Bertelsmann Shopping?
BMG Parent To Target Music, E-tail Investments

BY BRIAN GARRITY
and WOLFGANG SPAHR

NEW YORK—If Bertelsmann AG, parent company of BMG Entertainment, is serious about previous pledges of becoming No. 1 in music, it now has the financial resources to back them up.

Its decision to unload positions in AOL Europe and AOL Australia on partner America Online Inc. (AOL) for more than $6 billion (Billboard Bulletin, March 20) now gives the German media conglomerate a war chest of as much as $47 billion in debt and equity capital for potential acquisitions.

A sale was long predicted in the wake of AOL's announced acquisition of Time Warner in January and the subsequent resignation of Bertelsmann chief executive Thomas Middelhoff from AOL's board.

But while Bertelsmann may, as a result, be in position to "go shopping," as Middelhoff has stated, it remains to be seen just what it will actually buy.

"We have various options open to us," says Middelhoff in a statement exclusive to Billboard. "We will continue to advance the growth of the Internet and our core businesses with the proceeds."

More specific speculation over what Bertelsmann will do with funds from the sale of its stakes in international AOL properties—a deal that ultimately could be worth as much as $8.25 billion, roughly the price tag of a major music company—is already coming fast and furious.

Jive's 'N Sync Breaks Records

BY ED CHRISTMAN

NEW YORK—Sales for 'N Sync's "No Strings Attached" were so strong on its March 21 U.S. street date that the Jive teen band may have broken labelmates Backstreet Boys' one-week record of 1.13 million units in the album's first day of availability.

Practically every chain contacted by Billboard reported that 'N Sync's debut for Jive by far broke its previous record.

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Logical movements and predictable poise are tokens of human frailty. But amazing gracefulness and sudden, inspired flights from the routine are choreographic quirks: Call them dancing lessons from the deity. “Dancing On Dangerous Ground,” a new dramatic dance production by John Butler and Colin Dunn with music by Seamus Egan and based on the epic Celtic legend “The Pursuit Of Diarmuid And Grinne,” will start its first North American tour April 25 in Toronto, and the rising praise attending it is a blessed relief for two young Irish dance artists who dared to look beyond the previous limits of their chosen craft. “We really thought that we could avoid the over-the-top sensationalism and start something forward, almost mathematical-type choreography. Instead, Colin and I wanted this wave of dramatic movement, of times at which you couldn’t see the form of each new element until the last second—and then you go, ‘Wow, there’s a shape to everything!’”

The tale of Diarmuid and Grinne is the romantic tragedy of two saints of circumstance, victimized by warrior noble Finn Mac Cumhaill’s resolve to wed Grinne, daughter of Ulaid chieftain. The warrior’s drive leads to an illusory call to chase her and a series of adventures that the principals should never have contemplated.

But the show had a parallel gestation. “We had a long and involved period of 14 weeks in Dublin that began last August,” says Butler, who was born March 14, 1971, in Mineola, Long Island, and immigrated to Ireland at 17. “We’d depend on the company to go away and start some material after we’d say, ‘OK, guys, this is the next scene,’ so when Colin and I came in with the choreography they’d be ready. We spent a lot of time experimenting. In many ways, those rehearsals at the Factory studio were the most important and the most enjoyable,” says Butler, who has been developing his Irish dance since he was 16.

After a two-month limited engagement at London’s Theatre Royal Dury Lane, the fruits of that think tank reached American shores March 8 at New York’s Radio City Music Hall (the same venue where this writer witnessed a previous “Riverdance” production in 1996), and they were as spectacularly creative as they were groundbreaking. Gone were the ragged arms-to-the-side carriages, strict timing, and hidebound hornpipe, reel, and tandies-only slip-jig figures of the generic Irish step dancing that “Riverdance” created. Instead Butler and Dunn’s sleek, dervish, and ensemble work in “Dangerous Ground” fused ballet, modern dance, flamenco, and blue jazz tap in a historical crucible destined to forever alter the conventions of Irish dancing’s 18th-century fen (traditional)

Watching Butler and Dunn’s persuasive lyricism merge with Egan’s crisply pulsative score (often played troubadour-style on Egan’s group, Solas) was akin to seeing Agnes De Mille hoo with Duke Ellington at the core of identical Rodgers and Hammerstein’s “Oklahoma!”

Egan’s commitment to the traditional dance production by “Riverdance” was channeled the development of a musical language which he says was “developed within the confines of the dance.”

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**Int'l Repertoire Can Be Sold Better in Japan**

BY ALEX ABRAMOFF

For some time after the end of World War II, there was a clear distinction between fans of local and international music in Japan. Today, however, music fans in Japan, and especially the young people who constitute the majority of consumers of prerecorded music, listen to and buy good music irrespective of whether it is sourced locally or comes from overseas.

Despite this open-mindedness on the part of music buyers, in the past few years international repertoire's share of overall music sales has been declining in Japan. People in the music industry here are often heard lamenting that "international music does not sell."

Let's not blame the consumers, as they are prepared to buy anything that is good—provided, of course, that they have enough disposable income to do so. It is true that in the last couple of years they have had less money to spend on prerecorded music. The rapid penetration of mobile phones among young people is often cited as a reason for this—in a country where telecommunications are still expensive compared with the worldwide standard, monthly mobile phone bills can be very high.

The question the Japanese industry should be asking is, "Is international repertoire properly exploited in the market?"

Development of local artists and repertoire has always been the raison d'être for international record companies to operate subsidiaries in Japan. As some of these subsidiaries started to seriously lag behind their Japanese competitors in local activities, they had to strategically shift their organizational priorities, such as personnel, finances, and marketing, from the international activities that had been their bread and butter over the years to local repertoire. These efforts, while often achieving positive results, came at the cost of their global presence.

(Continued on page 25)
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Industry Revenue & Sales Fall In Germany

BY WOLFGANG SPAHR
HAMBURG—The German record industry continues to contract, with officials figures pointing to a decrease in unit sales and revenue in 1999.

The German Phonographic Industry Assn. (BPI) announced a sales decline 2.9% in 1999, continuing the downward trend of 1.5% registered in 1998. Compounding those statistics, the BPI reports that unit sales in 1999 shrunk by 1.4%. In 1999, unit sales were down 2.6%.

The BPI chairman Thomas M. Stein says, “The industry is exposed to a harsh wind of change, felt in technological transformation of the entertainment industry, massive losses through CD copying, and growing piracy. Related entertainment products are in serious competition for the media budget of consumers.” Stein also is president of BMG for the Germany/Switzerland/Austria and Eastern Europe regions.

With export sales declining 46.2% of the singles charts and 23.2% of the album charts, local artists again played a major role in Germany last year. The creativity of the domestic music industry was equally reflected in a share of 31.2% of hit compilations in the album charts. Chix, Xavier Naidoo, Legenden, Hanns Zolek, Thomas Gottschalk, Backstreet Boys, Die Fantastischen Vier, Modern Talking, Britney Spears, The Offspring, and Saisai topped the 1999 album charts. The year’s big hit: ‘The Everlasting Love’/‘West Coast’ summer smash “Mambo No. 5 (A Little Bit Of...)” (BMG Berlin), Eiffel 65’s “Blue (Da Ba Dee)” (BMG Berlin), and Britney Spears ‘...Baby One More Time’ (One/Zomba).

The BPI’s breakdown suggests that Germany’s record market continues the recent tendency, and unit sales of 247.2 million singles, albums, cassettes, and CDs represent a drop in 1999 of 2.9% fewer discs and tapes than in the previous year (254.6 million). Individual categories varied: Singles improved from 52.5 million to 52.2 million units sold, an increase of 1.3%, while full-length albums saw a 2.6% decline in sales to 72.7 million units. Sales of Cassettes dropped 5.7% on 1998’s 162.9 million units.

The BPI also contends that increasing use of CD burners for private copying and the resulting sales of free price and mid-price CDs. Full-price CDs lost 3.3% in units (from 75.2 million to 72.7 million) and mid-price CD sales were down 1.1% (from 93.6 million to 92.5 million units). Cassette sales also lost ground—down 18% to 19.6 million units, compared with 23.9 million units in the prior year period. Germany’s DJs help maintain sales of the vinyl LP, which, with 600,000 units sold, was unchanged from last year.

The industry is exposed to a harsh wind of change.

- THOMAS M. STEIN -

One glimpse of hope, notes the BPI, is the German industry’s progress in adopting new approaches to open up sales channels that traditionally are, or were, lacking in music. So-called premiums—product specifically developed for new sales channels outside of traditional retail trade—sold 10.7 million units in 1999, a significant increase over 1998’s 5.0 million units.

However, the club market continued to decline in 1999. It generated disappointing figures of 12.2 million units, down 12.5% from 1998’s 14 million units.

“We will continue to be aggressive in growing our business and acquiring catalogs,” Blyndy tells Billboard. “There will be continuous announcements from sani ty.com in this regard. The FMG deal was exciting because it enables us to develop our business strategy as a content provider for online retailers, and [further deals] will ensure that sanity.com will be a leader in this field.”

FMG suggests there are some misperceptions about the sanity.com deal. Says FMG managing director/COO Preston: “Sanity Inc. owns the beads, but it was always an agency agreement with Sanity [the market leader]. Germany’s retail sales are, in fact, 1.3% to 2%.

Fabinyi confirms discussions with sanity.com will take place. “There is no guarantee that the situation won’t flare up again in the future if FMG can maintain a dialogue with the way those discussions are going,” he says.

Sanity.com, meantime, too, has abandoned plans—for the time being, says Blyndy—to pull FMG stock from its stores. “[FMG] director of sales and marketing Ron Edwards came out to our [annual] conference in Malaysia and explained the situation to us about the agency deal, and assured us we could have access if we wanted to do a deal with Sanity,” he says.

The Festival/sanity.com deal goes into effect July 1. The prices for downloads and subscriptions have not yet been determined.

“[Festival] is always an agency deal,” insists Sanity’s Blyndy. “In any case, we are a music publisher and the issue has been resolved for the sake of FMG and the artists. We don’t want to see artists suffer when such disputes arise. This deal is about giving our local artists greater exposure and more opportunities to be exposed to a global audience.”

In the Australian music retail sector, Sanity, with 290 stores, has 29% market share, followed by CDBaby, whose is 28%. Sanity has a nearly 10% market share. Leading Edge is a collective buyer for 220 independent music labels, making up 17% market share. The breakdown of its music and video components is not available, but Leading Edge is generally regarded by the industry as the third largest music retailer.

BMM And ASCAP Web-Based Tracking Systems Launched

BY CHUCK TAYLOR
NEW YORK—Music performing rights organization BMI and ASCAP—each have launched proprietary Internet-based electronic music tracking and reporting systems designed (from the ground up) to generate playlists from which composers, songwriters, and publishers are paid royalties.

BMI’s Electronic Music Reporting (EMR) is designed for the radio industry, whereas the ASCAP venture—a partnership with San Francisco-based AudioSoft—aims to assemble automatic music reports from nearly any medium.

The EMR technology developed for BMI will allow its base of 10,000 radio stations nationwide to use existing playlists as a base to develop software to create music-use reports, which are then uploaded to BMI’s airplay data tank. The reports can be generated and uploaded in a matter of minutes, BMI says.

Rollout to stations begins in April. (Continued on page 101)

BILLYBOSS, April 1, 2000
E-Tax Moratorium May Get Extension

BY BILL HOLLAND
WASHINGTON, D.C.—In a move that spells good news for E-tailers, Sen. John McCain, R-Ariz., introduced a bill March 21 to extend the moratorium on Internet sales taxes for five years through 2006.

But the bill comes as a congressional commission finds it difficult to reach consensus on the issue of establishing a system of parity for taxation among Internet and traditional retailers.

Congress passed a temporary moratorium on the Internet sales tax in 1998 that is due to expire in October 2001. In his announcement, McCain says an extension is needed because, in his judgment, the commission charged by Congress to develop recommendations for an Internet tax plan may not be able to offer a complete and formal recommendation to Congress by its deadline in April (Billboard/Bulletin, March 22).

In its last series of meetings held March 20-21, the 13-member Advisory Commission on Electronic Commerce also said the moratorium should be extended for five years but failed to reach a two-thirds majority vote on six key points viewed as a first step toward achieving tax parity.

Parity would provide a sales-tax exemption for all retailers that sell product available in both digitized and non-digitized form, such as prerecorded music and books.

Eleven of the commission's members—who represent businesses, anti-tax concerns, and state and local governments—endorsed the six points as a first step toward tax parity that they hope lawmakers will accept. However, the endorsee do not make up the two-thirds majority vote that is needed for the commission to make a formal recommendation to Congress.

The recommendations were put forward March 20 by officials from the commission's six-member business caucus: America Online, Time Warner, Charles Schwab, Gateway, AT&T; and MCI Worldcom.

The commission also did not achieve a two-thirds majority vote on the business caucus' Feb. 9 recommendation to exempt products such as home machinery from sales taxes (Billboard, Feb. 19).

The commission's simple majority recommends a permanent ban on any tax imposed on the Internet.

The group also calls for a clarification of a law that requires that a business have some "physical presence in a state" before sales taxes may be collected on sales over the Internet or telephone or from catalog businesses.

At this point, Web pages and Internet service providers aren't considered physical presence for tax purposes.

Revenue-hungry state and local government officials, including governors Gary Locke, D-Wash., and Mike Leavitt, R-Utah, abstained on the vote after realizing there would be no clear statement of agreement coming from the full commission on the issue of taxation and how state sales taxes should apply to online purchases.

Advisory Commission to vote

The commission did not achieve a majority vote on a recommendation to exempt products such as books and music from sales taxes.

Kingfisher Reports A Surge In Profits

BY TOM FERGUSON
LONDON—European retail group Kingfisher—which owns the U.K.'s largest retailer of music, Woolworths—had a 25% rise in pretax profits in the 12 months ending Jan. 29, despite earnings from entertainment product being hit by hefty price cutting.

The group's total sales were 10.9 billion pounds ($17.1 billion), up 46% over the previous year; pretax profits were up to 756 million pounds ($1.2 billion). According to chief executive Sir Geoffrey Mulcahy, the year was one of "strong growth." Outside the U.K., the group operates in France, Poland, Italy, Canada, China, and Taiwan.

Mulcahy identifies the operational integration of its (mainly U.K.) B&Q and (mainly French) Castorama DIY store chains, and a "significant contribution" from its global sourcing, operations, as key elements in its growth. However, that growth was more marked in Kingfisher's DIY and Electrical divisions—with increases in sales of 120% and 350%, respectively—than in the General Merchandise division, which logged a 7.9% rise to 3.1 billion pounds ($4.9 billion).

Apart from its 797 Woolworths stores, with total selling space of 6.7 million square feet, the General Merchandise division in the U.K. consists of the 83-store-strong music and video chain MCV, music and video label group VCI, and wholesale saler EUK.

Woolworths accounted for 1.9 billion pounds ($3 billion) of the General Merchandise sales total, a 5.5% increase over the previous year.

On the Town. Irish rockers U2 became only the second musical act in history to receive a "freedom of the city" award for their home city of Dublin. The four and some of their managers, Paul McGuinness, were honored March 18 by the Lord Mayor of Dublin, Counsellor Mary freehill, center, in recognition of their service to the city and work on behalf of Amnesty International, Greenpeace, and the Jubilee 2000 campaign to eliminate Third World debt. The ceremony took place in the city's largest open space, Smithfield, before an audience of 11,000. The sole reason to receive the award previously was in 1923. The honor has been conferred on only 65 people since it was instituted in the 12th century.

By Chris Morris

LOS ANGELES—"Pink moon gonna get ye all," Nick Drake sang 25 years ago. His prediction is finally coming true, as sales of the late English singer/songwriter's 1972 album "Pink Moon" are leaping, following the use of its title song in a TV spot for the Volkswagen Cabrio.

On March 20, the album was No. 5 on Amazon.com's sales chart, behind hot current titles by 'N Sync, Santana, Steely Dan, and Macy Gray.

According to SoundScan, sales to year sales of Drake's album increased nearly 600% during the first 10 weeks of 2000: "Pink Moon" has sold more than 4,700 units this year compared with 815 in the same period in '99.

So far this year, Hannibal Records—The Palm Pictures imprint that has licensed Drake's catalog from Island Records since the late '80s—has shipped almost 15,000 units of "Pink Moon" and 11,000 units of "Way To Blue," a Drake compilation that also contains the song. It shipped a total of 21,000 units of those titles in all of 1999.

"It's a huge increase for us," says Bob McDonald, senior director of sales at Ryko Distribution, Hannibal's distributor. "In comparison to what we were doing before the commercial, it's tremendously well for us.

This isn't the first time a Volkswagen TV ad has brought renewed life for an old song. In 1997, a spot for the Golf sedan featuring Trio's "Hi De Ho" launched a compilation featuring the 1982 song into the Billboard 200 (Billboard, April 25, 1998).

"It strikes me as just," says Hannibal chief Joe Boyd, who produced Drake's first two albums, "Five Leaves Left" (1969) and "Bryter Later" (1970), "I want to reach..."

Record Companies. B.J. Loeb-ann-man III is promoted to senior VP of sales for Virgin Records America in Beverly Hills, Calif. He was VP of sales.

Jeff Levy is promoted to senior VP of business and legal affairs for the Atlantic Group in New York. He was VP of business and legal affairs.

Darren Eggleston is named VP of promotion for MCA Records in Universal City, Calif. He was head of national rock promotion for Maverick Records.

Jodi Williams is promoted to VP of promotions, urban music, for RCA Records in New York. She was senior director of urban promotion.

Sherri Trahan is named VP of promotion for Ultimatum Music in Culver City, Calif. She was VP of promotion at Sire Records.

Scott Bergman is promoted to director of artist development for Atlantic Records in New York. He was manager of retail marketing.

Jim Mallo is named national field promotion director for Dreamcatcher-Records in Nashville. He was a director of national promotion at Susan Turner & Associates.

Ariene Shapiro is promoted to associate director of royalties for Rhino Entertainment in Los Ange-les. She was manager of royalties.

Damon Whiteside is promoted to senior manager of marketing for Walt Disney Records in Burbank, Calif. He was a marketing coordinator.

Amy Dean is promoted to manage-ger of client services at Global Music Group in Los Angeles. She was coordinator of business affairs.

PUBLISHERS. Andrew Fuhrmann is named VP of creative affairs, East Coast, for Universal Music Publishing Group in New York. He was senior VP of creative operations for Nota-tion Music Publishing/W&R Group. Ed Razzano is named creative director for the Spirit Music Group in New York. He was manager of creative services at Capitol Nashville.

RELATED FIELDs. Alan S. Gordon is promoted to executive director of the American Guild of Musical Artists in New York. He was Eastern execu-tive director.

SMG names Craig A. Gates GM and Kimberly A. Walsh director of marketing and event services at the Paul E. Tsongas Arena in Lowell, Mass. They were, respectively, assis-tant GM and director of finance for the Worcester Centrum Centre and inter-IM for the Springfield Civic Center.

Joshua Kurnick is promoted to director of public relations for the Philadelphia Orchestra Assn. in Philadelphia. She was acting public relations director.

Gloria Green is promoted to agent in the Christian music department of the William Morris Agency in Nashville. She was a coordinator.
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Ma, Meyer, O’Connor ‘Journey’ On Sony

BY CARLA HAY


Says Meyer, “We’re going to perform almost all of the material from ‘Appalachian Journey.’” Meyer also agreed on cut-out songs, and we’ve got room to add some songs from Appalachia Waltz.”


Bass guitarist Meyer says that on (Continued on page 109)

Tin Hat Trio On Angel

Waits Guests On Avant-Americana Set

BY BRADLEY BAMBERG

NEW YORK—As true children of today’s vast record stores, Tin Hat Trio embrace a world of music, from postmodern classicism and Gypsy airs to jazzy abstraction and Appalachian Waltz.

And by touching upon such diverse sounds as they make their own refreshingly original “acoustica,” the conservatory-trained, club-honed threesome manage to make music that can seem hauntingly familiar to a wide range of listeners.

With its 1999 debut album on Angel Records, the Eastern European-flavored “Memory Is An Elephant,” Tin Hat Trio was able to win over a contingent of tastemakers and cultivate an incipient fan base—despite the fact that its music doesn’t fit snugly in any radio format or particular set.

The group’s remarkable sophomore set, “Helium,” due from Angel April 11, features a richer, more avant-Americana sound, as well as a title-track cameo from fellow Northern California sonic-eclectic Tom Waits.

At with the campaign on behalf of “Memory Is An Elephant,” Angel’s strategy for “Helium” centers on simply getting the music heard, since good things tend to follow.

Last year, prior to “Elephant’s” release, Tin Hat played a concert at the final night of the public radio programmers’ conference in San Antonio. (Continued on page 112)

Arista’s Sister Seven ‘Wrestles Over Tiny Matters’ On New Set

BY JIM BESMAN

NEW YORK—Together nearly nine years—and with a large grass-roots following buttressed by the response to its 1997 Arista Austin album, “This The Trip”—Austin, Texas-based Sister Seven is disciplined and determined, as the follow-up disc “Wrestling Over Tiny Matters” approaches its April 4 release.

“We get together once a year to talk about goals and renew our vows as a band, so to speak, and make sure everyone’s still in the pocket and passionate and moving forward,” says powerhouse vocalist/guitarist Patrice Pike, who needed band solidarity in formulating its plans following Arista/Austin’s dissolution.

“When I got the news that we were moved to Arista/New York, I knew that ultimately it would all come down to Clive Davis,” she continues, adding that if the label’s hands-on head, with whom the band had only had a distant relationship, wasn’t “on the same page,” there’d be “no point in mak-
Artists & Music

Elastica Bounces Back With 2nd Set

**Deceptive’s ‘The Menace’ Marks Act’s Return After 5 Years**

**BY PAUL SEXTON**

LONDON—It was a very different release date when Elastica released its first album in the U.K. Britpop was king, now-defunct bands such as Sleeper and the Boo Radleys populated the charts, and Oasis had yet to have a No. 1 record.

It’s almost exactly five years since the English rock group made its album debut and saw “Elastica” zoom to No. 1, with domestic sales now estimated by its Deceptive label at 270,000 copies.

Since then, there has been ample opportunity for conjecture about the band’s future, with lineup changes, scrapped recordings, the end of its U.S. record deal, and alleged personal problems.

But finally, on April 3 and still on indie Deceptive, the retooled Elastica bounces back with its sophomore album, “The Menace,” and lead singer Justine Frischmann couldn’t be happier that the band toughed it out.

"Everything went ridiculously right with the first record, absolutely everything seemed to fall into place," she says. "Then, as life has a habit of doing, it went just as wrong. For me, it was a process of growing up and working out what it was that attracted me to making music in the first place. It became kind of an obsession."

"Elastica" was not only a domestic success but became one of the best-selling albums in the U.S., among the first to break down the then-Geffen-distributed DGC Records, it sold 560,000 copies, according to SoundScan, and it reached No. 6 on the Billboard 200 during a 27-week chart run.

After DGC became part of Interscope in 1998, the band was "very keen to leave the label, and interscope were absolutely amiable and let us go," Frischmann says.

The band is currently without a label, but she says, "we’re talking to several people and hoping the record will come out in America without too much of a gap."

The new lineup—featuring original members John, Justin Welch, plus Dave Bush (keyboards), Paul Jones (guitar), and Mew (keyboards/vocals)—made its debut Live On Stage at the Tropicana in London. The tour reaches L.A. on April 21, with additional dates scheduled for April 22 to 25.

**Spiking With Korn.** Hard-rock outfit Spike 1000 is seen relaxing backstage at the Oakland (Calif.) Arena after opening for Korn. Spike 1000 is opening several shows for Korn on the West Coast before heading to Japan to play some dates in support of its eponymous disc, which has just been released there on Netwerk Records. Pictured, from left, are band members M. Fat, John Jones, Feisty, Shannon Harris, and Bill Thompson and band manager Bill Cutler.

**Everclear’s Dual Releases On Capitol Cover Pop, Hard Rock**

**BY LARRY FLICK**

NEW YORK—Fans of Everclear will get a double dose of music with the release of their new album, “A Bad Attitude,” on April 21. The label will also release a second album, “How To Smile,” later this year, a second volume, “Good Attitude. A Bad Attitude,” will be released. A release date is still to be determined.

These sets are the first of two albums Everclear has released since 1997’s “So Much For The Afterglow,” which earned the band Billboard’s modern rock artist of the year honor at the Billboard Music Awards that year.

Although the band distinguishes the two albums by noting that “Learning How To Smile” has a sweet, pop tone, while “Good Attitude: A Bad Attitude” has a more aggressive rock attack. The intention is to “show two sides of the same coin,” he says.

“What we do is very poppy at times, and then there’s a part of us that’s very noisy.”

He notes, however, that “Learning How To Smile” is a minor departure for the band in that it offers “a lot of keyboards, a lot of harmonies, strings on four or five songs, and horns on a couple of tunes. There’s really not a whole lot of big guitar on the album, but there’s a little bit on two or three songs.”

“Leaning to Smile” was actually first album to be released in Australia, Alexakis’ solo debut. The songs I wrote were very melodic, but when I started writing the songs, sounded like Everclear,” he says.

He says that, ultimately, he wasn’t happy with the way the music was turning out. “It just didn’t have the soul of an Everclear record. When the band started working on this, it should have been an Everclear album.”

That’s an assessment that some retailers agree with. “Although the band is Alexakis’ solo project, the songs are very Everclear,” says Marlon Creason, manager of Record King, an indie outlet in San Francisco.

Promotion for the set will be anchored by a lengthy concert tour that will link the two albums. A launch date is not yet confirmed, although the trek is likely to begin in early summer.

**Sinead’s New Home; Mariah’s New Tour; Sixpence’s New Set, With Lenny’s Old Song**

**FAITH FULL: Sinead O’Connor’s Atlantic Records debut, “Faith & Courage,” will be released by the label June 13 worldwide.**

O’Connor came to Atlantic in July 1998 following the release of an EP, 1997’s “Gospel Oak,” Columbia after the dissolution of Ensign/EMI, her longtime home. The new deal is for four albums; the only catalog included in the pact is “Gospel Oak.” After parting with her former label, Scott Cutler and Ann Previn, goes to pop and rock stations on April 21. Other producers on the project include Todd Rundgren, Brian Eno and John Spooner, Adrian Sherwood and Skip McDonald, Marius DeVries, and Kevin “Shekspere” Briggs.

When interviewed by Billboard in 1998 about the move to Atlantic, the singer said her specific mandate was that she sign with a label “that wasn’t going to be sold.” Given America’s subsequent purchase of Atlantic parent Time Warner and Warner Music Group’s merger with EMI, not to mention today’s mercurial mania, that request looks more and more like an impossible dream for any artist.

**CAREY COMES TO TOWN: Mariah Carey opened her U.S. tour in seven years March 16 in Los Angeles to a sold-out Staples Center full of adoring fans. Although she was fresh from touring with the show in the Far East, Carey’s concert had a work-in-progress feel to it, with long delays between songs (sometimes for costumes changes) and an embarrassing awkward Carey seemingly making up her stage patter as she went along. The best of the best have a sense of tension and drama that builds throughout the evening based on song selection and sequence. Carey, who has seldom toured despite her superstardom, may still be learning that aspect, because the sense of disconnection between the songs was total. Virtually each tune existed in its own bubble, with Carey having to work hard to get the audience to accept her presence in the same space at the same time. The one exception was a mini-set that consisted of the confessional songs “Close My Eyes” and “Pseudo.” The duet between Carey and Whitney Houston was the highlight of the evening, as well as her best lyrical performance. Perhaps in an effort to give the audience its full entertainment value, Carey dressed up many of the songs in distracting, overwrought, including a tedious boxing match, a campy beauty pageant, and even a segment with livelambs. It’s clear that Carey cares deeply about her fans and putting on a quality show, but she doesn’t need all the gimmicks to keep her fans planted in their seats. She just needs her incredible voice. The tour ends April 11 in New York.**

**FREE AGENTS: Sixpence None The Richer is in the studio with producer Paul Fox, recording the follow-up to the group’s platinum self-titled 1995 album. “It’s really exciting. We couldn’t wait to go in back,” says lead singer Leigh Nash. “We’re really proud of the songs.” Nash, while grateful for the group’s success, admits a lack of confidence in hearing “Kiss Me” and “There She Goes.” Not all the songs on the album will be original, however. Nash says she plans to cover Leonard Cohen’s “Faithful Blue Raincoat,” “I found the song through Jennifer Warnes’ version, which is so incredible, she says.”

The album will come out on Squirting out of Elektra, which allowed the label to market and promote the last album worldwide (with U.S. distribution continuing through Alternative Distribution Alliance) concludes at the end of March. While the group, including the Elektra, about a liaison for the new album, which is due in early fall.**

**STUFF: The G.A.S. Entertainment Co., run by Gary Gersh and John Silva, has signed Rage Against The Machine to its management division. Rage, which had been previously handled by Bridgestone, is planning a U.S. tour this summer, following a European outing. Among G.A.S.’ other clients are Foo Fighters, Beastie Boys, Beck, and Sonic Youth. . . . After parting ways with Elektra last year, Jason Falkner will release another major label soon as part of a band dubbed Author Unknown featuring Jason Falkner. Falkner, who was a founding member of one of our favorite short-lived bands, Jellyfish, is set to play an April 22 showcase at the Vinyl in Los Angeles, but sources say he already has gigs from three major . . . Veteran publicist Kevin Kennedy starts as senior director of media relations at Rhino Entertainment starting April 5. He will be based in the company’s Los Angeles headquarters. . . . After eight years together, Slash/WB group Soul Coughing has broken up. The members will go their separate ways. Individual projects include Laura Love, formerly on Mercury Records, has inked with Rounder imprint Zoe Records.**
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Unpredictable Ween Embraces More Genres On New Elektra Set

BY JONATHAN COHEN

NEW YORK—With “White Pepper,” due May 2 on Elektra, venerable modern rock act Ween continues to explore an eclectic array of musical styles.

The set shows Aaron Freeman and Mickey Melchiondo—who by the respective go-to stage names Gene and Dean Ween—dabbling in such sounds as aggressive, metallic rock (“Stroker Ace”), pop psychedelia (“Exactly Where I Am”), and tropical fantasies (“Bananas And Blow”).

But for a group whose early albums—such as the independently released “The Pod”—featured lo-fi, often crude pop tunes recorded on a four-track, Ween immingles in more traditionally structured tunes on “White Pepper.”

“We were choosing the tracks, we took all the songs and not really any of the jams, so to speak,” Melchiondo says. “Pretty much all of the songs have verses, choruses, and bridges—as opposed to us going into the studio, letting the tape fly, and writing songs out of jams.”

“White Pepper” was recorded with producer Chris Shaw over a year and a half at several locations, including the same beach house on the New Jersey Shore that served as vital inspiration for Ween’s last studio album, 1997’s “The Mollusk.” Although “White Pepper” doesn’t possess the same unifying nautical themes of its predecessor, Freeman says, the albums do share certain stylistic traits.

Pointing to folk and pop-inflected cuts such as “Stay Together,” “She’s Your Baby,” and the Pink Floydish-ish “Back To Basom,” Freeman says, “We’re kinda evolving into something, but I don’t know what that is exactly. It’s been kind of that way for us—just a free-form evolution.”

Much of the album was honed during the duo’s live performances, captured on last summer’s two-CD live set, “Paintin’ The Town Brown: Ween Live ’96-’98.” Some tracks even date back several years. “Stay Forever,” which was left off “The Mollusk,” was the first song resurrected for “White Pepper,” while Melchiondo says that “Back To Basom” favorite “Flutes Of Chi” is “the song we’ve recorded [for an album] more than any other Ween song ever.”

But perhaps the biggest surprise on “White Pepper” is its first single “Even If You Don’t,” an uptempo, piano-driven ballad that Freeman likens to Y&T. Elektra has high hopes for the track, which wowed unsuspecting radio programmers during a recent industry listening session.

“Nobody knew who the band was until the end, and then they revealed that it was Ween,” Freeman says. “Everybody freaked it out and said, ‘Don’t we have some kind of image problem here’? Everybody was really bummed that it was us, but they liked it anyway.”

That kind of unpredictability has proven to be essential to the band’s appeal. The band’s first two albums for Elektra—“Pure Guava” (1992) and “Chocolate And Cheese” (1994)—sold 150,000 and 145,000 copies, respectively, in the U.S., according to SoundScan, while “The Mollusk” moved 70,000 units. Still, marketing Ween to a mass audience is no easy task.

“All of retail knows Ween and knows they have a strong fan base,” says Elektra senior director of marketing Zannna Murphy. “But radio can be more of a challenge simply because each Ween record brings a new surprise. They rarely do the same thing twice.”

Elektra ships the cut “Even If You Don’t” to triple-A, DPR, and modern rock on March 21. The full album ships to college radio on the same day.

“Ween’s sound is different each time,” he says. “A band like Ween is tough to define.”

Elevated in concert, the band’s performances are often sold out, and the group is back on the road through the rest of the year.

In addition, Elektra is hopeful that Ween’s robust Internet presence will help bolster awareness of “White Pepper.” Several download promotions with online retailers are being finalized, as are details of concert Webcasts.

Also, aside from the band’s official Internet site (ween.com), a host of fan sites feature everything from band-approved guitar tablatures to an online radio station (weenradio.com) that streams nothing but Ween 24 hours a day.

