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MP3.com Ruling Mulled
Questions Linger After Labels’ Victory

BY EILEEN FITZPATRICK
LOS ANGELES—While the music industry is calling a judge’s ruling against MP3.com a victory, it is but one battle in what is shaping up to be a long war over maintaining rightful control of copyright performances and music on the Internet.

In a recent summary judgment, (BillboardBulletin, May 21, U.S. District Judge Jed Rakoff ruled that MP3.com’s My.MP3 service violated copyrights of member companies of the Recording Industry Assn. of America (RIAA). The RIAA had filed the lawsuit on behalf of its label members in January within weeks of the debut of the service, which allows users to access albums via a personal Internet account. The RIAA successfully argued that MP3.com had illegally amassed a database of more than 45,000 CDs for the service.

In a statement, RIAA president/CEO Hilary Rosen said the trade group was pleased with the decision but wouldn’t comment further:

As the case moves into the penalty phase, My.MP3 continues to operate until damages can be assessed.

In fact, MP3.com CEO Michael Robertson says that the service will continue to operate even if it is forced to do so.

(Continued on page 145)

Arista’s Reid To Seek
A Calm Transition

BY MELINDA NEWMAN
LOS ANGELES—Following the long-awaited May 2 announcement of Antonio “L.A.” Reid as president/CEO of Arista Records (BillboardBulletin, May 3), succeeding Clive Davis, managers of Arista acts say they expect everything to calm down following what could be a rocky transition period.

“I’m sure that everybody there and L.A. Reid will have the best of intentions in making as smooth a transition as possible,” says David Pasick, who manages developing Arista rock acts Angie Aparo and Sister Seven.

“However, transitions, unfortunately, do not happen smoothly from a Friday to a Monday. We think we have to accept the fact that there is going to be a transition period, and that things will be put on hold for a minute. Ultimately, I have faith that (Continued on page 146)

R&B Retail Doesn’t Fear Net
But Merchants Are Urged To Upgrade Services

BY GAIL MITCHELL
LOS ANGELES—Despite the Internet’s rapid growth, African American independent retailers contend they have a three-to-five-year window before it becomes a major threat. And by using that time to upgrade services, cross-promote, further build customer bases, and solidify ownership control via their own Web sites, they hope the threat will be defused.

“R&B retailers aren’t scared of the Internet,” says Donye T. Davis, president of Y’ALL KNOW WHO GOT THIS RAP GAME ON LOCK!

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Polydor Teen Act 5 Club 7
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See Page 24

Womack Inspires On MCA’s ‘Dance’

BY DEBORAH EVANS PRICE
NASHVILLE—Every so often a song comes along in an artist’s career that serves as a defining moment. “I Hope You Dance” is that moment for Lee Ann Womack.

“It’s a career record,” says MCA Nashville chairman Bruce Hinton. “Every song now and then, there’s the perfect match of song and artist. To me, it’s definitely on anyone’s serious list to be considered for song of the year.”

(Continued on page 145)
HER GRAMMY-WINNING TRADITION CONTINUES WITH THIS NEW SPANISH ALBUM — A MODERN FUSION OF TIMELESS CARIBBEAN RHYTHMS.

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Atlantic, AOL Team For Album Campaign

BY MARILYN A. GILLEN

NEW YORK—While America Online (AOL) and Time Warner are awaiting consummation of their planned mega-merger, the first synergetic fruit of the pairing is already evident in a forthcoming album from Atlantic Records act matchbox twenty. 

"Mad Season By matchbox twenty," due May 23 worldwide on Melissa/Lava/Atlantic (Billboard, April 1), is a stark departure from the Atlantic Records executive VP/GM Ron Shapiro says it’s a "groundbreaking, interactive marketing campaign the likes of which has never been done before."

In the increasingly competitive fashion, the initiative is designed not only to expose AOL’s 22 million subscribers to the music of matchbox twenty but also to put AOL’s services and music-related product directly into the hands of matchbox twenty fans.

Among the key elements in the multifaceted global promotion are inclusion of special offers of AOL software on the CD itself, as well as extensive tie-ins between the album and AOL’s broader range of AOL properties worldwide. Album packaging will flag the inclusion of the added interactive material, according to Shapiro.

Atlantic says its initial alliance with AOL will be slightly more than 1 million. The group’s previous release, 1996’s “You Yourself Or Someone Like You,” has sold 6.9 million copies in the U.S., according to SoundScan.

Among the online events planned for AOL members are a special AOL band area that will have music previews, video clips, tour news, photos, and links to the act’s official Web site; on-going tour coverage from dates along the band’s club trek, beginning May 16; an online chat with the group on May 22, which will be available simultaneously to AOL subscribers in the U.S., Canada, Australia, and the U.K., among other territories; and a hand-tie-in to the launch of AOL’s new You’ve Got Pictures service, which will see the members of matchbox twenty twenty into "mad season"-themed digital photo contest.

As the online service promotes the band, so too will the act help promote AOL’s various Special Offers. The intent, says Shapiro, is to "sell" matchbox twenty albums outside of our retail partner base.

"The whole intent of this is marketing and promotion for matchbox twenty and AOL," he says. "The intent is not to be selling matchbox twenty albums outside of our retail partner base."

NARM representatives could not be reached. Michael Lipman, manager of matchbox twenty, says the upside of the cross-promotional opportunities in the AOL/Time Warner-

merger was immediately evident—and appealing—to him when news of it broke. "It was a light bulb going off," he says. "As we were making this record and we saw the Internet developing, we were trying to figure out what we could do to make it work. That’s why we continue to have a relationship with the kids. That’s the most important thing for us.

