online shop for all music licensing and rights clearance.

At the end of the day, Brindley is philosophical about his work. “At the very least it has galvanized a bit more reaction and prompted debate,” he says. “I don’t think anyone can argue with the report’s recommendations, but the sense of urgency is paramount. I wouldn’t like to see these concepts being bogged down too long in committees.”


ty awards (Continued from page 35)

NARM AWARDS

(Continued from page 35)

POINT-OF-PURCHASE ITEMS
Retail: Wherehouse Entertainment, “Classical Evolution.”

SPECIAL MEDIA
Retail: National Record Mart, “Music X.”
Wholesale: BMG Distribution, “Jones Soda Campaign.”

RADIO SPOT
Retail: Bull Moose Music, “You Suck.”

TELEVISION SPOT
Retail: The Musicland Group, “Selection.”

BEST OVERALL CAMPAIGN
Retail: Harmony House Records & Tapes, “Better Than A Match Head.”

BUYING TRENDS

(Continued from page 55)

Once they get their cyber-act together, could become formidable Internet merchants because of enormous customer traffic and loyalty. Other competition could come from popular content providers. Cassar mentioned Rolling Stone, a brand that could attract consumers to its Web site to buy music, if that were part of the magazine’s strategy.

A shakeout is likely to occur in online music retail, the analyst said, but he told the industry crowd that the brick-and-mortar merchants might be the ones to survive it. “Multichannel retailers could emerge as the clear leaders,” he said, as brick-and-mortar merchants leverage their physical assets. “Long-term the (online) pure plays as a group will generate less sales,” he added. Behemoths like Amazon, however, “won’t go away,” he said.

Another part of Jupiter’s presentation at NARM had to do with consumer attitudes toward Net shopping during the recent holiday season. Most believe that low price is the main motivation for shopping on the Net. CDs for $12 and less are certainly an enticement, but Web shoppers are apparently looking for more than bargains.

Jupiter says that “better prices” was cited by only 41% of Internet consumers as the reason for buying online in the past holiday season. Ahead of that were two reasons, each named by roughly half of the respondents: 52% said they shopped online to avoid crowds, and 51% said to save time.

Cassar said it was “very significant” that better prices was only the third most important factor in holiday shopping.

But the bad news is that when the crowds are thin and time isn’t tight, price rules.

Outside the holiday period, consumers still shop online for bargains. Cassar said that low-ball pricing, in addition to increased competition, would mean continued deterioration of profit margins for Web retailers, at least in the short term.

But online retailers will be happy to hear that customer satisfaction was hardly an issue during the holiday season. Last year 74% of those polled reported being “very or somewhat” satisfied with Net shopping. This year the figure has grown to 90%.

What about the 10% who were dissatisfied—what were their concerns? “Product out of stock” was named by 24% of respondents. Then came high shipping and handling costs, cited by 21%. After were slow site performance (18%) and long shipping time (15%).

Cassar said that online retailers should not be too satisfied with themselves, because these customer concerns were the same as last year, indicating that merchants “aren’t learning their lessons.”

In another poll, suppliers were queried by Jupiter, and Cassar shared some of those findings with NARM attendees.

The firm found that 42% of suppliers sold their products directly to consumers from their Web sites. Cassar said that figure was “surprisingly high.” And, as music retailers know, the practice is becoming more and more pervasive.

Outside of actually making the sale to a customer, what suppliers saw as their greatest benefit in selling direct online was capturing consumer data. 77% cited that factor. Other benefits to suppliers were control of brand messaging (69%) and creating or strengthening the brand (69%).

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New Media

MERCHANTS & MARKETING

MTV, Manley Toy Link For Palm PC & Camera

Broader Strategy To Reach MTV.com Audience For Music, Etc.

This week’s column was prepared by guest columnist Steve Manley.

AFTER SOLID RETAILER response at the recent American International Toy Fair, a new MTV line of hand-held Palm PC digital link cameras will reach electronics, music, and mass-market outlets in October through a licensing deal with Manley Toy Quest, the largest privately held electronic handheld toy and game company. The new product line is a key component of a broader strategy to expand links to the MTV.com young adult audience, according to Lisa Silfen, VP of MTV product enterprises. "Input from our audience is very important," she says, "and both the digital link and digital camera will provide a means for them to create a 'community feature' on MTV.com."

Equipped with a universal serial bus (USB) cable, the digital link will enable users to upload from MTV.com to either a PC or Macintosh computer. This includes Windows Audio Media (WAM) sound files, news headlines, and exclusive artist and entertainment information. Interactive chat room availabilities also will be expanded. The digital camera operates on batteries but also has a USB cable and will act as a Webcam for all stored images.

The new product line also will enhance the recently disclosed initial public offering (IPO) filing by Viacom for its MTV Group (Billboard, Feb. 28), of which it owns 90%, with Liberty Media owning 10%. The group operates 18 popular music Web sites that include MTVM.com, VH1.com, and SonicNet.com. In the filing, the IPO was expected to raise at least $10 million, but the actual offering, expected in April, is likely to be much higher than that.

MTVI recently unveiled a "new look" for MTVM.com and its other hot music sites, opening the way for broader e-commerce and advertising opportunities. The additional online activity generated by digital link should answer some analyst comments that MTV hasn't done enough in this area.

Forrester Research analyst Dan O'Brien says MTV pushes "a lot of content out there but [hasn't] really shifted gears into a different way of relating to customers that is far more interactive."

"We're very excited to launch into this new area of consumer electronic products to the young adult market."

— LISA SILFEN —

Unique Visitors (In 000s)

<table>
<thead>
<tr>
<th>Household Income</th>
<th>AVERAGE MINUTES PER VISITOR PER MONTH</th>
</tr>
</thead>
<tbody>
<tr>
<td>$15,000-$29,999/Year</td>
<td>1. msvc.com</td>
</tr>
<tr>
<td>$30,000-$49,999/Year</td>
<td>2. mtv.com</td>
</tr>
<tr>
<td>$50,000-$74,999/Year</td>
<td>3. sonicz.com</td>
</tr>
<tr>
<td>$75,000-$99,999/Year</td>
<td>4. msvc.com</td>
</tr>
<tr>
<td>$100,000-$149,999/Year</td>
<td>5. sonicz.com</td>
</tr>
<tr>
<td>$150,000-$199,999/Year</td>
<td>6. mtv.com</td>
</tr>
<tr>
<td>$200,000-$499,999/Year</td>
<td>7. county.com</td>
</tr>
<tr>
<td>$500,000-$1,000,000/Year</td>
<td>8. politifact.com</td>
</tr>
<tr>
<td>$1,000,000 or more/Year</td>
<td>9. honcom.com</td>
</tr>
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</table>

MTV Internet Album Sales

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>Supernatural</td>
<td>SANTANA 1</td>
</tr>
<tr>
<td>Two Against Nature</td>
<td>STEELY DAN 2</td>
</tr>
<tr>
<td>Machina/Machines of God</td>
<td>THE SMASHING PUMPKINS 3</td>
</tr>
<tr>
<td>Stiff Upper Lip</td>
<td>AC/DC 4</td>
</tr>
<tr>
<td>A Decade of Songs</td>
<td>Celine Dion 5</td>
</tr>
<tr>
<td>Backstreet Boys</td>
<td>The CURE 6</td>
</tr>
<tr>
<td>Coyotes</td>
<td>TRACY CHAPMAN 7</td>
</tr>
<tr>
<td>When I Look in Your Eyes</td>
<td>DIO 8</td>
</tr>
<tr>
<td>2gether</td>
<td>MARC ANTHONY 9</td>
</tr>
<tr>
<td>I Love You Baby</td>
<td>B.B. KING 10</td>
</tr>
<tr>
<td>Play It to Death</td>
<td>LED ZEPPELIN 11</td>
</tr>
<tr>
<td>Graceland</td>
<td>ELTON JOHN 12</td>
</tr>
<tr>
<td>Woman's Work</td>
<td>/Sting 13</td>
</tr>
<tr>
<td>We Are the Champions</td>
<td>Queen 14</td>
</tr>
<tr>
<td>(I'm) Your Baby Tonight</td>
<td>The Beatles 15</td>
</tr>
<tr>
<td>A Collection of Great Dance Hits</td>
<td>The Rolling Stones 16</td>
</tr>
<tr>
<td>Iron Man 3</td>
<td>Iron Maiden 17</td>
</tr>
<tr>
<td>A Decade of Hits</td>
<td>Duran Duran 18</td>
</tr>
<tr>
<td>Take Me Home</td>
<td>Neil Young 19</td>
</tr>
<tr>
<td>Greatest Hits</td>
<td>Van Halen 20</td>
</tr>
</tbody>
</table>

Traffic Ticker

Top Music Info Sites

Duration

<table>
<thead>
<tr>
<th>AVERAGE MINUTES PER VISITOR PER MONTH</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. mpsc.com</td>
</tr>
<tr>
<td>2. mpsc.com</td>
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<tr>
<td>3. sonicz.com</td>
</tr>
<tr>
<td>4. mpsc.com</td>
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<tr>
<td>5. sonicz.com</td>
</tr>
<tr>
<td>6. mpsc.com</td>
</tr>
<tr>
<td>7. county.com</td>
</tr>
<tr>
<td>8. politifact.com</td>
</tr>
<tr>
<td>9. honcom.com</td>
</tr>
<tr>
<td>10. vh.com</td>
</tr>
</tbody>
</table>

SOURCE: Media Metrix, January 2000. Site rankings by Billboard. Media Metrix defines unique visitors as the actual number of users who visited each site, without duplication, once in a given month. Over 50,000 individuals throughout the U.S. participate in the Media Metrix sample.

Billboard
is it a matter of transition from CD to DVD for replicators, or is DVD a separate business? Many industry experts say, at this point in time, that VHS duplicators need to be more concerned than CD manufacturers about transitioning to DVD, since DVD is primarily a video market right now. DVD Audio product should finally hit the street this year, but it’s not likely to make much noise at first. And, since a large-scale move into DVD-ROM appears to be at least two years away, it’s fairly safe to say CDs have a lot of life left in them.

Another school of thought says DVD is already an outdated product. In its current state, the format cannot handle high-definition television. The gigabytes will have to surpass even that of the much-debated DVD-18 to be compatible. And, that’s not all. Other industry experts believe there will be a move away from physical media to online music and video distribution. But what are replicators really saying about all of this?

**DVD: SLOW BUT STRONG**

Most of the larger replicators have taken the DVD plunge to some extent. Many have a couple of lines running and are in the middle of expansion, while others have plans for expansion later this year. Christmas 1999 proved healthy for DVD, even with some undercapacity reported. Morris Ballen, chairman of Disc Makers in Pennsauken, N.J., says one of his friends, an executive at a large movie studio, had to deal with 10 factories to make sure he had enough product for the holiday season.

Despite what appears to be fierce demand, why are replicators starting out so slowly? “Ancillary markets for DVD have been slow to develop. DVD is still predominantly a studio market,” says Sean Smith, sales and marketing VP for Los Angeles-based JVC Disc America. Disc Makers’ Ballen confirms that. “We’re taking DVD orders, and we’re vending them out to other replicators because there isn’t enough volume for us to be involved. DVD is not a mainstream business yet. I’m projecting it will be 24 months before there is any sizable volume for replicators in the mass market,” he says.

Sanyo-Verbatim CD Co., in Richmond, Ind., has been manufacturing DVDs since 1998 but, like other replicators, has been cautious about transferring CD capacity or even CD technicians. “The challenge has been allocating enough time and resources to devote to DVD, while still maintaining a near-capacity disc operation,” says sales and marketing manager Ross Josephson. Allied Digital Technologies, based in Hauppauge, N.Y., is an independent like-
A recently found chink in the format's copy-protection feature has delayed the launch until later this year.

by paul verna

I t was supposed to launch by the end of 1999. When that didn't happen, developers spoke of an early-2000 debut. Well, as of this writing (more than six weeks into the new millennium), there's still no sign of it on the horizon.

"It," of course, is DVD Audio, the long-promised, second-generation sound carrier groomed to succeed the CD by delivering unprec edented sound quality, multi-channel audio and other state-of-the-art features.

The reason for the latest delay, according to sources, is a software glitch in the copyright-protection area of the DVD Audio specification. Because of a programming error, one of the codes that was supposed to prevent unauthorized digital copying of DVD Audio content was broken. Accordingly, the format's launch had to be postponed until the problem is resolved.