“There’s kind of built-in support that makes Melchiondo reflect fondly on his chosen profession and his years of fruitful collaboration with Freeman. “It’s really amazing,” he says. “A lot of bands get to make one record, but I’ve been in Ween for 16 years, and we’ve put out eight or nine albums, not to mention all the EPs and side-project albums. To be honest, not a day goes by where I’m not thankful and happy that we get to make music and make a living off of it.”

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ELASTICA
(Continued from page 14)

last year at the Reading Festival, a pivotal moment after which the reinvigorated group decided to scrap the recordings made up to that point and completely rerecord "The Menace." An EP was released in the U.K. last summer and featured a collaboration with Mark E. Smith of the Fall on "How He Wrote Elastica Man," which is also on "The Menace."

Elastica, which is published by EMI Music Publishing, will return to Reading and its sister Leeds Festival this August, after touring the U.K. in the spring.

"Reading was very scary, because I hadn't set foot onstage for three years, but I really enjoyed it," says Frischmann. "It confirmed to me there were still people who liked the band, and when we did the NME Brat Awards [in January], there were all these young kids at the front, who hadn't been there first time around."

Deceptive managing director Tony Smith admits that Elastica's ride has been bumpier than he would have chosen.

"No one would design it this way, but given the fact that it happened, it's good to have a record of merit at the end of it," he says. "After so long a gap, people, particularly in the media, were slightly cynical about this, but having lived with the record for at least a couple of listens, all the reaction is incredibly positive to it. The decision to rerecord with the new band was a very good one to take."

Initial signs at radio, before the album is out and even before a single has been chosen, look promising. London alternative station Xfm got an early copy of "Mad Dog," the likely choice as single, and "played it to death as soon as we got our hands on it," says producer Susan van Kampen. It has since rested that track, probably to return to it nearer commercial release. "Love Like Ours" receives two to three daytime plays per day.

"They've definitely progressed," says van Kampen, "even if they haven't entirely managed to escape their influences, such as Television and Velvet Underground. But it's worth the wait. From a radio point of view, we are consistently sorely lacking female vocalists in this industry. "Major record labels play such hardball these days," she says. "They push the artist so quickly towards pop, and sometimes we sit here with almost no female vocalists to play. So from a business point of view, I'm pleased to have a good record like this to work with."

Hugo Morgan, manager of Bristol store Replay, says, "The EP went pretty well for us, and we've pre-sold 20 copies of the album already. They've always been pretty well-noted in the press, and people do remember them."

Toby Thurston, a buyer at London indie store Selectadisc, confers with her colleagues before saying, "The view at Selectadisc is that we're quite looking forward to it after five long years. I think it might go quite well."

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King’s X Creates In Free-Form Style For New Metal Blade Set

BY CLAY MARSHALL
LOS ANGELES—King’s X guitarist Ty Tabor says the group’s new album, “Please Come Home... Mr. Bulbous,” was created at a light-speed pace.

The set, due May 23 from Metal Blade Records, was done “on the spot,” he explains, in that each of its 13 tracks was written as the group recorded.

“We went into the studio with no demos or anything,” Tabor says. “All we had was way less pressure that way, because you’re in a creative phase the whole time.”

He says using no prepared material allowed for more collaborative ideas among the group.

“It makes the entire process so much more enjoyable, because everybody pitches in,” he says. “That’s the whole idea of being in a band anyway.”

“Mr. Bulbous,” King’s X’s eighth studio album and second for Metal Blade, differs from past efforts because of what Tabor calls free-form writing. “I think it’s more of an art album than anything we’ve done in years,” he says, adding that the group was inspired by artists such as Jeff Buckley.

Tabor also produced the album; he says he wanted to make sure it retained quintessential King’s X trademarks such as rich harmonies, soulful vocals, and often quirky imagery.

“We’re a little bit different kind of rock’n’roll,” he says.

As is the case with the record’s first single, “Marsh Mellow Field,” “Mr. Bulbous” also sees Tabor share more vocal duties with bassist Doug Pinnick than on recent King’s X albums. He says the move was prompted by comments from fans who recall past Tabor sung tracks such as “It’s Love,” which cracked the top 10 on Billboard’s Mainstream Rock Tracks chart in 1991.

E.J. Johang, Metal Blade VP of media and marketing, says the label will capitalize on this “hardcore cult following” the group enjoys by aggressively marketing King’s X over the Internet, “where all their fans are.”

Brian Kenyon, assistant manager of A&R’s Records in Tampa, Fla., says the group enjoys early success any time an album is released. “When it first comes (Continued on next page)
DOWN HOME: It’s been a long, colorful road from his hometown of Montgomery, Ala., to New York for singer/songwriter Marcus Hutcheson—and much of it has been vividly documented on “Right Where I Am,” his wonderfully earthy, often engaging debut.

Working primarily in an acoustic-rock instrumental framework, Hutcheson alternates between weaving relatable tales about the various twists and turns of love and meditating on various philosophical issues—many of which relate to his homosexuality. It’s a heady combination that he makes palatable with concise song structure that emphasize infectious melodies and memorable choruses.

But most of all, Hutcheson scores as a lyricist. The title tune is particularly potent as it explores the life of an out-queer man in the South. Also notable is the ballad “Heavenly Love,” with verses like “It’s lonely where the cotton grows/Little pink daisies in a field full of snow/That mean, sinful wind will chill you to the bone/Silent desperation turns a heart to stone.”

In lesser hands, such words would reek of theatrical melodrama. But Hutcheson performs with a genteel baritone and an easy acoustic strum that transforms the song into a subtle yet affecting emotional interlude. This isn’t music designed to change the world or overtake the pop charts. It’s just a charming view into one person’s life—presented in a manner that leaves the listener hanging to hear more from this fine young artist.

For more information, contact Joe Romano at 718-260-9308 or jromano@giuseppjoe.com.

WHO’S ZOOMIN’ WHO? One of the more intriguing, enigmatic acts we’ve encountered in recent times is Starninetee. Is it a solo act? Is it a band? It’s hard to say—and the entity’s mastermind, Patrick Oldani, likes to keep it that way. His videoenic mug adorns every piece of promotional material. And while he refers to Starninetee as a group, the players are often uncredited and apparently interchangeable.

What is clear about Starninetee is that it offers straight-up rock that closely wears the influence of John Lennon. Not only do jams like the single-worthy “Never Loved You” and “Manchester Road” crackle with a musical flavor strongly reminiscent of Lennon’s classic “Double Fantasy,” but Oldani often seems to be channeling Lennon at times—with a smidge of Lenny Kravitz thrown in for good measure.

Under other circumstances, this would be a recipe for career disaster. However, Oldani’s songwriting is so razor-sharp that you’re happily drawn in.

At this point, Starninetee is actively playing the St. Louis circuit to rave reviews. Local stations such as KPNT and KDHX St. Louis and KNSX Steelville, Mo., have been giving “Never Loved You” airplay. Keep an eye on this one. Regardless of its status as a group, solo act, or whatever, there’s something very exciting brewing here.

For additional details, contact Oldani at 314-559-2286, or E-mail him at calvinflash@orbittel.com.

SOMETHING FISHY: Cavior is a quartet based in Chicago, currently shopping a 12-cut demo produced by Paul Hager (Shawn Mullins, Tracy Bonham). Although somewhat rough in presentation, the songs are solid. Hager casts the rock-leaning material in an accessible framework that includes shuffling hip-hop samples. Particularly appealing are the quirky “Tangerine Speedo” and “Okay, Nightmare.”

For more information, contact Andrew Brightman at star-skie@pacbell.net.

KING’S X (Continued from preceding page) out, the die-hards come out and pick it up.”

As for radio, Johantgen admits Metal Blade’s attention will lie elsewhere.

“We don’t rely on it and don’t make it a big focus of our marketing plan,” he says, “It’s not what this band is about.”

Instead, King’s X will return to the road for a six-week European summer stint and a two-month U.S. trek, less than a year removed from the final portion of a successful three-leg tour in support of 1998’s “Tape Head.”

Tabor says the quick turnaround between that tour and “Mr. Bulbous” is an attempt for the band, whose music is published by Groove Ulysses (ASCAP), to “keep some momentum” built while on the road.

Tabor’s solo efforts and involvement with the progressive rock/fusion outfit Platypus, and Picknick’s Poundhouse and Super-shine projects—the latter of which also features King’s X drummer Jerry Gaskill—have also garnered attention for the self-managed trio.

“We stay busy,” says Tabor.

STARNINETEE

We went into the studio with no demos or anything. "There's way less pressure that way, because you're in a creative phase the whole time." —TY TABOR

Teen Factor. Boston-based trio B-Factor is the latest entry into the ongoing boy-group phenomenon. The lads are currently preparing for a club and radio promotion tour behind their first single, "Hold Me Now." They’re also recording several tunes for the soundtrack to the film "Against the Wind," which is due later this year. Shown, from left, are group members Andy Lawson, Adam Brewster, and Nic Womble.
Dutch Dance Music: Alice Deejay is part of the latest wave of European dance acts (including Sonique and Eiffel 65) experiencing hits on U.S. charts. The Dutch ensemble—

Non-Yanks. British rock band UnAmerican, which features ex-World Party guitarist Steve McEwan, launches a U.S. tour April 4 in Boston. Their self-titled debut album is due April 11 on Esten/Universal Records. The album's first single, "She's The Bomb," has been released to rock radio. American tour dates include April 5 in New York, April 9 in Atlanta, April 11 in Chicago, and April 18 in Los Angeles.

Dutch Dance Music: Alice Deejay is part of the latest wave of European dance acts (including Sonique and Eiffel 65) experiencing hits on U.S. charts. The Dutch ensemble—

BILLY CHANG EL CHICHEN INI AULA BALA

Like Sonique, Alice Deejay front woman Judy began performing in nightclubs as a DJ before becoming a singer. This month Alice Deejay concludes a promotional tour in Florida. Another U.S. tour is said to be in the works.

ROACH INFESTATION: Hard rock band Papa Roach is set for a lengthy tour in support of their Dream Work's album "Infest," due April 25. The album, produced by Jay Baumgardner (Coal Chamber, System Of A Down) includes hippy and funk influences.

Farmed in Northern California in 1996, Papa Roach has already opened for such acts as Cream, Shania Twain, Kid Rock, Deftones, Powerman 5000, and Staind. Lead vocalist Cindy Sadix says the band's name was inspired by cockroaches. Funky Maceo. Celebrated saxophonist Maceo Parker has worked with such artists as George Clinton, James Brown, and The Artist Formerly Known As Prince. On Parker's latest jazz/funk album, "Dial Maceo" (due April 18 on What Are Records?), he is joined by The Artist, James Taylor, and Arri DiFranco. "A cockroach can survive anything: earthquake, nuclear holocaust," says Sadix. "They come in small numbers, and then they infest. We want to infest the world." Papa Roach—whose other members are guitarists Jerry Horton, bassist Tobin Espe, and drummer Dave Bruckner—began touring the U.S. in advance of the album's release.

Tour dates include April 4 in West Palm Beach, April 5 in New York; April 7 in Philadelphia; April 12 in Atlanta; April 13 in Jacksonville, Fla.; April 15 in Houston; April 25 in Sacramento, Calif.; and April 27 in Palo Alto, Calif.

SOUL-SEARCHING: The R&B-crooner market is dominated by solo singers and groups. Rarely does a duo come along that makes a bid for the soulful-singer throne. But Jive recording artist Night & Day is aiming to do so with its self-titled debut album. The duo—Tony Martinez and Gaspar "Gaz" Hughes—co-wrote and produced the album, which features first single "Dante's Girl." The track was included on the movie soundtrack of The Wood. Martinez and Hughes have previously worked with such artists as Keith Sweat, Imajinn, and Marcus Dupree.
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It's been four long years since Pantera has served its loyal disciples with new music, and the good news is that the band has not lost any of its luster. "Reinventing The Steel" assaults the senses with the closest thing any mainstream band or label will get to true underground metal. If you think the current spate of metal/hip-hop bands are harsh and edgy, then you'd better brace yourself: Pantera goes all the simple "Revolution Is My Name." This is not the kind of band that raps, but metal fans will thrill to the thrashy riffs and shreds with frightening authority, matched only by guitarist Dimebag Darrell's blend of crunchy rhythm lines and nimble lead riffs. "Reinventing The Steel" succeeds largely on the strength of the band's choice to dodge trends and simply follow the thread of its previous multi-platinum efforts. Given the transcendence of rock 'n' roll in recent years, it's a wise move. After all, if you do something well—and unlike any other—keep doing it.

**★ THE LEGENDARY MARVIN PONTIAC**

**Greatest Hits**

*Produced by Marvin Pontiac*

**DIFFERENT & BEAUTIFUL MUSICA 2010**

Perhaps Marvin Pontiac really was a half-Wyatt Cahn, half-jazzy pop artist, and New York hipster iron John Lurie is releasing this album on his label as the esiguiant's posthumous "greatest hits." Or maybe Pantera is anachronistic/compositional er Lurie's wise-guy alter ego. Pantera's Swimming With Turtles, another album they have sound suspiciously like that of Lurie in his occasional storytelling features with the Lounge Lizards. Regardless, Lurie posting paying tribute to Fela Kuti. On the brilliant "Blood For Anusa," Common and the Goodie Mob's Ce-Lo pay tribute to Black Panther Anusa Shukur; the track ends with a stirring quote from Shukur herself. In addition to these sociopolitical ideologies and musical tributes, Common brings it home on some straight-up-hip-hop tracks as "Cold Blooded" and "Downit," which were produced by Ahmir "Questlove" Thompson and Jay Dee, respectively. With guest spots from D'Angelo and Mos Def, "Like Water For Chocolate" strives to be the ideal and comes pretty close.

Pontiac has logged more wit and musicality than, say, Garth Brooks as Chris Gaines. "Small Car" and "Panterate" have a pitch-perfect takes on Afro-pop, and the Stax-inspired "I'm In Love" and "Bring Me Rocks" make for party music par excellence (is it the Get Shorty" score? Whenever Pantera's hand is on the rudder, you know they have the vibrant versatility of downtown New York's finest indie artisans.

And if Lurie—that is, Pontiac—lyrics are still, they are no miller than those of many chart-toppers. Distributed by Koch, or available via Strongarm/Bellaful.com.

**R&B/HIP-HOP**

**★ BYRON STINGLEY**

*Chaos*

*Produced by Marvis Pontiac*

**NERVOUS RECORDS 2009**

Stingley has been a mainstay in the club community since the mid-'80s when, as the lead singer of seminal house music trio Chaos, he had a faceted career which included dancefloor hits as "Devotion" and "That's The Way Luv Is." Two years ago, he embarked on a solo career with the release of his solo debut album, "The Pariahs." This is a perfect segue set. Stingley doesn't stray too far from his signature sound: soulful amphibians that awe as much as they do to the hear and now. For Stingley, it's obvious that musical freedom has more to do with classic T&B sensibilities than over-the-top trendy beats. Tracks like the Peter Rosharon-produced "Give Into Love," the DJ D-Influence-produced "Searching" gloriously recall the Philia era of the '70s while in no way sounding dated. That's quite a feat—and a major accomplishment.

**JAZZ**

**Table 4 Sive**

*No Limit*

*Produced by Marvis Pontiac*

**Jazz & R&B**

B-Jazz Records (BR-COD001)

For the more discerning listener, it will not doubt, recognise the producer/leader behind this project. Throughout the '90s, Wyaman achieved full-blown status with his numerous productions for discs that were equal parts deep house and jazz. With the arrival of "No Observations," it's very apparent that he's now concentrating solely on the latter. Jazz purists will most likely scoff at this recording. Of course, it's really not for them. That said, the 11 featured tracks on "No Observations" will surely connect with fans of both smooth jazz and adult R&B radio formats, where the rhythms are more nervously sweet and the vocals, if any, are soulful. Highlights include the instrumental "Simple Pleas," which is so soothing of lyrics (perhaps sung by somebody like, oh, Jean)

**TOPQTR:** Reviews deemed by the review guide to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Reviews released albums of special archival, archival, and commercial interest, and outstanding collectible works of books by one or more artists. PICKS: New releases predicated to hit the top 10 of the chart in the corresponding format. ORTICS/OCHES: New releases, regardless of chart potential, highly recommended because of their musical merit. MUSICO TO MY EARS: New reviews deemed Pucks which were featured in the "Music To My Last" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send reviews to Michael Pontiac, Billboard, 1515 Broadway, New York, NY 10036. Send country albums to Chief Editor, 40 Maria Street, Nashville, TN 37203. Other contributors: Mr. Lichtman (Broadway/Parlament), Bradley Bamberger (classical/world/aziz/upod/ny), Steve Graylow (a4id/cbc), Deborah Evans Price (contemporary Christian/Nashville), Gordon Eli (ejagger), John DiBerto (new age), Brian Garvey (con/cy).
LATIN

[Continued from preceding page]

CARINI; the sax-solo "Skyline"; the melodic "One Note Can You Wait"; and "Three Pieces," which makes for perfect mood music when the lights are turned low. Contact 718-645-7907.

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CLAY CROSE

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DREAMLAND

L.A. WEISSE 18/02

The still-hot "trio" feature fields three-
part harmony, keyboards, guitars and
trombones and tenors. L.A. Weisse's entry into this
collective has a strong chance of skipping up
both the Hot Latin Tracks and Bill-
board Latin 50. Soaring harmonies from this
Venezuelan threesome are layered over
ear-pleasing, tropical-rooted ar-
rangements, ably anchoring covers of
evergreens penned by their famed father,
Enrique Weisse, Soly. Spyro's leadoff main
"Toda Tu" is a solid chart bet, comple-
mented by catchy, like-minded extra, "Perro Te Amo" and "Una Criatura Nueva Vasta." "Smooth-grooving salsa track "Perro Te Amo," the future of" and "Y dalle Latin polish rhythm band "Sua-
vereto" round out a promising debut.

[Continued on next page]
The Beatles' cover art is patterned after an actual release from the profiled label, in this case Capitol Records' set “The Beatles Story.” The book also sports the same beautiful, lavish layout as its predecessor, with options like saddle stitched single sleeves, label variations (making it a must for collectors), assorted publicity and promotional materials, photos, and vintage trade advertisements.

The Beatles’ original U.K. singles and albums were how the group intended its music to be heard, yet the way Beatles were marketed in the U.S. is an important part of their story. This book—and its concluding volume (“Part Two: The All-American, mid-October release, which will focus on how Capitol reworked the U.K. albums, including the infamously titled “Bathetic” (which featured “Yesterday” and Today)—offers the reader a time capsule of those U.S. releases and how first-generation American fans were exposed to The Beatles in the States.
expense of their international sales, leading to a declining market share for international repertoire. But it’s premature to conclude that there’s less demand for foreign product in Japan. In fact, a number of local companies that do not have the luxury of automatically receiving a supply of hits from the U.S. or the U.K., but that have found opportunities to grow with the repertoire, have continued to actively make label and one-off deals with foreign licensors. Their efforts are certainly paying off. Some are generating sales with international repertoire that are comparable to, if not greater than, those of some international-affiliated labels. Now is the time for international companies with huge and lucrative international catalogs to refocus their attention on exploitation of their artists; and commercial treasure box in Japan. They need to allocate their organizational assets—be it at the product, promotion, marketing, sales, information technologies, financial, or administration—on international activities in Japan. This cannot be a quick repair job—it has to be a well-planned restructuring, a word that is often heard in Japan nowadays.

International companies in Japan are loaded with international product. This flow of product needs to be monitored, and outlets for the product must be analyzed closely. While parent companies and licensors of an insist that subsidiaries and licensors license locally manufactured product, imported product can often be useful in testing the market and can certainly be marketed more efficiently. The worldwide priorities of the major labels and other licensors can get mixed up with the priorities worked out for the promotion of international product by local subsidiaries or licensees. But such worldwide priorities very often take precedence over the ideas of local Japanese labels, often leading to poor sales of international product.

In general, brands have a great value for the Japanese. Brands being labels in the industry, it is very unfortunate to see several prestigious labels being consoli-dated or becoming invisible in the international arena. Maintenance of label identities in Japan is important to ensure proper exploitation of international catalog, as they stimulate Japanese consumers—among the most knowledgeable and adventurous music lovers in the world—to search catalogs in depth. Moreover, catalogs from several geographical regions still remain relatively untapped in Japan.

An environment needs to be created in which more attention is paid to marketing strategies designed by Japanese subsidiaries or licensees. Everyone in the international music industry is aware of special, or sometimes even outrageous, requests coming from Japan. But it’s also true that if such requests are heeded, the payoffs can be big.

National repertoire undoubtedly presents growth opportunities for both international and local companies in Japan. With the advent of the Internet, this potential is multiplied. The ability to capitalize on such opportunities simply depends on the extent to which all the parties involved are determined to succeed.

LIFELINES

MARRIAGES

Laurie Nocerito to Erdal Cauv-sooglu, March 7 in St. Lucia, West Indies. Bride runs MVP Promotion & Marketing.

Cee-Lo Goodie to Christina Shan-ta Johnson, March 18 in Atlanta. Groom is a member of Goodie Mob.

DEATHS

Helen Wheels, 50, of complications from back surgery, Jan. 17 in Ihaca, N.Y. Wheels was an avid participant in the New York piano scene in the late 1970s. Along with fronting the Helen Wheels Band, she was a lyricist for several Blue Oyster Cult songs such as “Tattoo Vampire” and “(Don’t Fear) The Reaper.” She continued to perform until 1987 and then turned to off-Broadway roles and appearances in several films such as “The Money Pit.”

GOOD WORKS

URAL AID: The Mix Foundation for Excellence in Audio has disbursed proceeds from its 1999 Technical Excellence & Creativity (TEC) Awards to hearing loss prevention organizations and audio education scholarship programs. Nearly $40,000 raised through sponsorship and ticket sales was distributed to the nonprofit organizations Hearing Education and Awareness for Rockers and the House Ear Institute, as well as institutions such as the Berklee College of Music and the Institute for Audio Research. The TEC Awards have generated close to half a million dollars for such organizations over the past 15 years. Contact: Karen Dunn at 908-505-6149.

SPRINGSTEEN AUCTION: VH1 and Musicians on Call have joined forces to benefit severely ill patients attending an online auction of Bruce Springsteen concert tickets. A pair of front-row tickets and backstage passes for each of Springsteen’s domestic concert dates will be available for bids on the VH1 Web site. All proceeds will go to Musicians on Call programs such as musical performances, instruction, instrument loans, and the development of musical libraries. Contact: Elisabeth Wolfe at 212-269-0717.

TEEGING OFF: On April 10, celebrities such as Vince Neil, Scott Baku-la, and Ray Romano will participate in Project A.L.S.’s inaugural celebrity golf classic at the Riviera Country Club in Pacific Palisades, Calif. The tournament will help raise awareness and fund research for A.L.S., also known as Lou Gehrig’s disease. Contact: Mary Kay Dan-iel at 310-550-7776.

COUNTRY BENEFIT: The fifth annual Sizzlin’ Country concert to benefit the Cystic Fibrosis Foundation will take place May 2 at the Warner Bros. Studios in Burbank, Calif. The event will be hosted by Clint Black and Lisa Hartman Black and will feature performances by the Wilkinson’s, Tracy Lawrence, and Bryan White. The evening will also include dinner and a silent and live auction. Contact: Laura Heatherty at 615-662-7017.

APRIL

April 5-13, Mardi Gras & More, Mystic Lake, north of Minneapolis, Minn., celebrating 20 years as one of Minnesota’s premier entertainment venues.


April 11, VH1’s “Men Strike Back,” Madison Square Garden, New York. 212-258-7800.


April 13, 45th Annual Genii Awards Luncheon, Beverly Hilton Hotel, Beverly Hills, Calif. 310-821-6100, ext. 105.

April 17, 11th Annual Kahlua Boston Music Awards, Orpheum Theater, Boston. 617-357-6997.


April 17, 11th Martel B-Ball Classic, Basketball City, New York. 212-833-4743.


April 25-27, Billboard Latin Music Conference and Awards, Sheraton Brickayace bay, Miami. 212-536-5902.

MAY

May 3, 4, 5, SunFest 2000, Flagler Drive, West Palm Beach. Fl. 561-837-8065.

May 6-10, @C-tch San Francisco, San Francisco Hilton and Towers, San Francisco. 770-879-8970.

MAY


JUNE

June 7-9, Billboard/BET On Jazz Conference And Awards, L.W. Marriott, Washington, D.C. 212-536-5002.

June 7-10, Third Annual Emerging Artists And Talent In Music Conference, Showcase, And Festival, presented by SpillCompass, Ritz Hotel, Las Vegas. 702-837-3636. EAT.COM.

June 11, 10th Annual Softball Challenge, presented by the Music and Entertainment Industry for the City of Hope, Greek Stadium, Nashville, 212-202-5735, ext. 6540.


JULY


AUGUST


SEPTEMBER

Bad Boy Banks On Thomas' Debut
Label's 1st Male R&B Soloist Makes Industry 'Emotional' "EMOTIONAL"}

BY GAIL MITCHELL
LOS ANGELES—It's not unusual for record labels to push release dates back and then again. But in the case of Bad Boy/Arista artists Carl Thomas, the date has basically been pushed up. Which speaks volumes about the industry and tastemakers' strong reaction to the label's first male R&B soloist, whose "Emotional" debut is now pegged for April 18 instead of May 16.

"The response I've gotten from my sampler tapes is great," says Thomas. "People really seem to enjoy the music. But it was not as expected. I had to get used to the public opinion about my private actions. When I write and record, it's a private process, but I try to make songs for the public. I'm trying to empathize with someone as well as share my feelings."

He unquestionably does just that on the rapturous second single "I Wish," which went to radio in early March. "I used to date a girl for a year or two and she got upset with me, but I was able to make it up and she's there for me," says Thomas. "It's about just getting back together with an old flame and realizing how much you really love her."

"I Wish" is one of the tracks on Thomas' new album, which is set to be released on April 18. The album features songs such as "I Want You" and "Heartbreak," both of which are expected to be big hits. "I'm really excited about this album," says Thomas. "I think it's going to be a big success."
about the growth of the awards event, which was inaugurated in 1997 by the Web community SOHH.com (Support Online Hip-Hop). “Last year, it started getting too much grass-roots and consumer-focused. This year, the focus has been more widespread—national and international.”

Sponsors for the Online Hip-Hop Awards 2000 include major online and offline companies, among them hip-hop station WQHT (Hot 92) New York and TWEC.com. the online entity of global retail chain Trans World Entertainment Corp.

“We want to make sure the artists, labels, and entertainment industry recognize the role hip-hop plays in our lives. Many of the incredible artists we've featured believe hip-hop is a viable form of entertainment,” says Palmer, who is also a co-founder of SOHH.com, which in turn has become part of an even larger umbrella—Urban Box Office (UBO.net). Co-founded by the late George Jackson, UBO.net aims to be the main network depot for producers and consumers of R&B-oriented entertainment.

Proceeds from the Online Hip-Hop Awards will benefit Mouse (Making Opportunities for Upgrading Schools and Education). The non-profit organization providing volunteers to aid in the integration of technology in New York's most underserved public schools and communities.

TOUCHDOWN: DJ/producer Tony Touch releases his first full-length album, “The Piece Maker,” on April 17. The first, noncommercial single—featuring Gang Starr—is the title track from the Touch Entertainment/Tommy Boy album. The single's B-side is titled “Diz Biz.”

“From the beginning of his career, Anthony Hernandez in Brooklyn, N.Y., Touch is known for his Spanish and English rap mix tape as well as his passion and precision on the turntables,” Touch is joined by such hip-hop colleagues as Xzibit, Tash, and DeLa on “Likwit Rhythms,” Cypress Hill on “U Know the Rules,” and Mob Deep on “Black Out.” Instead of a run of 16, the guest performers all contribute full songs.

The next single, “I Wonder Why (He's The Greatest DJ),” features Total's Keisha and Rene. The official release date has been set.

BRICKLAYER: The Outsidar's full-length album, tentatively titled “The Bricks,” is scheduled for a May release through Warner Bros. The group EP “Night Life” was released in January on Ruffhouse through Alternate Distribution Alliance. The first single, “The Rah, Rah,” is currently rotating on MTV, BET, and the Box.
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The follow-up to the multi-platinum debut Capital Punishment with the smash singles "It's So Hard" featuring Donell Jones, the new Latin anthem, "100%," and "New York Giants" featuring M.O.P. In Stores April 4
Rapping high on the wings of enormous sales, the hip-hop community is now faced with stepping up to the plate of responsibility that comes with generating millions of dollars and exercising great influence in the lives of many young people. DMX and Jay-Z opened the year with debuts at No. 1 on the Top R&B/Pop Albums chart. "The Lox, Snoop Doggy Dogg featuring Tha Eastsidaz, and 2Pac & The Outlawz all entered The Billboard 200 chart in the top 10. In 1999, 10 of the albums in the top 40 of the year were rap albums. In 1998, the RIAA reported that growth in rap music was the biggest story of the year, with Lauryn Hill, the Beastie Boys, Jay-Z and DMX delivering blockbuster releases."

The story had not changed from 1997, when the RIAA reported rap music as the fastest-growing genre; in 10 years, it had more than doubled its market share to 10.1%. According to the RIAA, each year the recording industry makes about $36.1 billion globally; the U.S. accounts for about one-third of global sales. Rap/hip-hop has become a billion-dollar industry.

"[Rap] used to be easier to ignore and put aside," Andrew Shack, senior VP of A&R at Priority Records, says of some major labels' past approach to the genre. "When the numbers are real and you have someone accounting for the numbers, you can't deny it. It helped bring awareness to the industry and the public. We [at Priority] have known what's going on because we were in [the rap] business way before that."

With the undeniable influence of the genre, executives at traditional corporations are seeing opportunities to include rap artists and their music in major marketing campaigns; this was not an option even five years ago for many companies other than those selling fast food, alcohol or soda.

"If you watch corporate America, there is a mass amount of cross-promotion with hip-hop today in commercials, in products," says Joe Marrone, CEO/founder of Antra Records. "Years ago, these major corporations wouldn't associate themselves with this form of music. They felt it wasn't a healthy way to go. They now understand that you have to [embrace it] because that's where the market share is."

**Calling the Shots**

Now that hip-hop has generated the dollars, the community itself has to seize the power to call more major-level shots and get the industry respect some feel is greatly lacking. "A lot of these guys have sold millions of records and can't even talk to the CEOs of the record companies," says veteran Luther Campbell, who owns Luke Records and spends time with newer executives schooling them about the business. Campbell suggests that many executives are often intimidated by the outward appearance of some rap executives.

"That's not good, especially when a CEO can sit with a rock 'n' roll whose hair is all the way down to his boots," Campbell concludes.

Today, there are increasingly more executives and artists in hip-hop who are armed with sharper business sensibilities and knowledge of the industry's ways—something that largely eluded their R&B counterparts of previous decades. Nonetheless, rapid technological growth and its inevitable impact on the music business is a major threat to those in the hip-hop community who choose to ignore the move into the Information Age. "You can become a slave in the next five years," Campbell says, warning those who take a backseat to middlemen in this emerging arena.

Hip-hop sales have outrun the community's ability to capitalize on its current clout. Individuals and companies are profiting, but there is no common agenda for speedy development and growth; there is no internal forum nor body to deal with the community's issues. One only has to examine the Latin music community's Grammy coup to grasp how far a united front could take hip-hop.

Meanwhile, issues like today's razor-edged rap lyrics are pressing too many insiders, who feel such content is way out of bounds.

**Not-So-Glamorous Life**

A lot of popular hip-hop music glamorizes death, violence, misogyny and excessive materialism. "Get your paper, man!" is a common "solution" to most situations presented. Yet, it has become very evident that this nouveau-riche approach in real life leads to broke, incarcerated or dead artists, producers and executives. Some in the community seem to have forgotten that the lifestyle being glorified today robbed hip-hop of two of its treasures—2Pac and the Noto-

ous B.I.G.

"I've been mad, upset and disappointed," says Easy Mo Bee, producer/artist/owner of Bee Mo Easy/Priority. "The beats I can live with, because music is music. But lyrically and topically, what are they saying? Everybody's walking around looking each other straight in the eyes, but nobody's really saying anything about it. You want to know why everybody's so quiet? People don't want their money messed up right now—at whatever cost. They don't care that your daughter or son is listening to that or being influenced by it."

Continued on page 58
PREPARE YOURSELF FOR THE NEW ALBUM

THE RESTLESS LP

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COMING SOON 2000

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While labels like Def Jam, Loud, Priority and Interscope have maintained long-standing credibility, newer imprints like Roc-A-Fella, Ruff Ryders and Cash Money have greatly contributed to much of hip-hop's record sales and overall commercial success in the last couple of years.

These labels have emerged as the newest dynasties riding the current crest of a wave created by Bad Boy Entertainment and No Limit Records. The heads of these labels are as dynamic as their predecessors, and they recognize how they rose to the top of the game, as well as what it takes to maintain.

"We've been doing the same thing since we started in this game in '91," says Ronald "Slim" Williams, co-CEO of Cash Money, a company he owns with his brother, Bryan "Baby." "People are now catching on." Slim believes that staying focused and maintaining a strong spiritual connection are keys to continued success.