"So then when AOL and Time Warner [announced the merger], say, 10 days after, Michael Lipman, the A&R guy at Atlantic, [Executive VP/GM] Ron Shapiro said, ‘Here’s the perfect opportunity to do something special,’" Lipman adds. "And I’m really excited about how it turned out—even more so than I expected to be."

Atlantic’s Shapiro also says that the desire to do something “special” was the spark for the campaign. "Matchbox twenty is one of our biggest-selling albums and our biggest stars, and this is something we’ve only seen happen in the world of the megamerger."

"So we were of course already sitting around thinking, ‘What kinds of things can we launch and market this record with that have never been done before?’ How big can we make it, not just because of the anticipation but because of how brilliant we think this album is?” Shapiro continues.

"We were very much in the mainstream of ‘unprecedented, big, huge,’ and the backdrop of that, of course, were the mergers going on with our parent company; one of which was AOL, I believe, bringing Warner Music’s merger with EMI Recorded Music,” he says. "So, needless to say, we thought, ‘Oh God, AOL, let’s go talk to AOL.’"

Shapiro adds that Atlantic has consistently looked to mine promotional and marketing opportunities from its related companies, wherever they may be, including the WB Network and Time Warner’s film and cable operations. "We together work in those relationships with our sister companies, he says, "We’ve been very proactive on those fronts and have broken acts through those avenues." And now, we’re very synergistic-minded towards our parent company, ‘Keep on merging, and we’ll keep exploring opportunities with our partners.’"

COPYRIGHTS, WORK-FOR-HIRE & NAPSTER

Artists must speak out! As explained in my Jan. 29 Billboard commentary (“C’Right Change Spells Trouble For Artists”), Congress amended the Copyright Act by allowing "sound recordings" to the definition of works that may be considered "works for hire." As a result, featured artists could lose the right, previously existing in the Copyright Act to control their sound recordings after 35 years from the date of copyright. And this artistic control of the recordings and the future stream of income generated—may not be at stake.

The American Federation of Television and Radio Artists (AFTRA) has been working tirelessly to reverse this harmful change. It’s time for everyone concerned with this important issue to call your representative and advise him or her of your concern on this issue, and urge them to eliminate the new amendment and protect artists’ rights.

Ann E. Cavallott
National Representative/Staff Counsel
AFTRA
New York

In “Letters” in Billboard’s April 29 issue, artist Christine Lavin makes the case that because record labels unfairly exploit their artists by laying claim to a disproportionate share of royalties, they deserve to be ripped off by rogue artists as Napster. Lavin confuses two separate issues: the onerous nature of recording contracts and simple copyright infringement.

Letters to the Editor:
www.billboard.com

LETTERS

Labels appearing on this page serve as a forum for the expression of views of personal interest. The opinions offered here are not necessarily those of Billboard or its management.

Letters should be submitted to the Letters Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.
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**BY GORDON MASSON**

**LONDON**—Jive Records is using Internet-bred marketing techniques to support the global launch of Britney Spears' second album, "Oops!... I Did It Again." A dilemma in the artist's schedule is the main reason behind the campaign, which sees the teenager involved in some global activity of her own, courtesy of live promotional performances May 2 in Japan and May 5 in France.

The launch events, in Tokyo and Paris, are being touted by Jive as among the most ambitious ever staged for the international debut of a new album.

Joined by 1,000 members of the world's leading consumer media from more than 25 countries, Spears is taking part in conferences, photo shoots, TV news broadcasts, and one-on-one interviews ahead of the album's release—May 3 in Japan, May 16 everywhere else. Zomba imprint Jive hopes that the four-day stint between Tokyo and Paris will be the catalyst to propel Spears' latest offering on to even greater achievements than those of her multi-platinum debut set, "...Baby One More Time."

Both of the launch events involve an onstage interview with the artist, the screening of exclusive behind-the-scenes video footage, and a live performance that will include songs from "Oops!... I Did It Again."

Stuart Watson, managing director of Zomba International Record Group, says the use of the Internet will not help cut the promo costs; he points to the cost of flying in hundreds of journalists to rendezvous with Spears. He tells Billboard, "If a superstar artist could possibly put themselves in every territory of the world to do their promotion, it would be great, but let's be realistic... it's time now to start bringing the media to the artist rather than the artist to the media."

"As a result, we decided to do an Asia/Pacific and a European launch and to fly the media to Britney," he adds. "This was driven by the fact that we had a limited period only for international promotion. That period is seven days, so we had to come up with something to cover the world.

Zomba and its imprint Jive are harnessing the power of the Internet with a strategy that includes the Webcasting of both launch events. International viewing pages have been created to allow local Web site partners to access the available content. A range of additional online initiatives will be exploited locally by Zomba International Record Group offices around the world.

RealNetworks is Jive's exclusive streaming partner for the two regional launch events. The content is being edited, uploaded, and streamed on demand (Continued on page 149)
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Five Songwriters Win Top Honors At BMI Latin Awards

BY JILL PESSELNICK
LOS ANGELES—“Livin’ La Vida Loca” earned the song of the year award at BMI’s seventh annual Latin Awards, held May 1 at the Regent Beverly Wilshire Hotel here. The song, written by Rolki “Draco” Rosa and published by A Phantom Vox and Warner-Tamerlane Publishing, was the most-performed song in the Latin catalog that past eligibility year. An unprecedented five songwriters tied for the songwriter of the year award with three songs each. The previous year’s songwriting winner was the year’s songwriter of the year, Kilo Santander (“Decir Adiós,” “Te Vao,” “Tu Amor”), Estefano (“Ciega, Sordomuda,” “Vida”), Antonio Pérez (“Mi Què Me Queréis,” “Huracán,” “Perdedor”), Mario Quintero of Los Tucanes de Tijuana (“Amor Platonico,” “Desde Que Te Amo,” “Hijo”), and Alejandro Zavala (“Ciega, Sordomuda,” “Inevitable,” “Tú”).