Industry sources estimate that DVD Audio will be ready to launch by mid-year. At that time, record labels will have had time to develop more titles (they have been preparing for this over the past couple of years), electronics companies will have been able to fine-tune their plans to introduce "universal" players that will accept both DVD Video and DVD Audio media, and the industry as a whole will have had the chance to raise much-needed awareness among potential consumers of the format.

ON THE BRIGHT SIDE

From a production standpoint, the music-industry making industry could use the extra few months, according to sources in the pro-audio industry.

"DVD Audio is in a holding pattern. The technology to author it properly does not exist in a solid format, and the demand for it is lukewarm. We need the tools, we need the demand, we need record-label support, we need the encryption and watermarking issues settled...and we need to do some experimenting." - Michael Fremdelli

Capitol Studios and Capitol Mastering

As Michael Fremdelli, VP of Capitol Studios and Capitol Mastering, recently told Billboard, "DVD Audio is in a holding pattern. The technology to author it properly does not exist in a solid format, and the demand for it is lukewarm. We need the tools, we need the demand. Although it hasn't taken its port, we need the encryption and watermarking issues settled...and we need to do some experimenting."

In the meantime, another high-resolution digital-audio format, the Sony Philips-backed Super Audio CD (SACD), has already launched. However, that product is targeted at a super-high-end, audiophile clientele and is not expected to have a significant impact on the industry, at least in the short term.

Whether or not SACD will impact the eventual launch of DVD Audio is uncertain. However, DVD Audio will be targeted at mainstream manufacturing capacity today is 16 billion units. Southeast Asia accounts for one quarter of that and has witnessed a 60% increase in the last two years to 4.1 billion units—far greater than needed by legitimate business.

The International Federation Of The Phonographic Industry (IFPI) figures for 1998 show Hong Kong as the biggest individual culprit by far, in terms of excess capacity, with a staggering estimated capability of 2 billion units next to a legitimate demand of just 300 million units.

Taiwan, China, Malaysia, Macau and Singapore are also in the top ten potential piracy hot spots, with Hong Kong, China, Malaysia and Pakistan all suffering piracy levels over 60%. The only really satisfactory spot in the region is Japan, where piracy levels are low. But even there, CD-R infringements are reportedly on the rise.

"This all adds up to a 'critically bad' situation in Asia, says Jay Berman, chairman of the IFPI. In China, for example, which for years was an exporter of pirate product, "the emphasis has switched markedly to a major import of finished goods from a host of neighboring countries."

Today's large-scale optical disc pirate is able to utilize sophisticated, global distribution networks, stream music consumers and home-theater enthusiasts who are beginning their participation in the multichannel revolution via their investment in DVD Video.

READY, FOR THE MOST PART

Although it hasn't taken its port, DVD Audio has already overcome many of the biggest hurdles it has faced. Key among them was the problem of audio-date compression, which was resolved when the Working Group (WG-4) that was established to hammer out the DVD Audio specification decided on a "lossless" compression algorithm made by British high-end audio company Meridian Ltd. That development was pivotal to recording professionals who felt that the mandatory compression of digital music was done.

"We're sure that there are tens of millions of discs produced each year which are regularly shipped to Latin America," he says. This traffic is mainly aimed at Brazil, the world's largest music market. Discs are commonly trans-shipped within Southeast Asia, Bown to Taiwan, and then through to Europe with a few being shipped to Central America, through Panama to Paraguay for packaging and distribution in Brazil. Recent CD piracy busts—such as the January raid in Mexico that snared thousands of CDs manufactured in Russia—have shown that rogue operations are often but one interest of organized-crime syndicates, which also involved in credit card fraud and drug dealing.

A piracy problem lies in the fact that, in Asia and elsewhere, "in the generation" CD manufacturing equipment is now being sold off cheaply by established pirates wishing to upgrade. Purchasers of the discarded machinery will, says Berman, "obviously use it to upgrade...and exacerbate the problem further."

Despite the difficulties, the IFPI chief points to "major enforcement successes," particularly in Malaysia and Taiwan.

In Malaysia last September, for example, an IFPI and government-backed task force raided seven major distribution centers in the southern town of Johor Bahru. This resulted in the seizure of 850,000 discs and 25 stampers. Two months later, in China, a direct result of the IFPI's Action for Legal Music on the Internet (ALMI) campaign, a civil court shut down two pirate Web sites that offered more than 1,000 illegal music files. Jeanette Wang, manager of the IFPI Beijing office, says that is the first Internet-related anti-piracy action launched in China.

"We will seek to use this legal action to improve copyright protection given to copyright owners in the digital environment," Wang adds.

Both pirate sites involved contained a large number of domestic, as well as international, recordings. The IFPI estimates there are currently about 200 active Web sites in China that infringe on music copyrights.

"CHRIS FULLER

Continued on page 70

PIRACY PATROL

ASIA

Economic crisis helps make piracy a "critically bad" situation. The IFPI tries to replicate recent enforcement successes.

LONDON—Asia's economic crisis of recent years undoubtedly inflicted damage on the legitimate importers, and the client's chaos that the crisis has fostered has also helped to fuel the region's long-standing piracy problem. The world's total optical disc piracy, Berman, particularly out of Asia.

"We're sure that there are tens of millions of discs produced each year which are regularly shipped to Latin America," he says. This traffic is mainly aimed at Brazil, the world's largest music market. Discs are commonly trans-shipped within Southeast Asia, Bown to Taiwan, and then through to Europe with a few being shipped to Central America, through Panama to Paraguay for packaging and distribution in Brazil. Recent CD piracy busts—such as the January raid in Mexico that snared thousands of CDs manufactured in Russia—have shown that rogue operations are often but one interest of organized-crime syndicates, which also involved in credit card fraud and drug dealing.

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"CHRIS FULLER

Continued on page 70

EUROPE

Mobile counterfeiters evade the IFPI by relocating to other countries. Pending legislation is expected to aid the anti-pirate fight.

LONDON—The speed with which the Ukraine usurped Bulgaria near the end of the 20th century, the National Federation Of The Phonographic Industry's (IFPI) Eastern European piracy hit list is indicative of "the multicultural complexity and global nature of the illegal trade," says IFPI chairman Jay Berman.

"Only a few years ago, there was a serious problem in Bulgaria," says Berman. "There was no domestic market there, but around a half-a-dozen illegal plants were serving the rest of Eastern and Western Europe. That ceased six months ago. But those plants then up and shed to the Ukraine.

"This shows that, even in the face of government pressure and industry enforcement, the criminals running the show are extremely mobile, both geographically and financially. If they are forced out of one or bigger country, they will simply shut down and move to the point of least resistance—in other words, a country without strong copyright law and with the weakest enforcement."

The most current IFPI piracy statistics (for 1998) show that Eastern Europe and Asia remain the primary black spots for illegal CDs in a global pirate market totaling $1 billion units with an estimated U.S. $4.5 billion.

As in Asia, Europe's expanding illegal manufacturing capacity is of all types of optical disc—CDs, CD-ROMS and Video-CDs—remains a daunting problem. Berman, however, believes the European Commission's Green Paper on piracy and counterfeiting, when eventually adopted, will strengthen the regulatory framework within Europe and promote a "zero tolerance" enforcement policy.

Russia tops the current list of the bad boys of Eastern Europe, with an estimated production capacity of 90 million units—and a total legitimate demand of only 6 million, followed by the Ukraine (70 million capacity, legitimate demand not known) and Germany (45 million capacity, legitimate demand 15 million).

From the Ukraine, particularly, there is a specific piracy problem, which now has a piracy level of over 40%. Finland is also experiencing high piracy levels, with previous years, with many pirate CDs coming into the market, via day-trippers, from Estonia.

According to the IFPI, most of Western Europe remain Italy (with domestic piracy worth $110 million, representing 25% of the music market).
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PIRACY: EUROPE

Continued from page 62

and Greece ($20 million in piracy, 25% of market).

As Berman notes, the relatively new phenomenon of CD-R piracy is becoming increasingly significant in major European markets like France and Germany, as well as Greece and the Netherlands. This happens on a number of different levels, ranging from full-scale cottage operations to kids selling compilation CD-Rs on the playground.

There are also increasing reports in Europe of jewel boxes being stolen from retail outlets.

On the Internet, meanwhile, Berman notes that, given the hundreds of thousands of European Web sites infringing on music copyrights, the scope of the problem is hard to quantify. The issue is further complicated by the fact that "many of our members are trying to set up their own legitimate online businesses," says Berman.

Over the next six months, however, IFPI's online anti-piracy work will be "massively upgraded," says Berman. On a regulatory level, again, the European Commission's ongoing copyright directive, expected to be passed by the end of this year, "will give us more legal clout in the online battle," he adds.

PIRACY PATROL

NORTH AMERICA

With big judgments and settlements keeping replicators in line, the RIAA focuses on the little guys.

Over the past 12 months, music piracy has put on some new faces. One is that small-time entrepreneur with a garage full of cheap CD burners, churning out dozens of discs per day. Another is the high-end Internet pirate, master of the hard disc, poised to undermine millions of copyrights, one download at a time. The old foe—traditional replication plants gone astray—is fast disappearing in the U.S.

The Recording Industry Association Of America (RIAA) now devotes more than half of its anti-piracy resources to the Internet. To the extent that music flowing through the Internet can be shaped by the RIAA and industry groups such as the Secure Digital Music Initiative (SDMI) or legislation such as the Millennium Copyright Act, disc and tape duplicators will be able to hold on to their market share a little longer.

Traditional music pirating took a series of body blows last fall. In October, Drummondville, Quebec-based Americ Disc agreed to pay the RIAA $10 million, plus attorneys' fees, to drop its lawsuit against...
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Manufacturing
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the plant. Americ Disc will also spend substantial amounts to educate employees against piracy and comply with the RIAA's Anti-Piracy Good Business Practices. In November, the RIAA won its largest case ever: a $13.7 million judgment against Florida-based Global Arts Productions, which sold fraudulent "master recordings" worldwide. As a result, many replicators seem to have been "scared straight," hoping to avoid liability by complying with the RIAA's Good Business Practices. "We have strict liability in this country, which means that even if a plant doesn't know that they are making pirate CDs, they are nonetheless liable for producing them," says Frank Creghten, RIAA senior VP and director of anti-piracy. Replicators that conform to RIAA's Good Business Practices can receive a compliance certificate that may help them in liability issues yet to surface.

"The most important change has been the change in behavior at CD plants," says Creghten. "We advise replicators to know their customers." Pirates first used CD-R technology as a medium to deliver material to plants for duplication. But, with increasing pressure from the RIAA and local law enforcement agencies, few plants are willing to manufacture discs of discs from suspiciously unmarked, undocumented CD-R masters. One result is that lone CD-R pirates are filling the vacuum. With CD burners under $300, and blank disc prices dropping, garage operations are capable of duplicating a substantial volume. The RIAA is relying on old tactics to combat these new pirates. Surveillance, informants, and a strengthened street presence are the first line of defense against their proliferation.

-TERRY BARNES

**PIRACY PATROL**

**LATIN AMERICA**

The IFPI tries to keep counterfeiters under control while struggling for government improvements.

Latin America's trade group, known as FLAPE, became IFPI Latin America last year. Unfortunately, counterfeiters active in the region paid little heed as the IFPI struggled to keep up with pirate operations that were too much for the governments that were not mobile enough.

Gabriel Abaroa, executive president of IFPI Latin America, notes, "With our resources, we can only deal with the pirates run. We struggled so much with the governments because we told them we have our limitations. Like in Brazil, we cannot do everything on our own, but they think it is the responsibility of the recording industry."

Despite the lack of cooperation, Abaroa says that the Latin American governments are trying to improve the climate for arresting counterfeiters, "but the improvement has been very slow, and the pirates move fast."

Abaroa says that the illegal distribution of CD-Rs must be stopped at customs offices, adding that most of the blank CD-Rs are imported or brought into the countries as contraband. While CD-R operations are generally small, he points out that "When you put them all together, it's a disaster."

Two countries where illicit CD-R distribution is rampant are Argentina and Mexico. Important raids that took place in both countries, resulting in the total confiscation of 150 CD burners.

In general, the IFPI turned in a relatively positive report card in 1999, conducting 1,056 actions versus 1,077 in the previous year, with actions against duplication facilities rising more than 50% (187) in 1999 compared to 1998. Last year, IFPI was able to shut down 434 illegal warehouses versus 285 the year before.