Baby agrees and adds, "Keeping our heads straight and not letting the pressure of being successful or [letting] money get in the way is paramount to staying on top. A major seller for Cash Money is Juvenile, whose latest album, 'Tha G-Code,' has been certified platinum. Juvenile's last album, '200 Begz,' has been certified triple-platinum. Other albums by Cash Money artists include 2 Chainz' 'Rico City,' 8 Ball's 'House Party,' and Lil Wayne's 'Tha Block Is Hot,' both of which are platinum.

Darrin "D" Dean, co-CEO of Ruff Ryders, another label run by a set of brothers, echoes the Williams. "A lot of hard work and overtime is the key to our success," Dean says. Ruff Ryders has had tremendous sales with DMX, whose current and last albums have both gone double-platinum. DMX's debut album, 'It's Dark And Hell Is Hot,' has been certified triple-platinum. Dean expresses gratitude to forerunners like Def Jam founder Russell Simmons, who helped pave the way.

"We don't get ripped off as much as we used to," Dean says. "We get a little more money, and we understand the business more, so they can't give us better deals." He suggests that the groundwork he and his brother Joaquin "Waah" have laid will make it even better for the next generation, which in hip-hop is always right around the corner.

**UNDERGROUND**

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**The Great Debate: Defining "Underground"**

The successful mass marketing of hip-hop music has affected every area of the culture, including the language and its definitions. Defining "underground" is much more difficult than defining who and what is not "underground." No one debates the reality that all of hip-hop was at one time underground—literally unknown to the masses. Some may consider commercially successful artists like Jay-Z and Redman underground or "true to the streets," and the general consensus is that, as highly commercialized artists, Puff Daddy and Will Smith represent the antithesis of what underground means to most.

What is deemed underground changes as innovators break through and the members of the next wave of new talent begin to make careers of their craft. Some observers refer to the underground as the "chitterling circuit of hip-hop.

"The underground is the very beginning stages of a career," says Sauce Money, Grammy-winning producer and artist whose debut album, "Middle Finger U," drops April 18 on Priority Records. "Before a butterfly can be beautiful and spread its wings to fly, it must put in work as a caterpillar. Before you can be beautiful, you got to go through the ugly trials and tribulations of the underground."

**JUNKYARD START-UP**

Anthony Marshall, co-president of Lyricist Lounge, which has been a major part of the underground hip-hop scene in New York City, recalls, "We started out as a little get-together in a small space on the Lower East Side of Manhattan. We had two microphones, one broken tape deck and a drum kit with no sticks. It was like the junkyard band in [the cartoon show] "Fat Albert."

From those humble beginnings, Lyricist Lounge became a premier showcase of some of New York's finest underground artists (as in "unknown to the masses"), giving exposure to such artists as Mos Def and Foxy Brown. Lyricist Lounge itself has gone from the East Side to national audiences, as a tour and television show featured on MTV. Can an artist, producer or "get-together" receive mass exposure and still be considered underground?

"Once you get to a certain point, you cannot be considered underground anymore," says Domingo, producer/CEO of Hieroglyphics Worldwide, one of the few labels that has successfully marketed hip-hop in general. "Underground is no radio play, no video play," Rikkind says. "It's a lot of mix-show radio play and college-radio play. Once you build a foundation and fan base, you move out of the underground."

**MC UP, REP DOWN**

Pharoah Monch, recording artist on Rawkus Entertainment, has another philosophy. "Some people feel that if you sell, you are not underground anymore," says Monch, who is considered by many to be an underground artist. "I disagree with that. I think that underground is a broad approach that you can take to making a song. Take Eminem. His approach to hip-hop MCing is very underground; he comes from the underground. He's battle MC. He's a witty MC. But, because he sold triple-platinum, some might feel he is not underground anymore."

Monch, who had mainstream success with his single "Simon Says" (255,000 units, according to SoundScan), from his album "Internal Affairs," describes the elements of the song. "The beat is very underground," he says. "I didn't expect it to get as much radio play as it did. It's not in the format of a typical song. I wanted to be direct with people, lyrically, and not give them anything to think about. Arrangement-wise, I had to be mathematically correct in fitting into that [radio] format. lyrically, there's a lot of vulgarity in the song, but it's not my most underground-sounding song."

Continued on page 58
Loud Records and Hypnotize Minds present the South's finest...

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Featuring "Ask & Get It," and the new joint "Big Mouth, Big Talk" by T-Rock and Pastor Troy. In stores now.
Rap & Hip-Hop

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February with the support of a massive TV-advertising campaign, as well as a video enjoying high rotation on German music charts.

The group's second album, "Fur Morgan (For Tomorrow)," includes such songs as "Bitch (Please Don't)"—about the psychological agony of a rape victim—and the aforementioned "Geschichte (History)," which declares: "You are history, but we are the future."

Björn Teske, A&R/product manager at BMG in Hamburg, offers this view of the band's success: "There is too much hypocrisy in our society. The members speak their mind, and their message is straight and honest. Plus, they have grown musically." Other promotional activities include performances in two episodes of the popular daily soap "Marienhof," coinciding with the group's new album release. Die 3. Generation also has recorded the theme song, "Leben," to the RTL2 series "Big Brother" (which launched in March), set for a single release this month. Says Teske, "If this series becomes as popular in Germany as it is in Holland, we look forward to platinum sales." A tour of small, 1,000-capacity venues in 10 key German cities is set for April 18.

—EILIE WEINERT

AMSTERDAM—It has taken about 10 years, but the Dutch finally have embraced rap in their mother tongue. Nowadays, Dutch-language rap is in the charts. Strangely enough, these hip-hop crews often still have English names, which are the legacy of their founding years. The loud-mouthed Osopop Posse from Amsterdam deserves credit for paving the way for the entire genre. But Virgin signings Extenze and Def Rhythm were the first to enjoy real chart success with songs in Dutch.

The latter's debut single, "Dookee" (Suriname slang for "Money"), hit the top spot on the Top 100 pop chart in December. So far, it has sold 40,000 copies. In January, Def Rhythm—a rapper who has been active for "Money" (You Are Summer). The single "Geschichte (History)" entered the charts during

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Onwards from the audition where they got their start in 1996, the band has released its third consecutive new band to fans this year, the third consecutive new band to fans this year, featuring the group's new album release. Die 3. Generation also has recorded the theme song, "Leben," to the RTL2 series "Big Brother" (which launched in March), set for a single release this month. Says Teske, "If this series becomes as popular in Germany as it is in Holland, we look forward to platinum sales." A tour of small, 1,000-capacity venues in 10 key German cities is set for April 18.

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Billboard’s international team of correspondents offers a look at notable rap artists, releases and media outlets from around the globe.
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IN STORES MARCH 28

IN THEATERS APRIL 5
Recently partnered with Atomic Pop. "Kids all over the world are participating online and connecting with good music."

Mark Kotlinski, a producer at 88HIPHOP.COM, elaborates. "Hip-hop has been about community since the beginning," Kotlinski says. "It started with block parties in the South Bronx bringing people together from all over the city in the name of hip-hop. People from all around the world come together online in the name of hip-hop now. They want everything—history, news, interviews, music and interaction."

That is just what sites like 88HIPHOP.COM, AKA.com, HOOKT.com and others are giving people. Utilizing the latest technologies for Webcasting concerts, downloading music, creating original video programming and hosting chats, these sites deliver all things hip-hop 24-7.

**Street Roots and Space**

"Community" seems to be the emphasis behind most Internet companies and Web sites. It is another thread characteristic between the music and the online movement.

"Hip-hop has its roots in the streets, and online space is a new version of the streets," says Elizabeth Kahaner, co-founder of Goodvibe, a rap label that took immediate success after signing with Ruff- Life. Hip Hop is one of the leading online music labels. There's plenty more (features and unique games) where that come from. "We are our own signing real artists. There are so many of us who market executive telling our bands what to do, say or look like," says Rick Holtzman, VP of marketing. "Hip-hop is more centralized and focused than most music genres on the Internet."

**CornerstonePromo.com**

Not much here to play with, but if you're looking for some talented Net snipers, you've come to the right place. VP of marketing John Cohen says, "we work on a grassroots level by spreading the word on the virtual streets of the Internet. There would be hard-pressed to find a marketing plan that leaves the Internet out of the overall strategy to help artists within their established fan base, as well as by introducing them to others."

**DEN.NET**

DEN is a general music site and store, and Den offers some specialty news and programming, like the T-shirt store, Den offers some specialty news and programming, like the T-shirt store, Den offers some specialty news and programming, like the T-shirt store, Den offers some specialty news and programming, like the T-shirt store, which includes turntable Basics and Funky Dressing Room. Says executive director Jackie Johnson, "we are trying to present the world of hip-hop as straight and uncut as possible on all levels, from the made-its like Keycif to kids in Miami who get a taste of reality in a park. We take a historical look, as well as give a voice to a new generation."

**88HIPHOP.COM**

"Our idea for this web site and radio show grew out of 1-900 88HIPHOP in 1996. As part of the Prodigy, we network, offers new reviews, features and a unique section on women in hip-hop in a bright and easy-to-navigate layout. Executive producer Mark Kotlinski adds, "we've developed a reputation as being a must-stop for labels when introducing new artists and keeping major artists close to the street."

**Garageband.com**

About 10,000 songs have been uploaded onto this site. "It's the place to be," says founder Jerry. "We have so many of the bands who are recording contracts for $250,000 and feedback from people like co-founder Jerry Harrison and advisor George Martin are the rewards. Harrison says, "It's an exciting time at BMG where the Heads were discovered, and I feel just as excited now about the site and how the Internet will keep big corporations on their toes."

**Hookt.com**

A grade-A consumer-oriented site, it covers just about everything under the hip-hop sun, from music and graphics, to clothing and fashion. Well-written interviews and daily news will keep you informed, but the beat-creating machine and free e-mail will keep you smiling.

**JIMMY AND DOUG'S Farmore.com**

With major money and the power of the Universal Music Group and Interscope behind this, this online full-service music label hopes to mine some undiscovered talent. Submissions can be made to the new label, which could become a critical with the online rating system. "We're cutting the crap," says president Andy Schunow. "Online labels are the evolution of the industry."

**MP3.com**

Offering a wide variety of MP3s and the tools you need to enjoy them, this music-service provider is at the top of its game. The service can create personal playlists for users, and it's also been making a name for itself by sponsoring some great tours. "We have created a level playing field, giving people with virtually no money the same opportunity to create a web presence as big corpora- tions and major labels; there is a level playing field for both broad and very niche sites."

**Rapsition.com**

Launched last September, Rapsition.com is the brainchild of rapper Chuck D. It offers an array of music, video clips, releases and interviews and is a hit with artists and major labels alike. "We have artists and major labels using it, and it's the home for music and the tools you need to expose and promote the rap genre. The Internet is an alternative to aspiring artists. Major labels are dinosaurs, and if they don't adapt to the new world, they'll die out," Chuck D says.

**Sohnn.com**

Support Online Hip-Hop is the closest thing to a trade organization for the cyber-rap revolution. It's a good place to find new releases and artist chat. It's also a great place to get artist-friendly links like ones to promotions, media-relations firms and lawyers. And it's the home of the Online Hip-Hop Awards (held online each April). "Hip-hop is the hottest thing out there, as is the Internet. It only makes sense that we combine the two and have people see great effect," says co-CEO Felicia Palmer.

**Soulpurpose.com**

It started as an underground network for artists, a label and has recently begun its life as a full-blown Web-based magazine in conjunction with the Radio Music Office. "We want to enrich the lives of tastemakers who work in entertainment," says James Andrews, co-founder and CEO. "As artists not embracing the Internet is like releasing your album on cassette only."

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**Rap and Hip-Hop: An Online Update**

Utilizing the latest technologies for Webcasting concerts, downloading music, creating original video programming and hosting chats, these sites deliver all things hip-hop 24-7.
Internet Radio’s "Dirty" Little Secret

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Attention upstanding citizens!!!

Be warned that a new form of radio -- digital crack is more like it -- is about to be unleashed upon an unsuspecting nation. Called Live365.com, it is nothing less than a plot to lure an entire generation of young hearts and minds into an incredibly hypnotic world of sonic addiction.

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

FACT 1

Live365.com is many times more powerful than regular radio!!!!!!!

Regular radio plays the same music over and over and has big blocks of commercials to break everything up. There’s no way you can listen to it for any extended period.

Live365.com, on the other hand, has an ungodly amount of stations with something for everyone. Any time, day or night. Plus, they even let you broadcast your own radio. With no license and no rules.

Probability of moral decay?? 100%!!!

FACT 2

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

FACT 3

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

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IN STORES NOW

TRINA
DA BADDEST B***H
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be anywhere in the world, but now he is just a click away from getting music into stores.

CREATE BUZZ, WIN A CONTRACT

Jeny Harrison of the Talking Heads is a partner in Garageband.com, where rock and roll artists upload songs and have them listened to and critiqued by industry vets like George Martin and fans alike, with a chance to win a $250,000 record deal contract. “Obviously, not everyone will get a contract, but you can build value to the site other than that,” Harrison says. “We have created another community for musicians. The music is out there, and it gets feedback from all kinds of people. It gets feedback.” Joe excited about music through incentive programs that reward participation.

Where there are bands, then promotion, marketing and buzz can’t be far behind, which is why there is a whole other set of companies like Cornerstone Digital and Soulpurpose.com, which send out underground newsletters, run contests, snipe and create advertising campaigns. “At a time when radio, press and retail have become extremely competitive and crowded, the Internet has created an outlet to expose everything,” says John Cohen, co-founder of Cornerstone. “It is driven by the same things that drive youth culture.”

Azmeh Richards, executive producer of peep.com, adds, “Dot.com is everywhere. One can’t run from it anymore.”

ONE SITE FITS ALL

Due to the pervasiveness of the medium, the site created most inevitably leads to increased revenue. You can buy everything online, from concert tickets and CDs to collectibles and used equipment.

“We are combining our expertise in all areas, from music to fashion, to create the most exciting site for hip-hop fans. It’s a great opportunity to see cool stuff and buy it. It’s another revenue stream,” says Russell Simmons, currently developing a “lifestyle experience” tentatively called 360hiphop.com for a spring launch. “Hip-hop’s best value is brand-connection. We’ll sell all the things we have access to.”

Simmons is also excited at the prospect of working with other kids other than “the regulars,” and will also get kids who aren’t normally interested in the digital revolution.

“The most obvious consumers of hip-hop are not the most obvious consumers of the Web,” says Simmons. “But, as it becomes easier to use, more available, cheaper and more of a necessity at work and school, the domino will merge. Everybody will use the Web, but hip-hop kids will put it on the map. Look what they did for the beeper. They weren’t the first group to have them, but they were the group that made them hot.”

On the BRIT TIP

Continued from page 40

author of “Rap Attack.”

“Virtually any act that’s been signed to a major has been asked to dilute or modify its sound to satisfy a major’s perception of commercial potential,” contends Andy Cowan, editor of Hip-Hop Conjunction magazine. However, while A&R executives are aware that most hip-hop fans adore the “pop-friendlies” results from such musical recompositions, it is the only way the majors feel they can attempt to sell U.K. product into the mainstream.

EAST LONDON ICE

Of the few domestic acts on major labels, Universal’s eccentric MC One, signed by Marcus Beece, is the only one with a firm spring release. Pushed back from last year, MC One’s single “Old Fashioned” and the album “As Far As I’m Concerned” arrive in May.

There is much excitement at Polydor about the recently signed iceberg Sinnamon. “A hot 21-year-old rapper from Hackney (East London),” enthuses a Polydor staffer. The label’s pop/R&B tinged rapper, JP Esq., hasn’t any major release from his long overdue debut album, which is still being recorded.

EMC’s Boilerhouse imprint has R&B/laced rap act Desert Eagle Discs, presently recording its sophomore album. Mercury has the eclectically charged, hip-hop fusion act Mustaq in development, while Lewis Parker, signed to Mass- sive Attack’s Virgin-distributed Melanolic label, is presently recording his first proper album, set for a summer release. And that covers about all the rap-based acts with major-label deals.

INDIE ARRIVALS

“The majors don’t know the scene that well!” and continue to unsuccessfully apply American models to sell hip-hop in Britain, says Will Ashton, Big Dan label manager. Surprisingly, despite serious interest from a couple of majors, his label’s breakout act, Roots Manuva, decided to record a sophomore album for the indie.

Other independent releases include Lost Island’s album “Live From Lost Island,” due on the Son label in late May, and 57th Dynasty’s new single, “Return To Brooklyn”/ “Dirty South,” on the Fash-fad label, setting up a sophomore album for this summer.

Curiously, Jonah Pluma, who had a string of crossover U.K. hits from the late 1980s through the mid-1990s, looks like she’ll rekindle her hit streak for the UK. indie release. The R&B-laced “Slice Of Da Pie” was released last month on Relentless, Says Glyn Atkins, Relentless label manager, “Momie’s song has a pop edge, which we think could be a big hit, which is why we signed her.”

Hot Rap Singles Artists

Pos. TITLE/ Artist/ Imprint/Label

1 HOT BOYZ/Missy “Misdemeanor” Elliott Featuring Nas, EVC & O-To-The Gold Mind/EastWest/EEG
2 A, 5, 6-Sole featuring JT Money & Kandi—DreamWorks/Interscope
3 YOU CAN DO IT—Ice Cube Featuring Mack 10 & Ms. To—Lench Mob/Best Side/Priority
4 G’UP—Snopp Dogg Presents This Eastside—Dogg House/TVT
5 LEFT, RIGHT, LEFT—Drama/Tip
6 DOWN BOTTOM—Drag On & Juvenile—Ruff Ryders/Interscope
7 I WANT IT ALL—Warren G Featuring Mack 10—G Funk/Restless
8 STEP TO THIS—Master P Featuring D.J.G.—No Limit/ Priority
9 NASTYGRAM—NAS Columbia/CRG
10 SIMON SAYS—Phanthee Monch—Rawkus/Priority
12 BEST FRIEND—Puff Daddy Featuring Mario Winans & Hoxie Walker & The Love Fellowship Crusade Choir—Bad Boy/Arista
13 DO IT AGAIN (PUT YA HANDS UP)—Jay-Z—Roc-A-Fella/Def Jam/IDJMG
14 BOUNCE—Miracle—Rapstar/Sound Of Allaria
15 U-WAY (HOW WE DO IT)—Youngbloods—Ghetto Vision-Latouche
16 WHAT’S MY NAME—DMX—Ruff Ryders/Def Jam/IDJMG
17 PIMPIN’ AIN’T NO ILLUSION—UGK Featuring R. Kelly—Ace & Too Short—Live
18 WHOLE LOT OF GANGSTAS—Die—Pac G. Featuring Kumpat And Alkalatys—Shanty Town
19 I’M JUST A BILL—Ke Jackson Presents Tony Paper—447/UMG
20 DA ROCKWILDER—Method Man/Redman—Def Jam/IDJMG
21 FLOSS, DON, ONE—Quasi—VCent Lot/Priority
22 IN THE GAME—O—Hollywood
23 GET YOUR MONEY—Dirty Bastard Featuring Reks—Elektra/ EEG
24 LUV AT FIRST SIGHT—Childr. Of Da Ghetto Featuring Soultrix—Hoo-Bangin/Priority
25 SATISFY YOU—Puff Daddy Featuring R. Kelly—Bad Boy/Arista
26 STILL D.R.E.—Dr. Dre Featuring Snoop Dogg—Aftermath/Interscope
27 BUMPHN UGLIES—Chuck Smooth/Big Bang
28 BALLAZ L 4 LIFE—Maurice Matone Presents Bullets And Gunsmoke—Hostile Takeover
29 STROKIN’ 2000—Grandmaster Caz/Slengp
30 BACK THAT THANG UP—Jubie Featuring Manlove Fresh & L’il Wayne—Cash Money/Universal
31 BLING BLING—B.G. Featuring Baby, Tun, Mannie Fresh, Juvenile & L’il Wayne—Cash Money/Universal
32 JAMBOREE—Naughty By Nature—CAP/Def Jam/IDJMG
33 TAKE A LICK—Mickylle—Vocalizer
34 VIVANTHRING—O-To—Vicelord/Def Jam/IDJMG
35 MS, FAT BOOTS—Mos Def—Rawkus
36 BANG BANG BOOGIE—Champtown Introducing D’Phuzion—447/straight Jacket
37 THE BLOCK IS HOT—L’il Wayne Featuring Dwayne & B.G.—Cash Money/Universal

38 P.E. 2000—Puff Daddy Featuring Hurricane G—Bad Boy/Arista
39 WE IN HERE—Funkmaster Flex & Big Kap Featuring The Ruff Ryders—Def Jam/IDJMG
40 EGO TRIPPING—Lil’ Sitchie Featuring Mad Lion—P&D/Deh-Tyme
41 N 2 GETER NOW—Lump Bump Featuring Method Man—Hip-Interscope
42 WHISTLE WHILE YOU TURK—Ying Yang Twins—Coli-Park
43 IT’S YOUR THING—Mercedes Featuring Master P—No Limit/ Priority
44 WATCH OUT NOW—The Beatnuts Featuring Yakkawal &Vollot/Laud
45 BIZARRE—U-Good—Wu-Tang/ Priority
46 WHOA!—Big Black—Rob Bad—Boy/Arista
47 WHEN I ON THA MIC—Rakim—Universal
48 LOSE YO MIND—Lil’ Rackette—Big Kidd/Lightyear
49 BOUNCE TO THE OUNCE—O.G.C.—Duck Dirty/Priority
50 THAT’S WHAT I’M LOOKING FOR—Da Brat—So So Def—Columbia/CRG

Hot Rap Singles Labels

Pos. LABEL (no. of Chanted Singles)
1 ELEKTRA ENTERTAINMENT GROUP (2)
2 PRIORITY (14)
3 INTERSCOPE (7)
4 ISLAND DEF JAM MUSIC GROUP (10)
5 TV (1)

Hot Rap Singles Imprints

Pos. IMPRINT (no. of Chanted Singles)
1 T1 EASTWEST (1)
2 THE GOLD MIND (1)
3 DREAMWORKS (2)
4 DOGG HOUSE (1)
5 RUFF RYDERS (4)

The recaps in this Rap/Hip Hop Spotlight were compiled from Billboard’s weekly Hot Rap Singles chart, beginning with the start of the chart year (Dec. 4, 1999, issue) through the March 4 issue. Rankings are determined by accumulated sales, as compiled by SoundScan, for each week a title appears on the chart.
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executive producers: DAVID MAYS • MIKE ELLIOT • MARK ANGOTTI
NEW LABELS
Continued from page 38

Lot. There are high expectations for these labels (and their directors), which are scheduled to unleash a barrage of material this year, including Lil’ Zane’s “Youngworld: The Future” (set for June 6 on Worldwide) and Grease’s “Live on Lenox Avenue” (due June 13). Grease’s album features DMX, Scarface and Noreaga, among others.

Andrew Shack, senior VP of A&R at Priority, explains his criteria for signing new labels. “What I look at is the person controlling it,” Shack says. “Is this the kind of person we want to be in business with?” Shack describes Wales as an established person who has worked with developing acts like TLC, ILZ and Another Bad Creation (ABC). “Kevin has a lot of great relationships, and he knows how to handle artists and produce them and make hits.” Shack continues. “The fact that he also has had artists with superstar quality is another reason for doing the deal.”

Signing Vacant Lot gives Priority a much larger presence on the East Coast. “Grease is a super producer who isn’t tremendously well-known yet,” Shack contends. “He produced a bunch of tracks on DMX’s first album. He had a lot of groups. Those are the signs we look for in doing these types of deals.”

ACCESS AND EXPERTISE
Vacant Lot Records’ Joe Marrone, an attorney-turned-label-founder/CEO, launched his company with the release of Kurupt’s album “Kurupt” through A&M in 1997, just as A&M went under. In September 1999, Marrone signed a distribution and label services deal with Artemis, the label recently formed by Danny Goldberg. Kurupt’s latest album, “The Streetz Iz A Mutha,” was released last November through this union.

“We’re fortunate enough to be in business with Danny Goldberg and Daniel Glass—two of the brightest music executives in the business,”说Marrone. “It gives us an excellent opportunity to have immediate credibility and to have their expertise on a daily basis to help us and ensure our success.”

Antra is releasing the soundtrack to “Once In The Life,” in which Laurence Fishburne makes his directorial debut. The soundtrack features Antra group the Spooks and Bradford Marsalis’ Buckshot Le Fonque, among others. Antra recently signed on to produce and distribute “0,” a Miramax film described as a modern-day adaptation of Shakespeare’s “Othello” starring Martin Sheen and Melki Phifer of “Clockers” and “Soul Food.”

SOUL BY THE SEA
It was a “no brainer” for RCA to pick up Judgment Records, owned by Joe Nicola, a 15-year veteran and partner in Ruffhouse Records. At Ruffhouse, Nicola helped launch the careers of the Fugees, Wyclef Jean, Lauryn Hill, Cypress Hill and hit duo Kris Kross, whose new set is scheduled for release on Judgment this spring. He will co-produce Kris Kross with Jarome Dupri again. Nicola, a former staff producer for Columbia Records who has also worked with the likes of Billy Joel and Sophie B. Hawkins, describes RCA as “beachfront property” when it comes to urban music.

“There is so much room for expansion,” says Nicola. “There are so many eager and talented people ready to roll out some really great records. It’s made it really exciting for me again.”

As a seasoned and successful executive, Nicola has a fresh outlook and another level of commitment with his new venture.

“This time, I want to be a little more focused as to what I say and what messages I leave for people,” he says. “It’s a tremendous responsibility to be able to speak to a lot of kids. And I don’t want to take that responsibility lightly this time around.”

Vacant Lot’s Dame Grease
One Nation One People One Music

No Question

First single "I don't care"

Outsidaz

"Night Life" EP featuring Rah Digga and Camen in stores now
First single/video "The man nah" on tour with Medmen and Method Man March 22 thru April 22
"The bricks" LP summer 2000

Major Figgas

"Figgas 4 Life" LP in stores May 30
First single/video "yeah that's us"

Sonz of Sacrifice

"Forever and a day" LP in stores June 13
12 inch "Funky Ha!"/ "ready to roll"
First commercial single "Hey lady" featuring No Question

www.ruffnation.com  Phone: 610-520-3050  Fax: 610-520-3066
Th e first generation of hip-hop philanthropists is evolving into large-scale donors responsible for programs and mentors that have become second families to needy students. Starting with summer camps—such as LL Cool J’s Camp Cool J Foundation, begun in 1992—rappers have touched thousands of young lives with caring teachers and round-the-clock counseling. Among the philanthropists is Sean “Puffy” Combs, one of the industry’s most generous donors. In 1999, his long list of philanthropies was topped by a $500,000 contribution to his alma mater, Howard University. Established in his and his mother’s name, the Sean “Puffy” Combs and Janice Combs Endowed Scholarship Fund is earmarked for students pursuing a music career, with an emphasis in business. The gift came on the heels of Howard University’s announcement that Combs would receive its 1999 Alumni Award for Distiguished Postgraduate Achievement in Entertainment.

“I guess I’ve come a long way from boarding trains every day to New York after classes at Howard in order to intern at Andre Harrell’s Uptown Records,” Combs said upon accepting the award. In recent years, the rapper/producer and his Bad Boy companies—staffed by many Howard alumni—have donated $300,000 to the Children’s Defense Fund, $150,000 to a scholarship fund in memory of the Notorious B.I.G., $50,000 to the Nine Lives Charity and nearly a million dollars in personal donations and funds raised to his own foundation, Daddy’s House Social Programs.

CAMP FOR KIDS
A not-for-profit agency, Daddy’s House opened its doors in 1994, seven years after Combs met the woman who would run it, hip-hop performer and activist Sister Souljah. “I met Puffy when he was just getting started in the business,” Souljah recalls. “I was organizing concerts to raise money to send children to summer camps, and he was interested in the kind of work I was doing. Then I ran into him at a Jodeci concert in 1993, after he’d become successful. He said I was the only person he would really trust to run his foundation.” In seven years, Daddy’s House has helped hundreds of New York’s disadvantaged children. The weekend program, now operating out of the Harlem YMCA, is free to children age 5 to 16. About 200 children enroll every year.

“To a certain degree, we become a family to our children,” says Souljah. “Because a lot of kids have difficulty understanding the difference between right and wrong, we use popular culture to point out the differences between good and evil. For example, we might take a group of 100 to see a movie, such as ‘Eve’s Bayou.’ Afterwards, they might write an essay on the character played by Samuel Jackson. Some kids would probably say he was good, because of the nice things he bought his family, and some would say he should be locked up. We teach them that every decision matters and leads to consequences.”

The school year is punctuated by lavish holiday parties, and, for the top 15 students, trips abroad. While funding children’s camps is not a new idea, it’s been taken to new heights by Combs and others, who have extended the summer-camp experience throughout the year, and for many years.

SPO nsoring Performing- Arts
A recent example is “Clef’s Kids,” a division of the Wyclef Jean Foundation, founded in 1997 by the Ruffhouse/ Sony star and Fugees member. Beginning this year, Wyclef Jean has made a very specific and personal commitment to a performing-arts sponsorship program that will help shape the lives of 10 to 20 new students a year.

“We started by talking with teachers and principals at New York City schools to identify 10 promising students who could play an instrument,” says Chantal Prud’homme, executive director of the Wyclef Jean Foundation. “We selected 10 children to start with, with more to come in six months. “First, we will buy each child an instrument, so he or she can take it home to practice,” Prud’homme explains. Each child is assigned a counselor, and we pay for their weekly music lessons. Once a month, we will all meet to discuss serious, non-musical topics to prepare them for life. We will help them open a small checking account. Their counselors will make sure they’re attending school regularly and getting good grades. We’ll also help them out when needed, such as if they need to go to a doctor. After six months, one student will win a grand prize: the opportunity to perform onstage with Wyclef at his next annual concert fundraiser.” Costs for each student are estimated at $8,000 to $10,000 per year.

“The big dream is to raise enough money to build a center for music studies,” Prud’homme continues. In 1999, the Wyclef Jean Foundation allocated $10,000 to VH1’s Save The Music program and donated

Continued on page 56

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instruments and cash to many orphanages in Haiti, Wyckoff's birthplace. In 1998, he was recognized by MTV's Rock The Vote organization for outstanding public service and was the first recipient of Rolling Stone's "Do Something Award."

Jean's Carnival '98 fundraising concert in Miami was voted "Best Concert Of '98" by Miami's New Times Weekly.

CHANGING FOCUS

Jean's fellow Fugees bandmate Lauryn Hill presides over the Refugee Project, a nonprofit organization serving 10-14-year-olds in the New Jersey area. Following Hill's motto - "Change the focus from the richest to the brok-est" - the Refugee Project offers after-school programs and mentoring, a reading club and a weekly-long summer camp in Asbury Park. Students completing the Refugee Project Scholarship Program (including a competency exam and 40 hours of community service) are eligible for a scholarship. Refugee's board of directors includes Mariah Carey, Busta Rhymes, Q-Tip, Spike Lee, Nas and Malcolm Jamal Warner.

Another New York-based non-profit organization is the Wu Charitable fund, administered by Wu-Tang Clan member Robert "RZA" Diggs and Mitchell "Divine" Diggs, executive producer/CEO of all Wu-Tang. Organized in 1997 under the motto, "Wu is for the kids," the organization aims at easing the pain of the ghetto. "We give them what we call the '12 jewels of life,'" says RZA. "It's the love from the people that allowed us to escape, the love of the people that keeps us where we are. Therefore, our love for the people takes the form of charitable programs to help them prevail." Wu recruts support from the Staten Island community through annual scholarship dinners, black-tie dances and Foundation journals. "Feasts of the 12 Jewels" banquets are held monthly for low-income families. The foundation provides college scholarships and donates equipment, including computers and software, to public schools.

HOME VISITS

Now in its fourth year is another New York charity, Camp Excel, established by Dr. Gary Altheim and Noli Freedman with the aid of Loud Records owners Jonathan Rifkind, Steven Rifkind and Rich Isaacson. Catering to troubled youth, the camp experience stays in the summer and continues throughout the year, as staff members visit campers at their homes to make sure the participants are practicing what they learned at camp. Last summer, the camp's fundraising efforts, led by Jonathan Rifkind, raised $200,000. Singer-rapper Queen Latifah and her mother founded the Lancelet Owens Foundation in 1992, in memory of Latifah's brother, a slain police officer. So far, the Foundation has awarded more than 25 full college scholarships to deserving students. Another rap benefactor is Russell Simmons, who received the 1998 Moet & Chandon Humanitarian award. Simmons and his brother Daniel created the Rush Philanthropic Arts Foundation in 1995.

MC/actor/recording executive Heavy D has done everything from assisting organizations designed to foster better relations between African-Americans and Jews to hosting parties at home to raising funds for the Children's Defense Fund. Naught by Nature's MC Vinnie heads the group's comprehensive catalog of children's programs through Naughtby's Littlefoot Records label.

Whether or not hip-hop music molds children into responsible adults may be debated for another 20 years, but, if actions speak louder than lyrics, hip-hop culture has demonstrated a passionate and generous concern for the human condition.

WORD ON THE WORLD

Continued from page 40

since 1985 but never had a record deal until now — held two top-5 singles, both "Doekoe" and "De Bom! (The Bomb)" by Postmen featuring Def Rhymz. The latter track was a tribute to the influential and recently reunited Dutch pop band Doe Maar.