Other multi-award songwriter winners include Rolki Rosa (“Livin’ La Vida Loca,” “Perdido Sin Ti”), Miguel Mendoza (Amor Maldivo, “Qué Más Te Puedo Decir”), and Estefano (Tus Días, “Ciega, Sordomuda,” “Inevitable,” “Tú”).

Unsigned/Small-Label Acts To Be Topic Of Web Hearing

BY BILL HOLLAND
WASHINGTON, D.C.—The issue of how unsigned and small U.S. recording artists or those signed to small independent labels have been able to take full economic advantage of the Internet tour throughout the country. One result of the hearing May 24 by the House of Representa\ntives’ Small Business Committee. Music-related-related hearing is unusual for the committee, but a spokes\man explains that since small independent record labels are the only ones offering sound snippets or full downloads, the lawmakers want to study how they have fared in the new digital landscape.

As a staffer for the committee explains, “The committee members want to see how these artists can take advantage of the new digital means of distribution.” Committee staff will demonstrate the "legal" downloading of music from an MP3 site to the hearing, according to a staffer.

Independent musicians and music-related businesses, such as those of whom constant\nly tour throughout the country. Their hearing is unusual for the committee, but a spokes\man explains that since small independent record labels are the only ones offering sound snippets or full downloads, the lawmakers want to study how they have fared in the new digital landscape.

As a staffer for the committee explains, “The committee members want to see how these artists can take advantage of the new digital means of distribution.” Committee staff will demonstrate the "legal" downloading of music from an MP3 site to the hearing, according to a staffer.

By DEBORAH EVANS PRICE
LAKEVILLE, Minn.—Hill, Tim McGraw, Lonestar, and Dixie Chicks are poised for record sales spikes in the wake of the 58th annual Academy of Country Music Awards. Hill took home trophies for top female vocalist and video for “Breathe” from the awards show May 3 at the University of Texas’ Ernie N. Ma- rion Center.

Hill won both single and song of the year honors for its crossover hit “Amazed” (written by Aimee Mayo, Chris Leafley, and Marv Green). And the Chicks nabbed their second consecutive wins in both the group and album of the year categories.

Stevia Twain, who was not on hand for the Awards, was named entertainer of the year.

“With CBS the major network that it is, it’s retail is a big winner,” said Jeff Sniderman, president of Variety’smen, Calif.-based Wherehouse chain. “Coun- try fans are a real dedicated audience. Truth is my pick to click. Knowing the way you performed live, fans can knock out, we saw a great pop with her after the Oceans; now her name is out there. It’ll pop even harder.”

Hill and McGraw, who are married, both won their second consecutive awards in the female and male vocalist categories. “It’s a great day,” said Hill backstage. “It’s great to be able to win them together.”

The duo performed a new single, “There You’ll Be,” in the ACM TV telecast. “We kind of didn’t realize anyone was watching,” said McGraw. “That was what was cool about it.”

Another celebrity couple, Clint Black and Lisa Hartman, performed their hit, “When I Said I Do,” which netted them vocal duet of the year.

“Things is a little more special than any award,” said Black. “To look over and see her face and know how this made her feel, it’s worth every- thing I’ve ever done in this business. In her career, it’s the celebration of her singing career, and she went with that. To know what a great voice she has and how much everybody has wanted for her to get it, and then for her to be able to get up there and thank the entire planet was the best thing in the world.”

“Singin’ Birds” President Richard Gill said back- stage that the group is thrilled with the reception the song is getting. “It’s an incredible night that I don’t think any of us will soon forget,” said Richie Me-
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Digital Music Made Simple
BY KAI R. LOFTUS
OSLO—The spreading introduction of new technology and relatively cheap pricing is helping put Europe on a playing field with the U.S. when it comes to Internet use by consumers.

Starting this summer, various European telecommunication operators are introducing fixed-price, high-speed Internet connections that will offer consumers unprecedented opportunities to access and purchase legitimate music on the Web.

On April 25 the Internet subsidiary of British Telecom—BTWorld—unveiled its roam-on Net plans, allowing subscribers to stay permanently connected at $5.12 per kilobyte (compared with today's standard $5.60) for a monthly fee of 40 pounds ($80). The service, one of the first of its kind in Europe, is due to launch in July. Using asymmetric digital subscriber line (ADSL) technology, the service sidesteps delays and other Internet bottlenecks.

On this side of the Atlantic, the technology, of course, also has the potential to allow for the downloading of legitimate material at a lower price, but the benefits in the U.K. outweigh the disadvantages, according to music industry sources.

While stressing that the International Federation of the Phonographic Industry's (IFPI) concern over copyright protection remains unchanged, the organization's London-based technology executive Richard Gooch says, "It's not a technology development that has taken us by surprise. It's a very welcome development, where record companies are able to put out higher-quality content."