To add, in 1999, the IFPI seized product and equipment valued at more than $70 million. The basis to estimate the value of the seizures changed in 1999, so a comparison to 1998 was unavailable.

Total product seized in 1999 was 7.5 million pirate CDs and 6.4 million pirate cassettes. In 1998, 10.9 million pirate CDs and 9.2 million pirate cassettes were confiscated.

Abaroa points out that while total units of seized counterfeit product was down in 1999, compared to 1998, he says that in 1999 three major pirate CD plants with an aggregate production capacity of 40 million CDs per year were shuttered. Arrests of alleged pirates rose from 539 in 1998 to 827 in 1999.

And, for the first time, the IFPI was able to send convicted pirates to jail in Mexico and Paraguay.

When asked if there was light at the end of the piracy tunnel, Abaroa replies that "We are far better than we were five years ago. So, my hope is not seeing the light in front, but at least we are farther from the obscurity." He says that IFPI's goal is to continue "to focus on rogue facilities and on arresting more people and bringing them to jail."

-JOHN LANNERT
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TECHNOLOGY IN DEMAND
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The consensus is that it will take five to 10 years for online distributors to begin having an impact on the replication business. "If you look at download statistics, the record labels are very ready to disclose numbers when a track is offered for free. We get hundreds of thousands of hits. But, when it costs something, you don't see any solid numbers," says JVC's Smith. Doesn't mean people are not paying for downloads just yet.

Bill Mueller, Warner Advanced Media Operations (WAMO) VP of operations, offers a Forrester Research report, which was printed in USA Today, that predicted the value of physical media, including CDs, tapes and other media, would grow from an estimated $848 million in 1999 to $4.3 billion by 2004. The line recommended that sales growing from $1 million in value to $1.1 billion during the same period. "It looks like a cop to me!" Online and manufactured media can certainly exist together," Mueller says from his office in Olmstead, Pa.

Robert Heathrick, executive VP of optical media sales and marketing at Camarillo, Calif.-based Technicolor, likens the scenario to cassette recording: Consumers may make their own tapes, but they still buy prerecorded product. "Downloading will be a market niche. It won't take away from prerecorded business," he says.

Sonopress' Spiller concurs with the prediction. "Online distribution will help change what a replicator does, but it won't put him out of business. Someone still has to pre-master and consoldate information and push it through to the end user," he says. "The day when there is no physical format may be coming, but I don't think it will be driven by consumer acceptance. But, even then, CDs may become collectibles, like sports cards."

"I expect there will be a significant amount of downloads, but I don't expect that to significantly impact the demand for conventionally packaged product. Packaging is part of what people buy," says Ballen.

IT ALL ADDS UP
Online music distribution will eventually enhance business and create a wider screen, according to other replicators. It has been fashionable to sing the praises of MP3 while downgrading the importance of record companies and aged CDs. Smith, however, puts things into perspective by pointing to artists, like Billy Joel, who needed several albums and years of distribution to hit the format. moat, most other manufacturers are watching the market's response.

Robert Heathrick, Technicolor

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DVD-18's Anxious Debut
While WAMO stands behind the format, most other manufacturers are watching the market's response.

BY DEBbie GALANTE BLACK

To some, DVD-18 may sound like a Star Trek spin-off, but for Warner Advanced Media Operations (WAMO), it is a reality. Using its proprietary surface-transfer technology (STP), WAMO has manufactured the new format's first five commercial titles. The first two, released last year, were "The Stand" and "Aquaria," followed by "Gettysburg," a movie-doubling and another popular miniseries not yet in stores. (Artisan Home Entertainment does plan to release "Lonesome Dove," "Twin Peaks" and a new, millennium edition of "T2."

WAMO's current DVD-18 capacity is 20,000 units per day. According to Bill Mueller, VP of operations, that capacity will be increased each quarter.

Until now, it had been somewhat of a chicken-and-egg scenario. Without credible capacity, which Mueller deems to be about 30,000 units per day. "It was difficult to fulfill the delivery requirements of most titles, therefore we could not quote these jobs. However, without the commitment of titles, it was difficult to commit the required funds for expansion," he says, adding, "We have since delivered several orders from many areas and are expanding our production.

NOT AS EASY AS IT SOUNDS
DVD-18 is simply defined as a dual-layer, dual-sided disc—essentially two DVD-9s, each with 8.5 gigabytes of information available. However, it's not as simple to manufacture as it is to define. WAMO's STP process is an added step. A throwaway (or recyclable) interim 0.6mm DVD-9 disc is molded using polymethyl methacrylate rather than the usual polycarbonate (IMMA is more commonly known as acryl). This IMMA layer is essentially a temporary information carrier that is stripped away after transferring the information to the surface. Pits are still being molded and sputtered, just as they are with DVD-5. During this STP stage, however, there are some other unique steps, such as pre-separation, vacuum separation and cleaning.

"During the inspection process following the STP, the unit must be able to distinguish between any benign moiré effects—which are caused by separation—and legitimate defects that may increase signal jitter. This new task is in addition to the standard defect, space-layer and tilt inspections required," Mueller explains. Essentially, the manufacturer has created two DVD-9 discs that will need to be bonded together.

With the exception of Technicolor, none of the other replicators interviewed said they were prepared to manufacture DVD-18. Technicolor has the Maruhana equipment needed to manufacture DVD-18 at its plant in Camarillo, Calif. But, according to John Town, VP of research and development, customers would rather have two DVD-9s than one DVD-18 because it is still cheaper to make the DVD-9s. Although Technicolor has reportedly offered pricing to customers, Town says, unless there is a dedicated DVD-18 line, its manufacturing cost is comparable to that of three DVD-9s—and then some—because of disc yields.

TO FLIP OR NOT TO FLIP
Most replicators have not ruled out DVD-18 but are waiting to take the leap. Bob Spiller, president of Asheville, N.C.-based Sonopress, says, "Nobody has come to me asking for a DVD-18 yet. Sonopress is more of a commercializer of technology. I think we'll see other folks develop DVD-18s. If we had customers that wanted it, we'd have to put more research into it, but right now I have better places to put the money," he says.

Aside from technical issues, the biggest complaint the industry has about DVD-18 is that the disc needs to be flipped. Mueller doesn't believe that will be an issue down the line. "What is more convenient: flipping a disc or installing a new disc? Would you rather have a mate defect or one CD with more capacity? I think most people would want just one CD, even if it has to be flipped. Doesn't the same logic apply to DVD? And, as DVD-18 becomes more ubiquitous, it is logical that player makers will offer dual-sided play options similar to those for laserdisc," he says.

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development before breaking stride. "MP3.com has over 30,000 artists, but where is the development, exposure, promotion and, most importantly, the label executive with the 'golden ears' who has the gift of identifying a hit as well as a bomb?" he asks. "So you have 30,000 artists, of which 98% don't have the talent to make it anywhere, and the other 2%, who could be the next Brooks or Carey, sitting in a location where they may or may not be accessed." Smith does the math and, with 30,000 artists, who have five songs each that are, on average, four-and-a-half minutes long, he comes to a figure of 675,000 minutes of music today with additions daily. That's 11,250 hours, which, he says, will take 468.75 days to review. "It's like finding a needle in a needle stack!" he says.

"Online music and video is here and will be another form of entertainment. I agree that it will complement physical media. People will still want the flexibility CDs offer, such as taking them with you on a camping trip, and having the feeling that you have something physical in your hand that is yours," says Crest's Stein.

Sony Disc Manufacturing

Scott Bartlett, VP of custom entertainment group Sony Disc Manufacturing in Terre Haute, Ind., agrees that online distribution is not a threat to prerecorded product. He says, for one thing, many people will not be patient enough to deal with its technical details or the time it takes to download songs. However, he disagrees with Stein about the flexibility of the CD format as the key. Sony has already begun to offer flexibility to downloaded music by introducing the Memory Stick Walkman and the Music Clip.

Both products use chip technology that allows up to two hours of downloadable music to be just as portable as a CD. "Although not necessarily a CD, I still believe that there will always be prerecorded music," says Bartlett.
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audio would be unacceptable in a high-resolution medium. Meridian allows users to compress data, but using a method through which no bits are lost. By contrast, other proposed compression algorithms irretrievably lose data along the way.

Having cleared the compression obstacle, the WG-4 was then confronted with the security dilemma. Because of the ease with which digital data can be copied by CD (and, eventually, DVD) burners, content owners have always insisted that their product be as copy-proof as possible. To that end, record labels, consumer-electronics manufacturers and computer firms teamed up to create a powerful copyright-protection system for DVD Audio. With that final element in place, the format's launch was set for late 1999.

However, when the glitch in the security wall appeared, the industry saw fit to wait until all the elements were in place, rather than risk a premature—and potentially costly—launch. While they eagerly awaited the arrival of DVD Audio, leaders of the pro-audio industry are taking a philosophical view of the matter.

In a column in the January issue of Surround Professional, the magazine's founding editor, Thomlinson Holman, summed up the DVD Audio dilemma: "There may be a silver lining to the clouds in the delay of DVD Audio. The professional gear has not generally been in place to make use of the development of the discs yet. The next six months give professional audio a breather to get all the authoring processes in place for the real introduction. Who knows? This may mean that more material is ready to go on day one, and that there is more rapid acceptance without waiting around so much for that chicken to hatch that egg."
Sales Of DVDs Soaring In The U.K.

BY SAM ANDREWS

LONDON—DVD sales in the U.K. have taken an 11% slice of the sell-through video market in unit sales and a 21% cut of video revenue, according to Entertainment Figures from the British Video Assn. (BVA), a distributor-organization.

Year-to-year comparisons for January show a 12-fold increase from 1999, with DVD discs sales totaling 700,000 units.

Even more surprising is the figure for January, which is only 25% of total sales for 1999 and nearly a fifth of all DVD sales to date.

“[The] month’s figures show DVD Video have come from nothing to being a significant part of the market in just over a year,” says BVA director general, Lavinia Carey. “People are buying into a premium-quality format that has a multiplicity of different functions that are transforming the ways in which we watch videos.”

The news comes as the BVA revealed that, for the first time ever, the sell-through video business in Britain experienced a slight decline. The total number of VHS units sold in 1999 fell by 1%, but this was dismissed as “a blip in a general upward trend.”

The best-selling video of 1999 was “A Bug’s Life,” which sold 1.76 million VHS units. The top rental title was Fox Pathé’s “There’s Something About Mary,” which was rented 2.9 million times, according to the BVA.

Of the 1.0 million DVD titles now available in the U.K., the best-selling DVD to date is “The Matrix” from Warner Home Video, which has sold 247,000 copies. But “The Mummy” DVD may top the “Matrix.” On DVD, Universal Pictures Home Video distributed the title worldwide, but on DVD it was released Jan. 31 in the U.K. by Columbia TriStar Home Video. First-week sales were 73-876 units, exceeding first-week activity for “The Matrix.” Sales have now reached approximately 335,000 units.

The straight-to-sell-through video version of “The Mummy” sold 250,000 units in its first week (also released Jan. 31), and total sales have now reached approximately 500,000 units.

The DVD version is also proving to be a hit in Australia, where it broke the rental shipment record with 65,213 units and has been on top of the rental chart for eight weeks. In Spain it sold 35,000 units as a rental, in the Benelux it shipped 20,000 units, and in Mexico it became the No. 1 seller with 24,480 units.

Peter Smith, president of Universal Pictures International Video, calls the results for “The Mummy” “gating” for Universal to see the international video organization delivering record-breaking figures “such as an early stage in its history.”

(Continued on page 73)

Post-Merger CheckOut.com Will Focus On Content Over Commerce

BY EILEEN FITZPATRICK

LOS ANGELES—With less than one year in operation, CheckOut.com is already reinventing itself.

With the completion of its merger with Wherehouse Online Stores, CheckOut is now focusing on becoming a destination rather than a commerce site.

“We want to be the single source destination for entertainment and a partner to brick-and-mortar retailers,” says CheckOut Entertainment Network CEO Richard Wolpert. “Wherehouse anchors us in the commerce area for music, movies, and games.”

The change in strategy resulted from surveys that indicated consumers were spending more time browsing the site for information instead of making a quick purchase and leaving.

The site started off as a hybrid site that was heavy on content, and frankly we were doing the content better and decided to focus on that,” says Wolpert. “Customers were using us more for content than for commerce.”

In addition, Wolpert points out, consumer research from Media Metrix indicated higher traffic in January than in December during the holiday shopping season.