Virgin Benelux A&R manager Flo van der Enden attributes the success of Dutch-language rap in general and Def Rhymz in particular to three things. "Firstly, it's been bubbling under for quite some time now. It simply had to happen one day," he says. "Secondly, the worldwide success of R&B has helped a lot. And, thirdly, it's the street lingo, with elements from ethnic lan-
guages, such as Surinamese and Moorocan, which appeals to youth. For them, it's the real thing." Def Rhymz provides hilariously funny raps in the manner of a stand-up comedian. His as-yet-unitled debut album is slated for release this spring on Virgin's Top Notch imprint. — ROBERT TILU

STOCKHOLM — Bits of Swedish hip-

hop's motley past, and a slice of its expansive and promising future, are captured on "Ekelska-Svenska Hip Hop Classics 1990-2000" (Real Swedish Hip Hop Classics 1990-2000). The album, released by Warner Music Sweden Feb. 11, contains performances by such legendary acts as the Latin Kings ("Snubben" and "Komspår Fran Förent"), Just D ("Häraldakox"), Leifa K/Rob "N' Razz ("Got To Get"), Stonefunkers ("Can U Follow") and Papa Dee ("Microphone Poet"). More modern acts include Ken, Ayoo, Dee-
tah, Bush, Rush and Metro. The lat-
ter, capitalizing on the current move-
ment of local-language rap, has also recently created a label in association with BMG Sweden (named "Banarrepublikern," after his sopho-
more album for BMG). Those re-
ponsible for assembling the songs on the Warner compilation are Warner Music Sweden's director of artist development, Fredrik Lundgren and Daniel Ledin-
sky, who is A&R director for Warn-
er's Data Records label. (Data is being reorganized, renamed and set up separately from Warner by Ledin-
sky.) Warner's strategy is to display the past in order to secure an audience for the future, says Lundgren. "Swedish hip-hop didn't happen until 1990, when Leifa K, Ayoo and artists like me got together with "Got To Get," he notes. "We want-
ed to do this now to show people what has happened since then. There's major attention in Stockholm and Gothenburg towards the genre, and we want to introduce the genre to those who aren't necessarily hardcore fans." — KA LOUTHUS

MELBOURNE — When Los Angeles visual artist Michael Tablo moved to Australia in 1992, he was aghast at how little media attention was given to the international and Australian underground hip-hop scene. "The club scene here is so vibrant," he says. "They're open 24 hours, when L.A. clubs close at 2 a.m. There's definitely a big affin-
ity for the music. You go R&B and hip-hop nights at a club like Revolver [in Melbourne], and they're packed. But there was very little acknowledgement of its existence and vibrancy in the media."

Tablo is a producer of a 30-minute hip-hop TV show, "Flipside," which airs Tuesdays at 11 p.m. on Melbourne's community TV Channel 31, it's then sent through cable to parts of Sydney and Brisbane. It is made in Tablo's liv-
ing room with two friends co-hosting. Launched this January, "Flipside" has quickly picked up a following for its cov-
erage of music, fashion, visual arts, clubs and DJs. An on-the-street seg-
ment called "Sidewalk" provides inter-
action with the hip-hop community on various sociopolitical issues. Says Tablo, "Hip-hop's more attitude than anything else. What's impressive about it is that Australian hip-hop is definitely getting its own voice. When I first came here, it struck me that in the [L.A.] scene, you had to be different to be noticed, whereas in Aus-
tralia at the time, acts had to be a local imitation of overseas acts to be noticed. But that's changing." — CHRISTIE ELIEZER
At times, the sound of what is underground to some is quite different from what is an underground sound to others. Jarret Myer, co-founder/president of Rawkus Entertainment, notes the variety of artists who emerged from the same underground scene. “Eminem was part of that scene, Mos Def was part of that scene, but you can’t really say that they have anything in common, aside from the fact that they are both immensely talented,” Myer concludes.

MORE NOISE, LESS MUSIC
Chris Schwartz, CEO of Rufus/ Warner, pinpoints the elements that make a song underground. “I think it’s the stuff that’s really raw,” he says. “It’s more sparse, has less music. It’s got a lot more energy to it. It’s a rawness of the track, the lyrical content and the delivery. I think it’s also the production approach—it’s grittier, it’s noisier. It’s not as musical. It’s more beat-oriented and high-energy. It’s the Method Man, Redman, DVM-type of repertoire.”

With the emergence of gangster rap and acts like N.W.A, “hardcore” and “street” became terms associated with the underground as this market blossomed outside of mainstream record labels, radio, television and retail chains. Prior to that, innovative approaches to creating the music had defined the term underground. Artists experimented with jazz. Rules of song structure were bent. Lyrics provoked thought and were no longer a mere invitation for the audience to sing along to a James Brown loop. The process of artists like De La Soul and, later, Digable Planet proved that underground didn’t mean “lacking commercial viability.”

So today, both DMY and the Roots are described as underground. “We are defined by the streets,” says Dru Ha, CEO of Duck Down Records, an independent label considered a leader in hardcore underground music, with a roster that includes Smif n Wessun, Boot Camp Clik and Heltah Skeltah. “That’s where our music is heard. That’s where people know about us. As a label, and speaking for my artists, we wouldn’t claim that we are underground. We want our music to be heard [everywhere]. We drive to get our music on MTV, to be on BET.”

TRADITIONAL H.I.P.-HOP VALUES
There are traditionalists who consider underground a scene that is the epicenter of hip-hop music and culture. “It’s a group of fans, open minds, a group of radio shows,” says Rawkus’ Myer, who met members of his roster while a fan of New York City’s underground scene. “At one point, there were a bunch of underground magazines.”

Bigg Jus isleton, who is chief creative officer—as well as an artist—at Sub Verse Records (a label promoting underground hip-hop on a global scale), elaborates on the cultural aspect of the term underground. “I’m a practicing b-boy, and everyone on my label is a practicing b-boy,” he says. “Growing up in New York, hip-hop has been prevalent in my life since I was 3 years old, so it’s a way of life. My music expresses that. Personally, underground hip-hop is traditional hip-hop—what hip-hop is supposed to be. Anything else is not hip-hop. Guess it would be rap.”

The bombardment of materialism in rap lyric, the video imagery has also led traditionalists to broaden the term underground to include low-key, true and “for-the-love-of-hip-hop” vs. “for-the-money-of-hip-hop.” “As it’s grown, underground has come to mean not really flashy. It’s a humble type of group,” Lyriscist Lonnie “Marshall” Wales asks. “Like Redman. His music has been certified gold, but he is still gritty, He’s not polished. He’s still under the dirt.”

ANTIFLUFF STUFF
For many traditionalists, underground is still synonymous with groundbreaking and progressive. An artist labeled underground is expected in his or her skills. “There are popular artists selling records who are doing music deemed acceptable to the underground—based on what the essence of hip-hop is—good lyrics and good beats,” Domino believes. “Not fluff tailored for the mainstream.

Myer agrees, using Jay-Z as an example. “As far as the underground goes, I think he has a lot of love in the underground because he is really talented,” he says. “Jay-Z can walk into a cipher [a bunch of MCs rhymin’ with each other in a circle] and blow every one away with a couple of lines. He may be making millions, but under that shell, he’s a true lyricist.”

Bigg Jus cites the Roots as a model of progressive, underground hip-hop. “They’re a perfect example of a group that’s reaching and pushing to the next level of hip-hop sensibility,” he says, applauding the use of live instrumentation in the genre. “The sound of sampling and looping stuff has gotten stagnant. The future of hip-hop relies on cats going into the past and picking up instruments.”

Meanwhile, a few believe that the term underground has been used as a way to excuse professional failure—low record sales or the inability of a newcomer to get a deal. “Just because it’s called underground doesn’t mean it’s good,” Ha emphasizes. “That’s where a lot of people create confusion. When people are not accepted by the mainstream, they start to claim they’re underground. They hold up underground as a flag or a safety net. They might just be wack, and that’s why they are underground.”
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Mankind Theme “WRECK” by Kool Keith & O.D.B.
The Rock Theme “KNOW YOUR ROLE” by Method Man
Stone Cold Steve Austin Theme “HELL YEAR” by Snoop Dogg & M.C.
Vince McMahon Theme “NO CHANCE” by Redman & Rock of Heltah Skeltah feat. Peanut Butter Wolf
Gangrel Theme “I WOULDN'T STOP” by C-Murder feat. Magic Kane Theme “BIG RED MACHINE” by Tha Eastsidaz
Chris Jericho Theme “BREAK DOWN THE WALLS” by Ra The Rugged Man
New Age Outlaws Theme “YOU AIN'T HARD” by Bad Azz & TECUN EC
The Godfather Theme “PIMPIN’ AIN'T EASY” by Ice T
Triple H Theme “GAME” by Mystikal & Ras Kass
The Big Show Theme “BIG” by Mack 10, K Mac & Boo Kapone feat. MC Eiht
The Undertaker Theme “MINISTRY” by Dame Grease Presents Meeno

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**incoming:** A Guide To
New Hip-Hop Releases  
**Compiled by Marci Kenon**

(All information accurate as of press time)

### March

**ANTRA**
Various Artists, “Once In The Life”  
**Soundtrack**

**BLACK MARKET**
R.G.O. (Paper Chasin’ Organization),  
“Money Hungry”  

**LOUD**
Deaf Prez, “Let’s Get Free”  
Three 6 Mafia, “When The Smoke Clears”  
Various Artists, “Black & White”  
**Soundtrack**  
Luke  
**Soundtrack**

**MCA**
Common, “Like Water For Chocolate”

**MOTOWN**
CAP One, “Through The Eyes Of A Don”

**NAVYARRE DISTRIBUTION**
**East Side Records**  
Slow Pain, “The Hit List”

**PRIORITY**
Da 504 Boyz, “Goodfellas”  
Ice Cube, “War & Peace-The Peace Disc Vol. 2”  
**Death Row**  
Snoop Dogg, “Snoop’s Greatest Hits”  
**P2K**
ChocQuib, “Ice Cold”  
**Rep-A-Lot**  
Scarface, “Last Of A Dying Breed”

**SILVA DOM**
A.G., “The Dirty Version”

**SLIP-N-SLIDE**
Tina, “Da Baddest B***h”

**TOMMY BOY**
Various Artists, “Hip-Hop 101”

**UNIVERSAL**
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Big Tymers, “I Got That Work”

**WARNER BROS.**
GhettoWorks  
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**ATLANTIC**
Queen Bee/Undeas  
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**COLUMBIA**
Mr. Niro, “Hustlin’ Pays”

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**WARNER BROS.**
Ruffnations  
**Doc Holiday, Untitled**

**August**

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BILLBOARD MAGAZINE'S #1 RAP MUSIC LABEL OF 1999 PRESENTS:

ICE CUBE

"UNTIL WE RICH" FEAT. KRAYZIE BONE & "HELLO" FEAT. DR. DRE & MC REN

WAR & PEACE VOL. 2 (THE PEACE DISC)

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There once was a time
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And what hip-hop would do

While some have rappers,
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Have deejays, breakers,
Writers
And emcees
Dimitri’s ‘Playboy Mansion’ Mixes Up Old, New Sounds

ParisiAN Pleasures: Over the course of 2000, DJs, a mini-album (“Esquisses”), his 1998 debut album (“Sacrébleu”), numerous remixes (including Stardust’s “Music Sounds Better With You”), and his stint as one of the original “Respect Is Burning” DJs. Dimitri From Paris has done everything in his power to keep the bubbly disco vibe alive.

Dimitri From Paris

On his latest release—“A Night At The Playboy Mansion”—which AstraWorks will issue Tuesday (28), the Paris-resident artist beat-mixed a festive and quirky collection of 14 tracks from across the decades. By re-creating the then-and-now of dance music, Dimitri has created a seamless DJ mix that will equally please both old- and new-school partiers.

Inclined are contemporary soulful house jams (Wonderful Masses’ “Wonderful Person,” Terry Hunter’s “Cool,” Brazilian rhythms (Salome de Bahia’s “Outro De Lugar”), funky beats (Shangri-La’s “La Prinzena,” Stetsasonic’s “Talkin’ All That Jazz”), and Dimitri re-edits of disco classics (the Originals’ “Down To Love Town,” Ashford & Simpson’s “Found A Cure”).

When I did this compilation, I was thinking of three separate sounds, explains the 36-year-old Dimitri. “I was thinking of the Playboy Mansion and wanted to capture the whole glamour aspect. And since the Mansion, waaay back during disco’s heyday, I just had to give the set an overall disco sound.”

He continues, “With the old disco songs, I like to re-edit them to bring out the best moments so that they work with the newer tracks. I like to play things that people remember, but I don’t play them in a nostalgic way. By re-editing them, they become fresh again. In the end, though, I play what I think is timeless music. A good piece of music is a good piece of music.”

Dimitri confirms that he’s working on a new album. “I have about 13 demos completed,” he notes. “But it’s difficult to get a record deal in DJing more than I probably should.”

In addition to DJing throughout Italy, Belgium, Germany, Switzerland, and the U.K., Dimitri—along with DJs Romeo & Strauss (of Baseline Records) and Ivan Smagheh—helps the turntables at the weekly “Secret” party at the Queen club in Paris. According to Dimitri, “Secret” replaced the weekly “Respect Is Burning” party last summer.

We decided to stop “Respect Is Burning” in Paris when each other club began copying our musical format [filter house and disco classics],” Dimitri explains. “It was time to move on.

Dimitri says ‘Secret’ is “about the origins of club music. Instead of playing new records that sample the classics, they play them by their own voice that’s wicked and sublime.”

According to her manager, Benny Medina of Los Angeles-based Hardprint Entertainment, club remixes of the set’s first single, “Girl From The Gutter,” are in the works.

Celestial Seasonings: New York-based specialty retailer Satellite Records is launching two label imprints: Pitch Black and Central Park, which will specialize in trance and house music, respectively. Legendary DJs Dimitri Bang is the label manager/R&R director of Pitch Black, while Sean Holland will handle the same duties for Central Park.

According to Bang, the imprint will debut in mid-May with Nerva’s “Mold VII,” a progressive, melodic trance track. Promotional 12-inchers are scheduled to be mailed DJs in mid-April.

In addition to releasing original productions, Pitch Black will issue a series of samplers, with each volume spotlighting a different U.K. trance act.

(Continued on next page)

Studio K7’s Funkstörung Debuts

By Amanda Nowinski

San Francisco—Munich-based experimental dance music duo Funkstörung operates like one obsessive aural scientist.

The pair—Michael Fakesch and Chris De Luca—labors for months on each track, dissecting and sifting hundreds of digital noises and beats until each element bursts like neurons set on maximum overload. It’s really no wonder, then, that the

...
Bang says each volume will include three classic tracks, as well as a new track, from the featured label’s repertoire.

Although the label is still deciding on a title for the series, the first volume, which Bang says will be in stores early summer, will spotlight Best Buy Records. Expect dancefloor gems like Osaka’s “Love Will Set Me Free,” the Rap Scallions’ “Ain’t No Other Man,” “System Lunch’s ’Goin On’,” and a new track by HP Source to fill the vinyl’s grooves.

Bang is in discussion with other U.K. labels for future volumes. One at Central Park, Holland confirms three initial releases. First up is Sandy Rivera & Josu Burgos Featuring Karen Workman’s soulful drenched house jam “I Wanna Dance With You,” which will be in stores at the end of April.

This will be followed in May by Home & Garden Featuring Nembrillo’s “Invitation.” The Tim Shumaker-produced track will include a remix by Derrick Carter. In June, the label will release Sandy Rivera & Josu Burgos Featuring Dianne “Don’t Hold Back.”

Both Pitch Black and Central Park are overseen/funded by Scott Rich mond, owner/buyer of Satellite Records.

SPEAKING OF Sandy Rivera, he and Jason Scalise, who together have recorded and remixed under the Kings Of Tomorrow banner, have said goodbye to that moniker, according to Rivera’s manager, Andrew Destephens of West New York, N.J.-based Metro Management.

Destephens added that Sandy Rivera, Seale, and Josu Burgos will be working together in the future under the guise of the Committee. Until then, and in addition to the duo’s productions for the above-mentioned Central Park Records, Rivera and Burgos have together remixed Rivera’s “Come Into My Room” for Soul Vision Records. Dance Track is rather fond of the new arrangement the pair has given the track.

Staying with Rivera and Burgos for one more round, the pair’s debut album, “The Calling,” is scheduled to arrive in May via Under The Counter Records Scotland.

The sublime track set is a heavy mix of deep underground house (the keys-fueled “Jazz It” and the title track), disco-etched flashback (“My Melodies,” which borrows from Made In U.S.A.’s disco nugget “Melodies”) and uplifting vocal grooves (“It’s Alright,” and “This Will Change It”).
ON THE AIR: Political correctness is officially out of control.

It seems people are now so careful about what they say and do that even Frank Zappa's outrageously funny raps like "Dixie Chicks' "Goodbye Earl" is raising more than a few eyebrows. Sure, the song is about murder, but the thing is, and sure, it contains lines like "Ain't it dark, Earl/ Wrapped up in that tarp, Earl." But since when has murder been a taboo subject in this format?

As KXKC Lafayette, LA, PD Renee Revett points out, "The message in 'Earl' is clearly about murder and there's nothing new to country music.

Martina McBride's "Independence Day" went to No. 12 on the singles chart in '94 with a virtually identical theme, albeit without the humor. Two of Garth Brooks' early hits, "The Thunder Rolls" and "Papa Loved Mama," deal with numerous topics, yet these songs managed to peak at Nos. 1 and 8, respectively, in the early '90s. Reba McEntire's "You're Gonna Love Me Again," which contained murder, never did make it to No. 1, and in '98, respectively, in the early '90s.

But what other programmers get the humor in the lines and have made sure their listeners do too.

"We're still trying to play 'Goodbye Earl,'" says Dickie Jones of WKKX (Kix 106.5) St. Louis. "We've lost a lot of our listeners on this song, but it's still a very popular song in our market.

"Dickie Chicks are talking about country radio in the media, and eggs for us right now?"

Only if we let overheated political correctness blind us to a true reaction record.

ON THE ROW: A corporate restructuring shifts Asylum Records from a subsidiary of Elektra to a sub-label of Capitol, which is a move that will cause some discussion on the radio. Asylum is an independent label, but it's a corporate acquisition, which is what some DJs will notice.

Asylum's lineup of artists, including Kari Kimmel, The Calling, and The White Stripes, will now be handled by Capitol's marketing team.

The move is significant because Asylum has been a key player in the alternative rock market, and its artists have had success with hits like The White Stripes' "Fell In Love With A Girl." The label has been a home for artists like The Strokes, The Black Keys, and The Otherkin, among others.

The move also means that Asylum's artists will now have access to Capitol's extensive distribution network and marketing resources, which could help them reach a wider audience.

New Beginnings: This is my first Nashville Scene column in my new role as Nashville bureau chief for Billboard and Country Airplay Monitor, although it's something of a return home for me. I previously worked at Billboard from 1989 to '96.
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A FEW GOOD MEN: As many country programmers out to recapture male listeners who abandoned the format during the late ’80s country pop explosion are finding (Billboard, March 5), "We’ve been getting up to a million detections of ‘Brokedown Palace’ this past week. Very exciting news." The first album to achieve this level of airplay is the album that contains "Brokedown Palace," which has 85 detections per week.

The album contains a series of singles that have been successful at country radio, including "Brokedown Palace," "Life of Riley," and "Cold Dark Night." The album has sold over 100,000 copies in the past month, and it is expected to continue to grow in popularity.

The success of the album is attributed to the strong songwriting and production of the artists involved, as well as the strong marketing efforts of the record label.

In addition to the singles, the album contains several other tracks that have been well-received by both fans and critics, including "The Way You Look Tonight," "Brokedown Palace," and "Life of Riley."

The album is available now at record stores nationwide, and it is expected to become a major hit for the artists involved.
Artists & Music

KEEPS Score

by Bradley Bambarger

AVANT-GRADE: Few artists have so embodied the struggle between forging the future and drawing from the past as Polish composer Krzysztof Penderecki. He once stood in the vanguard of high modernism with such pieces as 1960’s “Threnody: For The Victims Of Hiroshima,” which conflated serialism with aleatory techniques in a catachrestic scream of sound. Soon, though, Penderecki saw the extreme complexities of his “concrete” method as an expression dead end and sought a new manner via neo-romanticism—a move that was much criticized by hard-line modernists but that led to him becoming one of the most active and celebrated of all composers.

In 1992, Penderecki won the coveted Gransenweiser Award for his Sibelius-evoking Symphony No. 4 ("Adagio"). and he recently contracted with the Munich Philharmonic to write three more symphonies—a move which will now take him up to the magic No. 9, the life limit of no less than Beethoven, Bruckner, and Mahler. “Yes, I think I should stop after the ninth,” the avant-garde composer, although he is quick to add that he might get off the hook “by calling a Tenth Symphony my Concerto for Orchestra.”

In his devotion to the symphony—the form that carries the past’s greatest weight—Penderecki finds common cause among his peers with only Hans Werner Henze, a fellow iconoclast whom he holds in high regard. “Like Henze, I am convinced that the symphony is a great tradition, one worth carrying on,” Penderecki says. “It is an Austrian-German invention, and that was my musical heritage. Modern music was forbidden in Poland after the war, so I was brought up on the classics. It wasn’t until 1957 that I heard Bruckner and Mahler. For the first time, I heard music that could impassion the audiences.” Penderecki was drawn to the form of the symphony, it’s the way to take your audience on a journey. Even early on, I was looking back to go forward.”

With such pivotal pieces as the exotic, chant-laced “St. Luke Passion” and 1983’s hugely emotional, Solidarity-inspired “St. Andrew Mass,” Penderecki began a line of religious choral/orchestral edifices of grandiose gesture and turbulent texture. In two recent works, the composer has upped the ante with a new monumentality. With "Music for a Human Soul," Penderecki composed a choral/symphonic work based on the Gospel according to St. John. "I wanted to transform the Gospel according to St. John into a new kind of symphony," Penderecki said. "We live in a time when the Gospel is rarely heard, so I wanted to use it as a starting point for a new kind of symphony." The resulting work, "Music for a Human Soul," has been performed throughout the world and has been praised for its powerful, evocative music.

One recent composition, Penderecki’s orchestral piece for the soloist, is a piece written for the Japanese conductor Seiji Ozawa. Penderecki’s experimental setup would show case the second freestanding piece drawn from the opera, such as the Adagietto for orchestra and “Paradies Lorn,” produced by the Knesset, the Knesset orchestra and the Knesset chamber. The resulting work, "Music for a Human Soul," has been performed throughout the world and has been praised for its powerful, evocative music.

Directly in Penderecki’s book of essays, “Labyrinth Of Time” (Hinshaw Music)—and indirectly in his newly released “By the Water,” a 1973 recording of “By the Water” by the National Philharmonic Orchestra and Choir of Warsaw under Kazimierz Kord. The disc is the fifth in an admirable Wergo series surveying Penderecki’s choral/orchestral output. "We've been using basically the same sound makers for nearly two decades," Penderecki says. "It's a very different process from working with orchestras. The imagination is much richer than you can ever realize in a score. It is only by performing with other musicians in front of an audience that you can regain what is lost on its way to paper.”
Jazz

BLUE NOTES

by Steve Graybow

LOVE ME DO: Like many of his generation, Brian Melvin had his life changed in 1964 when he saw the Beatles perform on "The Ed Sullivan Show." "The whole thing captivated me," he says. "I just couldn't believe the excitement they drew from the crowd. I knew then that was a direction I wanted my own life to go in."

Melvin, a veteran drummer who has played with Jaco Pastorius, Mike Stern, and Archie Shepp, gets to repay his debt to the Fab Four with "A Taste Of The Apple" (Zebra Acoustic, March 21), which marks the debut of his new piano trio, dubbed BeatleJazz. Along with pianist Dave Kikoski and bassist Charles Fambrough, Melvin performs six John Lennon/Paul McCartney songs (along with one solo tune each from Lennon, McCartney, and George Harrison), using the jazz lexicon to build upon and expand the music's structures.

Unlike many previous attempts at bridging the gap between the Beatles and jazz, the result is neither fit for lounge lizards nor an exercise in overwrought big-band arrangements. BeatleJazz utilizes the original Beatles' melodies judiciously, using familiar themes as jumping off points for extended improvisations that pay tribute to the songs without attempting to replicate them. "We wanted to bring the concepts of our favorite

trios, those led by Keith Jarrett and Bill Evans, to the Beatles' music," explains Melvin. "The goal was to take the music that we love and add our own maturity and jazz background to it, so people could hear the different possibilities that exist in the music. Throughout the history of jazz, there have been many great songbooks, from Gershwin to Rodgers and Hart. To me this is the strongest songbook of them all, and it has barely been touched."

With the prevailing influence that the Beatles continue to have on music fans of all ages and backgrounds, the use of the group's songs presents a unique opportunity to have non-jazz listeners exposed to a project fueled by jazz improvisation. Zebra president Ricky Schultz notes that BeatleJazz has appeal beyond the norm for a jazz trio. "Because they are playing some of the world's most beloved songs," he says, "their appeal is universal, and they are a perfect introduction to jazz for everyone." By utilizing a font similar to that associated with the Beatles' own logo and a cover photo of a green apple, BeatleJazz is bound to catch the attention of Fab Four fans. "It was a very conscious effort on our part," says Zebra marketing manager Rob Evanoff, who notes that the label will position BeatleJazz in 20 college campus bookstores in May. "That is when students return their books and have money to spend. The Beatles' music is intertwined in the college experience, and when students bring the disc home and their parents hear it, the music comes full circle."

CORRECTION: The E-mail address for information on the Billboard/BET on Jazz conference was listed incorrectly in last issue's column. The correct address is sgraybow@billboard.com.

TAKE FIVE from The Jazz Channel.

JAZZ IN THE SUN:
Thursday 1pm, 5pm, 12am EST / 10am, 6pm, 9pm PST
Saturday 10am, 5pm, 1am EST / 7pm, 10pm PST
Dig Jazz with a Jamaican flavor with this concert series taped live in Negri.

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Bluesmen like Jimmy James and Kenny Neal bring it home for you from Montreal's hottest blues club - "Colé Campus."

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Great Jazz concerts from Paris.

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Return to great past performances recorded live at The BET On Jazz studios with featured artists like Rhonda Ross, WAR and Dianne Reeves.

Nothin' but Jazz. 24 Hours a day.
WHO KNEW? In November 1998 Studio Monitor reported on Digidig, a power house online auction powerhouse Ham Brosious Associates (HBA). Although it was a mere 6 months old at the time, Digidig had already logged a month in which its sales matched those of its live-auction counterpart. Well, 18 months later, Digidig continues its spectacular growth spurt. The company was acquired in September 1999 by IndustryClick, a division of Primedia—a $1.3 billion media company that specializes in business-to-business solutions.

Then, in January, Digidig appointed longtime Lexicon executive Ray Maxwell to the post of GM. Maxwell reports directly to Digidig co-founder Matt Brosious, the son of the late Ham Brosious and the architect of the company’s transition from the brick-and-mortar auction house to the digital forces. Although the Brosious family no longer owns its majority stake in HBA and Digidig to IndustryClick, they both remain actively involved in the management of their former company. Matt Brosious is VP of E-commerce for IndustryClick, and Ham is a consultant.

In another example of Digidig’s success, its transactions are done online, according to Maxwell.

“I was looking at some of the statistics, and from the first week of September, we’re at more than 300% growth in sales. This year our membership has grown by 175% to almost 15,000 members worldwide,” says Maxwell, illustrating the company’s meteoric rise.

Like many Internet auction sites, Digidig earns revenue by taking a 10% commission from the seller on every transaction. The company either buys merchandise outright or sells it on consignment.

Although its business model is similar to that of its competitors, Digidig distinguishes itself by offering a 100% satisfaction guarantee. The vast majority of auction sites are bulletin-board listings that put together buyers and sellers,” says Maxwell. “The transactions are done [on cash delivery], and the buyer has no recourse if something goes wrong. Our intention is to do it the right way and take the risk out of buying equipment on the Internet. We take funds and hold them in escrow so the buyers have three days to evaluate the gear they’ve just bought. If it doesn’t work, they have recourse through our customer service department.”

Because of its deep ties to the recording industry, Digidig has relationships not only with end users of equipment but also with studio owners, manufacturers, and other dealers, according to Maxwell.

“Everyone in this business, from manufacturers to customers who are involved in the business, have equipment that they’re replacing with new technology,” says Maxwell. “We provide a great liquidation channel for those people, be they manufacturers or professionals.”

Beyond its business-to-business E-commerce model, Digidig hopes to capitalize on potentially powerful synergies provided by its parent company. Among IndustryClick’s holdings is Intertee, a publishing group that includes pro audio, broadcast, video, and music titles.

“When you create a gathering place for professionals to come and view equipment—and we have 900 items on the site right now—it creates a great synergy because buyers are often sellers. As we develop other parts of the site, it will create a place for people in the technology fields to look for daily news, chat rooms, opinions, product reviews, etc.”

With the greater visibility provided by the IndustryClick platform, Digidig should be able to build on its already enviable customer base. In late February the company received 500,000 page impressions and 1,275 million hits in just a week, according to Maxwell.

“That’s not to say that Digidig pretends to be all things to all people. One area the company is not interested in tapping is the new gear retail market, which is dominated by such chain operations as Sam Ash and Guitar Center, as well as Internet and mail-order retailers like Sweetwater Sound.

“What we do is different from what they do,” says Maxwell of the retail chains. “We have the ability to take unique items and liquidate them fairly expeditiously. On the other hand, if Guitar Center was looking to close out XYZ product, they would need inventory quantities of five or six figures to do it. We can fulfill smaller needs and odd-lot pieces.”

Accordingly, Digidig is trying to carve a niche among manufacturers for their discontinued items and B-stock, which can generate heavy demand in a vintage-cruzy marketplace.

“Because of the markets that we service, to quote the well-used phrase, ‘one man’s junk is another man’s treasure,’” says Maxwell.

For a company doing as much business as Digidig does, its staff is surprisingly small. It operates fulfillment and customer-service centers in the Connecticut cities of Stratford and Monroe, respectively, a small technology team in Annendale, Va., and a small staff of IndustryClick employees, based in that company’s Kansas City, Mo., headquarters, who serve Digidig functions. Maxwell, for his part, works out of a home office in Hoboken, N.J.

“We’re pretty small,” says Maxwell. “In some areas it’s hard to say where IndustryClick ends and Digidig begins.”

(Continued on next page)
THE AUDIO ENGINEERING Society (AES) reports that its Feb. 19-22 10th Convention at the Palais des Congrès in Paris attracted 5,700 attendees and 302 exhibitors, making it the largest European AES gathering to date.

"We had some outstanding technical presentations, and a number of interesting new products were introduced," says AES executive director Roger Furness. "The mood on the floor was extremely positive, and this serves as a clear indication of the robust state of the pro audio industry."

Furness adds that the host city should take some of the credit for attracting so many industry professionals to the convention. "Pro audio people tend to appreciate the many acoustical advantages of Paris," he says.

In other AES news, the Society has scheduled its 15th UK Conference—titled "Moving Audio: Pro Audio Networking And Transition"—for May 8-9 at Church House, Westminster, London.

Session topics will include "Audio Over USB," "AES1 File Interchange," "Deploying Real-Time Ethernet Networks," and "Wide Area Network Issues and ATM."

"These themes are becoming increasingly important to the industry, as digital equipment now makes possible operations that were inconceivable in the past," says Mark Yonge of Solid State Logic, who will participate in the AES1 forum. "With digital tape and hard disk files replacing analog recording, the future will be determined by the way networks are used to transmit digital audio and on the methods for digital file exchange."

PRO PEOPLE ON THE MOVE: Dallas Austin Recording Projects names Julian Wright head of production and artist management for Darp Inc., the producer-management division of the Atlanta-based entertainment company. Wright began his career in 1968 as production coordinator at Darper Inc. and later ran his own management company, Music World Entertainment, whose clients included Destiny's Child and Jagged Edge. Paul Schwartz joins Ourt Corp. as marketing communications coordinator. He was most recently project manager at Waterland Design, a prominent acoustical and electrical design firm.

Tippin The Hat. Veteran country artist Aaron Tippin worked on his first album for the Lyric Street label at SoundShop Studio in Nashville. Shown, from left, are producer/engineer/studio owner Mike Bradley, Tippin, and co-producer Bill Watson. The project is Bradley's first as a producer.
U.K.’s Massey Sets Up Shop As Indie

**BY NIGEL HUTCHER**

LONDON—The decision to set up an independent music publishing operation using one’s own money in these days of mega-merger conglomerates with catalogs of millions of copyrights certainly qualifies as a walk on the Wild Side, and that’s the name that Iain Massey has selected for his new one-man company.

Massey departed from Hit & Run Music, publishers of Phil Collins, Mike + The Mechanics, and Genesis, in May 1998, after eight years as creative director. During his Hit & Run days, Massey signed Kula Shaker, whose debut album sold 2 million copies worldwide before the band added himself to that deal was a co-write on the second-best-selling Prodigy album), and the British-based Latin singer/songwriter Maria Claire D’yong, and Songbird.