In a joint statement on May 1, the two labels announced that:

* Zomba Records Australia (including the Jive and Virgin labels) will be owned and directed by New York-based BFM Distribution, IFPI's joint venture distribution company with BMG Venture Australia. Zomba Australia is currently distributed by BMG Music Entertainment. Sony will continue to manufacture for Zomba Australia.

* An extension of Pinnacle Records' distribution agreement with Mushroom, for the U.K. and Ireland, has been made. Pinnacle is a Zomba affiliate.

* Zomba Recording Corp., the U.S. affiliate of the record company, has agreed to a "first look" arrangement at releasing a number of FOMG's Australian artists in the U.S. and Canada.

* Zomba's Australian operations were set up in early 1999 by Murphy, four months after Festival owner News Corp.—which had a 49% share in Mushroom—bought out the remaining stake from label founder Michael Gudinski.

On April 7, 1999, Festival brought an interlocutory injunction against Murphy and Zomba, claiming Murphy had taken 13 MDS staffers with him to the new label. According to court papers, Mushroom also wanted compensation for loss of income it would have received from Britney Spears' "Baby One More Time."

(Continued on page 153)

RECORD COMPANIES. Columbia Records promotes Rick Moses to national director of urban sales and Andy Doti to director of retail promotions and administration in New York. They were, respectively, national manager of urban sales and executive assistant to the senior VP of sales.

Steve Lunt is promoted to VP of A&R (Pop) for Jive Records in New York. He was senior director of A&R.

Dave Bagley is named director of sales for Ultimate Music in Los Angeles. He was West Coast national account manager at Navarre Corp.

Karen McLeann is named national East Coast director of radio promotion for Beyond Music in New York. She was national director of AC and special projects at Jive Records.

PUBLISHERS. Jonathan Stone is promoted to president of U.S. operations for Windsock Holdings L.L.C. in Los Angeles. He was senior VP/CMO.

Carol Spencer is named senior creative director for Famous Music in Los Angeles. She was A&R, West Coast, for Rondor Music.

April Ross is named creative coordinator for Universal Music Publishing Group in Los Angeles. She was manager of A&R administration at A&M Records.

RELATED FIELDS. Bob Russo is promoted to president of Madison Square Garden facilities in New York. He was executive VP of Madison Square Garden facilities.

BY WOLFGANG SPAHR
HAMBURG—The heat generated in Germany's album compilations market is shared with smaller companies and indies into the shade, as the majors pool their resources and capitalize on the power of advertising on TV.

The majors have bought out $5.12 in new alliances with each other to assemble the best and most recent repertoire for such compilations as "Bravo Hits," "Viva Hits," "Platinium," "Formula One," and "Chart Mix."

As a result, retailers currently are carrying more than 300 different compilations. Products included in this trend include the compilations that have taken us by surprise. It's a very welcome development, where record companies are able to put out higher-quality content."

(Continued on page 153)

Sony expects music business to stay flat

Income, Revenue Decreased in Fiscal 1999; Piracy, Pricing Called Factors

By Brian Garrity

NEW YORK—Sony Corp. states that many of the factors contributing to declines in its music division's operating income and revenue for the past fiscal year also figure to weigh down its performance in the current fiscal year.

In announcing its financial results for the 12 months ended March 31, Sony says its music business in the year ahead looks to be "relatively flat" due to the maturation of the CD configuration, the ongoing effects of worldwide piracy, the "continued diversification in customers' preferences," and pricing pressures.

In the U.S., expenses related to digital media initiatives are expected to negatively affect music's profitability, the company states. However, Sony says it expects to offset anticipated domestic declines with improved sales in Europe and Latin America and global cost reductions in areas like advertising expenses.

"The general view up to now has been that entertainment businesses have been a beneficial investment for Sony. However, earnings from entertainment operations have slumped for the past two years or so, owing both to the cost burden of goodwill and declining profitability," wrote Salomon Smith Barney analyst Masami Fujino in a note to investors following the earnings announcement.

Fiscal year operating income for music decreased 22.4% to $34.1 billion yen ($395 million) from $44.4 billion yen ($516 million) last year, while music revenue decreased 6.8% to 707 billion yen ($8.7 billion) from 759 billion yen ($9.0 billion) in the prior year.

The company blames the weakness in its performance, in part, on the yen's appreciation against the dollar. Sony says it is facing a number of uncertainity in the year ahead, such as a "little higher" yen,

On a local currency basis, which excludes exchange issues, overall music sales were flat, with domestic declines offset during the fiscal year, and operating income decreased approximately 14% compared with the previous year, Sony says.

Sony Music Entertainment Inc., the U.S.-based operation, reports higher sales but a decrease in profit due to expenses incurred in building its digital media strategy. The decline also reflects the fact that Sony booked revenue from a direct-marketing license contract fee in the previous year that did not recur in fiscal 1999. (Additional figures were not disclosed.)

Overall revenue outside of Asia was up year, despite decreased sales in Europe, sales in Brazil. Hit albums during the year included Celine Dion's “All The Way...A Decade Of Song,” which sold 15.4 million units worldwide during the reporting period; Ricky Martin's self-titled English-language album, which sold 14.4 million units; and Mariah Carey's "AInstructions," which sold 11.1 million units, Sony says. "Debut albums from Jennifer Lopez and Macy Gray sold 5.1 million units and 4.5 million units, respectively.

In Japan, Sony Music Entertainment (Japan) Inc. and its subsidiaries reported decreased revenue but improved profit performance due to higher efficiencies.