CheckOut will unveil a new site design featuring new content areas under the headings CheckOut Music.com, CheckOutMovies.com, and CheckOutGames.com.

The site will also feature a lounge for live performances and various chat rooms. “This site will be advertised in 550 of Wherehouse Music’s 600 stores across the country. In addition, a print, television, and radio campaign is planned to alert consumers about the site’s improvements,” says Wolpert.

CheckOut and Wherehouse are also developing a knock system that will incorporate content from the CheckOut.com Web site.

Wolpert says the alliance with both a brick-and-mortar store as well as an online retailer enables CheckOut to gain customers through the brick-and-mortar stores and on the Web, where Wherehouse is a recognizable name.

“Right now on the Internet, there is a battle to attract customers,” he says. “The question is how to attract customers in an inexpensive way. That’s one of the ways Wherehouse helps us.”

The new site design is expected to debut by the end of March.
Top Video Sales

Top Video Rentals

No. 1

Top DVD Sales
**SAVING THE WORLD BEFORE BEDTIME**

The Cartoon Network series “The Powerpuff Girls,” a hit about a trio of superhero girls who happen to be in kindergarten, comes to home video May 30 from Warner Home Video.

A pair of titles from the Emmy-nominated series “Monkeys See, Doggie Do,” running approximately 70 minutes, and “Bubblicious,” at 80 minutes—are priced at $14.95 each.

“Bubblicious” features the big-eyed, deceptively adorable Powerpuff Girls—fearless leader Blossom, sugar-sweet Bubbles, and pelugistic Buttercup—in five episodes chosen by fans in an online poll conducted Sept. 13 through Oct. 1 on CartoonNetwork.com. “Monkeys See, Doggie Do” also consists of five episodes chosen by animation starters at the Cartoon Network.

Warner’s marketing plans for the titles include a consumer rebate, an on-pack bonus item, and a contest in conjunction with a youth-oriented magazine, which has yet to be confirmed.

According to a Warner representative, the Powerpuff’s popularity with teens, as well as its target audience of “tweens” and middle-to-upper-grade schoolers—led to developing a consumer contest. While details have yet to be finalized, “it involves a teenage video contest and the grand prizes will probably include Powerpuff Girls merchandise,” says the representative.

In addition, print, radio, and Internet advertising are scheduled.

The series will also receive further exposure through tie-ins with books and a summer consumer kick release from Kid Rhino (more on that in an upcoming Child’s Play). A mail-in rebate offers consumers $3 back when they purchase both “Powerpuff” videos between May 30 and Aug. 30.

Inside each cassette, consumers will find a free 16-page mini-magazine, a different one for each title. The magazine is filled with games, stickers, interviews, and bio of the Powerpuff Girls and their archenemies.

National print ads will run in kids and family-targeted publications, as well as in the trade magazine Variety. National radio spots aimed at tweens and teens will promote the videos, as well as the availability of the Kid Rhino soundtrack, which will feature music from the show, including the end-credit theme from British pop band Bis, and contributions from a number of cutting-edge bands.

Internet promotions will include banner ads on Web sites popular with tweens and teens, such as CartoonNetwork.com, askkids.com, Nickelodeon.com, yahooigans.com, and gurl.com.

The Powerpuff Girls Web site, PowerpuffGirls.com, will also run similar cross-promotions.

**Tie-in merchandise includes toys from Trendmasters, storybooks from Scholastic, and coloring and activity books from Golden Books.**

**HOLY PROMOS, BATMAN:** Warner Home Video is also releasing two new titles spun off Kids’ WB animated series “Batman Beyond,” on May 16.

“Batman Beyond: Spellbound” and “Batman Beyond: Crash,” each running approximately 70 minutes and priced at $12.95, feature three episodes on each tape.

**THE COLOR PURPLE:** Lyric Studios will release on March 21 its fourth DVD with ROM enhancement—a “70s” version of “The Color Purple,” priced at $24.95. A VHS version, priced at $14.95, will hit stores the same day.

Focusing on Warner’s educational value, Lyric is launching a college scholarship sweepstakes available to families with kids under 5, which is targeting the purple dinosaur’s target audience.

The grand prize will be awarded in the form of an annuity worth approximately $40,000 when the winning child turns 18. Three first prizes, including DVD-ROM-equipped computers and Barney DVDs, will also be awarded, as will fifty $50 savings bonds as second prizes and 100 Barney DVDs as third prizes. Entry forms will be placed in specially marked “Barney’s Rhyme Time Rythm” videos and DVDs. Deadline for entry is March 31, 2001.

**WHAT TICKLES LIKE:** The new Disney theatrical release “The Tick,” with songs by the Sherman Brothers (“Mary Poppins”), won’t hit home video for a few months, but is as Walt Disney Home Video’s custom, a sing-along video containing songs from the film has been released, “Sing A Song With Tigger,” running approximately 65 minutes and priced at $14.95, features three tunes from the movie, as well as a new recording of the house cat’s theme song, “The Wonderful Thing About Tiggers.”

Disney is pushing the new release as part of a Pooh-themed Easter round-up, which includes “Winnie The Pooh: Sing A Song With Pooh Bear,” “Detective Tigger,” “Tigger-fie Tales,” “Sharing And Caring,” and “Working Together.”

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**SALES OF DVDS SCORING IN THE U.K.**

(Continued from page 71)

Prior to forming Universal Pictures International Video, Universal dissolved its CIC joint-venture international partnership with Paramount Home Video in 1998 following Universal’s take-over of U.K.-based PolyGram, preferring to use PolyGram’s international home video division to sell its product.

Despite the BVA’s positive news about DVD, a row has broken out over the issue of regional coding.

Regional coding is an attempt by the studios to protect local video licensors by preventing a disc from one region, such as North America (Region 1), playing on another region’s hardware, such as a PAL (Region 2). Distributors also claim it protects European cinemas from imports of films that are released months ahead of the ones in the U.K.

The system, however, is being ignored on a massive scale.

Estimates in the U.K. suggest that approximately 50% of the discs being bought by British consumers are Region 1 discs. Also, approximately 50% of the DVD players sold in Britain have been decoded, enabling discs to be played on all region Supermarket chain Tesco’s world.

People are buying into a premium-quality format that has a multiplicity of different functions that are transforming the ways in which we watch videos.

—LAVINIA CAREY—

president Warren Lieberfarb attacks the system of regional coding on DVDs, calling it “against the spirit of free competition and potentially a barrier to trade.”

Cross further alleges that regional coding is “keeping prices (in Britain) high.”

Indeed, DVD prices in Britain are significantly higher than in the U.S. The DVD for “Austin Powers: The Spy Who Shagged Me,” for example, is priced at £24.99 pounds ($40.50) in Britain and $24.95 in the U.S. U.K. titles are subject to 17.5% sales tax.

Tesco, which features music and video products on its Web site, launched its attack on regional coding at the same time it began selling an all-region DVD player made by Wharfedale for £179.99 pounds ($300) in 400 of its stores.

Warner’s U.K. representatives denied having received the letter, and one industry insider suggested that Tesco’s move “was more to do with posturing by Tesco to sell its DVD machines while appearing to support the British consumer.”

sourcing director, Christine Cross, says in a letter to Warner that the supplier should end what she calls “the unnecessary practice” of zoning.

The letter to Warner Home Video

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Billboard

MARCH 18, 2000

**Top Kid Video**

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TRAVIS DOUBLES UP ON NEW IFPI PLATINUM LIST
(Continued from page 10)
Abba aficionados A Teens with their covers set "The Abba Generation" (Stockholm/UMI)
Universal Music's second European gold monthly, and best this first release, "Elvis,
Abba's "Gold Collection" (Virgin/UMI)
ive Jean Michel-Jarre's "Equinoxe," "Ne-Yo's
Complete Singles Collection," continue
apparantly endless sales march through Europe.
A generation that appears to prefer the original "Abba Generation" to the new one is the U.K. A Teens did reach No. 12 there last September with their ver-

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 dominating in London, the month's best selling title was Abba's "Gold Collection," hitting platinum with his first

ifpi's first up to 2006 in the first month of the year. That beat out the overall sales for last month, when the top title was "The Abba Generation" by A Teens, reaching double platinum in the U.K.

The Billboard Hot 100 Top 100 Albums for the year

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BILBOARD March 18, 2000

MARCH 18, 2000
CMA Exec Advises Country To Cross Over
Appeal To Many Markets Seen As Key To Survival In Consolidated Radio

This story was prepared by AlexJoy Montor's Podilnak Stark.

NASHVILLE—It’s probably a statement you never thought you’d hear from the executive director of the Country Music Assn., but Ed Benson says the country music industry must find ways to cross over to other formats or risk a potentially fatal audience erosion, and he cites consolidation in the radio industry as the chief reason.

While he admits it’s a controversial statement, Benson said on the eve of the annual Country Radio Seminar, held here the first week of March, that “Nashville, to be a healthy global music community as we go into the next five to 10 years, has got to make music that appeals to more than just the country music format. And we have got to promote and market that appropriate music to stations beyond the country music format. That is going to be an inevitable reaction to the structural change that has resulted from group ownership at the radio level.”

Benson says that such evolution will change the face of the industry permanently, for those on both the radio and music sides of the business. “We all have to look at what changes are continuing to happen and what those changes dictate to our particular part of the business.”

He adds that in speaking with those on the creative side of country music, most maintain that the genre in its fundamental form is not going away. But, says Benson, “the type of artists and the type of music that you can get played (at radio) is a little bit narrower than what we had just a few years ago.”

A NEW THRUST IN CROSSOVER

The result, he says, is going to be a new thrust in crossover music driven by a different environment than when the last high-profile country crossover movement occurred, at the end of the ’70s during the “Urban Cowboy” boom.

“Today, it’s a strategic crossover endeavor that will cause artists and writers and label executives to look to not sign every artist that they’ve got but certain artists that have the capability of making records that can be played and appeal to the country music audience but can also be promoted and played and appeal to audiences of other formats,” Benson says.

He admits that a few years ago, such a suggestion would have prompted war in country circles, “because the country station owners were very parochial and very covetous of their position as a country music broadcaster.” Now, however, he remains doubtful that much of an outcry would come from today’s group-centric, corporate-driven environment.

Artists who are appropriate for that kind of strategy will probably not find the potential retribution that they worried about just a handful of years ago from the country station guys, because [producers] can take an artist and gain listeners on a country property with that artist or gain listeners on their hot AC or their top 40 property,” Benson says. “They’re going to be looking at ‘What can I do to deliver the most listeners across my group of radio stations?’

He concludes that the format and market structure will center on country songs being played at multiple formats “to maximize the reach and their impact in terms of listeners.”

RECORD A SONG DIFFERENT WAYS

For Nashville, Benson notes, the new thinking will create a different mind-set for artists in the studio, where multiple mixes will be created for various formats (e.g. Lonestarr’s “Amazed,” which has an original country mix, two top 40 mixes, and an AC version).

“We have arrived at the point of the things that other segments of the industry [and] other formats have done for a few years now,” he says.

“The interesting dynamic will be how Nashville evolves in this new world over the next few years,” Benson continues. “I firmly believe that without this evolution, this town and its music stand a very good chance of a receding marketplace in years to come because of demographic shifts in America and continued niche targeting of media. If you don’t broaden your avenues of entry into the marketplace, then you’re going to be in a shrinking position for sure.

It will take ‘risky deployment’ of resources and strategies in trying to make an impact on the American marketplace, he adds. “But getting artists to have success in multiple formats ultimately will allow us to be a much more significant player in the global marketplace.”

Radio Wal-Mart.

Popular syndicated morning team John Boy and Billy recently traveled from their Charlotte, N.C., base to Nashville to celebrate the release of their new album, “Radioland, Rockin’ Race Tracks,” at Wal-Mart. More than 600 fans attended the in-store release party to get autographed copies of the set. John Boy and Billy are heard in 88 markets. Pictured at the event, from left, are John Boy, Anderson Merchandisers’ Mark Dunlap, Anderson’s Jim Gilbert, and Billy.

newsline...

DRIVE, LISTEN & BUY. “We’re turning drive time into buy time,” boasts Sirius Satellite Radio, which has signed a contract with ATX Technologies to develop a two-way, cellular-based system tied into Sirius radio receivers to allow listeners to drive, listen, and shop. Although the possibilities are still being flushed out, Sirius foresees a “buy” button on the radio that will allow listeners to buy music, books, videos, and other goods and services being promoted on the air. To date, Sirius has not discussed partnering with a record label to distribute its music; instead, it is focusing its label relationships on content. “Our choice of playlist will not be influenced by our projection as to how many records will be sold,” says Ira Iba, senior VP of marketing. “We see a whole class of products that can be sold on the radio.” He adds that a radio shopping channel will likely be part of Sirius’ channel lineup.