D’Ubaldino had the highest-selling No. 1 success in Italy in 1994 with “The Rhythm is Magic,” and she co-wrote “Falling into You,” the title track of the 1997 Celine Dion album that is nearing 30 million sales worldwide, as well as hits for Robert Miles and casts with Suga and Enrique Iglesias.

Massey also signed Pam Sheyne, who went on to recent success with the No. 1 hit “Genie In A Bottle,” recorded by Christina Aguilera, and worked closely with U.S. writer Shelly Peiken, who likewise had a No. 1 hit with Aguilera and had songs placed with such artists as Brandi, Meredith Brooks, and Patricia Kaas.

“I’ve signed three acts so far to Walk on the Wild Side,” says Massey. “One is a very young alternative rock band, still unnamed, who are a cross between U2, Pearl Jam, and Led Zeppelin. Another is a duo called Pushka from the west of England, who are a mixture of Fatboy Slim, Deee-Lite, B-52’s, and Garbage. And the third is the Liverpaul-based band Scary Monsters, who created a buzz last year at the In The City confab in their hometown.

“I’m not only investing time and energy in these artists, but I’m also putting my own money where my mouth is,” says Massey. “Although this is the hardest way of doing it, it means that when everything is ready, I can do a publishing deal on the best commercial and creative terms that will benefit both the writers I represent and the company.”

Massey is well aware of the keen competition to sign promising new writers and acts, and the omnipresent corporate checkbook with which he cannot compete. “I’ve got to be first out of the starting blocks and the first to close a deal,” he says. “I am the company, and I’m not going to merge, get fired, or be made redundant.

“I’m here for the duration of the deal,” he adds. “I have to get a record deal for the acts within a certain space of time, or they’re free to walk. As someone who is also known for writing and placing songs closely with songwriters and getting covers, I’m also looking to pick up individual songs where I think I can turn them into hits.

Massey appreciates the difficulties facing A&R people at labels in this era of merger mania who are cautious about deciding to sign acts. There are three alternative R’s for the acts and me, he says. “Their are ‘riting, rehearsing, and recording. Mine are rights, royalties, and—most importantly—returns.”

**SONGWRITING CONTEST: The USA Songwriting Competition for 2000 has been launched. Entries—in the categories of pop, rock, country, R&B, world music, hip-hop, rap, folk, jazz, and Latin—compete for a grand prize of more than $50,000 in cash and merchandise. Judges include Natalie Cole, Dennis Rodman, Billy Idol, and Kimbo. For details, call 1-877-USA-SONG (878-7664) or www.americanradiohistory.com**

**ASCAP/Kennedy Center Program to Benefit Writers Of New Musicals**

**ON WITH THE SHOWS:** New talent among musical theater composers and lyricists is getting a boost this summer—a result of the ASCAP Kennedy Center Program to Benefit Writers of New Musicals.

The program, now in its third year, is sponsored by ASCAP. The program has two parts: First, the program includes three ASCAP workshops where writers are mentored by a team of professionals. Second, the ASCAP workshop participants are invited to attend the Kennedy Center for the following development process, with an eye toward eventual development.

**THE HOT 100**

**SAY MY NAME:** Rodney Jerkins, Fred Jerkins III, LeShawn Daniel, D. Knowles, L. Luckett, Kalendria Rowland, L. Linnard, Jermaine Stewart

**NEW YORK:** Rodney Jerkins III, D. Knowles, L. Luckett, Kalendria Rowland, L. Linnard, Jermaine Stewart

**ASCAP:** LeToya /ASCAP, Brandy /ASCAP, Rodney Jerkins /BMI, Ensign BMI

**HOT COUNTRY SINGLES & TRACKS**

**HOT R&B SINGLES**

**SAY MY NAME:** Rodney Jerkins, Fred Jerkins III, LeShawn Daniel, D. Knowles, L. Luckett, Kalendria Rowland, L. Linnard, Jermaine Stewart

**ASCAP:** LeToya /ASCAP, Brandy /ASCAP, Rodney Jerkins /BMI, Ensign BMI

**HOT R&B SINGLES**

**WHISTLE WHILE YOU WORK:** O-Dro, Keke, Back-n-Az

**HOT LATIN TRACKS**

**A PURO TOQUE:** Omne Alte /Ensemble /ASCAP

**by Lee Liechtenm**

**NEW ARRIVALS:** Music print giant Hal Leonard’s Music Catalogue 2000 survival guide, which is shaped in a die-cut cardboard wrapping held together by a diaper pin, along with a “birth certificate.” The idea for the mailing came from Hal Leonard’s ad manager, Trish Duha, who was about to give birth herself. That grand moment for Trish came March 13 in Milwaukee with the birth of a son, Adam Joseph Fleischer.

**“THEY’RE PLAYING MY SONG”**

**WRITTEN & PERFORMED BY TRISH DULKA**

“BLACK MAGIC WOMAN”
Written by Peter Green
Published by Bourne Morbo Publishers Inc. (BMI)

Every so often in a while an album comes along that is not just a collection of songs but a portrait of the American landscape. “1-10 Chronicles” is such an album. Issued on Back Porch Records, a new Virgin Records imprint whose mission is to release both new and heritage American music, the project is a musical journey that features a variety of gifted artists including Joe Ely, Charlie Musselwhite, Willie Nelson, Counting Crows’ Adam Duritz, and others. Co-producers John Wooler and Randy Jacobs, the chronicler begins in Los Angeles with Bill Hazen’s rendition of “L.A. Freeway” and the hard to find with intriguing little known songs along the way. Among the gems on this five-collection is Musselwhite’s cover of “Black Magic Woman.” The song peaked at No. 1 for Santana in 1971 and gets a bluesy new treatment from Musselwhite, here on “1-10 Chronicles.”

“I’ve always liked the tune, and John Wooler liked it, and it was his idea to record it,” says Charlie Musselwhite. “I thought it was a great tune since the first time I heard it and was really excited to have a chance to record it. I thought the treatment of it was really great with Flaco Jiménez.”

Musselwhite is signed to the Point Blank label, which is headed by Wooler, and he credits Wooler with recruiting him for “1-10 Chronicles.” “He called me and needed a good harp player,” says Musselwhite, a former Memphis resident who now makes his home in Sonoma Valley, Calif. “I’m real happy with the way ‘Black Magic Woman’ turned out. I like the way it goes into the harp. It’s just a great arrangement and a real fresh sound to it.”

Musselwhite is thrilled at the reception the project has received so far. “I’m really happy for Santana winning all those awards—a guy in his 50’s, that’s great,” he says. Musselwhite says he was proud to be a part of “1-10 Chronicles.” “It’s a great idea,” he enthuses. “It’s a mix of country /blues and blues and Latin. It’s a real nice balance between those three feelings, and they all fit together real well because it’s all music from the heart.”

**WORDS & MUSIC**

by Lee Liechtenm

**NEW ARRIVALS:** Music print giant Hal Leonard’s Music Catalogue 2000 survival guide, which is shaped in a die-cut cardboard wrapping held together by a diaper pin, along with a “birth certificate.” The idea for the mailing came from Hal Leonard’s ad manager, Trish Duha, who was about to give birth herself. That grand moment for Trish came March 13 in Milwaukee with the birth of a son, Adam Joseph Fleischer.

**PRINT ON PRINT:** The following are the new best-selling reads from Cherry Lane Music:

1. Dave Matthews Band, “Live At Luther College.”
2. Pinkerton, “2 B.A. Master Piano Fun Pack.”
4. Mary Chapin Carpenter, “Purty Doll And Other Favorites.”
E XPOSING ERITMO: In a bid to broaden its profile, Eríctmo.com is launching the first phase of a three-year multimillion-dollar international advertising campaign, featuring Intersect superstar Enrique Iglesias.

The trilingual (Spanish, Portuguese, English) campaign will consist of television, radio, and print advertising and will target Latin music fans in the U.S., Latin America, and Europe.

Promotional spots already are running on pan-regional cable channels in Latin America. Print, radio, outdoor, and online thrusts will debut over the next few weeks.

In a statement, Eríctmo.com president CEO Francisco de la Torre said, “The campaign provides the broad exposure Eríctmo.com needs to solidify its position as the preferred online marketing vehicle for the Latin music industry and reinforce Eríctmo.com’s leadership among the growing community of Latin music aficionados online.

Los Nocheros on a Roll: EM! Argentine folklore stars Los Nocheros are slated to play April 22 at the Boca Juniors Stadium in Buenos Aires. The group’s current tour is sponsored by Recha Silvetti and has been certified triple-platinum for sales exceeding 1,950,000 units.

And as Los Nocheros’ latest disc rings up bountiful sales, its previous disc, “Signos,” has nabbed a whopping six nominations in the Premios Gardel—Argentina’s answer to the Grammy.

The Premios Gardel ceremony, sponsored by Argentine trade group CAPIF, is slated to take place May 3 in Buenos Aires.

Other EM! Argentina signees earning plaudits are Man Ray, Kapanag, Hevia, Jarabe De Palo, and Fat Family.

González in Rehab: Days before the March release of a new single by Jorge González, Chilean indie Alerce announced that the singer, the former leader of Los Prietos, had gone into a rehab treatment to fight a battle with drug addiction.

The singer is now in a Cuban facility known as Villa Quinqué. González’s brother Marco Antonio González says Jorge decided that “this was the right moment to start a treatment to keep him away from drugs.”

Alerce issued a press release to avoid any leak of information about the musician’s situation to the Chilean media. The record company also made clear that there was no promotional intention in announcing González’s choice to go into rehab while a single of his, “Mis Pagon Perdido,” was coming out.

The song is included in “Mi Destino (Confesiones De Una Estrella Del Rock),” González’s third solo album, whose sales are approaching gold status (15,000 units sold).

ARGENTINA NOTAS: Legendary rock axeman Pappo is currently recording a selection of hits from his 30-year career for La Buena Estrella Discos, each song will feature a guest fronting all-star cast of Argentina’s biggest rock artists.

Included in this august group of invitees are Divididos, La Renga, A.N.M.I.A., Los Vagos Locos, Omar Molto, Moris, Antonio Birabent, Juanse (Ratones Paranoicos), Andrés Ciro (Los Pijos), Ricardo toro (Almofauro), and Vicentico and Flavio (Los Fabulosos Cadillacs).

EM! Argentina’s Luciano Peryya certainly is not suffering the dreaded sophomore jinx. “Recordando,” the latest disc from EM! Argentina’s 17-year-old WauWau, was certified platinum (90,000 units) one week after its release in March. Peryya’s debut label, “Amaencio,” has been certified quadruple-platinum (240,000 units sold) by Argentine trade outfit CAPIF.

GETTING CAUGHT UP: EM! is slated to host its seventh annual Latin Music Awards May 1 at the Regent Beverly Wilshire in Beverly Hills, Calif. (Continued on page 82)
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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.
**Hong Kong Agencies Mixed On Royalty Plan**

**BY DAVENA MOK**

HONG KONG—The proposed launch of a voluntary registration scheme for royalty collection agencies in Hong Kong has met with a mixed reception from the bodies involved in a dispute about allegedly unfair rates and a lack of transparency in the industry (Billboard, Feb. 19).

Following complaints lodged by the territory’s Concern Group of Music Copyright Ordinance (CGMCO), the Hong Kong government's Trade and Industry Bureau has issued consultation papers to groups including CGMCO, the Composers and Authors Society of Hong Kong (CASH), and the local affiliate of the International Federation of the Phonographic Industry (IFPI), which collects royalties through Phonographic Performance South-East Asia Ltd.

The IFPI and CASH have refuted CGMCO accusations that they charge unreasonable royalty rates, monopolize the local music business, and operate without a fair and open tariff.

The new papers propose adding subsidiary legislation to the Copyright Ordinance to establish the registration system, under which royalty collection agencies that join would be licensed. Philip Chan, CASH’s acting deputy secretary for trade and industry, says, “If any registered companies make any changes [to rates] without informing the register, their licenses will be canceled.”

However, the voluntary aspect of the proposed registration has led to an unenthusiastic response from CGMCO, which represents hotels, restaurants, the film industry, movie theaters, karaoke bars, retail stores, shopping malls, hospitals, and medical clinics.

“We have until April 7 to submit our views on the consultation paper,” says CGMCO member Chiu Shuk-fong. “But I can say right now that we are not pleased with the noncompulsory registration aspect. What’s the point of the government even setting up another forum [to regulate the industry]?”

(Continued on page 82)

**Act Names Raise Trademark Issue**

**Industry’s Latest Test Is Scandinavian Dispute Over M2M**

**BY KAI R. LOFTHUS**

OSLO—Record companies could face massive legal costs in putting out fires and have to reposition their artists under new names unless the legal community begins to recognize artists’ names as trademarks (rather than copyrights) and/or a global administration system for copyrighted names is established.

That prospect was amply illustrated by a case that emerged this February in Sweden. Two Swedish artists, Magnus Lundqvist and Markus Lundberg, whose stage name is M2M, asked for an out-of-court settlement of about $100,000 from Warner Music to give up their claim to the name in favor of Norwegian teen act M2M. The latter is signed to Atlantic in New York and distributed by Warner worldwide.

“The Swedish duo, which has been writing songs and touring together for 11 years, reportedly issued a single in 1996 that sold 500 copies and is currently recording its debut album. They claim that ‘M2M’ will take a lot of time and money to establish a new name.”

Warner Music Sweden legal adviser Fredrik Lundgren tells Billboard that the Swedish release of the Norwegian act’s album, "Shades Of Purple" (Billboard, March 11), has been postponed and that, pending a resolution, no new release date has been set.

One solution is that Warner Music Sweden may buy the M2M name just for Sweden, and the other is that a suffix (M2M Norway) can be added in Sweden for the Norwegian act’s name. In either case, the expenses will be high, because in the latter case the company may have to remanufacture the 20,000 copies of the Norwegian act’s album currently in stock.

The international music industry is also facing other aspects of the need to hamper piracy activities involving artists’ names. Up to now, such activities have mostly been associated with merchandising scams and often are settled.

The Internet also has established another, once seemingly lucrative, activity: cyber-squatting. That involves an individual reserving a Web name identical or similar to the name of an artist and then trying to sell the Web site address to the artist or label for an unreasonably high price. Recent high-profile companies have been assigned enormous amounts of time and money to resolve such problems.

The M2M case adds to a growing list of examples. Last year, Abba Teens changed its name to "A Teens" following a complaint from Abba’s Benny Andersson. Stockholm Records had to issue new copies of the singles that had been released.

(Continued on page 82)

**Utada, Dion Among Those To Strike Gold At Japan Awards**

**BY STEVE McCFLURE**

TOKYO—To absolutely no one’s surprise, teenage singer/songwriter Utada Hikaru (Eastworld/Toshiba-EMI)—whose debut “First Love” is the Japanese industry’s biggest-selling (at 8.4 million units) album ever—was named domestic artist of the year March 16 at the Recording Industry Assn. of Japan’s (RIAJ) 14th annual Gold Disc Awards ceremony here.

The awards are based on sales for the period Jan. 21, 1999, and Jan. 20, 2000. Utada also picked up a special song of the year prize for “Automatic” and the domestic pop album of the year award for “First Love.” Unlike many other Gold Disc winners, the New York-born-and-raised singer did not perform at the ceremony—broadcast live nationwide on NHK satellite TV—but sang two numbers live from a Toshiba-EMI studio where she was in the middle of recording.

For the third consecutive year, Celine Dion (Epic Records/Sony) was named best international artist. In the new domestic artist category, the winners were Yuki Koyanagi (Warner Music Japan), Snaill Ramp (King Records), Takuya and Ciscomoon (Continued on page 82)

**Stellar* Dominates NZ Awards**

**BY DAVID McNICKEL**

AUCKLAND, New Zealand—The 77th annual New Zealand Music Awards, held March 4 at Auckland’s Civic Theatre before an audience of 1,600, was attended by major international acts, including the British band Jamiroquai. The main event, however, was the presentation of awards to local artists, who used the occasion to unveil new singles.

Singing in a language that is both difficult to write down and difficult to pronounce, the New Zealand band The Dø has managed to make a hit of a song the world understands. "Everyday," the band’s first single, was released at the beginning of the month.

The band’s success is not surprising, considering the group’s成员 have been involved in the music industry since childhood.

(Continued on page 106)
Industry Listens In To Echo 2000

March 9 saw leading artists and top music executives from across Europe and beyond gather in Hamburg’s Congress Centre to celebrate the German record industry’s ninth annual Echo Awards (Billboard, March 25). A crowd of 3,500 enjoyed live appearances by a string of international acts that included Tina Turner, Ricky Martin, and Macy Gray, alongside such domestic acts as the Guano Apes, Die Toten Hosen, and Sabrina Setlur. A performance by the Buena Vista Social Club closed the event, organized by Germany’s Phono Academy and broadcast nationally the following night by the ARD network.

Each year, the Phono Academy gives trade Echo Awards in the media, retailer, and marketing campaign categories. Shown, from left, are this year’s winners: music publisher/artist manager and owner of Montana Media Hans R. Beerlein (media award); Berlin-based music merchant Dussmann/Dae Kulturkaufhaus managing director Hartwig Schulte-Loh (retailer); and edel-distributed label Laughing Horse Music’s product manager, Alexander Abraham (marketing campaign).

BMG Entertainment chairman Michael Dornemann and MTV Central Europe managing director Christone zu Salin enjoy the evening’s festivities.

Echo success for Lou Bega and Buena Vista Social Club gave Michael Karnstedt and his wife, Annelle, a double reason to smile at the awards. He is president of peermusic Europe, which has publishing on records by the two acts.

Shown, from left, before the show are Phono Academy president Gerd Gebhardt with show producer Werner Kimmig and Victor Worms, entertainment chief of German TV channel ZDF.

The members of the board of the Phono Academy celebrate another successful Echo Awards. Shown, from left, are EMI Music GSA president Heinz Canibol, Universal Music Germany chairman/CEO Wolf-D. Gramatke, Sony Music Entertainment GSA president Jochen Leuschner; BMG GSA/Eastern Europe president Thomas M. Stein; Phono Academy managing director Werner Hay; and Phono Academy chairman (and president, central and northern Europe, for Warner Music) Gerd Gebhardt.

Phono Academy chairman Gerd Gebhardt and academy managing director Werner Hay presented checks for 100,000 German marks ($49,490) each to the heads of three charities. Shown, from left, are Gebhardt, Dr. Konrad Schily (Nordoff Robbins Music Therapy), Dr. Juergen Haerin (Tabaluga Kindersstiftung), and Klaus Mayer Andresen (Dunkelziffer).

Among the artists attending Echo 2000 were Karsten, left, and Torsten Dreyer, songwriter and producer, respectively, of the German No. 1 single “My Heart Goes Boom” by BMG Hamburg act French Affair.

H&MV Europe managing director Brian McLaughlin, center, was at Echo 2000 checking on the progress of the retailer’s German business, headed by managing director Wilf Walsh, right, who is celebrating his first year at the helm of H&MV’s German operations. Joining in the conversation is Billboard international editor in chief Adam White.

Dutch violinist André Rieu, a Polydor Germany artist, celebrates with Universal Music Germany chairman/CEO Wolf-D. Gramatke after winning the inaugural Echo Award for crossover success.

Circulating at the show, from left, are International Federation of the Phonographic Industry/Germany managing director Dr. Martin Schaefer and German Music Publishers Assn. managing director Dr. Heinz Stroh.

Producer Alex Christensen is shown with his act Rollergirl.
Virgin Benelux Adds ‘Labels’

BY ROBBERT TILLI

AMSTERDAM—Following the ex-
ample set by its French and Italian
sister companies, on Saturday (1)
Virgin Benelux will group its exper-
imental and genre-based brands to-
together in a new Amsterdam oper-
ating structure.

Virgin’s headquarters for the Benelux
countries will remain based in Hilversum, the Nether-
lands’ media and industry center.

Virgin Benelux managing direc-
tor Dick Stolk describes the move as a logi-
cal maneuver.

“Living in Amsterdam, for a long
time I’ve felt somewhat lonely
there,” says Stolk. “The Nether-
lands is the only country in the
world where the record industry is
still based out of town. We had so
that enjoyed by the combination
in most world markets, assuming
the merger is consummated.

Warner Music Italy president Gero-
tano Caccia Dominioni and EMCus-
sic Italy president Riccardo Clary
have both risen to the top of the class
from Italy’s new school of record com-
pany executives. “Both companies are
doing well,” notes Alfredo Conti, man-
aging director of Milan megastore

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imental and genre-based brands to-
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countries. The company is looking to move
its sixth managing director duties at
Virgin, he is accountable to EMI
europe chief executive Charlie
Dimitro.

Perhaps because his Virgin/EMI
success had helped him advance to
the upper echelons of the Italian music
industry, Clary says he is "very relaxed" about the prospect of changes ahead.

The two entities [Warner and EMI]
are complementary. One is British
and the other American, and both have lead-
ing catalogs and strong local reper-
tories.

He adds, "We have spent a lot of
effort rebuilding a team within
EMI Music Italy group ... and
I am ready for bat-
tle to defend the
work we have done.

For his part, Cac-
cia Dominioni can
stand behind the
popularity of a
number of his artists abroad and his effec-
tiveness in persuading sister War-
ner companies to invest in these
artists.

"The international success of . . .
Paolo Conte, Laura Pausini, and
Nek is very significant for the
Italian market," he says. "It is not just traditional
Italian music but modern pop with
Italy’s strong melodic roots that is
showing great potential abroad."

The latest priorities for interna-
tional development are CDG/East-
Europe, with a focus on the rou-
tine work of leading artists from
France, Portugal, Spain, and
Greece as well as Italy. He reports
to Warner Music International chair-
man CEO Stephen Stollery. Clary,
named to the EMI top slot in 1996,
has retained his managing director duties at
Virgin, he is accountable to EMI
Europe chief executive Charlie
Dimitro.

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Virgin, he is accountable to EMI
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Perhaps because his Virgin/EMI
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The two entities [Warner and EMI]
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BY LARRY LEBLANC
TORONTO—Within two years, the classically trained, French-language
singer-celloist Jorane, 24, has vaulted from being an unknown club per-
former in Quebec to being a recent Juno Award contender.

Following the June 16 release of her debut album, "Vent Fou" (Crazy
Wind), last year on the Montreal-based Tacea Musique label (now dis-
tributed nationally by Select), Jorane has kept up a hectic tour schedule.
"In February, I performed 16 shows, one every two days, as well as an industry showcase in
Brussels," says the Montreal-based, alternative-styled performer:
"It's unbelievable how busy she is," says Jorane's Montreal-based
manager, Sébastien Nasra. "We're working her album territory by ter-
ritory. We started in Quebec, and we are now promoting it in English
[speaking] Canada. We are on the verge of signing a deal in France—
we haven't shoped it yet in the U.S."

Despite not winning at this month's Juno Awards, Jorane had
two nominations—for best new solo artist and best album design—rare
honors for a French-language artist still mostly unknown in English
Canada. According to Nasra, "Vent

Fou" has sold 15,000 units, primari-
ly in the predominantly French-
speaking province of Quebec.

Petite—her cello stands nearly as
tall as she does—Jorane has been
compared with Tori Amos, Kate
Bush, Sinéad O'Connor, and Quebe-
ceer Claude Lamothe, mostly due to
the lush atmospheric tone of her al-
bum and her inclination to "speak.
I don't know if we can say her music
is commercial, but a lot of people are
certainly interested in it," says Nasra.

"The album's sales are good consid-
ering she hasn't had [commercial]
radio airplay," says Ralph Bone,
music director of Quebec video
channel MusiMax. "She's unique,
and her success has been unexpect-
et. The video of "Ineffable," directed by Patrice Gaze, is amazing." 

"The album sells well off our lis-
tening stations," reports Stewart
Duncan, director of music with the
Indigo Books Music and Cafe chain, which operates 14 stores in Ontario.

"We can't play all of the album in
stores—because of it being quite
odd in parts—but on listening sta-
tions, people lock into it.

Jorane (born Johanne Pelletier) is
jubilant about her debut, which was
produced by Bernard Peltier. "I got
what I wanted because of the won-
deful people I worked with," she
says. "Each song is a story. You be-
gin somewhere, and at the end you
are somewhere else. That's why I

don't usually re-use the

Jorane

by being a Francophone
with a minimal understanding of
English, two of the album's most
noteworthy songs, "Jinx" and
"Coda," were composed and sung in
English. "The first sentence of "Jinx"
I had in my head was in English," she
recalls. "It was, 'I feel protect-
ed by something.' Why translate it
into French? I decided to put the
words around it in English too."

Like most French-speaking Que-
becers, Jorane grew up a fan of Eng-
lish-language pop, even though she
didn't understand most of its lyrics.

"For me, the music is the language,
and the voice can be an instrument," she
says. "That's why I'm not always
using words in some of my
songs. When I was really young and
didn't understand English as much,
I listened to a lot of English-lan-
guage music, including Michael
Jackson, that I didn't understand.
But I liked the music.

Jorane began studying classical
piano at age 5, at 12, she took up
classical guitar. At 17, she enrolled
in the music program at the post-
secondary school College des
Cégepes et Professionsnelles in
Sainte-Pé, Quebec. Two years later,
she switched from guitar to cello as
her main instrument. "I jumped at
the chance to play cello," she says.
"I like the texture of its sound, how
big it is, and the way to play it.

Despite that classical training,
Jorane says, she never considered
a career in classical music. Following
college, she performed with several
trio, with a Latin-style band, and
then on her own. "I like fass, but
I wanted to compose my own
music," she explains.

Nasra learned of Jorane in 1997
from Greg Morency, bassist in the
Soul Attorneys, who also man-
ages. When Nasra got in touch with
Jorane, she was intrigued by the
pop-styled career he suggested. "I
was playing a lot of [local] clubs, but
I didn't know what I could do with
my music," she says. "I didn't think
[music] would be my career."

Even though Jorane was then
writing, Nasra encouraged her to
develop her craft more fully. The two
worked for two years preparing
songs for her album. "We started
from scratch," recalls Nasra. "She
had then written three or four
pieces that I wouldn't call songs."

"I waited a long time to record," says Jorane, laughing. "I was always
asking Sébastien. How soon can we
begin?" He told him to take the
time because I wouldn't have time for
myself after the album was re-
leased, I didn't believe him. Now, I
know what he means. I don't have
much time to compose and to prac-
tice now."

After a break in May to prepare
songs for her follow-up album,
Jorane is scheduled to go to Europe
in June for promotional work,
returning to Canada for a national
tour.
### HITS OF THE WORLD

#### JAPAN

<table>
<thead>
<tr>
<th>WEEK</th>
<th>SINGLES</th>
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<td>1</td>
<td>1. MARIA MARIA, SANTANA FEATURING THE CHICANO BREATH</td>
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#### CANADA

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#### ALBUMS


#### GERMANY

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#### ALBUMS


#### NEW ZEALAND

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#### AUSTRALIA

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#### FRANCE

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<th>SINGLES</th>
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<td>1</td>
<td>1. SEX BOMB TOM JONES FEATURING MOUSSE 1</td>
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HITS OF THE WORLD
CONTINUED

NORWAY

SINGLES
1. Fri Freestyle - Bomfunk MC's - Happy
2. American Pie - Madonna
3. Sex Bomb - Tom Jones
4. Black Masquerade
5. Pure Shores - Eat Angels
6. Sexual -启蒙
7. Move Your Body - Eiffel 65
8. Bye Bye Bye - N Sync
9. My Heart Goes Boom - French Affair
10. Full Moon and Highwater

NEW ALBUMS
1. SANTANA SUPERNATURAL
2. BLACK MASQUERADE
3. COCO
4. THE SMASHING PUMPKINS - Machinethat Lived
5. TOM JONES - Reload
6. AQUA - Aquarius
7. MACY GRAY - On How Life Is
8. RED HOT CHILI PEPPERS - Californication
9. TRAVIS - The Man Who
10. IN DEEN TALKING

FINLAND

SINGLES
1. Conway Twitty - I'm Crazy About You
2.rogue - Yes
3. George Jones - My Girl
4. Randy Travis - T'il Never Get Over You
5. Alabama - Dixieland Jazz
6. Jerry Reed - Florida Fiddler
7. Ray Price - I'm Gonna Miss Her
8. Buck Owens - I'll Never Fall In Love Again
10. The Beatles - Twist

NEW ALBUMS
1. SANTANA - Supernatural
2. GREGORIAN - Masters of Chant II
3. VARIOUS ARTISTS - Rock In Rio Live
4. BOMFUNK MC'S - In Stereo
5. T'AIL - Unfinished Business
6. ELEKTRA - Miami Sound Machine
7. THE SMASHING PUMPKINS - Machinethat Lived
8. THE CORRS - Unplugged
9. THE VANDALS - Sleep With A Fish
10. JESSICA SIMPSON - In My Dreams

EUROCHART

SINGLES
1. American Pie - Madonna
2. Sex Bomb - Tom Jones
3. Pure Shores - Eat Angels
4. Move Your Body - Eiffel 65
5. Bye Bye Bye - N Sync
6. My Heart Goes Boom - French Affair
7. Full Moon and Highwater
8. Eat Angels - Sexual
9. Madonna - Ray Of Light
10. Eiffel 65 - Vamos a dance

NEW ALBUMS
1. SANTANA SUPERNATURAL
2. BLACK MASQUERADE
3. COCO
4. THE SMASHING PUMPKINS - Machinethat Lived
5. TOM JONES - Reload
6. AQUA - Aquarius
7. MACY GRAY - On How Life Is
8. RED HOT CHILI PEPPERS - Californication
9. TRAVIS - The Man Who
10. IN DEEN TALKING

AUS NEW ZEALAND

SINGLES
1. American Pie - Madonna
2. Sex Bomb - Tom Jones
3. Pure Shores - Eat Angels
4. Move Your Body - Eiffel 65
5. Bye Bye Bye - N Sync
6. My Heart Goes Boom - French Affair
7. Full Moon and Highwater
8. Eat Angels - Sexual
9. Madonna - Ray Of Light
10. Eiffel 65 - Vamos a dance

NEW ALBUMS
1. SANTANA SUPERNATURAL
2. BLACK MASQUERADE
3. COCO
4. THE SMASHING PUMPKINS - Machinethat Lived
5. TOM JONES - Reload
6. AQUA - Aquarius
7. MACY GRAY - On How Life Is
8. RED HOT CHILI PEPPERS - Californication
9. TRAVIS - The Man Who
10. IN DEEN TALKING

PORTUGAL

SINGLES
1. American Pie - Madonna
2. Sex Bomb - Tom Jones
3. Pure Shores - Eat Angels
4. Move Your Body - Eiffel 65
5. Bye Bye Bye - N Sync
6. My Heart Goes Boom - French Affair
7. Full Moon and Highwater
8. Eat Angels - Sexual
9. Madonna - Ray Of Light
10. Eiffel 65 - Vamos a dance

NEW ALBUMS
1. SANTANA SUPERNATURAL
2. BLACK MASQUERADE
3. COCO
4. THE SMASHING PUMPKINS - Machinethat Lived
5. TOM JONES - Reload
6. AQUA - Aquarius
7. MACY GRAY - On How Life Is
8. RED HOT CHILI PEPPERS - Californication
9. TRAVIS - The Man Who
10. IN DEEN TALKING

DENMARK

SINGLES
1. American Pie - Madonna
2. Sex Bomb - Tom Jones
3. Pure Shores - Eat Angels
4. Move Your Body - Eiffel 65
5. Bye Bye Bye - N Sync
6. My Heart Goes Boom - French Affair
7. Full Moon and Highwater
8. Eat Angels - Sexual
9. Madonna - Ray Of Light
10. Eiffel 65 - Vamos a dance

NEW ALBUMS
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5. TOM JONES - Reload
6. AQUA - Aquarius
7. MACY GRAY - On How Life Is
8. RED HOT CHILI PEPPERS - Californication
9. TRAVIS - The Man Who
10. IN DEEN TALKING

THE FRED JAY AWARD 2000 for innovative lyrics was presented to WEA Germany recording artist Heinz Rudolf Kunze. Kunze—one of the forerunners of German-language rock music—has a track record as one of Germany’s most popular rock singers, with a 19-year career and 12 chart albums. Most recently Kunze translated the libretto to the Tony Award-winning Broadway musical “Rent” (brought to Germany’s stages by Marc Lieberberg Concerts). The prize of 250,000 deutsche marks ($120,000) was inaugurated by Mary-Jay-Jacob in memory of her late husband, Fred Jacob, who wrote hits for Ray Charles and Perry Como in addition to numerous German artists.

EBEBE GILBERTO made her recording debut at the age of 7 but 25 years later has only just got around to recording her first full-length album. Released globally on April 25, “Tanto Tempo” is her debut album and features guest appearances from Thievery Corporation member Rob Garza and Brazilian singer Gilberto Gil. The album has received critical acclaim and has been nominated for a number of awards.

THE RECENT BOOM of Finnish films has pushed the soundtrack of this year’s Academy Award-winning “Lentovatam” (The Restless), into the Finnish charts at No. 4 with sales of 13,000 units. “Lentovatam” features a collection of contemporary Finnish pop, rock, and folk music. Directed by Aku Louhimies, “Lentovatam” has become the third most-played song on Helsinki district radio, a rarity for a Finnish-language song.