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BILLBOARD MAY 13, 2000

12
May, 2000

Dear Music Community,

Net4Music is a leading portal for musicians on the Internet - a resource that will empower musicians by providing them with virtually immediate access to a variety of online music products and publishing services. Copyright protection is the cornerstone of our business. Our technology is designed to significantly reduce the unauthorized use of copyrighted works. Both copyright holders and creators of music can benefit greatly by distributing their works in this safe and secure environment, as revenues will be optimized rather than lost through distribution in an unauthorized and uncontrolled manner.

We recognize that the Internet is an environment with global implications where the technologies of digital distribution and rights administration are in a state of constant evolution. As the music industry transitions into technology-based distribution, Net4Music will continue to be a supporter for all songwriters and publishers, and will help ensure they continue to receive fairer and more equitable compensation for their work. As a result, it is our goal to work within the music industry to help further define the appropriate means of lawful digital distribution.

In the future, we will continue to establish significant partnerships with independent and major publishers while increasing our efforts to carefully evaluate the digital distribution rights of copyrights we have licensed to date. We remain steadfast in our commitment to ensure that each songwriter and publisher has full authority over digital rights to their catalog. Accordingly, if you feel that we have not correctly cleared these rights with the sheet music and MIDI files that are currently offered for sale on our site, please contact us immediately. We will make every effort to address your concerns, and would take affirmative steps to resolve any inadvertent and unauthorized use of catalogs available on Net4Music.

As a leader in the digital distribution of music, we are committed to the development and advancement of the individuals and organizations that comprise the music community, and to the enjoyment of musical works. We proactively work towards ensuring copyright protection for rights holders, including songwriters and music publishers, and seek to ensure the payment of appropriate royalties. If you would like to explore business opportunities with Net4Music, please contact us. We look forward to sharing with you all the exciting and rewarding products and services that Net4Music has to offer.

Thank you for your support.

Best regards,

Claude Poletti
Chairman

Francois Duliège
CEO

Eric Liley
SVP, Sales & Marketing

Michel Girer
Managing Director

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Bonus Distribution at Billboard's Jazz Conference, June 7-9, Washington, D.C.

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ISSUE DATE: JUNE 10
AD CLOSE: MAY 15

GRAND OLE OPRY 75TH ANNIVERSARY

Billboard pays tribute to this legendary country-music institution as it celebrates its 75th anniversary. Included in this monumental issue is a comprehensive and colorful history of the Opry, featuring key players and developments, behind-the-scenes anecdotes and archival photographs. Don't miss your chance to congratulate the Grand Ole Opry on this special occasion.

ISSUE DATE: JUNE 10
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LATIN MUSIC 6 PACK III

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ISSUE DATE: JUNE 17
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HARD MUSIC

Billboard reports on the latest news on Metal, Punk and the summer tours. Also included, the hottest acts blasting on the scene and what the future holds. Plus, we report on the hard music/metal scene in key international markets including noteworthy artists, albums and retail and media outlets. Don't miss the opportunity to make some noise in Billboard's Hard Music slam fest!

ISSUE DATE: JUNE 24
AD CLOSE: MAY 30

Evan Braunstein
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UPCOMING SPECIALS

ITALY - Issue Date: June 24 • Ad Close: May 30
CHICAGO - Issue Date: July 1 • Ad Close: June 6
VIDEO PERSON OF THE YEAR - Issue Date: July 8 • Ad Close: June 13

MUSIC & SPORTS - Issue Date: July 8 • Ad Close: June 13
VSDA - Issue Date: July 15 • Ad Close: June 16
NATIVE AMERICAN MUSIC - Issue Date: July 15 • Ad Close: June 16

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U.S. Embraces Atlantic Teens M2M
Norwegians’ Rise Fueled By ‘Mirror Mirror’ Video, Pokémon Single

BY CARLA HAY
NEW YORK—M2M is a rarity in the ongoing teen pop explosion. Not only do the members of M2M—15-year-old Marion Raven and 16-year-old Marit Larsen—write their own music and play their own instruments, they make up one of the few Norwegian pop acts to break through in the U.S.

That breakthrough has come with “Shades Of Purple,” M2M’s debut album on Atlantic Records.

The singing duo—whose name is derived from the members’ first initials—has recently been gaining momentum for the album due to valuable TV exposure on youth-oriented networks and radio support of M2M’s current single, “Mirror Mirror.”

 Released March 7 in the U.S., “Shades Of Purple” debuted at No. 26 on the Heatseekers chart in March 25 issue. The album rose to the No. 1 position on that chart in the April 29 issue. “Shades Of Purple” attained Heatseekers Impact status when it jumped from No. 116 to No. 91 on The Billboard 200. This issue, the album is No. 102 on that chart. Meanwhile, “Mirror Mirror” has been ascending The Billboard Hot 100, where it stands this issue at No. 65.

Awareness for M2M in the U.S. began to take shape last year with the release of the duo’s first single, “Don’t Say You Love Me,” which was featured on the “Pokémon: The First Movie” soundtrack and is also on “Shades Of Purple.” The song was a No. 6 hit on the Hot 100 Singles Sales chart and reached No. 23 on The Billboard Hot 100.

The duo’s pleasantly upbeat pop music was inspired by the Beatles, says Raven and Larsen.

Adds guitarist Larsen, “It’s really important that people know that we worked really hard on this record and that we wrote or co-wrote all the songs.”