The feedback button will also have real-time programming implications. Sirius will create a national sample of listeners whose interactions will be voluntarily monitored. “Our programming will be a living, breathing entertainment product constantly updating and improving based on the needs of our listeners,” says Ira. That feedback will be combined with market research, music testing, and the other tools available to traditional PIDs. “Advertisers will not control our airwaves,” he adds. ATX has emergency in-car automatic collision notification, navigation services, and stolen-vehicle tracking services in cars sold by Mercedes-Benz, Ford, Infiniti, Jaguar, and Lincoln-Mercury.

Sirius competitor XM Satellite Radio, meanwhile, will sell a $250 million stake in the company. The company is in a quiet period and will not say what the deal is for, but it is clear that it continues to raise capital for its planned launch later this year.

CLEAR CHANNEL GROWTH QUESTIONED. As a Barron’s cover story calling into question the fiscal well-being of Clear Channel Communications hit newstands March 6, radio stocks took a hit across the board. Although the broader market was down, both Clear Channel and AMFM lost nearly $5 a share. Emmis, which did not snag any first-round Clear Channel spiffs, lost $7 a share. Entercom, which also received no spiffs, dropped $5. The Barron’s article painted satellite radio as a threat to Clear Channel and other traditional broadcasters, and both XM Satellite Radio and Sirius Satellite Radio saw their stock prices fall, by nearly $1.50 and $1.81, respectively.

Clear Channel Chairman Lowery Mays, featured under the headline “Fading Signals,” defends the company’s recent buy of AMFM and SFX, although Barron’s cites Wall Street whispers that the SFX deal was made to make Clear Channel appear overvalued. In an interview with Randall Marks is quoted as saying, “The game of putting physical assets together is in inning seven or eight.” Barron’s predicts, in addition to satellite growth, that an economic slowdown will hurt Clear Channel and industry growth.

FCC’S REVIEW TIMETABLE. With Congress threatening to neutralize its regulatory powers, the Federal Communications Commission (FCC) is vowing to complete its merger reviews within six months. A special team, created by Chairman Bill Kennard, says it will work to make sure the FCC does not overlap with Department of Justice (DOJ) scrutiny.

Under the proposal, the six-month timetable would start and stop based on the exchange of information with the companies. The clock would also stop if the company alerts the FCC that it is negotiating with the DOJ. The agency has also set up a Web site (fcc.gov/mbm) to allow the public to track its review process.

A spokesman for House Telecommunications Subcommittee Chairman Billy Tauzin, R-La., calls the initiative a “pre-emptive strike” and says his subcommittee will move forward to review several bills limiting the FCC’s powers. A separate Senate bill, introduced last year by Sen. John McCain, R-Ariz., would also prohibit the FCC from blocking any deal already approved by the DOJ.

Meanwhile, a separate advisory panel is recommending that the FCC stop looking at the competitive effects of a deal. The International Competition Policy Advisory Committee says a single agency should review a merger, instead of the current scrutiny from the FCC, the DOJ, and in some deals, the Federal Trade Commission. The committee also recommends that an “antitrust agency” be created.

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Country Radio Satisfaction Drops

Poll: Listeners are increasingly unhappy with number of ads

This story was prepared by Airplay Monitor's Sean Ross.

While country radio partisans were still losing enthusiasm for current music over the past year, they experienced an even sharper decline in their satisfaction with country radio—and spot load is cited as the key to a big increase in complaints about new Internet surveys.

For the second year, country programming veteran Bruce Clark used his Web sites sentencesradio.com and CountryRadio.net to poll more than 70,000 listeners in the 18-54 demo who were qualified by their record-buying and listening habits.

Clark also found that listeners want more tempo, are listening to more spots—radio as well as country radio—and spot load is cited as the key to a big increase in complaints about new Internet surveys.

In Clark's study, listeners wanted more tempo, are listening to more spots—radio as well as country radio—and spot load is cited as the key to a big increase in complaints about new Internet surveys.

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A band that can turn a $2,500 demo album into a multi-platinum seller must have some tricks up its sleeve. But though Godsmack's lead singer, Sully Erna, is a practicing witch, the success of the band's single "Voodoo" is not the result of magic.

The track, which is No. 25 on this issue's Modern Rock chart, is based on Wes Craven's 1986 film "The Serpent and the Rainbow," Erna says. "The movie was about this guy who went to a place in Haiti and weird chanting they were raising people from the dead there. In his dreams, he was given the opportunity to leave, and he would actually do it. But he kept coming back. Certain lyrics in the song are about knowing that he is in a place he shouldn't be."

His horror-inspired words combine with a subtle yet catchy beat to form what Erna calls the "curseball" of the group's eponymous Republic album. Due to the song's uniqueness, Godsmack used it to avoid performing it in the set's regular show. "We've had such a high-energy set that to bring it down with 'Voodoo' and then get back into the energy was a little trickier. For the last part, we perform it as an encore," Erna says.

Though Godsmack has just wrapped up a successful 14-month tour, Erna is in constant writing mode for the group's next project. "I wanted to come home after this tour, which really hurt me and rest for a couple of weeks," he says. "But I found that I couldn't relax until this thing is done. I'll take a break after I write this record."

Erna is focused on the future because, he says, "all the things that happen are just小小的 limelight. We're just a hard rock band. There's nothing fancy about it. But a lot of groups are falling in the tarbell. Who knows if we will be one of the survivors?"

### Billboard Mainstream Rock Tracks

<table>
<thead>
<tr>
<th>No.</th>
<th>Track Title</th>
<th>Artist</th>
<th>Chart No.</th>
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<tr>
<td>1</td>
<td>STIFF UPPER LIP</td>
<td>KORN</td>
<td>5</td>
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<td>2</td>
<td>NO LADY COVER</td>
<td>METALLICA</td>
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<td>KRYPTONITE</td>
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<td>8</td>
<td>VOODOO</td>
<td>STONE TEMPLE PILOTS</td>
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<td>ONCE UPON A TIME IN THE WEST</td>
<td>LED ZEPPELIN</td>
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<td>MUSIC</td>
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<td>LEARN TO MOVE</td>
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<td>THE SEARCH FOR HOME</td>
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<td>STAND</td>
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<td>MAKE A MESS</td>
<td>BLACK STONES</td>
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<td>SLEEPING IN THE FIRE</td>
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### Billboard Modern Rock Tracks

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**Sites + Sounds (Continued from page 60)**

affordable for our audience. With Manley as our partner, we're confident that we can deliver compelling products for our core audience.

The digital line-up menu will live for under $70, it offers a full keypad, crisp 17,000-pixel, dot-matrix, touch-screen LCD display. And the unit includes standard 16-bit stereo, an SD-Flash memory module, an 800-MHz processor, and an Ethernet connection for an E-mail client. The MTV.com connectivity.

The digital camera will sell for about $70, enabling the user to take up to 20 high-resolution or 80 low-resolution pictures. It also can record a 2-second hi-res or 8-second hi-res video. The device can also create their own greeting cards and picture frames. All files stored on the digital camera also will be Internet-transmitable.

"The MTV handheld computer is one of the most technologically advanced products on the market," says Manley president Brian Doubinsky, "and we believe that creating the line with MTV is a perfect match for us. Today's young people are much more computer-savvy than ever before, and we're confident that they will find the MTV Palm a necessity in school, at home, or hanging out with friends."

Silfen notes that the digital gift features include an auto-dialer address book and appointment calendar, a "cool idea" weekend or party planner, an animation studio, a music studio with a menu of notes and beats, a physics and algebra tutor, and a budget planner.

MTV also signed an exclusive licensing deal with Manley to launch a new line of handheld music mixers and music games available this June (Billboard, March 11). Nudie plans to offer Mel's Donk, DJ Trix mixing game, a Beat Box interactive drum studio, a Mix Match console and LCD display, a Rock Box, and an MTV Virtual Studio music memory games.

The music line launches in June, and the digital giftline digital camera in October will both be heavily promoted on the MTV cable channel and MTV.com. Silfen notes, "She expects to take both new product lines on location to live events, where they will be exposed to the MTV audience and offered as premiums and prizes."
Capitol’s Sammie Soars To The Top’ With Austin-Produced Set & Single ‘I Like It’

EVENT HORIZON: On March 1 Sammie Bush indulged in what any kid would find for so long after his 13th birthday. He went with his family and a couple of friends to Walt Disney World in Orlando, Fla., had a cookout, and blew out candles on a cake.

Young Sammie stands apart from the average fledgling teen, however, because he’s riding the top 10 of Billboard’s Hot R&B/Hip-Hop Singles chart, having reached No. 1 on that genre’s sales chart and the top 30 of The Billboard Hot 100.

Commissioned by hot producer Dallas Austin and signed to Capitol Records, Sammie has a cute, deft debut track, “I Like It,” that tells of a schoolyard crush and has made teen stars like Britney Spears and Christina Aguilera look like senior members of the music scene.

And while the striping professes a great interest in sports and video games like Dreamcast, he also possesses an uncanny charisma, a grounded spirit, and some very strong ideals about being a player in the rough trade world of the music biz.

“Things are crazy, that’s for sure. Becoming a star kind of brings childhood to a stop,” Sammie says. “I have to be more mature in stage, but also a bit younger with businesspeople, and it becomes a job. But once you’re a singer, you gain a certain authority and power, and with that you have the opportunity to get things done.’’

“I just want people to understand that I am trying to make it, that I’m serious about this,” he adds. “You have people that have one smash and never come back. I plan to be in this business for a long time. I want to be an engineer, a producer, and have control of my career.’’

Sammie’s certainly made the right moves so far, combining ambition, talent, and a tight bond with Lady Luck. Says Judi Berry, music director of WQK (97.5) Raleigh, N.C., “I think that Sammie could be the up-and-coming artist of the decade. We jumped on ‘I Like It’ back in December and really got into it. It’s now a hot, hot song, and it’s gotten good phones from both teens and adults. He also has a lot of stage presence and charms the true music fan. I believe we’re going to see a lot from him in the next couple years.’’

“We felt good about the record initially, the tempo, the innocent vibe of it, and while it took time to develop, it’s now top five in sales here and top 10 in requests,” says Myron D., assistant PD and music director of KPRS (106.5) Kansas City, Mo. “God bless him, I hope that Sammie has songs to follow that keep the story developing.’’

Sammie’s own consciousness of the big picture has followed the budding artist since his first glimpse of the power behind public performing, and then studio time, all packed into one day. And oh, yes, schooling, too. “I had to jump out, try to get some rest, and then, ‘Oops, it’s time for the tutor.’”

In that vein, Capitol knew it had a challenge on its hands to market a then-teenager who wasn’t perceived as a novelty act.

“When I first met Sammie, I was taken by his charisma and what we like to call his old soul, like someone that’s been here before,” says David Linton, senior VP of R&B promotion and marketing at Capitol. “But we knew when we started this project, it wouldn’t be an easy sell. Therefore, we took a methodical approach, attempting to break the song regionally.

Early support in late 1999 from BET and the Box helped the cause, while kids were home from school for the holidays. Then, as the new year blossomed, “a combination of the video exposure and airplay from a variety of stations across the country caused this thing to explode,” Linton says.

“We think that Sammie is right in the middle of what’s happening between R&B and top 40 radio right now,” he adds. “He has the soul of an R&B singer and the edge of a pop person that top 40 radio can enjoy. He’s really refreshing in terms of what’s in the marketplace.’’

Sammie’s knowledge wasn’t necessarily a hurdle. WAMO Pittsburgh music director DJ Boogie says that the youthful flavor of “I Like It” gave Sammie a natural shot in equations, which are focused on the station’s younger end.

“It was a perfect record for us,” Boogie says. “The first time we played it on our ‘Make It Or Break It’ challenge, and it worked. People started calling in for it immediately. After that, we decided to put it on our rotation and it’s been No. 1.

“I think his age was a plus, because there are a lot of younger kids listening to us,” he says. “We knew it wouldn’t hurt and probably actually supported it more because of that factor. There are people like Tracie Spencer who started out young; it’s just a big factor that works.”