MUSICALS are the latest fashion on Parisian stages and in the French charts. After “Notre-Dame De Paris” became the biggest box-office hit in French theatrical history, producing a No. 1 single and album, new blockbusters are due to hit Paris this fall including “Roméo And Juliette” and “Ali Baba,” and “Les De Commandements” (The Ten Commandments). The latter boasts a score by French rock-changer Pascal Obispo and lyrics by his long-time partner and best friend, Jean-Michel Jarre. The role of Moses is played by Daniel Levie. The first single, “L’Envol De Jon” is being released in France this month on Obispo’s label, Atlacito, and distributed throughout Europe.

PHILIPPINE BLUES BAND Lampano Ally has set up one of the very first Asian websites dedicated to the blues. The site, bluesasia.com, provides blues information from Asia/Pacific Rim countries such as the Philippines, Japan, Malaysia, and Australia. “Information comes from regular correspondents around the region and other bands’ sites to which we have established links,” says Lampano Ally’s manager Tom Colvin. Bands, venue operators, and fans can use the site to post information, news, and gig schedules. Colvin, a native of Winston-Salem, NC, worked at the Manila, Philippines-based Asian Development Bank from 1986 until 1997, when he decided to give up banking for the blues and make Lampano Ally his full-time occupation.

EDITED BY NIGEL WILLIAMSON

THE LATEST NEWS FROM AROUND THE WORLD

BILLBOARD APRIL 1, 2000

www.billboard.com
www.americanradiohistory.com

ONE OF THE biggest surprises in the nominations for the 2000 GRAMMY Awards was the inclusion of U2’s “The Joshua Tree,” one of the most acclaimed albums of the decade, in the Best Pop Performance category. The group’s lead singer, Bono, and the band’s guitarist, The Edge, were among the nominees for their contributions to the record.

IEEE WINEBERT

WWW.AMERICALOOGISTRY.COM

WWW.BILIBIL.COM

WWW.AMERICALOGISTRY.COM

WWW.BILIBIL.COM
ACT NAMES RAISE TRADEMARK ISSUE

(Continued from page 70)

Evidence of having been active as a touring or recording artist is viewed as being substantial enough to claim the copyright of a name, but this leaves open a potentially lucrative scheme for unscrupulous acts. They can record tracks for small expense and then claim they were, for example, Spice Girls, years before that name was connected with the group. However, some record industry sources are confident that the United Nations’ Geneva, Switzerland-based office for copyright issues, the World Intellectual Property Organization (WIPO), may be of substantial help in dispute resolution. Its Internet Corporation for Assigned Names and Numbers, part of WIPO’s Arbitration and Mediation Center, is the dispute resolution unit, where so far some 130 complaints by companies such as Australian telecommunications operator Telstra and Finland-based electronics company Nokia have been filed.

morphs would not comment on the issue, which obviously is a thorny and complex one.

Experts in European law say that artists’ names aren’t considered to be trademarks, since they’re not in- dustrial inventions. As a result, name disputes don’t fall under trademark law, and therefore there isn’t any method, at present, where artists’ names can be registered.

In other words, the only way for a label to conduct research on whether there is a similarly named band in other parts of the world is to speak to contacts in other territories.

LATIN NOTAS

(Continued from page 74)

Lynette Brehm has been appointed
director of SESAC Latina. She formerly was SESAC’s licensing manager of the Latin division.

EMI Latin signee Oscar de La Hoya has been presented the WBC welterweight belt previously held by Félix Trinidad, who was stripped of his welterweight title when he moved up to super welterweight. De La Hoya’s label debut is expected in June.

CHART NOTES, RADIO: Soulful/rock vocal quartet Son By Four nails down its first chart-topper on Hot Latin Tracks this week with “A Puro Dolor” (Sony Discos). Recorded in ballad and salsa versions, “A Puro Dolor” rings up 15.7 million audience impressions, up 1.9 million impressions from last issue.

“A Puro Dolor” hits the No. 1 slot on the tropical/salsa genre chart, with 12.6 million audience impressions, up 2.4 million impressions from last week.

“Zed” Zaas’s “Dónde Estás El Amor” (“Sony Discos) stays put at the apex of the tropical/salsa genre chart for the second straight week on 7.9 million audience impressions, up 200,000 impressions from last issue.

Conjunto Primavera’s “Morir De Amor” (Fonovisa) returns to the apex of the regional Mexican genre chart on 9.7 million audience impressions, up 200,000 impressions from last issue.

CHART NOTES, RETAIL: Los Temerarios “En La Madrugada Se Fué” (Fonovisa) stays atop The Billboard Latin 50 for the third straight week on sales of 10,000, down 21% from last issue. The Billboard Latin 50 is unpublished this issue.

“En La Madrugada Se Fué” also remains atop the regional Mexican genre chart for the third week running, while dropping 122-150 on The Billboard 200.

For the 19th consecutive week, Marc Anthony’s “Desde Un Príncipe—From The Beginning” (RMM/Sony Discos) rides atop the tropical chart with 7,500 pieces, unchanged from last issue.

Shakira’s “MTV Unplugged” (Sony Discos) holds down No. 1 on the pop genre chart for the third consecutive week on 10,000 units, off 5% from last issue.

SALES STATE P.43: The Billboard Latin 50—this issue: 150,500 units; last issue: 150,000 units; similar issue last year: 167,000 units.

Pop genre chart—this issue: 56,500 units; last issue: 54,000 units; similar issue last year: 63,500 units.

Tropical/salsa genre chart—this issue: 41,500 units; last issue: 35,500 units; similar issue last year: 38,500 units.

Regional Mexican genre chart—this issue: 45,000 units; last issue: 48,500 units; similar issue last year: 58,500 units.

Assistance in preparing this column provided by Marcelo Fernandez Bilbao in Buenos Aires and Sergio For- tuito in Santiago, Chile.

M3 Buys Canadian Online Trade

BY LARRY LeBLANC

TORONTO—Toronto-based multi- media company musicmusic Inc. (m3) has purchased the Canadian online music trade periodical The Record (therecord.ca) from owner David Farrell & Associates.

The March 10 sale came as no surprise to industry figures here who had been predicting the demise of the trade for some months. Last August the 19-year-old trade eliminated its weekly print format and began servicing news and charts licensed from Broadcast Data Systems and Sound-Scan to its subscribers via a Web site. From the beginning, doubts had been voiced by industry figures here about the viability of the electronic approach.

The online version of The Record will continue to be helmed by David Farrell, who becomes divisional GM of theredcordca.com, and Steve Mecon, as editor under contract to musicmusi- cinc. David Farrell & Associates Inc., owned by Farrell and his presi- dent, Patrick Dunn-Darrell, retains its first option on print rights to The Record and will continue to publish the annual music industry directory “Contact.”

According to Farrell, a licensing contract between m3 and the Record Industry Assn. of America will allow The Record to strengthen its relationship to music industry executives online globally and to provide a portal for music fans to access information about Canadian musical acts. He adds that The Record will soon move to improve its online delivery and fax information services to its subscribers.

Farrell says the purchase payment consisted of “money and stock.” He adds, “The integrity of the publication is being kept intact. The acquisition is not for editorial influence. It adds credibility to a legitimate dome.”

Spegg noted in a prepared statement that “the merger is a sure sign that the record industry is starting to embrac- e what the Internet can bring to the table.”

UTADA, DIOME STRIKE GOLD AT JAPAN AWARDS

(Continued from page 76)

(Zetima), Tina (Tokuma Japan Com- munications), and Bird (SMEJ Asso- ciated Records). In this and other cat- egories, the RIAJ presents Gold Disc awards to acts or albums that have topped the 1 million-unit sales mark.

The best new international artist was Britney Spears (licensed to Axew in Japan). The 17 domestic albums named “Dream Net” was the best rock album of the year category included Nanase Aikawa’s “ID” (Axew), glay’s “Heavy Gauge” (Universal Records/Pony Canyon), and Dragon Ash’s “Viva La Revolución” (Victor Entertainment).

Two acts—singer/songwriter Zard (B-Orang Records) and rock band L’Arc -En -Ciel (RMM/Speed) won top honors in L’Arc-en-Ciel (RMM/Speed) won top honors in the international category. The winners included Epic Clan’s “Clan-Fil- cles—The Best Of Epic Clan” (Warner Music Japan) and Jamiro- quai’s “Synkronized” (Epic Records/ Sony).

The 12 winners in the domestic song of the year category included two further Utada Hikaru performances (“Movin’ On Without You” and “Addicted To You”), Ayumi Hamasaki’s “2X” (Avex), and two more by female group Morning Musume (“Love Machine” and “Koi Do Shite”) (Zetima). Chinese singer Faye Wong picked up the international song of the year award for “Eyes On Me” (Toshiba-EMI), the theme song for the video game “Final Fantasy VIII,” which she performed live at the Gold Disc show.

HONG KONG AGENCIES MIXED ON ROYALTY PLAN

(Continued from page 76)

Angelia Lin, senior manager of corporate communications at CASH, is a member of the group also representing the go- vernment’s initiative. CASH is con- cerned, however, about a proposal that would require details of royalty rates be published for both domestic (only Hong Kong music) and the Chinese Hong Kong publication each time the rates change. This would involve CASH incurring “excessive costs,” the group says. “CASH has had—than 30 scales of copyright royalty charges in operation.” CASH is estab- lishing a Web site where relevant charges could be downloaded instead. The new proposed system is that the government will set the royalty rates, and CMGCO is also unhappy with what it says is an ineffectual performance from Hong Kong’s nine-member Cop- ies Act, which was set up by the gov- ernment in 1997 to arbitrate royalty collection disputes. Chan says, “It is nonactive in supporting our causes, lacks guidelines for us to follow, and is made up of members who are lawyers or academics—not people represent- ing the rights of copyright users.”

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BILLBOARD APRIL 1, 2000

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Bayside Entertainment Distribution’s Urban Unit Takes Off

BY CATHERINE APPLEFELD OLSON
WASHINGTON, D.C.—To erio the old adage: If at first you don’t succeed, take a good look at Bayside Entertainment Distribution lately, look again.

The independent distributor is adopting a leaner, more aggressive strategy, with a strong emphasis on R&B.

The company’s new momentum began to build in February 1999 with the opening of an urban division that is being pioneered by a trio of young, street-savvy executives: Rob Nories, urban project manager; Daric Berg, urban marketing and promotions director; and Brandon Rodegeb, director of A&R and urban operations.

During the first year, the urban unit skyrocketed from six labels to more than 70—a respectable slice of the approximately 200 independent labels that West Sacramento, Calif.-based Bayside distributes.

“We will continue to give [labels] a shot as long as they understand everything is 100% their gamble,” said Bayside COO Mark Vidoich.

“During the opening of the urban division that is being pioneered by a trio of young, street-savvy executives: Rob Nories, urban project manager; Daric Berg, urban marketing and promotions director; and Brandon Rodegeb, director of A&R and urban operations. During the first year, the urban unit skyrocketed from six labels to more than 70—a respectable slice of the approximately 200 independent labels that West Sacramento, Calif.-based Bayside distributes.

“And we are just warming up,” says Bayside COO Mark Vidoich.

“It was an uphill battle for a few months getting retailers to pay attention,” Rodegeb says of the initial solicitations. “But Rob carries a lot of clout with the urban scene out here, and I was an independent consultant and street promoter and had an indie label. Plus, a lot of these labels are owned by artists that have already established stories, guys who have sold a few hundred thousand records on the majors and then got sick of them.”

Among the division’s current jewels is JTJ Records, owned by platinum-selling artist Rome, formerly on RCA. Rome came to Bayside via a deal with Groundlevel Distribution, for which Bayside sells to select accounts.

May will see the release of new albums from former Jive artist Celty Col on his own Bayside Records and from former Island act Lee Ya Tribe.

Panel Stresses Label/Retail Cooperation

NARM Confab Attendees Offer Case Studies On Helping Acts Break Out

BY MARYLIN A. GILLENN
SAN ANTONIO—While the notion of labels and retailers as potential competitors for customers was a major topic of discussion at the National Assn. of Recording Merchandisers (NARM) Convention—fueled in large part by NARM’s suit against Sony for alleged anti-competitive practices—the shared rewards of cooperation were also addressed.

“Those of you who have stores, you can make a real difference on [breaking] records,” said David Fitch, senior VP of sales at RCA. “If you hear something and you really like it, reach out to us and talk to us about how we can work together to push up sales. All of our artists need your help.”

Several case studies of instances in which artists did break through as a result of coordinated campaigns between labels and merchants were presented March 1 during a panel dubbed “Marketing Choices And Chances: Breaking Through At Retail.” The artists included Christina Aguilera, the Freestylers, and Kelly Willis.

While the nature of the individual promotions varied widely—from a label tie-in with a national retail ad campaign to artist placement in an exclusive store compilation and a dedicated single-store push—two common themes emerged: the need for a clear communication of goals and requirements on both sides and for a true commitment by each to doing its part to boost the project.

In other words, don’t expect to simply ride the other party’s marketing and promotional coattails, executives here stressed.

“Some labels have used ‘Find ’Em First’ as a substitute for their own marketing campaigns,” said Tom Overby, an executive at Best Buy’s Redline Entertainment division who previously oversaw that developing artist program for the chain. “That’s not going to have the same impact, and in those cases we’ve seen less notable results. It needs to be a complement to a focused label campaign.”

That’s how Mammouth Records approached the situation when its act the Freestylers was pegged for the program, according to VP of sales Dan Gill.

Mammouth “saw Best Buy as an integral part of our marketing campaign,” said Gill, which the label built around the efforts of “Find ’Em (Continued on page 87)

When Shoppers Choose Not To Buy: Soundata Asks Why

M ost record stores don’t have the time to count the number of people who walk out empty-handed or find out why. But if they did, they might be pleasantly surprised.

SoundScan, through its consumer research on music buying, has taken such a survey.

People assembled in a panel by Soundata—the consumer research arm of SoundScan—were asked whether they had bought any music the last time they went into a record store, and if they didn’t, why not?

According to the researchers, only 39% of those who walked into the store left with a CD, tape, or vinyl record. Males were the more motivated shoppers: 41% purchased music, vs. 36% of females. The youngest consumers were the most likely buyers: 62% of the under 18s took music home (legally, one assumes). Visitors 35 and older were the least likely buyers: Only 34% handed over cash or charge cards.

Many people think that consumers are deserting brick-and-mortar retailers and going online or to record clubs because the stores don’t stock enough titles, don’t make the music easy to locate, or don’t have helpful and knowledgeable employees.

But that’s not what Soundata discovered.

The biggest group of respondents (31%) said they didn’t buy any music because they hadn’t planned to. Another group (29%) said they didn’t see anything they wanted.

So, nearly two of every three people who walked out of the store without a purchase had no interest in what the store had to offer. What can be done to turn those unmotivated consumers into buyers?

Some areas for retailers to consider: better displays, more compelling and identifiable in-store music and more proactive store employees. Labels might reassess how their marketing messages are reaching consumers.
BAYSIDE ENTERTAINMENT DISTRIBUTION'S URBAN UNIT TAKES OFF

(Continued from preceding page)

million to Bayside's overall approximately $55 million in 1999, says Viducich, who envisions the genre's sales reaching $10 million-$20 million this year.

An even more bullish Viducich says the genre likely will account for 60%-75% of the company's total business within three years. Looking ahead to 2003, Viducich says Bayside will be three times the size it is today with up to 80%-90% exclusivity among the labels it distributes, compared with the less than 50% exclusivity it has today.

The company is also getting more selective about the labels it takes on, with a strong move away from any situation that resembles co-ownership.

"Urban puts us in a stronger economic financial situation, so we can be a little more demanding of our labels," Viducich says. "We will absolutely start phased out every label across the board that does not make any financial sense.

"We will continue to give anyone a shot as long as they understand everything is 100% their gamble," Viducich adds. "The biggest misunderstanding in this business is when independent labels want independent distributors to buy their product and they are done. We fill a pipeline; we are not a bank. It's amazing how naive many record labels are."

However, Viducich is quick to note that the R&B focus does not come at the expense of such genres as classic rock and blues—and labels such as Alligator, Collectible, Fantasy, and Rounder—on which the company built its name. Rather, economic realities have dictated a change in tune, so to speak.

"I'm not so sure you can become a double-hundred-million-dollar independent distributor and not have a heavy slant on urban music," he says. "European classical is dead. We used to have some 40 labels, now we have maybe three or four. The jazz market for independent labels is a tough market. These kinds of genres are getting difficult to maintain.

In fact, he points out, the urban division business is enabling the distributor to connect with retail accounts that previously had not done business with Bayside, including Trans World Entertainment.

"They didn't need to buy our special market products or Alligator products, but they do need to buy our urban," he says.

The genre also provides another freedom, Viducich says—the opportunity to deliver hit product without much deep catalog attached to it.

"Our systems are big enough to handle the 25,000 titles we sell today, but in all honesty, it is nice to have 200,000 of one title than 10,000 of 200 of them," he says.

To keep step with its intended expansion, Bayside is planning to open a new Los Angeles-based office—most likely with an R&B focus—while maintaining one central warehouse in West Sacramento. A New York office, which currently houses all warehouse operations, is already in operation, with Atlanta, Chicago, Dallas, and Miami on the radar screen.

As it expands in new directions, Bayside continues to distance itself from the perception that it is a subservient arm of Tower Records, with which it has shared parent MTVI Inc. since 1985.

"Some people were wary about what Bayside was doing early on, but I don't work for Tower," Viducich says. "I probably send that message out more than anyone."

Although Viducich says the Tower connection has not been much of an issue, customers don't give a hoot who owns and distributes a label; when enough customers are calling retailers, they have to get our product—or he purposefully has not promoted anyone from within the Tower organization into Bayside.

One area where Bayside's relationship with Tower is obvious is the Internet. In January, Bayside stepped up operations to 24 hours six days a week and 10 hours on Sundays because of strong fulfillment demands for the Tower Web site.

"There's a lot of momentum in that business, and it's really hard to be shipping that amount of product in an eight-hour day and still take care of our labels," Viducich says.

Bayside made a hefty investment in its warehouse computer system in '97 when it moved to a new facility and Viducich says software is upgraded daily. "One of the reasons the independent distribution market is shrinking is that the level of technology is that if you are not computerized, you don't compete anymore," he says.
year of substantial growth," he says. "We have now turned around EMI's fortunes, and it is in growth as well. Both companies are highly profitable." Warner Music has a staff of around 170, including its distribution arm. Accurate revenue figures for the group may be difficult to obtain, but the WE&A division is thought to have produced $63 billion in sales ($52 million) in 1999, compared with $45 billion in sales ($28 million) five years ago.

"We have built up WEAs domestic artist roster from scratch," says Warner Music Italy VP Massimo Giuliani, who is also managing director of the WEA and Warner Fonit divisions. "When I started with the Warner group in 1985, WEA had only international artists, and my mandate when appointed managing director in 1991 was to establish a roster of Italian artists."

Both Warner and EMI have undergone restructuring in the past 18 months. The former has just merged its sales networks for WEA and OGD East-West, with 30 staffers, down from 40. As for manufacturing, Warner meets its CD requirements with a Pan-European plant in Germany. At EMI, the label and manufacturing/distribution arms were separated last April. The British company has a CD plant and distribution center on the outskirts of Milan, under the command of company veteran Vico Dello Iago. The factory has an annual capacity of 30 million discs, says Dello Iago. Employee turnover is nothing new at EMI. "Since I took charge," says Clary, "I have changed 40% of the marketing people and made it my priority to re-activate the staff and build a strong team spirit."

At sister Virgin, a new division was launched in Rome under the name Extra Labels, headed by Carlo Martelli. Established as an independent-style operation within a major, it deals with alternative rock, rap, and hip-hop licensed labels and is now signing its own cutting-edge domestic acts. Much of Warner Music Italy's growth has come through acquisition. The company was originally formed in 1975, then powered up significantly in 1989 with the purchase of long-established indie CGB from the Sugar Group for an estimated $8 million. Between 1985 and 1996, the group's revenues surged from $8 million to $84 million, Cacci Dominioni told Billboard at the time.

Last year, Warner acquired the Fonit Cetra label from public service broadcaster RAI and relaunched it as Warner Fonit, taking on all strategic marketing projects for the group. "Fonit Cetra was pretty well closed down, and no one really wanted it," says Cacci Dominioni. "We have now revived its fortunes, and as well as turning around the careers of its signings, such as Marco Cestoni, we have revived it as our specialist label for compilations and special projects."

Massimo Giuliani also says Fonit Cetra's rich classical catalog is being mined. "We have launched a series of releases based on operatic artists such as Pavaraoto, Callas, Carreras, and Gigli and are selling an average 100,000 copies for each release."

They are marketed through standalone listings with the Corriere della Sera newspaper.

Removal is the theme at CGB East-West, Warner's traditional Italian pop label, following a difficult year. Fabrizio Giannini, who was appointed its managing director in 1996, says, "Some local releases didn't perform as well as expected, and we suffered from the slippage of several international releases. However, we have a very strong local and international release schedule for this year, and are already beating targets in these first three months."

As an artist-oriented executive, Giannini is generally credited with acquiring LaGrobe while he was WEAs A&R director from 1990-91, and Pausini and Grandi while he served at CGB East-West from 1992-93. "I am seeking to sign one major established star and a young artist for sustained development this year," he says now. He has turned the responsibility for CGB's East-West's marketing department to Bruno Pasini.

It is the acquisition and development of up-and-coming stars that also fueled the career of Riccardo Clary. Through its earliest incarnations, EMI's presence in Italy dates back almost 100 years. Virgin is rather younger, having been formed in 1883. When Crary took over in 1984, "the company was in crisis," according to Marco Cestoni, who is its joint GM today. "Together with myself and (joint GM) Marco Alboni, Clary rejuvenated the original Virgin spirit and introduced a young, fresh, and agile decision-making team."

The result helped to establish the careers of Marina Rei, Max Guaze, and Nico Fali, among others. Its latest artist launches include Timranouco and Marjorie Biondo. "When EMI acquired Virgin six or seven years ago," says Cestoni, "EMI maintained it as a separate entity and did not touch the artist roster. Since then, Virgin has more than doubled its turnover."

Cestoni says he hopes the merger with Warner will be more of a partnership than an acquisition. "It would be a key decision to just maintain a brand and nothing more. I hope we will see a collaboration, with the three entities—Warner, EMI, and Virgin—remaining independent."

Inside and outside Italy, the many thousands of employees and artists associated with Warner, EMI, and Virgin are certain to agree with that.

To comment on this story or other aspects of the Warner/EMI merger, E-mail Mark Dezzani at mdezzan@clio.it.
REVISIONS: With Hastings Entertainment reporting that it has to restate earnings by as much as $27 million spread over a period as far back as possibly five years, investors appear pretty unhappy with the Amarillo, Texas-based chain. Already, a couple of law firms have filed class-action suits alleging that the company misrepresented its financial condition.

John Marmaduke, president/CEO of Hastings, says of the lawsuits, “The charges are without merit, and we will vigorously defend against them.” To do so, Hastings has hired the law firm of Jones, Day in Dallas to represent it.

Since the announcement, the Hastings stock has hung around the $3.50 range, down from its 52-week high of $17. On March 22, the stock closed at $3.25.

While investors appear unhappy, financial executives at the majors say they are not worried about the financial health of Hastings, which is generally considered one of the best-run chains in the industry. For his part, Marmaduke points out that Hastings has a “net worth of about $100 million and $50 million in cash flow this year.”

How did all this hoopla get started? What happened is that on March 7 Hastings announced that due to an accounting error, it had understated cost of goods for the first three quarters of 1999 and for the previous four years, which means that its pretax earnings during that period were overstated. The company estimates that due to the mistake it will have to take a $23 million-$37 million non-cash charge in an adjustment to its income statements, with the exact amount for each year still being worked out.

Since Hastings has to restate earnings, it has fallen out of compliance with the fixed charge coverage ratio, a financial covenant for its $20 million debentures, which are held by Metropolitan Life. What a fixed charge coverage ratio means is the amount of breathing room between cash flow and interest payments. I don’t know what the ratio was for the Hastings debentures, but lenders generally like to see a swing of 3:1, which means that cash flow from operations should be three times larger than any interest payments due on debt that year.

For the current quarter, Met Life granted a waiver, and Hastings says it is engaged in discussions with the lender to amend the fixed charge coverage ratio and other financial covenants so that it won’t be in violation of the loan terms. While the pending adjustments caused Hastings to be in violation of the financial covenants of its debentures, its $60 million revolving credit facility is not affected at all, and the company still has access to those funds, the company press release states. At the time of the announcement, the company had drawn down $23 million.

Also, the company says it believes that the charges it is taking in adjusting earnings can be used to amend its tax returns for the tax years 1996-98, which would result in a tax refund to the company of approximately $8.8 million.

But in addition to adjusting earnings due to the accounting error, the company also reported it expects to take a $6 million pretax charge in the current fiscal year’s fourth quarter (ending March 31) for closing five stores and a $3.5 million write-down of inventory. Of the $9.5 million fourth-quarter charges, which will amount to 51 cents per share, $5.8 million is non-cash, according to a company statement (Billboard, March 15).

For the six-month period, Tower reported net income of $578,000 on sales of $587.1 million, as compared with a loss of $10,000 on sales of $596.4 million in the same period last year.

In reaction to the results, Standard & Poor’s downgraded its subordinated debt rating on the company to single B minus from single B, according to a S&P press release. It also downgraded Tower’s corporate credit and bank loan rating. Tower issued $110 million in subordinated debentures in 1998. As of Jan. 31, the company had drawn down $150.5 million of its $275 million revolving credit facility.

ALLIES: Alliance Entertainment Corp. has agreed to provide its All Music Guide (AMG) to Spinner.com, the Internet music listening service. According to a company press release, users listening to music on Spinner Plus, the service’s music player, can request specific artist and album information. That information will be immediately served up by AMG, allowing the consumer to learn more about the artist while listening to his or her music, the press release states.

Moreover, listeners will also see a listing of Spinner channels playing music by the particular artist and a direct link to CDs by the artist available for purchase, the press release says.

MAKING TRACKS: Steve Wehnhoff, previously East Coast regional sales director for Sony Classical, is seeking opportunities and can be reached at 973-509-0281.

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First."

"Find 'Em First," which Overlay said is on hiatus while being "re-tooled," kicked off in March 1999 and featured developing acts chosen by the chain. Best Buy financed and promoted the program and the featured acts via TV spots, print ads, and circulars.

By the time "Find 'Em First" launched its effort behind the band, the Freestylers had achieved some sales success but had hit a wall at radio that threatened to cap their growth.

"We probably would have sold 30,000-40,000 units of this record without the support of Best Buy," said Gill. "They got us to 100,000."

Mammoth's own support of the program started with providing a value-added CD to Best Buy along with putting a developing-artist price on the album. It also contributed ideas for the ads and made the band available when needed.

Sales for the album doubled the week that Best Buy's TV spots began airing, said Gill, and not just at Best Buy.

"The national exposure it gave us caught the attention of other retailers," Gill noted, "and things mushroomed from there."

To build on that momentum, Mammoth bought some regional ads itself. "We augmented their campaign however and whenever we could," Gill said.

"That passion made all the difference for us" in choosing to back the band, said Overlay, "and ultimately paid off for them and for us."

A GOOD FIT

The commitment of another large chain—Kmart—to being a major partner of breaking the debut album from RCA Records artist Aguilera began well before the set's release, according to Ron Cunningham, music buyer for the chain, who first encountered the artist at an RCA showcase event.

"We saw the same thing that David [Fitch] saw in Christina," said Cunningham, "and when they laid out their marketing plan, we knew it would be an ideal fit for Kmart. So after the performance, I pulled him aside and said, 'We need to partner up with you on this.'"

Fitch agreed to have Aguilera play at Kmart's managers' conference—a prospect both exciting and daunting, he said. The album wasn't even out yet, and here she was going to perform at this major retail conference," Fitch said. "We thought, 'Well, great!' but also, 'Jeez, I hope they really love her.'"

They did, said Cunningham, who added that the excitement that Aguilera generated among employees throughout his chain contributed to the strong sales of her title there.

"Like everyone else, we study trends and analyze them, and we saw that we were capturing a huge share of the teen market," said Sam Mili- cia, senior VP of music purchasing at the Handleman Co., which rocks Kmart. "So we went out heavily on this project."

Kmart also later included an Aguilera track on its exclusive "Cool Traxx" compilation, which featured 12 songs for $6.99 and was advertised on TV and in circulars. The ads all pointed back to the full-length albums of the featured acts, Cunningham said.

Ultimately, concluded Fitch, "Handleman has dominated market share on this project."

Another label, Rykodisc, saw a notable slice of its sales on an album come not from a big chain but from a single store with which it worked: Waterloo Records and Video in Austin, Texas.

The store notched almost 5% of the nearly 100,000 sales run up nationwide for Kelly Willis' debut Rykodisc album, according to Waterloo president/owner John T. Kunz.

"We did the ABCs of retail," Kunz says of the store's setup for the release. "We made sure we had it in stock, we had it at a developing artist/under-$10 price, and we had a knowledgeable, friendly staff."

The artist also had a rabid local fan base "salivating for this release," he added. "Although Kelly may have fallen off the national radar screen (following her earlier albums), here she was always important to us."

Rykodisc recognized the strength of that regional fan base and targeted the area for promotions and press, according to label GM Peter Wright. It also outfitted Waterloo staff with Willis T-shirts and made the artist available to the store for a party on the album's street date.

"The result [of the setup] was that we had everyone in Austin [in our store] that day except, thankfully, the Austin fire marshal," Kunz said.

Rykodisc got a further retail boost from Willis' inclusion in Best Buy's "Find 'Em First" campaign.

"That gave us some national visibility out of the box," Wright said.
Doug Sahm Remembered With New Compilations; Subteens Punk Out

by Chris Morris

Tex-Mex accent.

Declarations of Independents got to know Sahm over the last decade or so, and he was unlike any body—we've ever met, musician or otherwise. He was a force of nature, pure and simple. He spoke and moved at dizzying speed (a friend notes he would drive from Texas to San Francisco to get a haircut), and his sheer energy could run you down if you weren't careful.

We remember one incident vividly. In town to play a gig at the big Memphis in May festival a few years ago, Sahm ran into some friends of ours and arranged to hook up with us at a restaurant on Beale Street. We were sitting at a window in the joint when we saw a vintage Cadillac pulling an equipment trailer screeching to a halt outside. Sahm and his longtime keyboard player Augie Meyer emerged and came in to meet us. Sahm proceeded to talk nonstop about music and the current baseball season for an hour; Meyer looked on with amusement in complete silence.

His spiel complete, Sir Doug announced that he had a gig to make in Baton Rouge. La. Literally ran out the door with Meyers at his heels, hopped into the Caddy, and roared down the street.

The man was always simply bursting with life, and the fact of his death still feels unthinkable.

Beyond his powerful (some would say overpowering) personality, Sahm was also a consummate musician—we would go so far as to say he was one of the most underestimated musicians of his generation. We saw him perform a lot during the last decade of his life, in every imaginable configuration, from small combos to big bands. He could play anything—country, blues, rock’n’roll, R&B, Texas swing—with soul and absolute authority and authenticity.

His amazing chops and ability were the result of a lifetime spent making music professionally. Most listeners, who first became acquainted with Sahm's music in the mid-’80s, were unaware of the fact that Sahm began his pro career as a child, when he was known as “Little Doug.” He cut his first single at the age of 12, and in his teens he recorded for three labels run by the San Antonio entrepreneur E.J. Henke.

Those sides are collected on “San Antonio Rock—That Which Sahm Soars in 1957-1961,” a new compilation that New York indie Norton Records will release April 4. The package has been loved producing by Norton’s Billy Miller and Miriam Linna.

We’ve always been partial to Sahm’s 1988 album “Juke Box Mutiny,” which in 1996 was certified gold by the Recording Industry Association of America. The most sublime tracks are ballads—“Why Why Why,” “Can’t Believe You Wanna Leave,” “More and More,” “Just a Man.” Sahm can infuse even the most insipid of tunes with soul; Sahm’s version of the Little Big Town’s “Wild Horse” demonstrates that Sahm drank deeply from that well as a young performer; anybody who6

The Norton album shows that even as a kid, Sahm was an estimable singer. The most sublime tracks are ballads—“Why Why Why,” “Can’t Believe You Wanna Leave,” “More and More,” “Just a Man.” Sahm can infuse even the most insipid of tunes with soul; Sahm’s version of the Little Big Town’s “Wild Horse” demonstrates that Sahm drank deeply from that well as a young performer; anybody who

The shockingly sudden death of Sahm from a heart attack at the age of 58 on Nov. 18, 1999, left the world feeling somehow... emptier.

RenderTarget

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RenderTarget
March 20, 2000

On Wednesday, March 8th, at NARM in San Antonio we were absolutely elated by the NARM Membership selection of us as their Medium Distributor of the Year.

To our partners, colleagues and yes, friends, at retail, a heartfelt and resounding thank you, for your acknowledgment and symbolic approval of our philosophy, methods, approach, design and style.

To the labels we represent, our deepest and sincerest appreciation for giving us what we feel is the “best of class” and coolest stuff out there.

Look to us for our continued best efforts throughout this year and beyond, as we strive to innovate, set new standards of service and walk that musical and visual cutting edge. Equally we look forward to savoring and cultivating the relationships with all of you that we have come to enjoy so much and hold in such high esteem.