The duo—whose songs are co-published by Lissom Music and Warner/Chappell (ASCAP)—collaborated on “Shades Of Purple” with a slew of co-writers and producers, including Max Martin (Backstreet Boys, Britney Spears), Matt Rowe (Spice Girls), and Rodney "Darkchild" Jerkins (Continued on page 159)

Hatfield Shows Both Sides With 2 Rounder/Zoë Sets

BY JIM BESSMAN
NEW YORK—Following her 1998 "Bed," Juliana Hatfield has cut two contrasting albums for Rounder Records’ edgy imprint Zoë.

Both “Beautiful Creatures” and “Total System Failure” are due May 16, singly and in a limited-edition three-pack that contains both albums, as well as a bonus disc with a screen saver, a cover of the Police’s “Every Breath You Take,” and a remix of “When You Loved Me” for "Beautiful Creatures.”

This deluxe package also features additional artwork and a letter from Hatfield.

“Beautiful Creatures” is a result of Hatfield’s brief move to Los Angeles after the release of “Bed.” Hatfield—who came to fame first as a member of Boston trio the Blake Babies before issuing solo indie releases—had a 1993 hit with "My Sister" from her Mammoth/Atlantic debut, "Become What You Are." But media acclaim and attention made the naturally shy artist uncomfortable, and when the label declined to release her album "God’s Foot," she went off on her own again.

“It was like a big slap in the face from the gods, and it put me in my place as a human," says Hatfield, recalling the time that went into the unreleased project and the recogni

(Continued on page 154)

Artist-Owned Label Cropduster Seeks Communal Success

BY JIM BESSMAN
NEW YORK—Empowered by the “Cropduster creed” of “All for one—and everyone for themselves,” the five artists who make up the Bayonne, N.J., indie label Cropduster Records embody a communal approach to the business of music.

The roots/pop acts on the Cropduster roster—firstly, which is led by former Aquanettas drummer Stephanie Seymour, former tabalahasa and Winter Hours guitarist Bob Perry; the Other 99, Julia Greenberg; and the Health & Happiness Show—also cooperatively own and operate the label. All are based in New York or New Jersey, and according to the Other 99 front man Jeff Epstein, all are seasoned players “without any delusions of grandeur.”

Scene of them have previously released product on indie and major labels, Epstein adds. “Everyone has a horror story and wants to put out their own records...”

The Other 99, whose album is due in the fall.

“It turned into a love-fest,” says Greenberg. “We all fit together as a retailer musically and personally.”

But the joint venture, she notes, helps minimize the costs of doing business that the individual acts would have to assume, and it offers mutual benefits artistically.

Cropduster has started an “affiliate program” in Friends of Cropduster, or FOC. The program offers selected local artists the use of the Cropduster.com Web site for downloads and purchases of their self-released CDs.

The first FOCs are lounge/pop band Green Roof, English singer-songwriter and former Wirebirds front woman Amanda Thorpe, and country singer Miss Tommy Faye Starlite. Besides its Web site, Cropduster is distributing to the brick-and-mortar world through Redeye Distribution and is available online through Orchard.

“They’ve done a great job marketing themselves,” says Chris Nadler, Sam Goody’s New York-based senior divisional marketing coordinator, who staged a “Cropduster Records Re-vue” last summer during his company’s free concert series at the South Street Seaport. “The response was great, and we put a couple titles on the listening station in our [Greenwich] Village store, and they did well on the strength of the reviews.”

Adds veteran New York radio personality Meg Griffin, now with triple-A WFUV New York, “They’re involved in every step of the process, and while it’s so difficult these days to get people understandably walk [from the music business], they’ve found another angle. What they’re all about, as evidenced as it sounds, is the love of the music.”
**Artists & Music**

**Fans Still Have ‘Crush’ On Bon Jovi**

**Band Returns With Set On Island/Def Jam, Mercury’s Successor**

BY MELINA NEWMAN

LOS ANGELES—Looking back on his band’s 17-year life, Jon Bon Jovi remembers the days when Bon Jovi would play at the opening of an envelope.

“There was an old Doc McGhee [the band’s former manager] saying that the band would pay a page of malice and use its own change, and anywhere you have electricity, we would show up, and if you didn’t have it, we’d bring it. That’s how we built our reputation,” the singer recalls.

And that reputation has served the band exceedingly well over the past two decades. With more than 90 million albums sold worldwide over the course of the band’s career, according to the label, Bon Jovi has been working like a baby band in getting the word out about its first album in five years, “Crush.”

The group has already gone to an industry convention for grips and graphics, where they showed dozens of mal- view for international magazines, jetted to Germany to announce a world tour, and performed a major industry showcase for radio and retail May 1 in Chicago.

The June 13 release is the band’s first for the Island/Def Jam Music Group, the label that subsumed Bon Jovi’s longtime label, Mercury Records, in the Universal/PolyGram merger. (The title comes out May 15 in Japan and Australia, May 29 in the rest of the world outside the U.S.)

We actually started our marketing plans more than a year when the band went into the studio and people could watch them make the record via the Internet,” says Island/Def Jam senior director of product development Beth Tallman (Billboard, Jun. 22).

It helped spread the word among those at the label that the boys were back in town.

“Seeing the band perform live again was the turn-on that everybody needed,” says Island/Def Jam chairman Jim Caparro, who has worked with the band for 12 years. “For those who hadn’t previously, it reminded them why they had sold 80 million records. To those who didn’t, it made them realize the band still has the greatest rock’n’roll bands there is.”