Even Sammie admits that “I Like It” clicks in part because of its youthful quality. “At 12 or 13, you don’t want to talk about love, but you have your likes and dislikes. In the song, I see this girl, and I like the way she looks at me, the time together, the pretty cool, and I think a lot of children relate to that.”

But in case the love affair with the audience fades in time, Sammie isn’t too worried. “I like science and figuring things out, like how fish fossils got into mountains and all that crazy stuff.”

He’s also a big fan of playing football and has a keen interest in criminal justice, based on his love of the Dragon Ball Z cartoon series.

Just like every other kid.
WHV's 'Divas' Make Room For Men; Web Video Deals Increase

WHV's DIVAS AND ALL-MALE REVUE: Following WHV's highly rated "Divas Live" concerts in 1998 and 1999, the network is switching gears this year by present an all-male concert special, tentatively called "The Men Strike Back," in addition to another "Divas" concert special (Billboard/Bulletin, March 23).

WHV will not televise the concerts live; instead, the concerts will be taped at Madison Square Garden's Theater in New York and shown at a later time. The "Divas" concert will be taped the weekend of April 8 and televised April 11, while the "Men" concert will be taped April 11 and aired on a date to be announced. Refrain is confirmed as a performer at the "Men" concert; other performers will be announced at a later date.

You didn't think that "Divas Live" would just go away, did you? It's been WHV's highest-rated special in two years in a row, and WHV is milking the concept for all it's worth. This year's special, "WHV Divas 2000: A Tribute To Diana Ross," will honor superstar Ross for her legendary body of work, from her influential solo reign to her recent return with the Supremes to her celebrated solo career.

Ross is said to be in discussions to do a two-dayer reunion tour this year (without original member Mary Wilson), so the "Divas" show would be a welcome addition to the public's desire to see Ross perform live. The year's special will feature a grand event to raise funds and awareness for WHV Save the Music, the nonprofit charity for music education in public schools.

VIDEO DEALS ON THE WEB: There's been a recent flurry of music-related video deals on the Web, indicating that music companies are starting to consider the Web an increasingly important outlet for visually showcasing music.

One entertainment company--Vanidet has struck a deal with EMI Recorded Music to stream selected music videos on the WHV site. EMI has acquired the rights to stream videos in Vidnet as part of the deal.

In a related deal, Microsoft's Windows Media has launched a video music guide that will offer full-length video streams provided by Vidnet.com, EMI, and Launch.com. The videos will be available in the WindowsMedia format.

Internet company Yahoo! has teamed up with Live Music Channel to launch a Web site that allows visitors to play concert videos on demand. Live Music Channel, which has a national TV show of the same name, has a video library that includes classic and contemporary live concert footage. The new Yahoo!/Live Music Channel Web site will also include music news.

The MTVI Group has partnered with House of Blues (HOB) Entertainment Inc. to co-present pay-per-view concerts at HOB's 27 U.S. venues. The events will be promoted at MTV's music sites (MTV.com, VH1.com, and SonicNet.com) at HOB.com. MTVI has also acquired an equity interest in HOB.

THIS & THAT: Bush and Moby will be featured on the latest MTV Campus Invasion tour. The tour, which launches March 23 in Orlando, Fla., will visit U.S. college campuses. The concert trek ends April 30 in Fresno, Calif.

Los Angeles production company Celebrity Entertainment has relaunched with Kristen Van Vossen as representative. Clever's roster of directors includes Abdul Malik Abbott, Terry Heller, Thomas Mignone, and Sylvia White.

LOCAL SHOW SPOTLIGHT: This issue's spotlight is on the Fort Myers, Fla.-based pop show "Music Mix USA." TV affiliates: WINK-TV Fort Myers, Fla.

Time slot: 12:05 a.m.-12:35 a.m. a late Saturday/early Sunday.

Key staff: Jay Seidell, producer/host.

Following are the show's top five choices for the episode that aired Feb. 19:
1. "Jungle Brothers, "V.I.P."
2. "Alvin and the Chipmunks"
3. "Vitamin C, "Smile" (Elektra)
4. "Moby, "Outside"
5. "Michael Moog, "That Sound" (Strictly Rhythm)"
can speak persuasively to both sides of the divide. Yet German chanteuse Ute Lemper is just such a rarity, as her album "Punishing Kiss" proves. An April 4 article from "Buntes" in Berlin, about "Punishing Kiss" features songs written for Lemper by Cave, Elvis Costello, Tom Waits, Scott Walker, and British pop band the Divine Comedy, along with a record of the successful song composer Philip Glass and an English translation of "The Tango-Ballad," from Weill's epochal "Threepenny Opera." Lemper is the celebrated interpreter of songs by Weill working today, and the tie that binds each of the contributors to her album is the legacy of the pioneering composer's edgy, theatrical art. "All these songwriters have been influenced by Kurt Weill and Iyricist Maxwell L. Anderson. What we work in today seem to basically emanate from a few key figures in the early part of the 20th century, such as Weill and Armstrong. And writing for Ute, we were just naturally inspired by her voice, which really is this very Bohemian, very punk-like thing of a sort of thing that you would expect to hear in a smoky German cabaret, only more tuneful.

Costello wrote three songs for "Punishing Kiss," including the title tune (see track listing, this page). But it's the Divine Comedy that contributed most to the album's overall effect.

Hannan and partner Joby Talbot wrote three songs for the set; additionally, the rest of the group acted as the backing band and Talbot as the musical director for the entire album, except for the Waits and Walker songs. (The Waits songs were arranged and produced by Hal Wilner, and Walker was at the helm for his epic "Scope J.").

Hannan also duets with Lemper on a track introducing "The Tango-Ballad"—the setting of which not only emphasizes the continuity in Lemper's work but underscores the endearingly campy, absurdly campy music in the centennial of his birth. "The genre of art song that Weill and Brecht defined in Weimar Germany is perhaps the most theatrical context—it becomes just another contemporary vocal style, one that taps into this sort of timeless urban expression," Hannan says. "And in every generation, there is a singer who comes to be a vessel for this sort of song, and Ute is ours. And if I may give her a compliments regarding her voice—this is the highest one I can give, that Ute doesn't follow her audience—she leads it."

"The greatest thing about Lemper's star began to rise in her early 20s when she was acclaimed for her portrayal of Sally Bowles in a Paris production of "Cabaret." Her subsequent recordings of English and French jazz tunes earned her renown, along with a Decca contract that yielded two hit collections of Weill time and was a record album of rar-

The song "Punishing Kiss" obviously present Deces with the retailing station's demands for Lemper's audience towards a young demographic, they also challenge the label to maintain Lemper's image as a serious artist—as well as preserve the label's profile as a long-established home for sophisticated music. "It's our role to help expand an artist's audience. A lot of these Weill songs aren't quite written in a way that's trying to leave anything behind," says Universal Classics chairman Chris Roberts. "Of course, every classical- er and the audience is ready to go out now, but this project is very much consistent with Ute's sensibility and with the tradition of Deces, which extends from opera to Broadway to jazz."

DUAL CAMPAIGNS Deces decided on behalf of "Punishing Kiss" includes separate U.S. and European strategies regarding the album cover and the disc's lead track (the key attention getter on the retail radio stations). The U.S. gets a bold, sexy cover along with the widescreen, Divine Comedy-penned pop of "The Case Continues" as the album opener and English-flavored "Punishing Kiss" a mysterious cover and Cave's subtle, dramatic "Little Water Song" as the first song.

In Canada Sophie Muller shot videos for both tracks: a sultry, imaginative clip for "The Case Continues" and a superior, painterly one for "Little Water Song."

For the market in France and Quebec, the French-fluent Lemper cut new vocals for both tracks.

"The Case Continues" is a sweeping, grandiose operatic song, while "Punishing Kiss" is a moody, sexy number. "I don't think there would be a record that could touch a lot of real music fans," Scheafer adds. "I'm going to play the well out of it. But regardless of whether or not she gets radio support elsewhere, it will gradually find its audience. It has that kind of power."

Scheafer, who is a former music scout forWBUR, said that while he could envision "Punishing Kiss" sounding great on the radio, he feels that it will be a retail-driven project like the albums by Celtic star Loreena McKennitt that his concert was instrumental in helping to break to a wider audience.

"Ute has a strong cult following, with all of her releases hitting our top 30," Carries says. "She may leave some of her old fans behind for the new music lovers, but her ability of drawing in a broader range of 30- to 50-year-old music fan who buys Costello and Tom Waits records also buys Nick Cave and PJ Harvey records.

"We'll stock the album in the pop and classical racks, just like we do her Weill albums now—which work well for us," Carries concludes. "And I know it will be a big in-store play record, which will help sell something like this as much as anything. People just have to hear it to want it."

ROAD WORK PLANNED To take advantage of this buzz will take her new songs on the road and the world starting this spring. She and her band kick things off next month in the U.S., with an April 7 show at Royce Hall in Los Angeles. Then the band heads to Spain on April 13 in San Francisco, April 15 in Chicago, April 16 in Washington, D.C., and April 28 at Town Hall in New York. (The band will be preceded by singer-songwriterslike Kennett Schaefer in "The Case Continues." "Punishing Kiss" a mobile radio station/CD. Universal was preceded by Sandie Shaw in 21st Century Culture/Columbia Artists Management Inc. in New York.)

In May, with more planned for the U.S. in the fall. Hannan is expected to join in for duets at the upcoming London shows.

In the U.K., Lemper was on the cover of the February issue of BBC Music magazine in honor of her participation at the London Music Festivals, which included a Barcon Hall recital with the Matrix Ensemble last month and a turn in the com- position of the album "The Case Continues.""

In fact, it was a recent Weill concert that reinforced her belief that there is an easier place for audiences "to find a retailing album like "Punishing Kiss" she says, "At this Weill concert in London, the hall was packed with this young, cool crowd. People who should have loved it. Really. I think "Punishing Kiss" might confuse some critics, but I don't think it will confuse the public at all."
load—timed out after 15 days—of first single “What Is And What Should Never Be” was offered to listeners of radio stations partnering with Musicmaker to promote the album.

Consumers who visit the Web site of their radio station or the Musicmaker site can order the album in a double-CD package, containing all 18 live songs taken from two shows at the Greek Theatre in Los Angeles, recorded Oct. 18-19—for $17.99 plus shipping—by having a customized version of the album at $1 per song, plus shipping, with a minimum order of five songs at $3.45. The album is also available for Windows Media Player, the entire album for $12, or $1 a track, without the ability to move it off their computer hard drive.

Musicmaker has set up a partnering program with radio stations, allowing them to advertise the album on their site, with a link to the Musicmaker site, which is compensated for each of their listeners who order music from Musicmaker, believed to be at a rate of 15% of the music sale, in addition to music, not including the shipping fee.

So far, only two merchants, the MusiCland Group and Trans World Entertainment on Cenmm Corp., which signed long-term partnering agreements with Musicmaker, can offer the album to their customers.

Mike Dreese, CEO of the Newbury Park, Calif.-based company, is unconcerned with the lack of availability of the album through stores. “I think the channels that are being ignored by that kind of data are roundabout,” he says. “It’s kind of smacks of, fool me once, shame on you; fool me twice, shame on me, but we were not fooled either time. We are talking about our vital interests are at stake, and with a single strokes they are losing the support of 400,000 store clerks.”

Bill Curbsheish, a principal in Trinifold Management and the manager of Jimmy Page, says that in going to the Internet first, “what we are attempting to do is to determine what is out there in terms of numbers.”

Curbsheish adds that he didn’t go out in the conventional manner that his label, Atlantic, is doing. Atlantic is just about to issue “Latter Days, Best Of Led Zeppelin II,” and, he says, he didn’t want to con- 
gress the market.

However, a number of labels have approached Curbsheish about putting the album out through retail, and “if we go to the Internet now, and I have an idea to make (the album) different,” he says.

While the album is not available yet on retail stores, he says it was never his intention to make an even playing field on the Web. “I absolutely agree the retailers should have been set up to sell it through their Web sites from day one,” he says, adding he thought Musicmaker had taken care of that.

“Whoever is behind this online-exclusivity idea should get grief” —STAN GOMAN

WMMA Philadelphia has increased its rotations from nine plays two weeks ago when it first began playing it to 28 now, putting it second among all stations playing the track currently at radio.

Music director Ken Ziptos says the station has been receiving plenty of “curiosity calls” from listeners who wanted to find out where they can get the set. Since WMMA is involved in the Musicmaker promotion, all the station has to do is refer people to its own Web site, where they can get free for any sales that result from that visit.