From all of us at Ryko Distribution,

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www.americanradiohistory.com
Medium4.com Adds Latin, Country Channels
Marley, Moroder, Wei Promos Expand Streaming Video Offerings

This week's column was prepared by Steve Trenka.

The expanding Medium4 music network, owned by Medium4.com, is giving a big boost to the streaming of videos for artists in niche genres. Medium4.com launched its ForeignTV.com network with the AllWorldMusicTV.com channel in April 1999 and has since expanded to provide streaming video free on-demand in genre-specific channels—what music coordinator Charles Blass calls “Internet-only TV.”

In recent weeks the Medium4-Music network announced the launch of the AllLatinMusicTv.com Spanish-language channel, and its OldSchoolRapTv.com channel went live; a new AllCountryTv.com channel is slated to go up in April. With the launch of the country channel, there will be 18 distinct, round-the-clock, and on-demand international music channels on the Medium4 network. Other genres covered include classical, alternative, Americana, British rock, club music, Goth, martini, and Southern rock.

The Bob Marley family and Microsoft joined with Medium’s RootsReggaeTv.com channel to bring the first music downloads from Tuff Gong International; AllJazzTv.com has teamed with the independent jazz site AllAboutJazz (A AJ) to feature weekly interviews and music videos; and upcoming promotions with BMG International are set for the “Giorgio Moroder Project” and Pan-China star Ding Wei.

“The name Medium4 reflects the Internet as the fourth medium for TV after broadcast, cable, and movie video, so it’s a perfect fit,” says Dennis Oppenheimer, senior VP for entertainment at Medium4.com and president of its Medium4-Music network.

Oppenheimer launched the streaming video network with business partner Jonathan Braun. “We have avoided top-40-style videos, as the Internet is really for these ultra-niche channels and artists who otherwise would not get that vital exposure,” Oppenheimer says. He had previously managed acts like Patricia Kaas on Sony, the Judys on Warner Bros., and the Nields on EMG and had an indie label, Citizen X, distributed by Interscope and RCA with the Mysteries of Life as a top act.

“Kaas was the first video on our AllWorldMusicTv.com channel, and it has all been full steam ahead since then,” says Oppenheimer. He claims a high of 300,000 hits a day over the holidays for an Andrea Bocelli promotion on the AllWorld-MusicTv.com channel. “For music acts as a whole, we’re averaging about 6 million page views a month—that translates to about 160,000 unique visitors,” he adds.

The Tuff Gong promotion ran Feb. 22–March 20 on RootsReggaeTv.com. Visitors to the Windows Media page were able to watch the complete streaming videos and hear 30-second clips of “Stir It Up” and “Could You Be Loved,” the Marley hits performed by Ziggy Marley & the Melody Makers on “Marley Magic”; Steel Pulse’s “Islands Unite”; and Sister Carol’s “Promises.” Viewers were then directed to the RootsReggaeTv.com site for full free promotional downloads and a link to the Tuff Gong site for artist and product information.

The joint promotion is the first Internet venture for Tuff Gong, and it marks the first time that the label (Continued on page 94).
**NARM Confab Offers Discussion, Awards, And Music**

**Billboard magazine was named medium related products and services supplier of the year for the third consecutive year.** Shown, from left, are awards banquet host Al Jarreau and Billboard staffers Irvin Korntied, associate publisher/worldwide; Ken Schlager, editorial director for new media and VP of business development, Billboard Music Group; Geoff Mayfield, director of charts: Melinda Newman, Los Angeles bureau chief; and Don Jeffrey, merchants and marketing editor.

Shawn at the "Latin Music Explosion" seminar, seated from left, are Mauricio Abarca, moderator and senior VP/executive director of the Latin Academy of Recording Arts and Sciences; George Zamora, president of WEA Latin; John Lannert, Caribbean and Latin America bureau chief, Billboard; and Ricardo Dopico, director of Latin Music at the Recording Industry Assn. of America. Standing, from left, are Bob Naverrette, director of national sales at BMG U.S./Latin; Randi Mayrent, merchandising manager at Borders Books & Music's multimedia division; Michael Morales, producer at Mas Entertainment; David Massry, president of Ritmo Latino; and Nelson Balido, longtime friend of Al Jarreau.

**San Antonio—The National Assn. of Recording Merchandisers (NARM) held its 42nd annual convention Feb. 27 through March 1 at the Marriott Riverwalk and Rivercenter Hotels here. About 2,500 people attended.**

Music Millennium was named NARM's small retailer of the year. Owner Terry Currier, right, accepted the award from the awards banquet host, Verve recording artist Al Jarreau.

Performing at the Scholarship Foundation Dinner are Rounder/Windcharger recording artists Joe Ely, left, and Jimmie Dale Gilmore.

International delegates to NARM formed the Global Entertainment Retailers Alliance to develop a coherent approach to global e-commerce in entertainment products. Shown seated, from left, are founding members Hans Puls, NVGD (the Netherlands); Jeff Harrison, Gaslight Music/Australian Music Retailers Assn. (AMRA) (Australia); Barry Bull, Toombul Music/AMRA (Australia); Pam Horovitz, NARM president (U.S.); Bob Lewis, British Assn. of Record Dealers (U.K.); Dr. Heinz Stroh, GDM (Germany), and Stan Goman, Tower Records/NARM (U.S.). Shown standing, from left, are Theo Van Sloten, NVGD (the Netherlands); Gabriel Cantu, Casa de Musica de Luxe (Mexico); Sean Joyce, Sounds Megastore (New Zealand); Sean Coleman, Sounds Megastore (New Zealand); David Holloway, Chaos Music/AMRA (Australia); Martin de Wilde, NVGD (the Netherlands); Hugo Heinzen, Alliv Music Shop/GDM (Germany); Isaac Masary, Mixup (Mexico); John Mitchell, Jenkins & Gilchrist (NARM legal counsel); and Alan Malasky, Jenkins & Gilchrist (NARM legal counsel).

**Columbia recording artist Liza Minnelli became the first second-generation recipient of the Chairman's Award for Sustained Creative Achievement. Tower Records/Books/Video COO Stan Goman presented her with the award. Minnelli had accepted the same award on behalf of her mother, Judy Garland, the last time she appeared at NARM, in 1973. Minnelli's new Angel recording, "Minnelli On Minnelli: Live At The Palace," celebrates the music in the films of her father, director Vincente Minnelli.**

The 2000-2001 NARM Board of Directors, shown seated from left, are outgoing chairman Stan Goman, COO, Tower Records/Video/Books; treasurer David Schiang, president, One Way Records, Alayna Hill, VP Record Archive; NARM president Pam Horovitz; George Daniels, owner, George's Music Room; and incoming chairman Terry Woodward, president, WaxWorks/Disc Jockey Records; Standing, from left, are Joe Pagano, VP Best Buy; secretary Gil Wachsman, vice chairman, the Musicland Group; Paul Culberg, executive VP worldwide, Columbia TriStar Home Video; chairman-elect Peter Cline, president, Handlerman Entertainment Resources; legal counsel John Mitchell of Jenkins & Gilchrist; Tony Kirsch, COO, Dart Distributing; legal counsel Alan Malasky of Jenkins & Gilchrist; Eric Paulson, chairman/president, WEA; Mike Farrace, senior VP, Tower Digital, Tower Records/Books/Video, and Jason fiber, VP of digital strategies, Wherehouse/CheckOut.com. Standing, from left, are Storm Gloor, director of music operations, Hastings Entertainment; Michael Mason, GM of entertainment, Buy.com; Ted Hooban, director of digital products, CBnow; Peter Luckhurst, president, HMV/ U.S.A.; Paul Epstein, president/CEO, Twist & Shout; Recording Industry Assn. of America senior executive VP and general counsel Cary Sherman; and Andrew Nisley, president/CEO, GetMusic.

**Participants in the "Internet Super Session," shown seated from left, are Ken Cassar, analyst, Jupiter Communications; co-moderator Mariyn Gillen, news editor, Billboard; co-moderator Ken Schlager, VP of business development, Billboard Music Group; Mike Farrace, senior VP, Tower Digital, Tower Records/Books/Video, and Jason Fiber, VP of digital strategies, Wherehouse/CheckOut.com. Standing, from left, are Storm Gloor, director of music operations, Hastings Entertainment; Michael Mason, GM of entertainment, Buy.com; Ted Hooban, director of digital products, CBnow; Peter Luckhurst, president, HMV/ U.S.A.; Paul Epstein, president/CEO, Twist & Shout; Recording Industry Assn. of America senior executive VP and general counsel Cary Sherman; and Andrew Nisley, president/CEO, GetMusic.**

A mariachi band and dancers were featured at the opening "Fiesta" reception sponsored by BMG Distribution.
DVD Player Sales Lag Outside U.S.

Figures Show Rest Of The World Has Yet To Reach Phase Two

BY EILEEN FITZPATRICK
LA QUINTA, Calif.—While the DVD format is growing by leaps and bounds in the U.S., the rest of the world is lagging behind, according to a report from Warner Home Video presented at the 90th annual International Recording Media Assn. forum held here March 15-19.

"In the phase two stage, it's assumed that DVD is a product that will continue to thrive," said Warner VP of worldwide DVD marketing, Stephen Nickerson, "but around the world, DVD is not in a phase two mode. In some cases it's not even in pre-launch.

Since the format's 1997 launch, approximately 5.5 million players have been shipped to U.S. retailers. By comparison, 1.4 million have been shipped to retailers in Western Europe, 2.5 million to Asian retailers, and 1.7 million to dealers in other parts of the world.

The figures were compiled from Consumer Electronics Assn. (CEA) data for the U.S., from the European Assn. of Consumer Electronics Manufacturers for Western Europe, and from Warner Home Video for Asia and other territories. But depending on pricing models, shipments to Western Europe could see a dramatic rise this year, according to forecasts from AC Nielsen/Vants.

Players were priced at $329 euros ($291), consumer sales could top 4.6 million this year, according to the research firm. If players were priced at $382 euros ($352), sales would drop to 3.5 million.

Nickerson said the Nielsen figures are more aggressive than other projections that say DVD sales will be between 2 million and 2.5 million this year. Even with the spike in sales, Western Europe will be "one year behind the U.S." in terms of DVD penetration levels.

In fact, U.S. DVD forecasts are trending toward 12 million in unit shipments, according to data from the CEA and the DVD Entertainment Group.

"Within the first three months, shipments are 220% over the 1999 rate," said Nickerson. "It's unrealis-tic to think it will continue to trend over 200% all year, but it will for the next few months."

In Asia, the introduction of PlayStation 2 "doubled the installed base of DVD in one day," said Nickerson. The new game system is able to play DVD software. It's estimated that by the end of the year, PlayStation 2 will ship between 8 million and 10 million units world-wide, according to Nickerson.

In China, industry estimates say that between 1 million and 1.5 million units will be shipped. "And if you throw in the piracy factor, that's a whole other story," said Nickerson.

One factor contributing to the slow acceptance of DVD overseas is the lack of title availability.

In the U.S., the DVD Entertainment Group estimates that more than 5,000 titles are available, 2,500 of which are feature films. "And if you take a fraction of that is available in interna-
tional territories," according to Warner's estimates, "650 titles were available in Western Europe at the end of last year, 689 in Australia, 456 in Japan, 550 in Asia, and 335 in Latin America.

"The lack of product in Japan has especially had an impact on hardware sales and the ability for the format to grow," Nickerson said.

He predicts that in the U.S. nothing will hold back the mass acceptance of the format. "In the U.S., there are practically no roadblocks, and 10% penetration by September or October," he said. "And products that hit 10% penetration don't fail in the marketplace."

The lack of title availability in Europe could seriously hinder worldwide acceptance. Players must also be compatible with new recordable and high-definition TV sets to contin-
tue to grow in sales, Nickerson said. However, the biggest potential stumbling block for DVD will be the hardware and software capacity issues.

Warner estimates U.S. hardware sales at 10 million units, with sales expected to continue internationally this year. Software sales are expected to hit 500 million units worldwide, Warner estimates, based on the sold-in volume.

"No manufacturer is looking at a worldwide market past 15 million [hardware] units," said Nickerson, "and most think it will be about 12 million units this year.

And, he adds, "that's not accounting for PlayStation 2 sales."

While DVD continues to grab the spotlight, the more than 800 attendees from the replication industry also basked in the glow of the old video standard—VHS.

"The perception is that VHS is a dying format, but it's actually growing," said Fuji Photo Film USA VP GM Stan Bauer. "We're dealing with the 'dying' format and they will remain king for some time."

With 400 million homes in a VCR and 27 million hardware units sold last year, according to the CEA, tape duplicators aren't getting rid of their tape decks.

"VHS tape sales are very healthy," said Thom McPherson, the senior VP of worldwide video sales Paul Scott. "We were above last year's numbers, and a lot of that had to do with the Internet, which is a new and different way to market video. We're deep into duplicating catalog titles, which have been a big part of our revenue."

But duplicators warn that they must learn to streamline operations and find ways to cut back on costs. "We've already started driving the costs out of VHS with technol-
ogy investments," said Deluxe Video Services executive VP of business development Mary Ann Flakowski. "We've also invested in distribution, because VHS will always be there even as DVD takes over."

Welcome To America. In a ceremony held March 10 at New York's Ellis Island, Universal Home Video and the Children's Museum of New York unveiled "Ellis Island Immigrants: Past, Present, Future," a multimedia project supported by the Children's Museum of New York and sponsored by The Home Depot and Home Video Makers.

"The Children's Museum of New York is honored to be collaborating on a project that celebrates this critical chapter in American history," said Children's Museum of New York president and director Martha G. Mierzwik. "The Home Depot is proud to be involved in this important effort to help America's youth understand the diverse history of the nation."

The new exhibition, which opens April 10, features an interactive video kiosk that allows visitors to take on the role of either an immigrant or an immigrant reporter and experience the sights and sounds of Ellis Island, as well as the history and culture of the United States. The exhibition also features a new children's program that will teach visitors about the forward-thinking aspects of immigration policy.

"It is our hope that this project will enhance the learning experience for visitors of all ages. In addition, we hope that this project will help to shed light on the history of immigration in the United States, and inspire future generations to continue building the rich cultural heritage that is our nation's strength," said Martha G. Mierzwik. "We are grateful to The Home Depot for their generous support, and to the Children's Museum of New York's dedicated staff and volunteers who work so hard to create engaging and educational programs that inspire young people to learn and care about the world around them.

"The Children's Museum of New York is honored to be collaborating on a project that celebrates this critical chapter in American history," said Children's Museum of New York president and director Martha G. Mierzwik. "The Home Depot is proud to be involved in this important effort to help America's youth understand the diverse history of the nation."

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Columbia Gives ‘Stuart Little’ Big Promo Push With Tie-Ins

STUART LITTLE

by Moira McCormick

cards will be included in Break Break packages.

“Each Break package will feature a card with a scene from the movie,” says Bourdich-White. “There will be four different ones, so kids will want to collect all four. Point-of-sale materials will also tout the video release in grocery stores.”

The snack company will run a national coupon insert in Sunday newspapers on April 16 containing details about the promotion.

Sorrento String Cheese will be offering a $.50 mail-in rebate when consumers buy the video and two packages of 12-ounce Sorrento or Precious String Cheese products. The promotion runs from April through June, but the rebate doesn’t expire until August. An on-pack burst will alert consumers about the rebate and the video availability date. One of the four “Stuart Little” collector’s cards will be packed with the burst.

Point-of-sale displays featuring the rebate, video packaging, and availability date will also appear in stores.

On the hardware front, Radio Shack will spend $2 million in broadcast advertising, $.2 million in print ads, and $1 million in additional marketing efforts, such as in-store flyers and direct-mail campaigns, to push the release of “Stuart Little.”

For the video release, the retailers will run the card offer, according to Bourdich-White.

“There’s a scene in the movie where Stuart drives this little red car, trying to get away from the ‘iron cats,’ says Bourdich-White. “Kids really responded to it—Radio Shack had a lot of success pushing the Roadster with the theatrical release of the movie. They’ve renewed their license with our Consumer Products Division for the video release.”

Digital Web site Smileyworks.com will put up $2 million in TV media to support “Stuart Little” throughout April and May and will run an online sweeps from April 10 to May 31.

“Smileyworks.com launched their site with the theatrical release of ‘Stuart Little,’” notes Bourdich-White, who was involved with the Stuart Little brushing his teeth, and their association with the character made their site very popular. The TV commercials will run the movie scenes and will run right before and a couple weeks after the video and DVD street date,” she says.

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Wherehouse Music offers an excellent compensation and benefits package. Please forward resume to: Wherehouse Entertainment, Inc., Dept. E, Attn: HR, P.O. Box 9090, 1515 Hamilton Ave., Torrance, CA 90502. Fax: (310) 536-8796. E-mail: jobs@wherehouse.com www.wherehouse.com EOE.

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The successful candidate will have experience in leading new business initiatives including e-commerce and catalog growth, as well as proven experience in database marketing and project management. The successful candidate will have strong experience in database marketing, e-commerce strategy, and project management.

To apply, send resume to: express.com, formerly DVD Express.

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- Executive Director
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- Administrative Assistants
- Regional Case Manager
- Director of Productions & Engineers
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RocketTalk, BuySellBid.com Partner To Empower Web Sites

BY CHUCK TAYLOR

NEW YORK—With Internet radio entities sprouting like weeds on today’s business landscape, many companies are developing strategic partnerships with like-minded companies to maximize the impact of traditional radio over the Web.

Among the latest such amalgamations is a recently forged link that enables visitors to traditional radio station sites to interact one on one with radio personalities through an instant messenger service designed by Fullerton, Calif.-based RocketTalk.

Its system has just completed a successful 30-day trial run at top 40 KIIS-FM Los Angeles’ Internet portal KIISFMc.com, allowing users from all over the world to communicate with DJs in real time, request songs, respond to on-air questions, and thus add another layer to the listening experience.

RocketTalk’s model includes a partnership with Vancouver, Wash.-based BuySellBid.com to provide commerce opportunities for stations such as classifieds, a “shopping mall,” and E-coupons—in essence establishing the dual opportunity to bring more traffic to the site and increase a station’s bottom line through purchasing opportunities for visitors.

“It creates another way for listeners to interact with the radio station,” says Roy Laughlin, GM of KIIS-FM.

“We like to call radio the original interactive medium; every enhancement that comes along is a new way to build a deeper bond with our listeners.”

“We wanted to create an international feel for KIISFM.com and wanted people from all over to request songs and be part of the radio station,” he says. “This is a way to get the audio around the world, while improving traffic to the Web site.

“The E-commerce allows us to partner with people who want to be providers of items or services, where we don’t have to send our listeners to brick-and-mortar locations,” says Laughlin. “There’s no reason why radio can’t be the biggest retailer in America.”

He adds that such alliances are changing the face of radio’s relationship with advertisers. “Not only will we profit through traditional advertising,” he says, “but [also] through revenue from both our relationships with advertisers.”

KIISFM continues to use the system, even after the trial run.

“For RocketTalk CEO Jeff Weiner, the radio venture seemed a perfect complement between radio’s already captive audience and its ability to broaden the medium’s appeal.”

“We believed that the Internet could bring an interactive component to radio and allow it to enter new markets, bring new revenue streams, increase community, and strengthen the one-on-one relationship that radio has with listeners,” he says.

As a result, RocketTalk theory is that Web site visitors will be inclined to remain on the site longer, come back more often, and take advantage of the many commerce opportunities, like buying, trading, or purchasing fan-related merchandise for an act on the air.

During the trial at KIIS-FM, “we loaded so many malls on the service,” he says, “we opened the [Internet] within the existing structure of radio; that was the big lesson.”

Weiner says. But an added component was to create commerce opportunities, like buying, trading, or purchasing fan-related merchandise, for an act on the air.

According to Jay Shepard, CEO of BuySellBid.com, the company is already linked with more than a thousand advertising partners.

“RocketTalk gives us one more element in our baskets to utilize a content partner for radio stations. We can grow as fast as a station’s Web traffic, so we’re always looking for something that brings them to the site and keeps them there.”

BuySellBid.com also has established a partnership with Clear Channel Communications in which the radio group’s 450 U.S. station Web sites will utilize the company’s online classified listings service, allowing listeners to post free classified ads of up to 200 words on the station sites, including cars, homes, jobs, and other items within driving distance of the Web site user. The alliance will include a $9.95 radio and billboard advertising program within markets where Clear Channel owns stations.

BuySellBid.com, meanwhile, is also gearing up to take the industry by the announcement in mid-March that broadcast industry veteran William J. Hogan has been hired as company president.

Hogan, who served on the board of the Radio Advertising Bureau and was previously executive VP of Metromedia International Inc., oversees 21 interactive radio stations in Russia, 11 in Eastern European countries. He has also served as president and a board member at Westwood One Radio and is president of Unistar Radio Network.

Socially Conscious ‘E-town’ Attracts Acts, Radio

BY WHITNEY PINION

For artists who believe that radio should be about more than chart-toppers and a tight playlist, the national radio show “E-town” offers an antidote to narrowcasting and the often superficial nature of music celebrity.

Aired over 33 commercial and 75 noncommercial stations around the country each week, the 60-minute program combines music from well-known rock, folk, country, and pop artists, as well as lesser-known musicians in a variety of genres, set against a backdrop of social issues and environmental awareness and activism.

Recorded live each week at Boulder Theater in Boulder, Colo.—and broadcast nationwide via satellite and the Internet—the show is “the road—”E-town” is the finely tuned product of musicians Nick and Helen Forster.

Executive producer and host Nick Forster describes “E-town” as a variety show, a mixture of music and meaningful conversation. Each program features two musical guests, one with marquee value to ensure a sizeable audience in the theater and to give radio stations something to promote.

In the nine years that “E-town” has been on the air, the headliners have included Natalie Merchant, Sarah McLachlan, Ani DiFranco, Lyle Lovett, Shawn Colvin, Barrenaked Ladies, Mary Chapin Carpenter, Cowboy Junkies, Ben Harper, Los Lobos, and Chris Isaak—artists whose music does not typically fit most radio stations’ rigid format criteria.

The second musical guest is an emerging artist, a world musician, or, as Forster puts it, “someone who is different but has a common thread of some kind” to the first guest.

FINALE: THE JAM SESSION

That community becomes apparent in the finale of each show, when the two musicians jam together on stage. “Sometimes that thread gets pretty thin,” Forster says, recalling one show with Willie Nelson and West Indian pop singer Angeline Kidjo.

“The finale of that show was quite a challenge.”

Interspersed between the musical acts are two non-music segments—the E-achievement Award and an interview with a high-profile guest. The award acknowledges ordinary citizens who improve their communities by helping those in need or cleaning up the environment. The Forsters find out about these individuals from listeners who write to the show.

In the six-minute interview segment, Nick Forster chats with a writer, politician, policymaker, or some other insightful, passionate person. The interview is intended to inspire thought and dialogue and to remind people of the value of their communities—in particular, their natural environments. Jimmy Carter, Ralph Nader, Jane Goodall, Michael Moore, and Dave Barry are among those who have been interviewed on “E-town.”

MIX OF MUSIC AND ACTIVISM

This mix of music and activism was (Continued on next page)
When I wake up from my daydream, I find myself in a small town. It's filled with people of all ages, some of whom are artists, some are musicians, and others are just regular folks. The town seems to be a place where everyone knows each other, and everyone is friendly. I walk through the streets, and I see people playing music in the streets, and others are enjoying the beautiful weather. It's like a perfect day in a small town. The people are happy, and the air is filled with the scent of flowers. I feel like I've been transported to another world, and I'm not sure if I want to return to my own world.
AC Radio Gets Hungry For New Single As Eric Carmen Adds To 30-Year Career

BORN AGAIN: When Eric Carmen batted his first hit with the Raspberries in 1972—“Go All The Way”—little did he know the song title would prophesy his own career in the music industry. With a dozen classic pop smashers to his credit and a river of covers by admiring, grade-A artists, Carmen has now returned to open the fourth chapter of a career that has spanned nearly 30 years.

“Needless to say, it’s been a while since I’ve done this, and I must say it’s kind of fun—it’s refreshing for me,” says the 50-year-old singer/songwriter. “I guess I always try and go away for 10 years so that I can have a comeback.”

Carmen’s calling began as the lead singer of pop-rock act the Raspberries, which hit in the early ‘70s with “Go All The Way.” “I Wanna Be With You,” “Let’s Pretend,” and “Overnight Sensation” (Hit Records).

When he went solo in 1975, Carmen found success with songs like “All By Myself,” “Never Gonna Fall In Love Again,” “Chum Of The Night,” and “I Wanna Hear It From Your Lips.” He then fell out of public sight until the 1987 release of the film “Dirty Dancing,” which rekindled the artist’s “Hungry Eyes” and the next year’s “Make Me Lose Control.”

More than a decade later, Carmen has returned via a new label contract with Miami-based Pyramid Records and the first single, “I Was Born To Love You,” performed, arranged, and written, and produced by the artist. The song is already making waves at AC radio, championing his fourth decade as a hitmaker.

“The soft AC format needs to have some of its own artists. We have Jim Brickman and John Tesh who fill the sound of pop radio stations,” says Bill Cahill, PD of WTVY Richmond, Va. “Eric Carmen is perfect in that role, too, and we are an early believer of this song. People know who he is from his solo career and from the Raspberries, but I tell you, this song is being played on its own merit.”

“We’re always happy with Eric with his previous songs, and he blends in with our bright AC format,” adds Mary Turner, assistant PD/music director at WLDI Grand Rapids, Mich. “We’ve missed him, and he sounds right for us with this song. And you can hear that he’s enjoying writing and arranging as much as he did in 1972-74.”

The journey toward Carmen’s latest reincarnation sprung to life when he decided a few years ago to exit his base in New York and move away from the city. The shift, along with a few personal changes, allowed the artist to “Go All The Way” again in 2000.

The track has some 30 adds to date at AC radio, a format that stands apart from other current music-based broadcast genres by embracing songs with less regard for artist profile.

“AC is a less hung up about who’s on the record, and what is on the record,” Jacobi attests.

“We at AC seem to be like the top 40 of yesterday, with a lot of different artists and a lot of genres,” says Carmichael. “It’s kind of fun for radio to embrace some of these older artists.”

Of course, through the magic of remixes, Carmen has never really left the format. His latest achievement was Celine Dion’s No. 1 AC and top five Hot 100 remake of “All By Myself.”

His take on the version: “Oh, I hated that, anytime anyone sings one of my songs and sells millions,” he says with a laugh. “I thought Celine sang the daylights out of it, and David Foster did a brilliant job of producing it. It was an absolutely wonderful thing, and my children thank her, and I thank her.”

In fact, Carmen’s songs have been covered so many times that for a recent birthday, a friend compiled a four-CD set filled with nothing but other artists’ takes on his songs, including one disc dedicated solely to “All By Myself,” with an astonishing lineup that included Dion, Hank Williams Jr., Vanessa Williams, Sheryl Crow, Tom Jones, Jennifer Lopez, Harry Connick Jr., Whitney Houston, and Frank Sinatra.

“When I sat down and listened to all of that, it gave me an amazing feeling that all of these people thought enough of my records to do it in different ways,” Carmen says. “That’s a joyous experience for a songwriter, when you feel you’ve done something that will stand the test of time.”

Carmen is supporting his latest effort, first with a sold-out solo concert and Q&A period March 23 in Cleveland, then as a member of Ringo Starr’s All-Star Band—along with Dave Edmunds, Chuck Loeb’s Magic Jack, and Simon Kirke of Bad Company—throughout the rest of the summer.

He also has a deal in place with Microsoft Windows to offer a free download of “I Was Born To Love You” through the end of March with the opportunity to purchase the full set and have a Valentine’s Day tie-in with FTD, in which the track was attached to an Internet greeting card. Meanwhile, Carmen and his wife, Susan, are expecting second child in May.

“I asked for little this time,” he says with a smile of satisfaction to Carmen.

“If somebody told me that after 30 years, I’d have songs that were standards, and people would be singing them electronically monitored cover records, I would be like ‘Wow.’ I didn’t guess that, when he decided in 1972 that he would do it in different ways.”

“’That’s pretty darn cool,’” he adds. “’It’s a long and winding road, as someone once said. I’m glad it led to here.’”
A

fter working with Pamela Anderson Lee on her
nursy syndicated TV show "V.I.P." the
members of Lit thought she would be the
perfect vision to star in their "Miserable" video.
"We had been asked to play ourselves in a "V.I.P"
episode. It turned into an hour-long Lit-commercial,
dsays lead singer A. Jay Popoff. "It took a view of
about a week and a half, and by that time we spent a
lot of time with Pamela. Then we got the treatment
for the video that said we'd be performing on a
giant woman. We thought it looked cheeky at
first, but not if we could get Pamela to do it. She
was totally into it.

The video, which ends with Lee eating the four
ham.bands, seems a fitting visual accompaniment
to the song's lyrics. Popoff explains, ""Miserable"
basically is about feeling like you need something
really bad, and when you have it, it makes you feel
like shit. Some people feel it's about a person, but
it's not necessary. It can be about addiction.

"We're not these hardcore lyricists, and we're
not poets," he continues. "We don't go too deep.
We just write songs about our daily experiences."

Lite's desire to keep it simple definitely res-
onest with fans. "Miserable," the third single
from its RCA album "A Place In The Sun," No. 3
on this issue's Modern Rock Tracks. Popoff says,
"The initial surprise of 'My Own Worst Enemy'
[Billboard's No. 1 modern rock track in 1999]
floated our sails. We've learned how difficult it is to
give your single to the top of the chart."

The group also takes its live performance quite
seriously. "There are a few bands that are bring-
ing arena rock back. For us, that's why we got into
to begin with," he says. "When we went on tour
for other bands, there were time constraints. Now we
can play as many songs as we want. We're no
longer the underdogs."

BMI/ASCAP SYSTEMS

(Continued from page 8)

BMI collects in excess of 400,000
hours of airplay data a year.

"The system relieves radio sta-
tions from doing the heavy lifting
in filing traditional reports to BMI,"
says John Shanks, senior VP of li-
censing. "It allows BMI to streamline the proces-
sing of paying our licensees for the music
that's being played on radio."

ASCAP and BMI's AudioSoft Rights
Management System interacts direc-
tly with Webcasters' computerized
playlists, disseminating airplay in-
formation automatically and sending
it directly to the organization.

Beta testing will begin in April,
with full deployment to the com-
pa.

neys, 1,500 ASCAP-licensed Web-
casters planned for the second
quarter of 2000. Completion is
expected by the end of first-quarter

"This brings about a dramatic
improvement over our current sys-
tem," says Marc Morgenstern,
With Eight, Lauryn Hill Tops Nominees For MVPA Awards

MVPA AWARDS NOMINEES: R&B and pop videos rule this year’s nominees for the Music Video Production Assn. (MVPA) Awards, which will be handed out on April 7 at the Directors Guild in Los Angeles. Lauryn Hill videos lead the list of nominees: “Everything Is Everything” and “Turn Your Lights Down Low” (with the late Bob Marley) collectively earned eight nominations.

Following close behind in nominations, with seven each, are Maxwell’s “Fortunate” video and Jennifer Lopez’s “Waiting For Tonight” clip.

Other multiple nominees are Missy Elliott’s “Do Something” and “I Try,” the Chemical Brothers’ “Let’s Forever Be” and “Out Of Control,” and Red Hot Chili Peppers’ “Scar Tissue.”

New categories have been added to the MVPA Awards: hip-hop video of the year; electronic video of the year; television commercial; and best direction of a male artist, and best direction of a female artist.

The following are nominations for some of the major categories:

The nominees for video of the year were not voted on at press time. For more information on the up-and-comers, visit the MVPA Web site at mvpa.com.

AC video of the year: Tori Amos, "1,000 Oceans"; Celine Dion, "That’s The Way It Is"; Diana Krall, "Let’s Face The Music And Dance"; and Tom Petty, "Swingin’.

Alternative video of the year: Blink-182, "What’s My Age Again?"; Chemical Brothers, "Let Forever Be"; Foo Fighters, "Learn To Fly"; Michael Jackson, "You Are Not Alone"; and The Offspring, "Gone.

Country video of the year: Dixie Chicks, "Ready To Run"; Faith Hill, "Breathe"; Jo Dee Messina, "Believe In Me"; and Mary Chapin Carpenter, "I'm So Lucky.


Director of the year: The Chemical Brothers, Michel Gondry, Hammer & Tonges, Wonga Isham, and Francis Lawrence.

Music Video Programming

VH1 NEWS: Mariah Carey, Donna Summer, Faith Hill, and RuPaul are among the performers set to appear on VH1's 2000: A Tribute To Diana Ross. The concert special will take place April 9 at Madison Square Garden's The Forum in L.A., and will air on VH1 the special April 11.

Doug Cohen has joined VH1 as director of music and talent relations. Cohen has 12 years of television experience, including seven years as senior director of music video production and media development.

LOCAL SHOW SPOTLIGHT: This issue’s spotlight is on the Connecticut-based modern rock show “The Swindle.” TV affiliates: Cablevision in Bridgeport and Norwalk, Conn. Time slot: 8 p.m. Thursdays. Key staffers: Bill Acippicire, executive producer; Diane D’Amato, producer/co-host; Lisa, co-host.