Although Jon Bon Jovi estimates that the band has gone through nine Mercury presidents during the

(Continued on page 22)

**Multiple GLAMAs Go To ‘Hedwig,’ ‘Out’ Artists Ndegeocello, Hentges**

NEW YORK—M’ell Ndegeocello and her Maverick opus “Bitter” dominated the fourth annual Gay/Lesbian, Bisexual, Transgender/African American (GLAMA) on April 26, garnering three awards—including the top trophy—out of the 27 entries.

The artist was also cited as best female artist, and she won the special Outmusic Award for her ongoing commitment to being a visible “out” artist in the gay/lesbian/bisexual music community.

Other multiple winners were Meg Hentges for her song “This Kind Of Love” (rock/alternative performance album, and with lyricist Jude O. Nym, song of the year) and the off-Broadway rock musical “Hedwig & The Angry Inch” (cast recording and score for film or theater songwriter Stephen Trask).

Noted jazz pianist Fred Hersch received the GLAMA for his album “Luminous,” which the group described as “exceptional.”

Hersch, who has won four Grammy Awards for his work with vocalists like Joey DeFrancesco and Jason Moran, was honored with the special Outmusic Award for his ongoing commitment to the music industry.

The group honored Will Champlin of Touched, who has been cited as best male artist, and the Michael Cullen Medal of Achievement.

The one-nominated Indigo Girls (sisters Emily and Amy) and Sade Adu of Disappear Fear (six nods) were the only female artists who made the list.

Bon Jovi

Based on the release of their debut album, “The誰, the album features the single “Livin’ It Up,” which is currently climbing the charts.

The album was produced by Jon Bon Jovi himself, who also wrote all the songs and arranged the sessions.

“Crush” has sold more than 1.5 million copies in the U.S. and 2 million copies worldwide, according to the band.

Smith, “but we’re being very laid-back, which is a good thing; we’re not being precious about it.”

In the meantime, she says he’s still pursuing his solo career under his name (she previously had recorded as Mayfield).

An EP of his new solo material will come out in August, followed by a full-length album early next year.

The projects will be released through his label, Zero Dice, which goes through Proper Distribution.

**Osborne Inks With Interscope; Tears For Fears Gets Reacquainted; Lynne Wows L.A.**

ST. JOAN: Look for Joan Osborne, who was dropped from Mercury Island/Def Jam earlier this year, to ink a deal with Interscope. Osborne, who has already completed an album that her manager David Sonenberg says will come out in late September via her Womans Bet affirma.

"Hedwig and the Angry Inch" musical Broadway. The "Inter- space Geoffen A&M co-chairman Jimmy Lovine and Interscope Geoffen A&M president/ Tom Whalley, who also plan to play the record, which Mitchell Froom produced, for them. We sat down with them and made the deal. We didn’t have a bidding war—we thought it was smart to be back in the Univer- sal family."

The first single, "Righteous Love," which is also the title of the album, will go to radio in late July or early August. The track, which is also featured on London/Sire’s forthcoming "Sex love and the City soundtrack" (The Beat, BRS, EMI) on May 29, will be the basis for an episode of the hit HBO program. "The producers fell in love with that song, so they’re writing an episode about ‘Righteous Love,’ and Joan will be performing in a club on the show," says Sonenberg. "We may even do a video that would tie in with some of the cast." The episode is slated for a late August airing.

Osborne’s 1996 Mercury debut, “Relish,” has been cer- tified triple-platinum by the Recording Industry Assn. of America. "Early Recordings," an album of her pre-Mer- cury material released by the label in 1996, has sold 45,000 copies, according to SoundScan.

SOWING THE SEEDS OF LOVE: Tears For Fears co-founders Roland Orzabal and Curt Smith are not only talking again for the first time in years—they’re writing together again with an eye toward possibly mak- ing a new TFL album.

“We had dinner when I went back to England in Jan- uary," says Smith. "We hadn’t spoken in nearly a decade. [Producer] Chris Hughes is the one person that both of us still talk to (from the TFL days), and he said, ‘Why don’t we all go out to dinner’? So we went out, and it was kind of cool. We started talking about music, and it was clear that we had some of the same ideas again and that we had a lot in common musically.

The pair has been writing trans-Atlantically, says Smith, who adds that it is too early to predict when the new record will be released. "Okay, obviously if we like what we’re doing, we don’t really know what’s going to come of it," he says. But he adds that the two songs planned to demo some of the material in England. "If we decided to go fur- ther with this, we would record as Tears For Fears," says

**STUFF:** David Sonenberg’s DAS Communications has signed 88* for management representa- tions. [David Sanborn] has left Elektra Entertainment. Look for him to announce a new label affiliation shortly. . . On May 30 Elektra will release "Mermaid Avenue Volume 2," the second collaboration between Wilco and Jeff Tweedy.

"Gina Losanto," with mixing by studio veteran Chris Lord-Alge. The first single, "Teenage Bickering," was just serviced to top 40 radio. Pictured, from left, are group members Trevor Guthrie, Ken Lewko, and David Bowman.
**Artist**

Macy Gray

**Song**

I Try

**Submitted to VH1**

October 19, 1999

**Added to VH1 Artist Rotation**

October 19, 1999

**Total Spins, as of today**

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Arts & Music
Carly Simon Finds Strength On New Arista Set

BY LARRY FICK

NEW YORK—Carly Simon’s first collection of original pop tunes in five years, “The Bedroom Tapes,” nearly didn’t happen—thanks to a case of writer’s block that had the famed artist briefly believing that her songwriting days might be over.

“It was a troubling time,” she recalls. “But in the end I realized that you can’t force it. So I gave myself a time-out and left the house. That was the key to getting it back into motion...I asked myself, ‘Do you really want this?’”