Manifest’s Singer says he is well aware of how much radio play that song has been getting, not having to disappoint customers coming into his store looking for the album before hearing it on the air. He calls the marketing plan for the Jimmy Page & the Black Crowes album “pretty diabolical. They take two artists that retail has supported and make the consumers pay a premium fee. My station will continue to play the song.”

When Podell factored in the Black Crowes’ strength in the station’s market, he had to agree. “It’s a great tool for them to use,” he says. “By playing the song on the site and then letting radio stations, mostly Whole Lotta Love,” “Heartbreaker,” and “Oh Well,” he says.

To comment on this story or other aspects of the WarnerEMI merger, contact Howell Llewellyn at Howell@retemaics.
The Brit Awards

Brits Night Is Party Time

This year's Brit Awards, held March 3 at London's Earls Court 2, drew its customary mix of artists, executives, and celebrities from home and abroad. The two-hour show, taped for a national telecast the following night, featured performances by Travis, Macy Gray, Stereophonics, Tom Jones, Geri Halliwell, Spice Girls, Basement Jaxx, Will Smith, Queen, Five, and Ricky Martin. Industry professionals mingled during the event and at pre- and post-show receptions. The awards were organized by the British Phonographic Industry and sponsored by MasterCard. Proceeds benefit the BRIT Trust charity.

(PHOTOS: Adam Scott)

Virgin Records U.K. president Paul Conroy and wife Katie, EMI International VP of promotions and artist development, pause for a photo opportunity with son Drew.

Making the most of Brits night, from left, are Kelly Jones, Stuart Cable, and Richard Jones of Stereophonics.

BBC Radio 1 personality Zoe Ball arrives at Earls Court in the company of Fatboy Slim, her spouse.

Tim Delaney, GM of Arista Records U.K., left, and Mike Allen, VP/GM of pop marketing at EMI International, enjoy the after-show.

1st Avenue Management's Oliver Smallman, second from left, and Denis Ingoldsby go to the Brits with 1st Avenue/Mercury act Honeyz. Pictured, from left, are the group's Mariama Goodman, Celena Cherry, and Naïma Belkhiali.

Tim Delaney, GM of Arista Records U.K., left, and Mike Allen, VP/GM of pop marketing at EMI International, enjoy the after-show.

Virgin Records America co-president Ashley Newton returns home for a firsthand view of this year's Brits.

Virgin Group chairman Sir Richard Branson arrives at Earls Court with wife Joan.

WEA Records U.K. managing director Moira Bellas welcomes EastWest managing director Christian Tattersfield to his first Brits under the Warner banner.

Shown shoulder to shoulder, from left, is this EMI Group triumvirate: Virgin Records U.K. president Paul Conroy, EMI Recorded Music president/CEO Ken Berry, and EMI Records Group U.K. and Ireland president Tony Wadsworth.

Shown shoulder to shoulder, from left, is this EMI Group triumvirate: Virgin Records U.K. president Paul Conroy, EMI Recorded Music president/CEO Ken Berry, and EMI Records Group U.K. and Ireland president Tony Wadsworth.

Sharon and Christine Muscat, the sisters who make up Australian act S2S, are accompanied to the awards by Standard Records founder Ralph Carr.

www.billboard.com

BILLBOARD MARCH 18, 2000

www.americanradiohistory.com
Whatever the questions in regard to the British music industry's annual showpiece occasion, energetic debate is raging still, but this year's event was also giving tangible signs of success. Several award winners have enjoyed spectacular sales hikes with current releases in the ensuing week, notably burgeoning Scottish specialist Travis, who won best British group and best album with "The Man Who" (Indiependiente) and saw the record, already certified six-times platinum in the U.K., up 14 with the double-platinum sales boost.

Perhaps the night's most surprising winner was none other than singer-songwriter Beth Orton, named best female British singer of the year and '95's female cover artist of the year. Orton beat out the likes of Travis, who has won best British group and best album with "The Man Who" (Indiependiente) and saw the record, already certified six-times platinum in the U.K., and Abba, who has been waiting for an award of this magnitude. Also coming out of the night was the March 31-off from label's Bee Gees reunion album, "One Night Only," which has been waiting for an award of this magnitude.

The choice of Spice Girls for the award ceremony represents a market seen by many to be missing its customary spark, with some feeling that the event has become an undisguised TV-ratings chase. For the award ceremony, there were a prime-time TV network, which has attracted 9.8 million viewers, down from last year's 9.1 million. But down in the studio, Orton went on a concert tour, attracting 9.8 million tickets for its first 30 shows. The tour was successful in the U.K., where the group has been waiting for an award of this magnitude. Also coming out of the night was the March 31-off from label's Bee Gees reunion album, "One Night Only," which has been waiting for an award of this magnitude.

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TOURING PAYS OFF BIG FOR DAVE MATTHEWS BAND

(Continued from page 1)

live fan base can translate into consistent sales at stores.

Beginning in 1998, DMB began playing scattered stadium dates, and last year the band played four stadiums, including a three-night stand at Philadelphia's Veterans Stadium that grossed $4.75 million last May. This year, DMB will play about 14 stadium dates as it continues to creatively flex its muscle in these largest of venues.

Few would argue that DMB is the touring success story of the past decade. "I would say that Dave Matthews Band is one of the very few bands that have emerged in the last 10 years that has maintained stadium-level success in successive years," says Mitch Slater of Red Riverbend Management, DMB's manager.

RCA Aims To Reap The Retail Dividends

NASHVILLE — RCA has every intention of capitalizing on the power of a Dave Matthews Band (DMB) tour when it releases the act's new album, tentatively slated to launch in tandem with DMB's forthcoming trek.

"The band will probably be playing in front of a million-plus plus people this summer, so we have an opportunity to really get into new markets," says Hughes Surratt, senior VP of artist development/creative services for RCA.

"Every time the band tours we see sales spike in every market. The thing about DMB is you have a huge core fan base that will pick up every new release the minute it hits the street," he adds. But with the expanding awareness of the band through multi-format airplay, TV, and video, the fan base has grown beyond that core. So the challenge with a summer tour is to alert the new people and capitalize on the new people and make them aware of the vast DMB catalog that's out there.

In addition to the DMB releases, RCA releases have come in the spring, allowing the label to target the band's huge fan base at colleges and universities. A summer release poses different challenges.

"We'll have to focus in areas that reach that same audience but expand beyond targeting colleges," says Surratt. "We will have more specific marketing plan surrounding these four dates, marketed by territory."

Plans call for the creation of DMB product centers for retail accounts featuring the band's entire catalog, including DVD and home video.

Pending the street date of the new album, it will obviously be included in these artist-specific pieces, Internet and tour venue marketing will also likely be part of the promotional push.

Surratt says a single will be issued four to six weeks ahead of the record's street date, and multiple formats will be serviced.

Ray Waddle

BIG PARTY

Stadium shows were once fairly commonplace. In fact, in 1994, stadium tours by Pink Floyd, the Rolling Stones, the Eagles, Billy Joel, Elton John, and the Grateful Dead helped propel the industry to one of its most successful years ever.

But since then, only the Stones and, to a lesser extent, George Strait with his country music festival tour have been able to sustain full-blown stadium tours. That DMB is making noise on the stadium front is good news indeed for an industry starved for the next stadium-level megaband.

Last year DMB played Philadelphia Veterans Stadium; Giants Stadium in East Rutherford, N.J. (two sellouts, $8.7 million); Mile High Stadium in Denver (one sellout, $6.7 million); and Foxboro (Mass.) Stadium near Boston (gross unavailable).

This year, in addition to the four stadium markets played in 1999, DMB will play stadium shows in Washington, D.C. (RFK Stadium, July 19); Pittsburgh (Three Rivers, July 3); Chicago (Soldier Field, June 29); Detroit (Comerica Park, July 5); and Buffalo, N.Y. (Rich Stadium, July 21).

Repeat Foxboro (July 5); Giants Stadium (July 11); Philadelphia (July 19); and Mile High in Denver (July 25). Shows are likely to be added in many of these markets.

Reliable sources say DMB will play about seven tours this year, with another possible in the fall.
RETAILERS ADAPT TO LATINO EXPLOSION
(Continued from page 1)
that is expected to keep on growing. Mainstream music retail chains such as Wherehouse and the Musicland Group's Sam Goody stores are increasing their commitment to the Latino music market by expanding the number of new stores with a predominantly Latin-oriented inventory or by expanding the amount of floor space and in-store space devoted to Latin music in existing outlets.

Meanwhile, Latin specialty web sites such as the 30-store Ritmo Latino chain are taking advantage of the surge in the expansion of the number of stores they have in key urban markets. However, some industry observers are concerned that the music is not being marketed as well as it could be in many mainstream retail outlets, where lack of signage or bad placement of product could hamper consumers efforts to discover titles by Latin artists.

The crossover success in sales and on the charts of Martin, Anthony, Santana, and others has helped focus mainstream attention on Latino artists in general—both the top pop stars and the traditional acts like Buena Vista Social Club, Los Super Seven, and Vicente Fernandez.

This new wave of interest has everyone keen to find new opportunities to get this music where the buyers can find it, whether it is in the storefront or the listening stations,

SAY IT LOUD AND PROUD: Destiny's Child reaches the top of the Billboard Hot 100 for a second time in its career with "Say My Name" (Columbia). "Name" scans 134,500 units in its first week of release, moving from No. 14 to the top of the chart. This is the highest sales total since Mariah Carey Featuring Jay-Z's "MTV" moved 157,000 units of "Heartbreakers" (Columbia) in 1995, issue.

Destiny's Child's jump to No. 1 puts the top three songs from last issue down one slot, although they are gaining in points and maintain their bullets. Lonestar's "Amazed" (BNA) becomes the first No. 1 song to debut at position that while still holding its bullet since "Bills, Bills, Bills" by, yes, Destiny's Child fell 1-2 the July 24, 1999, issue.

"Maria Maria" by Santana Featuring The Product G&B (Arista) takes the No. 2 position this week, with an increase of 16.5 million listeners. Faith Hill also posts a strong gain in airplay (7 million listeners) with "Breathe." (Warner Bros. Nashville), which drops 3-4.

DIXIE LAND: The Hot Shot Debut on the Hot 100, at No. 40, belongs to the ramblin' Texas trio Dixie Chicks with "Goodbye Earl." (MCA

Welcome Back: Toni Braxton returns to the Hot 100 after an almost-three-year absence with "He Wasn't Man Enough" (LaFace/Arista).

Braxton's last title on the Hot 100 was the double-sided "I Don't Want To Love Me Some Him"/"Sittin' Pretty" peaked at No. 19 to May 1997. "Man" is from Braxton's forthcoming album, "The Heat," which will be released for release in April... Three years away from the Hot 100 doesn't seem like much when compared with Kenny Rogers' 16 years between charted singles. Last issue Rogers, joined by Alison Krauss and Billy Dean, debuts with "Buy Me A Rose." (DreamWorks). Rogers first appearance on the Hot 100 since he peaked at No. 72 in the Dec. 25, 1986, issue with his No. 1 country song "Morning Desire." "Rose" matches the peak of "Desire" this issue, climbing 79-72.

DOUBLE AALIYAH: Aaliyah has two tracks from the soundtrack to her motion picture debut, "Romeo Must Die," on the Hot 100, as "Try Again" (Blackground/Virgin) debuts at No. 59, while "I Don't Wanna" (Blackground/Priority) debuts at No. 39. "Romeo," which co-stars Jet-Li, opens March 22, while the soundtrack hits stores March 28. Aside from the two currently charting titles, Aaliyah has two other tracks on the album. If you think you heard "Aaliyah" featured in another movie, you are not mistaken: The song is also on the soundtrack to Ice Cube's flick "Next Friday" (Priority).
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<tr>
<th>WEEK</th>
<th>No.</th>
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**Pacersetters**

**Survivors from the No.1 slot**

**Notes**

*Albums with the greatest sales gain this week.*

**Record Industry Asia. Of America (RIAA) certification for shipment of 550,000 albums (Gold).**

**RIAA certification for shipment of 11 million albums (Platinum).**

**RIAA certification for shipment of 50 million albums (Diamond).**

**Latin awards:**

**Heatsifter Impact**

**Heatsifter Impact**

**Other Impact**

**Chain Breaker**

**Billboard 200**
FORMER POLYGRAM president Alain Levy is to join London-based online music retailer Roxman as a nonexecutive director. His role will include assisting its chairman, where he made initial public offering, in the first half of this year and expanding the retailer in Europe. He will work closely with Boxman CEO Tony Salter (formerly president of EMI Eastern Europe). The appointment marks Levy’s first major music-related engagement since leaving Polygram in June 1998—with a $10 million–$15 million settlement—in the wake of the merger with Universal Music. Following his departure, Levy set up London-based company Leicester Music and also invested in Roxman, which he developed, and a number of Internet businesses, including Worldgrid Solutions, the new company of former PolyGram senior VP David Mann. Levy is expected to continue to operate Leicester: Boxman, which has more than 600,000 customers, operates affiliates in Sweden, Denmark, Norway, Finland, France, the U.K., Germany, and the Netherlands. It is in Italy in the second quarter and Spain in the third. Salter also has long-term plans to launch in the U.S. and Guatemala.