Following are the show’s top five videos for the week ending March 11:

1. Jupiter, “Superman” (Capricorn)
2. T. MacLean, “If I Fall” (Capitol)
3. Videodrome, “Ty Jonathan Down” (ElementeRapirs)
4. Svednus, “Waffo” (TVT)
5. Podunk, “Wings” (Matchbox)

by Carla Hay

VH1's "102 The Clip List"

Continuing programming

140 hours
1899 9th St NE
Washington, D.C. 20008
1 Black Rob, Who, "Scream" (Music Video)
1 2 DeReal, Detain, "My Name Is" (The Week)
25. 3 Joe, My Name Is, "Drumline" (Drumline)
26. 4 The Week, "I'm Here For You" (Girl Talk)
27. 5 The Week, "I'm Here For You" (Girl Talk)
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100. 78 The Week, "I'm Here For You" (Girl Talk)
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102. 80 The Week, "I'm Here For You" (Girl Talk)
‘Mad Season’ Reflects On Relationships

The following is a track list from matchbox twenty's May 23 release, "Mad Season By Matchbox twenty". "All songs are written by lead singer Rob Thomas, He features "A Cool Hand Girl", "Birdy Lies" with the album's producer, Matt Sherletic, and "Stop" with the drummer, Paul Doucette.

"Angry": A midtempo, jangly song reminiscent of the Bob Doanes. "This was kind of me being sarcastic about the whole anger thing, and I'm trying to put myself on the back about being a bigger man when I'm really not. It's me fighting myself," says Thomas. "I wanted it to open the record because it seemed like if our songs were a train, it would connect to the last album and make one continuous story."

"Black & White People": Horn-propelled pop pleasure written by Thomas eight years ago. "This is one of those songs that I've been waiting to record and this song is on the record," says Thomas. "When we did the last record, we didn't know what to do with it. It needed its own time to grow."

"Crutch": A rush of words poured out of a relationship that led to divorce and the use of alcohol. "I made it more universal," says Thomas, "but it's about my old guitar players from my last band and my ex-big finger to them. It's probably one of my favorites."

"Last Beautiful Girl": Reflections on a relationship gone bad and a girl who knew all the right things to say at all the wrong times. "The vocals surround the midtempo track."

"If You're Gone": "I wrote this right after meeting my wife," Thomas. "We were separated for a few weeks and were on the phone all the time, and I was thinking, 'It's almost over,' and I wondered if everything I was going through [with matchbox twenty's success] was going to make it too crazy to build a relationship."

"Mad Season": The song took on a more universal tone but was originally about the wild ride that the band has been on since it's success hit, says Thomas. "The whole idea came from our mad season," he says. "It has nothing to do with the band but it's just crazy. There are no handbooks for any of this."

"Rest Stop": Written from the woman's point of view about her having to end the relationship before she loses her nerve. "And the man's sad realization that she's gone and left the hurts despite his efforts to hide it."

"This is actually a true story," says Thomas. "I was hitchhiking to Dayton, Ohio and met a woman, and I just wound up staying with her and her friends. She was driving me back, and she stopped somewhere in the middle of the night to wake me up and let me out about three miles from a rest stop.

"The Burn": Vague track about just not having the energy to pull it all together and wonder, "Is this the end of ambition, "the burn," never hit.

"Bent": About as optimistic a song as there is on the album, "Bent" is a lover's plea that his intended help him through life. "It's a love song and a rock song; there's a hopeful tone to it," says Thomas. "It's kind of like the person is saying, 'As misguided as I may be, there are the things that it takes to be with me.'"

"Bed Of Lies": Beautiful layered ballad about a breathing lover'sasp. "I was originally hearing this as a Bonnie Raitt song," says Thomas. "Matt was pushing we were doing it, but Duane is just crazy. There are no handbooks for any of this."

"Leave": Quiet ballad about that exact moment when the relationship is over and all that's left is the heartbeat.

"Stop": Driving rocker about being fed up and scared and just ready to "split."

"You Won't Be Mine": Salty, lean, jazzy number that highlights Thomas's voice and swells to include a 16-piece orchestra.

MELINDA NEWMAN

STARK PROCESSION

"I'm sure that Atlantic had no idea that they would have Aristar to thank for the success of 'Smooth,'" says Jason Flom, President of Lava Records. "I think it turned a lot of people on who may or may not have been matched twenty fans. Even the people, an incredible writer and singer. That particular record helped to assuage any fears of a sophomore jinx."

DEADLAND BOUND

The band will do a three tracks to Europe [for the] tour as well as promote the new album, and then one in January 2001 to play concerts.

Assistance in preparing this story was provided by Jill Pessnick in Los Angeles.
soon and plans to move to larger premises in London and open a regional office to serve Southeast Asia. Explaining the historical background of CCS, Powell tells Billboard, “Internet software piracy in 1997 was running at $11.5 billion, excluding MP3s and motion pictures. We walked into this as if it were a one vertical market that was large enough to get proof of concept [of our proprietary solution] but not big enough to attract a lot of attention, where we would end up with a lot of competitors.”

Needless to say, the pro audio software industry offered such a market. “We gathered information on about 600 companies and asked them what they thought we were losing. The consensus was that they were losing between 25% and 40% of their revenues through pirated software, not an insignificant amount,” he says. CCS’ pitch was that if it could claw back 5% of the lost revenue, it would take 1% of that for itself. So we did it.”

For the pro audio software industry, we shut down eight months over 90% of the servers offering pirated software belonging to one of our clients, 5,000 sites, says Powell. “We removed probably on average about 100 pieces of software from each of those sites—so 600,000 pieces of software—we removed. Average value of that software was anywhere between 300 and $1,000 per piece, which gives you an idea of the scale of the economic damage that was being caused.”

Now CCS is attempting to do the same thing for the music industry.

With all due respect,” says Powell, “we’re not the only. In the case of these [pro audio industry] competitors in one at a time, at a time, then we could find that we would lose,” says Miller-Ward, IFPI’s operations director.

One initiative to track down the culprits is to create computer programs to do the investigative work. Explains Edwards, “There is not an off-the-shelf piracy search engine available, so the IFPI has worked to develop one—the first part of which already has been contracted out.” He would not divulge the name of the contractor involved in that work.

However, there will always be a need for human beings to perform certain functions, and that’s where someone like CCS comes into play. “It is using CCS in a fairly limited area of our battle against piracy, but they are the most experienced [company] that we have found in this particular field,” says Edwards, adding that he believes that more than 1 billion tracks were pirated over the Internet in the last year.

“The function CCS is serving is that they conduct a manual search of Web and [file transfer protocol] servers for illegal sites and pass on their findings to the IFPI’s national groups,” Edwards says. The IFPI also will conduct a computer training workshop for its national groups to familiarize them with the operation of the Internet protocol.

Determined to build on its success, CCS is about to close on a $2 million financing deal, which it will use to further develop its technology, hire more staff, and expand overseas. The company is opening its New York operation

IFPI’s New Tech Tackles Net Pirates

(Continued from page 1)

The IFPI is building a new automated research service to fight Internet piracy

How Do Net Pirates Distribute Music?

BY GORDON MASSEY

LONDON—Men the Internet and most people think of it as a source for music, but there is an Internet generation growing up that sees the Internet in a different way—including the means to obtaining free music. Powell tells Billboard that he is the demographic record companies aim their products at.

For 15 of the 25, the Web is a tool involving protocols, some of which are incredibly powerful,” says Dave Powell of Copyright Control Services (CCS). “Those protocols allow kids to download music completely free of charge.”

As part of a contract with the International Federation of the Phonographic Industry (IFPI), CCS is providing a hotline site and is able to track the site to an individual pirate based in Slovenia. The site itself offers a massive catalog of albums, alphabetized for easy access. The catalog from A through E (Abba through Europe) totals 30 pages when it is printed out. Each page details 75 different tracks of illegal MP3s.

“IP, if a pirate, I’ve got my computer sitting there at home, and I pay a one-shot monthly fee for my cable service, I can get my computer online around the clock, 365 days a year. My computer becomes a server and is no longer under the Internet service provider’s control. It’s very corrosive, very dangerous, and a lot of people, especially kids, are doing this,” says Powell.

CCS estimates that, in the past 12 months, about 100 million individual pirated tracks have been downloaded on hotlines. NOAA is the Internet relay chat (IRC)—originally a chat mechanism but now also a powerful file transfer system. “We have an estimate of 200,000 servers on IRC,” says Powell. “IIRC, which is being popular among servers, permits about 30,000 servers on IRC, and we are estimating that 50 million tracks have been downloaded by IRC in the trailing 12 months.”

Powell adds, “IRC is probably the system that the record companies know the least about, and it is the highest-level distribution system. Much of what we see on IRC is coordinated action between large groups of people, so you have automated servers sending content to another one on an IRC channel and type, ‘Find me Madonna,’ and maybe 15 servers will come back saying, ‘Take it from me, take it from me.’”

Powell also details file transfer protocol (FTP) servers operating on the university and educational facilities. “We are looking at probably another 100 million-plus tracks being downloaded from FTP servers in the trailing 12-month period,” he says.

The stuff that everyone knows about—the come-to-MP3s and that sort of thing—probably accounts for about 80 million tracks, he says.”

You also have other file transfer protocols that are hot topics as well, such as Napster and that sort of thing, probably accounts for about 80 million tracks, he says.”

Explaining the historical evolution of the software industry, the IFPI has developed a massive catalog of albums, alphabetized for easy access.

One site chosen at random offers a massive catalog of albums, alphabetized for easy access

The IFPI has developed a massive catalog of albums, alphabetized for easy access.
BERTELSMANN SHOPPING?

(Continued from page 1)

BOL is America’s best answer to the world of online media shopping, with a lot to prove to its users. Says BOL’s chief executive officer, Aram Sinnreich, "We are building a successful business online with a lot of experience to prove that our approach is working."

BOL and the other major online music companies, such as Amazon, have been faced with the challenge of finding ways to make music more accessible and affordable to consumers. BOL has been successful in this regard, as it offers a wide range of music from a variety of sources, including independent artists and major labels.

BOL’s success is due in part to its innovative business model, which allows consumers to purchase music directly from the artists. This not only provides artists with a new revenue stream, but it also gives consumers more control over their music purchases.

In addition to its music sales, BOL also offers a variety of other online services, such as streaming music, video on demand, and interactive games. This diversification has helped BOL to stand out in the highly competitive world of online media shopping.

BOL is committed to providing a high-quality user experience, and it has invested heavily in developing its technology platform. This has allowed it to offer a wide range of features, such as personalized recommendations and personalized contentcurator services.

BOL’s success has also been due to its focus on innovation. The company has been at the forefront of developing new technologies and business models, such as its innovative "pay what you want" pricing model.

BOL is well-positioned to continue its success in the online media shopping market. With a strong business model, innovative technology, and a focus on customer service, BOL is well-suited to continue to grow and expand its customer base.

BOL is a company that is truly committed to providing a high-quality user experience, and it is well-positioned to continue its success in the online media shopping market. With a strong business model, innovative technology, and a focus on customer service, BOL is well-suited to continue to grow and expand its customer base.
Waters Tour Extended into 2000

Dates Will Follow Columbia's Release Of 'The Wall Live'

BY RAY WADDELL

NASHVILLE—The response to Roger Waters’ “The Wall Live” in the Flesh tour last year was so enthusiastic that the Pink Floyd alum has added another 25 dates for summer 2000 following the release of Columbia’s seminal June 14 release of “The Wall Live.”

While Waters’ status in rock ’n’ roll history is secure—many acknowledge him as the creative force behind such legendary Floyd albums as “The Dark Side Of The Moon” and “The Wall”—his drawing power at the box office in 1999 was uncertain prior to the tour. When tickets flew out the window, even those closest to the situation were caught off guard.

We were very surprised at how well it did,” says Mark Fenwick, Waters’ manager. “Roger Waters is a huge name, but he hasn’t been out in 12 years.”

Waters did not tour behind “Amused To Death,” his 1992 release on Columbia. “The last time he had played live had been at Berlin [a live performance of “The Wall” in 1980 that featured many of the original Pink Floyd lineups],” says Fenwick, “and Roger really wanted to get back on the road,” says Fenwick.

The In the Flesh tour grossed $62,345,940 after an attendance of 215,113, according to Billboard’s sister publication Amusement Business. The tour was a selling out success in Canada and in Cleveland that grossed $470,740.

Given that kind of success, extending the tour into 2000 seemed logical, Fenwick says. “In the Flesh,” which dates for 2000 is June 2 at the Ice Palace in Tampa, Fla.

The tour band features Andy Fairweather Low (guitar), David Gilmour’s former lead vocalist, White (guitar), Doyle Bramhall (guitar/vocals), Jon Carin (keyboards), Andy Wallace (keyboards), Graham Browne (drums), and Katie Kissoon, P.R. Arnold, and Susannah Melvoin (vocals).

The release of “The Wall Live” was timed well with the last date on the tour, a fact not lost on the label. The album was culled from the original 1980-81 performances of the landmark record at Earl’s Court in London, which when a three-disc set of the concert was released withpart 2,” and “Goodbye Blue Sky.” Last year, the In the Flesh tour utilized local and regional promoters, with deals in each market cut individually. This year, SFX Entertainment will produce all dates, largely due to the relationships in place between Waters and Fenwick and veteran SFX promoter Ron Delenser, according to Fenwick. Waters was very interested in keeping ticket prices affordable, Fenwick says.

“We absolutely made it a contractual stipulation that everywhere except for Los Angeles and New York tickets would be no more than $84, and in those markets two cities they would be no more than $90,” says Fenwick. “Ticket prices are escalating at a ludicrous rate. However much you like an act, if you pay too much, you go away with a bad feeling.”

The only logical asking price could have been higher, according to Delenser. “God knows he could’ve gotten $90-$75 everywhere,” he says.

Delenser is confident the tour will do well. “Roger always did good business; now he’s doing great business.” – RON DELenser

Two months before his birthday on Aug. 2, singer Bob Runga won the female vocalist and songwriter categories. First released in August 1999, “Mix” is now four-times platinum (60,000) in New Zealand. A hard-hitting member of the night was Warner rocker group Shi- had (video, cover design), and Jon Toogood (male vocalist), and Universal’s Deep Obsession, Jessica Kelly won most promising female vocalist. In all, 24 awards were presented.

The annual event, honoring domestic acts, is organized by local labels’ body RIANZ, which assembles six judges from the media and industry.

This year, some label exes had expressed concern about the exclusion of pop acts as nominees, particularly in the award for New Act. According to Glading, comments and a vote is considered when choosing the finalists. However, he says, “I don’t think the judges were clear enough about that part of the criteria, and I don’t believe they took it into account to the degree that they should have.”

newsline...

PUBLISHERS MPL COMMUNICATIONS INC. and Peer International Corp. have filed suit against MP3.com, claiming that the online company MyMP3.com service violates copyrights. The move follows a similar suit filed against MP3.com earlier this year by the Recording Industry Assn. of America on behalf of the major record companies. MyMP3.com allows users to store and manage CD collections online. The publishers’ suit, filed in mid-March in U.S. District Court for the Southern District of New York, alleges that copyright violations occur because users do not copy their own CDs onto MyMP3.com servers.

A user, the suit adds, accesses “these infringing copies and not, as defendant has misrepresented to consumers, the user’s own CDs.” In the suit, MP3, owned by Paul McCartney, and Peer describe the service as “a cylical attempt to exploit the value of famous songs without the copyright owners’ consent.” The plaintiffs seek a declaration that MP3.com is violating the Copyright Act, the removal of their copyrighted works, and damages of $150,000 per infringed work. MP3.com CFO Michael Robertson could not be reached for comment.

COLUMBIA HOUSE CHIEF EXECUTIVE Scott Flanders has participated in an $8 million venture-capital investment in Internet shopping technology company LogoSearch. Flanders will serve on its board of directors. Based in New York, Snav offers an online shopping-cart technology that can be used at various merchants and allows users to make multiple purchases at the same time. The company, which counts Amazon.com as a client, says CDNow and Online will sign on in coming weeks.

BRIAN GARRITY

KÖZMO.COM, THE ONLINE RETAILER of videos, CDs, and other goods that specializes in delivery in less than an hour, filed with the Securities and Exchange Commission on March 21 to raise $100 million in an initial public offering. Proceeds will be used to expand into at least 10 new cities this year. The company operates 12 stores in six cities, including New York and Los Angeles. Kozmo is backed by, among others, Amazon.com, which reportedly holds a 31% equity stake. Credit Suisse First Boston will serve as lead underwriter for the transaction. Kozmo shares will trade on Nasdaq under KZMO.

BRIAN GARRITY

CONSUMERS SOON will be able to trade secure Windows Media Audio files with a new version of music file-sharing Napster, set for release within the next three weeks, according to a Napster spokesman. The current version of Napster allows consumers to copy and trade unprotected MP3-formatted music files. In other Napster news, Indiana University will allow the use of the Napster software on its server in a two-week test of a new application designed to cut down the program’s bandwidth usage. The university had blocked access to the MP3 file-swapping software on Feb. 12 after users swamped its Internet server. The test begins Saturday (25). Other universities, including Oregon State University, Northwestern University, and the University of California at San Diego, have also blocked use of the program for similar reasons.

MICHAEL AMICONE and EILEEN FITZPATRICK

WESTWOOD ONE has entered into a multi-year pact with WebRadio.com. Under terms of the deal, the radio network will receive a 6% initial stake in the Internet broadcaster. Westwood will receive an additional 4.5% stake in WebRadio.com for marketing the site to the 7,500 radio stations in its network.

EILEEN FITZPATRICK

ISLAND/DEF JAM ACT Hanson is launching a Web site, Hanson.net, and an Internet service provider Wednesday (29), through David Bowie’s online marketing company, UltraStar Internet Services. Users of the site will be able to obtain Hanson-branded full-service Internet access, including personalized Web sites, for $14.95 a month. Those who have Internet access subscribable to Hanson.net for $6.95 a month, which offers exclusive tour footage and interviews, ticket offers, and contests. There will be a live online listening party hosted by MTV on Friday (31). The activity is in preparation for Hanson’s new album, “This Time Around,” coming out May 9. The band is expected to go on a world tour.

DON JEFFREY
‘Clive Davis] gave us his blessing and said to make every song be the most important one of our lives, that our entire career rests on every song’

- PATRICE PIKE

NAME GAME: “Say My Name” by Destiny’s Child (Columbia) holds off the advances of “Maria Maria” by Santana Featuring The Product G&B (Arista) to remain at No. 1 on The Billboard Hot 100 for a third consecutive week. “Maria” has positioned itself to reach the top next issue, as it posts impressive gains at retail and radio, earning the Greatest Gainers/Sales & Airplay designation. “Maria” moves back to the No. 1 slot of the Hot 100 Singles Sales chart after a two-week respite, with sales of 94,000 units, an increase of 11,500 pieces. On the radio side, “Maria” is up 11 million listeners from last issue, its third consecutive week of 10-million-plus gains.

BY A THREAD: “Bye Bye Bye” (Five) becomes Destiny’s Child’s “Say My Name” for the No. 1 spot on the Hot 100 Airplay chart by the narrowest of margins. In the closest race for the top in the nine-year history of the airplay chart, “Bye” remains victorious by only 9,000 listeners. To illustrate how tight this is, prior to this issue, the most hotly contested battle for the top of this chart occurred in the April 5, 1997, issue, when “Don’t Speak” by No Doubt (Trauma/Interscope) edged “Lovesong” by the Cardinals (Trampolene/Stockholm/IDJ/M) by 319,000 listeners.

NO NEWS IS BAD NEWS: For the first time in nearly four years, there are no new entries on the Hot 100 Sales chart. The last time this occurred was the May 25, 1996, issue. The paucity of singles hitting the retail pipeline certainly is alarming, as is the 23% drop in overall singles sales when comparing current-year-to-date figures with that of 1999 (see Market Watch, page 114). To further sound the alarm, a comparison of this issue’s Hot 100 with that of April 3, 1999, shows that there are almost 29 fewer titles on the chart that are available at retail than there were at this time last year. Excluding 12-inch vinyl-only releases, 53 of the Hot 100 titles from the April ’99 chart were released at retail in major configurations (CD and cassette). In contrast, this issue’s chart has only 34 titles available at retail. There are also fewer of the most popular radio songs available to the public. A year ago, 60% of the top 20 songs on the Hot 100 Airplay chart could be purchased, as compared with 45% this issue.

This firing a flacker of hope on the horizon with the release of singles from a trio of major acts. On April 4, Hanson returns with “This Time Around” (Island/IDJ/M), and April 25 brings retail releases from Marc Anthony with “You Sang To Me” (Columbia) and Jennifer Lopez’s “ Feeling So Good” (Jive/550-Work). Although it is not an onslaught of product, any number of titles at this point is welcome.

YOUNG LOVE: Real-life item Jessica Simpson and Nick Lachey of 98° debut on the Hot 100 at No. 73 with “Where You Are” (Columbia). The song is featured in the soundtrack for the film “Hero (To Earth).” As the trailer and radio spots for the romantic drama, which opens on March 24. The film has been the making of the month, and the release on behalf of this project, appearing on “The Tonight Show With Jay Leno” (March 15) and “Donnie & Marie” (March 16), as well as MTV’s “Total Request Live” (March 22).

KINGFISHER REPORTS A SURGE IN PROFITS (Continued from page 10)

The original plan was to send the track “Fallen Angel” to radio formats, says Pike, “but there’s a huge backlash now against women in rock, or women on the pop side, so we decided to go with our plan, which is the most exciting one.” Pike notes, the Warner-Chappell (BMI)-published group’s early indie albums showed their knack for three-minute-song writing.

“So it’s no mystery to us to write those songs now—just that you can come up with a certain way based on a first impression and never revisited by journalists or whomever,” Pike says. “So suddenly you feel like you’re moving forward on the horizon of what you’re really a living organism that transforms over time. That’s the true story of Sister Sledge.”

The original plan was to send the track “Fallen Angel” to radio formats, says Pike, “but there’s a huge backlash now against women in rock, or women on the pop side, so we decided to go with our plan, which is the most exciting one.” Pike notes, the Warner-Chappell (BMI)-published group’s early indie albums showed their knack for three-minute-song writing.

“This is a very new kind of thing,” says Pike. “We’re going to try to do something a little different, a little more off the wall, a little bit more off the wall.” Pike says, “I needed to go in there and talk to the band and get the band up, so I said to [David], ‘We’re going to get a great asset to you and can make a great rock record and want to know if you’re committed,’ and he gave us his blessing and said to make every song be the most important one of our lives, that our entire career rests on every song.” Pike continues, “I can’t tell you what a great thing it was to get a message from him afterward that we made a great album.”

The title, then, “reinforces the whole struggle of writing the letter to Clive—and all the other little battles we went through to make this record,” Pike says. The end product furthers the radio-friendly format exemplified by “This Is The Time” and “Trip A-Hit.” “Know What You Mean,” a departure somewhat from the band’s more free-form “jam band” pre-Arista approach.

“We were a band which survived on revenue from live performances,” says Pike, who formed it with Dave Hidalgo Jr. in 1979. From that time on, Little Sister, an acoustic duo with vocalist/guitarist Wayne Sutton, Vocalist/bassist Darrell Phillips and drummer Sean Phillips (no relation) were hired later, and a dem-
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**The Top Selling Albums Compiled From a National Sample of Retail Store, Mass Merchant, and Internet Sales Reports Collected, Compiled, and Provided By SoundScan**

**April 1, 2000**
<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Wks On Chart</th>
<th>Sales %</th>
<th>Gross Sales</th>
<th>Peak Position</th>
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<td>DYSFUNCTION</td>
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<td>Epic/Reprise</td>
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According to Ed Lube, E-commerce manager for Minnesota Public Radio and its Public Radio Music Source retail operation, the surprisingly strong orders for “Elephant” upon its issue are indicative that some nation-wide airplay ensued from this single audition. “Elephant” made friends at retail as well. “That record did really, really well for us,” said Currier. "The promotion of Music Millennium in Portland, Ore., and co-chair of the Coalition for Independent Music Stores. “I think that’s also contributed to the success. We do so well with this record and played it in the store like crazy, so customers got a chance to hear quite a bit of it—which they probably wouldn’t have on the radio here. We also sold more copies of it in the pop store than in the classical. I think if Tin Hat got the chance to open up for the right rock band, they could really cross over.”

Tin Hat’s pop appeal comes from the fact that even with the group’s manifold sound and smart, sophisticated soloists, their albums revolve around concise, compelling tunes. “We do so well with this record and played it in the store like crazy, so customers got a chance to hear quite a bit of it—which they probably wouldn’t have on the radio here. We also sold more copies of it in the pop store than in the classical. I think if Tin Hat got the chance to open up for the right rock band, they could really cross over.”

The Los Angeles-based firm S.E.C.T.R.E.—which has worked on such contemporary-minded Blue Note acts as Medeski Martin & Wood—will join Angel for “Helium” radio and tour promotion. Retail marketing support will come from New York-based Inter- cultural Nice Strategies, which has contributed to Angel’s campaigns for such artists as Ravi Shankar and his daughter Anoushka. New York’s indie rock-oriented Cara Sacks & Co. will lead the independent publicity efforts.

Tin Hat’s Trio is a developing band, and no matter how cool it is, “Helium” will be a long while before it can appeal to the “other rock bands” as well. “We’re not in this with the idea that we have to sell a ton of records right away,” says T. “But we’re behind Tin Hat because they’re a great band. And we think they’ve sent the sound of the future—and that they could sell a lot of records in that future.”

ADVERTISEMENT

**AD GIVES DRAKE’S ‘MOON’ RISE IN SALES**

(Continued from page 10)

people. He wanted to be an artist who sold records. He was unable to really comprehend or come to grips with the fact that, well, you say, ‘You’re a genius, and he’d 5,000 records.” “Pink Moon” is an improbable candidate for popular success. In marked contrast to its two previously produced predecessors, Drake’s third and final album was a spare work recorded in just two evenings, during which the singer-songwriter played his own guitar and piano. The set is an often harrowing song cycle that reflects the musician’s deepening depression; in particular, the opening number “Moon” is a chilling paranoid prophecy.

The album was issued in the U.K. by Island on Feb. 12, 1972; exactly three months later, on Nov. 25, 1974, Drake was found dead in his bedroom at his family’s home in Hanover in Arden, England, the victim of an apparently accidental overdose of a prescription antidepressant. He was 26.

Little known in the U.S. outside of Drake’s devoted cult of fans, “Pink Moon” entered the magazine’s collection with “Milky Way,” the Cabrio spot utilizing an edit of Drake’s song, began to air here in November.

Shane Hutton, senior writer at Arnett, Intelli Communications, a Drake ad agency that handles the Volkswa- gen account, says he suggested using the Drake song early in the development of the spot. “I brought in some stuff from my record collection, and that song was one of them,” Hutton says. “As soon as I played the Drake track for [creative director] Tim [Vaccarino], it was like, ‘Done.’”

Hutton says that cutting the music was a delicate process. “It was per- sonally a somewhat difficult decision to change it in any way . . . It was Calif.-based Hans Wendell, who also produces their records.

As Angel marketing director Andria Tay points out, Tin Hat’s genre-bending cross-cultural music presents the label with a challenge, but it also offers an opportunity as the label seeks to expand its purview beyond classical music. To this end, Angel has enlisted several independent companies to aid Tin Hat efforts.

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...
We did everything in our power to point the consumer to the street date — Tom Carrabba

The ability to play discs sold in the U.S., a research firm says that nearly two-thirds of the players sold have the problem.

Concern heightened this month with the introduction of more than 1 million Sony PlayStation 2 players, some models of which De From anywhere around the world.

Sony has stopped short of doing a recall of the players and has corrected the problem on units shipped after the initial mid-March launch.

The player is expected to be on sale in North America and Europe this fall.

According to a spokesman for Sony Computer Entertainment, the company may ship new software to consumers to correct the problem.

Jim Bottoms, director and co-founder of international research firm Understanding & Solutions, says that in Western Europe "a high level of demand for product" and easy access through Internet retail channels is driving sales of the players that can disable 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), from playing on hardware from another region, such as Japan (region 2). Distributors also claim it protects European cinemas from imports of films that are released months earlier in the U.S.

The problem is most prevalent in the U.K., where several major chains, including Tesco, are advertising new machines that can play all-region discs.

For hardware companies it's so competitive that being able to play multiple discs is an advantage "to advertise to consumers," says one studio source.

Other retailers are offering to alter machines with a chip that disables the coding.

The U.K. market is especially ripe for hardware that overrides U.S., region 1 coding, since there is no language barrier. U.S.-made discs are also more desirable because legal censorship laws often severely edit the programs for domestic release.

In the U.K., copyright laws, it is not illegal to alter the players for personal use.

But software suppliers say the problem lies within the hardware community.

"It's a problem, because it creates disruption and confusion," says Warner Home Video VP of DVD worldwide marketing Steve Nickerd. "It goes against the business plan: everyone has built DVD on, but it's not a company issue.

"More than 2,300 feature films are available on DVD in the U.S., compared with fewer than 700 each in Western Europe, Australia, Asia, and Japan, according to industry estimates.

While U.S. discs are heavily imported via the Internet, some suppliers say that will change as more titles become available in international markets.

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**March Of Music Slated For July**

The July 1 issue of Billboard will feature a special supplement titled “The March of Music.” This 28-page color section will include decade-by-decade text and pictorial spreads covering the people who shaped the music industry over the last 100 years. In addition, the supplement will include Billboard’s exclusive chart-rankings of the all-time top 100 singles and top 200 albums for each decade as well as an overall-singles and album chart covering the entire 20th century.

In a unique initiative, Billboard is offering a sole sponsorship of this historic publishing event. Interested companies should contact Irwin Korsfeld, VP/associate publisher/worldwide sales at 212-336-5025.

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**Living In The Past, Present & Future**

He made his billboard chart debut 41 years ago—definitely the past. He revitalized his singing career by becoming a holographic lounge singer in the 24th century—without a doubt, the future. And in the present, James Darren debuts at No. 25 on the Top Jazz Albums chart with “This One’s From The Heart” (Concord Jazz), a collection inspired by his stint as crooner Vic Ponti on “Star Trek: Deep Space Nine.”

Darren first appeared on a Billboard chart in the April 27, 1959, issue, when his single “Gidget” debuted at the No. 100. He was so young he was billed as Jimmy Darren, in the film and on the record label. “Gidget” faltered at No. 41, and Darren didn’t have his chart breakthrough until 25 years later, when “Goodbye Cruel World” soared to No. 3. His last appearance on the Hot 100 was in 1977, with a single on Larry Uttal’s Private Stock label, “You Take My Heart Away,” a song originally heard in the film “Rocky.”

Darren is known these days for his acting, with TV series like “Time Tunnel” and “T.J. Hooker” under his belt. Executive producer Ira Steven Behr cast him as a singing Vegas lounge singer from the 1960s in an episode of “Deep Space Nine,” and the character became a pivotal recurring figure in the series’ final two seasons. Pontine performed a number of songs in the series, including “Paper Moon” and “Close Fly With Me,” and that inspired Darren’s current chart album.

Let The Music Play: Exactly 16 years ago this issue, the No. 1 title on the Billboard Dance/Disco Top 80 was “Give Me Tonight” by Shannon. The Washington, D.C.-born singer is No. 5 this issue’s Hot Dance/Mixtape Chart with “Give Me Tonight 2007” (Concord Jazz), and she could easily be on top next issue.

To do that, she’ll have to dislodge Madonna, who advances Z-1 with “American Pie” (Maverick). The remainder of the Don McLean favorite is Madonna’s 22nd No. 1 hit on this chart, more than any other artist. “Pie” is her third consecutive Club Play chart-topper, following “Nothing Really Matters” and “Beautiful Stranger.” It is the 35th entry on this chart for Madonna, and she has had at least one Club Play track every year since she debuted in 1982 with “Everybody.”

Also in the top 10 of the Club Play chart this issue is Tina Turner, who falls 9-with “When The Heartache Is Over” (Virgin). Going back to chart No. 16 years ago, Turner was No. 10 with her first Capitol single, a cover of Al Green’s “Let’s Stay Together.” It was the single that preceded her signature song, “What’s Love Got To Do With It.”

Ex-Spice: Geri Halliwell claims her third post-Spice Girls No. 1 in the U.K. with “Bag It Up” (EMI). Counting her eight chart-toppers with the quintet, Halliwell has now appeared on 11 No. 1 singles. One of the contenders to succeed her in pole position is “Never Be The Same,” produced by Rhett Lawrence for Mel C. Featuring Left Eye, the combination of a Spice Girl with a member of TLC could prove potent enough to give us two Spice Girls in a row at the top of the British chart.
Report: Online Holiday Sales Will Double

Online retail research firm Jupiter Communications predicts that Internet shopping over the upcoming holiday season will double from last year. The firm notes that online retail sales will reach $10 billion this year, up from $5 billion in 1998.

Musicmaker Inks $20 Mil. Deal With America Online

Custom CD company musicmaker.com has forged a $20 million deal to sell compilations and digital downloads on America Online’s AOL.com, Netscape Netcenter, and ICQ sites and via its Winamp music player service. Musicmaker already provides custom CDs to America Online’s richest media system (Bulletin, May 22).

ARTISTdirect, Ticketer Ready Public Offerings

Online music company ARTISTdirect has filed for an initial public offering with the Securities and Exchange Commission (SEC). The terms have not been disclosed.

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