KAI LOTHUS

U.K. COMPANY the Sanitary Group plc is expected to buy 15.5% of British Music Corporation Ltd, 4.4 million pounds ($6.8 million). The money will be raised via a share issue on the London Stock Exchange. Sanitary plans to install Lipsky as president of its subsidiary Sanitary Records, North America; however, it is understood that CMC will continue to trade under that name. Sanitary chief executive Andy Taylor says the acquisition gives the group “a firm presence in what is still the largest single market in the world,” and adds that through its new worldwide music company, CMC’s roster includes Lynyrd Skynyrd, Blue Oyster Cult, Motorhead, George Thorogood and the Destroyers, and Little Feat.

“CMC executives decide to control it, but one executive familiar with the deal stresses that it is not yet complete.”

That the deal has been in the works for several months, Lipsky says when it is complete, it will strengthen CMC’s worldwide business, which up to now was mainly based on licensing deals.

In the U.S., the label is distributed by co-owner BMG. Lipsky says, “We are extending our distribution relationship with BMG for a longer period and with deeper involvement in marketing than we have enjoyed in the past.”

SAM ANDREWS, ED CHRISTIAN

HASTINGS ENTERTAINMENT has announced that, due to an accounting error concerning cost of goods, the company will have to restate its earnings possibly as far back as the last five years, which could result in a $23 million–$37 million pre-tax, non-cash charge for that period. In addition, the company expects to take a $6 million pre-tax charge in the fourth quarter of closing for five stores and a $3.5 million write-down of inventory. Of the $9.6 million fourth-quarter charges, $5.8 million is non-cash, according to the company. The company added that it believes the adjustment charges will not cause it to be out of compliance with its bank and other creditors’ borrowing criteria.

The company would not be in compliance with the covenants of its $20 million senior notes, which are held by Metropolitan Life. A company release notes the note holder granted the company a waiver for the fiscal quarter ending September 30, 1999. The company is engaged in discussions to seek certain provisions of the debentures.

ED CHRISTIAN

K-TEL INTERNATIONAL has named Ken Onstad president, replacing Lawrence Kieves, who has exited but remains a member of the board of directors. Onstad, a 26-year veteran of Musicland Stores Corp., last served as VP of strategic planning and was previously managing director president of the chain’s U.K. operations. In his new role he will work closely with K-Tel’s current chairman, CEO Philip Kives ... Fred Rosen, former chairman CEO of Ticketmaster Group Inc., has been named vice chairman of the board, and will serve as the company’s new holding company formed by Ziff-Davis Inc. The new company, which will be publicly traded, will house Ziff-Davis’ events and conference businesses ... Joel Dorn has resigned from S2 Records, the jazz label he founded four years ago with attorney Robert Miller.

IRV LICHTMAN

R&B LABEL Violator Records has switched distribution from Def Jam to Loud Records, which is majority-owned by Sony and headed by CEO Steve Greenberg. Violator has a long relationship with Def Jam, known as the home of Mobb Deep, and would not join Loud despite being an independent label. “We are happy to continue our relationship with Def Jam,” says a Def Jam source. Violator has been linked with a number of defunct labels, including Copra Records, which had a distribution deal with Def Jam.

IRENE CHAMPA

BORDERS’ NEXT MOVE? (Continued from page 6)

executive in the last 18 months. Josephen was hired in November as a permanent successor to Philip Pfeffer, who left in April 1999, after lasting only five months on the job but its second Internet chief. Tamara Heim was named president of Borders.com in January and handed an expanded role to integrate online and brick-and-mortar operations.

The company, which historically has been loath to pump too much money into the Internet and has lagged Amazon.com and Barnes & Noble’s online store, is now trying to increase its Web presence and related offerings.

Borders overhauled its site in Feb- ruary, upgrading its search engine and checkout process and increasing editorial content. On the music side, it also just inked a nonexclusive deal with digital music services to provide the Borders site with digital downloads and custom CDs.

It is also installing Net-enabled in- store kiosks in its 1,000 to 1,100 stores that can access a store’s database to learn what titles are available and search Borders’ fulfillment center, which ships products online and offline.

But what may drive the company’s

“We believe a Borders acquisition could help Internet retailers develop a click-and-mortar strategy”

—DAVID STASSER

stock performance, at least in the short term, is takeover speculation, analysts say. Shares rose more than 5% on Thursday’s thinly traded, all-time high sale, closing March 5 at $14.94.

Don’t count on Barnes & Noble gobbling up its primary brick-and-mortar rival just yet however. Sources say it has shelved plans since negotiations were terminated in January, advancing 114-66 with a 96% boom. An earlier Krall set, “Love Scenes,” made its first-ever appearance on last issue’s Top Pop Catalog Albums (No. 26) on the strength of a 3% gain.

Actually, the whole new-artist field seemed askew last month. Winner Christina Aguilera, who was also one of the narrators of the multi-act Latin segment, saw his 3,000 unit increase. But also-ran Susan Tedeschi, who had no exposure on the CBS telecast aside from her mention during the reading...
KREVIAZUK KEEPS "MOVING" (Continued from page 11)

duction and music to the tracks "Little Things" and "Dear Life.
Both of these extraordinary experiences, Kreviazuk says, led to an album grounded in a more personal and creative way than her 1996 Columbia Records debut, "Under These Rocks And Stones."

"I am more creatively comfortable with this album," she says. "This album is a true reflection of me. I was more comfortable saying what I wanted in the studio."

"It's an important record for us," says Will Bell, executive VP of Columbia Records Group and GM of Columbia Records in the U.S. "Chantal is a special artist who is well on her way to becoming an artistic and commercially successful artist. She has a wonderful, expressive voice and, lyrically, she's grown in a big way with this record."

The album was produced by Jay Joyce (Patty Griffin, Tim Finn, the Wallflowers, Gillian Welch) at Phase One Studios in Nashville, Tennessee and Sony Oasis Studios in Toronto.

FOR THE RECORD
A story in the March 11 issue on the Recording Industry Assn. of America’s (RIAA) year-end report for the state-side Latin music market contained several erroneous figures. Cassette shipments dropped 11% in units to 15 million, according to the report. Music video shipments dropped 14% to 123,000 units but generated a 3% increase in value to $2 million.

FESTIVAL ALBUMS PULLED (Continued from page 1)

and-mortar retailers (Billboard, Nov. 13, 1999). An online-only album from Jimmy Page & the Black Crows is currently the subject of intense dealer-dealer debate in the States (see story, page 1). After two weeks of discussion with FMG executives, HMV began pulling stock from its 30 Australian stores March 9. HMV stores in Hong Kong, Japan, and Singapore also are removing its products from their shelves. The FMG/sanitcom deal is unprecedented in the Australian marketplace. The agreement gives sanitcom a three-year exclusive right to sell and distribute downloadable copies of tracks by FMG’s Australian acts—also in an issue that has global implications for other labels contemplating exclusive deals with dotcoms. Due to pending digital copyright legislation that is not expected to become law before July 1, the FMG/sanitcom deal goes into effect, the acts involved in the FMG/sanitcom agreement include only acts whose recording and publishing is owned by Festival. It does not involve big sellers like Mushroom Records artists Kylie Minogue and Jimmy Barnes, whose publishing is still owned by former Mushroom CEO Michael Gudinski. Nevertheless, John Hazell, managing director of HMV Australia, says that at least 40 Australian acts are involved. Albums include those by Olivia Newton-John, hip-hop rockers Lavish, folk rockers Rebeca’s Empire, and dance act Sonic Animals.

"This state of affairs is regrettable, but it will stand until FMG revokes its deal with sanitcom," says Hazell. "We don’t support any label that brokers restrictive deals.

HMV has 10% of the Aussie market and claims to sell 7 million CDs a year. Rob Appel, CEO of Chas Music, says his company will stop stocking FMG product beginning March 13. "The actual amount of product affected is small, but it’s the principle," he says.

The Leading Edge chain, a collective of 220 independent operators, was expected to make a decision about whether to continue stocking FMG products on March 10, at the conclusion of a weeklong annual conference in Malaysia.
A Single As British As 'American Pie'  

THERE WERE 1,475,000 singles sold in the U.S. this week. Not one of them was "American Pie" by Madonna. That's not because consumers didn't want to buy the remake of the Doobie Bros. hit, but because the song is not commercially available domestically. With airplay declining, and no sales points available to boost it up, The Billboard Hot 100, the Maverick track drops from its apparent peak of No. 29 to No. 33.

It's a different story in the U.K., where, in an active singles market, "American Pie" debuts at No. 1, giving Madonna her ninth chart-topping hit. That ties her with Abba for fourth place among acts with the most No. 1 singles. Only the Beatles and Elvis Presley (with 17 each) and Cliff Richard (with 14) have more. The only female solo artists remotely close to Madonna are Whitney Houston and Kylie Minogue, with four each.

"American Pie" is Madonna's first U.K. No. 1 since "Frozen" in March 1986, but got 40th top 10 hit and her 50th top 20 hit in that country. And Madonna is the first artist to have a No. 1 hit in the U.K. with "American Pie"—McLean's original peaked at No. 2 in the first quarter of 1972.

If enough people bought "American Pie" in its first week of release in the U.K. to send it to No. 1, how might it have fared in the U.S.? How many more copies of the soundtrack to "The Next Best Thing" might have been sold if "American Pie" had been a No. 1 hit? How many kids with two or three dollars to spend on a single are not being turned away from purchasing records because the product they want is not available? And because they couldn't buy the song they wanted, how many found a way to download it for free?

Leaders of the Pack: With the 14-1 jump of "Say My Name" (Columbia) on the Hot 100, Destiny's Child becomes the sixth girl group of the rock era to have more than one No. 1 hit. Diana Ross & The Supremes are way up in front with 12, followed by Wilson Phillips and TLC with three each. Destiny's Child joins the Bangles and the Shirelles with two apiece. "Say My Name" is the first single to leap to No. 1 from outside the top 10 since Mariah Carey Featuring Boyz II Men's "Thank Heaven" (Bridge) was No. 16 in 1999.

DO IT AGAIN: Hey, 19 years ago Steely Dan was on the Billboard album chart with "Gaucho." Now, the duo is back with its first new studio album since that MCA set. "Two Against Nature" (Giant) opens at No. 6 on The Billboard 200, making it the second-highest-charting album of Steely Dan's career. Only "Aja," which peaked at No. 3 in 1977, reached a higher position.

ENDLESS HITS: The Beach Boys pull off double debuts on The Billboard 200 with two Capitol collections of greatest hits. It's the band's first appearance on the chart since "Stars And Stripes Vol. 1" peaked at No. 101 in 1996. The group's chart span expands to 47 years and four months, dating back to the debut of "Surfin' Safari" in November 1962.

12 + 13 = 676: Patsy Cline's "12 Greatest Hits" (MCA) completes its 18th year on the chart, as it holds at No. 11 on Top Country Catalog Albums in its 676th chart week.
Helter Skelter would like to congratulate Black Sabbath, Eminem, Metallica, Red Hot Chili Peppers & Sheryl Crow upon their fantastic success at the 2000 Grammy Awards. We also extend our congratulations to Alice in Chains, Chris Cornell, Hole, Jonny Lang, Ministry, Moby, Nine Inch Nails, Ricky Martin, Rob Zombie, Smash Mouth, Steel Pulse, Susan Tedeschi on receiving nominations this year.
WORLDWIDE CAREER SALES OVER 130 MILLION

EPIC VOICE

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“all the way... a decade of song”
14 MILLION WORLDWIDE

Certified smash “That’s The Way It Is”
Next up: “I Want You To Need Me”

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Management: Rene Angelil for Feeling Productions


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