In 1997, however, Simon would rediscover her own creativity after being diagnosed with breast cancer in 1997. “When you are challenged with a serious disease, you have struggle to get to the surface. If you let go, you can drift. I had to latch on to something in myself that was strong. It was my music.”

From that point, she set up shop in her grown daughter Sally’s bedroom, employing simple methods of engineering she learned from studio veterans Bobby Eichorn and Frank Gardner. The songs started to flow.

“It proved to be the most incredible liberating way to make music,” Simon says. “I did almost everything alone, without any kind of outside interference. I could make mistakes over and over without fear. I could experiment. I could play. It allowed me to open my mind and rethink the way I’d been writing.”

The resulting collection is a feast not only for Simon loyalists but for fans of complex, richly detailed songwriting. Stylistically, it ranges from guitar-tetched rock (“Our Affair”) to piano-driven pop (“So Many Stars”), with an ample dose of Simon’s wonderfully intimate lyrics—most notably the painfully honest yet utterly hopeful ballad “Seas.”

“It’s a beautiful record,” says Tom Corson, senior VP of world-wide marketing. “And it’s a record that we’re extremely proud to be a part of. We expect to be working for this for some time to come.”

The set opens on Monday (8), when the single “Big Dumb Guy” ships to AC and Triple-A radio.

“The artist’s honesty, with a pointed sense of humor and a catchy hook,” says Corson of the acoustic/pop stomper.

The centerpiece of the marketing strategy for “The Bedroom Tapes” is an extensive run of television appearances.

“The media has shown tremendous interest in this project,” says Adam Lowenberg, director of artist development at the label. “There’s a large audience waiting for a great new Carly Simon record.”

At the top of Simon’s television agenda is a four-part series of appearances in “Good Morning America,” running this week. The first three segments will be culled from an interview conducted by Diane Sawyer at Simon’s home in Martha’s Vineyard, Mass. The final segment on May 19 will feature footage from a performance taped at New York’s Yankee Park by May 16. At the show, Simon will do eight songs—four from “The Bedroom Tapes” and four of her classic tunes.

Immediately after the performance, Simon will do an autograph signing at a Tower Records booth that will be set up in the park.

“We think it’s safe to say that this will be the first in-store appearance held in a park,” says Corson. “It’s completely appropriate to do something so unusual with Carly—who is such a unique and special artist.”

Beyond “Good Morning America,” Simon’s slate of television appearances concludes “The Rosie O’Donnell Show,” “The View,” and “Late Show With David Letterman.” A special with the Bravo network is in the planning stages, as are one-on-one spots on “On 20/20,” “QVC,” and E’s “Live By Request,” “Larry King Live,” and the Oxygen network.

Simon will also be a highly visible figure on the Internet in the coming weeks. The artist has committed to chats on the Barnes & Noble, Amazon, Borders, and Borders sites. Additionally, a Simon in a Day promotion with villag.com is in the works.
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SPECIAL THANKS TO ENCORE INTERNATIONAL
Billboard hosted its 11th annual International Latin Music Conference April 25-27 at the Sheraton Biscayne Bay Hotel in Miami. The three-day conference and Billboard's seventh annual Latin Music Awards were attended by more than 2,000 people. The awards show was held April 27 at the Jackie Gleason Theatre of Performing Arts in Miami Beach. (Photos: Manny Hernandez)

Participants on the “Bienvenidos Sr. Dot-Com!” panel are, from left, Jorge Fuentes, VP, Discos Fuentes America; Francisco Loureiro, COO, Starmedia Interactive Group; Lairy Rosen, chairman, Aplauso.com; Little Judy, executive producer, Lamusica.com; Enor Parano, GM, partnership relations, Universo Online; Little Judy, executive producer, Lamusica.com; Enor Parano, GM, partnership relations, Universo Online; Aram Sinnreich, analyst, consumer content strategies, Jupiter Communications; and Iván Parrón, founder/president Ritmoteca.com.

Speakers at the “Compositores In The Round” panel are, from left, Pedro Markowicz, managing director of EMI Music Publishing Argentina; Alexandra Lioutikoff, VP of Latin membership, ASCAP; Carmen Alfanno, senior director of music publishing, Sony/ATV Discos Music Publishing; Omar Alfanno, president, EMOA Music Publishing; and Iván F. Alvarez, senior, VP Latin America, MCA Music Publishing.

RMM recording artist India poses with her trophy after winning the best tropical/salsa album of the year, female.

Columbia recording artist Jessica Simpson is all smiles at the awards show, at which she performed.

Anola/BMG Latin recording act Los Tri-O performs at the BMG U.S. Latin showcase.

WEA/Latina recording act Maná displays the Spirit of Hope Award it received at the awards show.

Joseph Carvajal, associate brand manager, Heineken USA, second from left, presents the Heineken Emerging Artist Achievement Award to members of WEA Latina act La Ley at the Warner International-sponsored luncheon.

Frank Welzer, left, greets Elvis Crespo shortly before the awards program. Welzer is president, Sony Music Latin America.

Pictured, from left, are Oscar Llord, president, Sony Discos, and George Zamora, president, WEA Latina.

Fonovisa recording act Conjunto Primavera is feeling in the pink shortly before the famed grupo performs at the awards ceremony.
James McNamara, president/CEO of Telemundo Network Group, which broadcast the Latin Music Awards showcase, second from left, and his wife, Lana, are pictured with Howard Lander, Billboard president and publisher.

Participants in the "Will The Concertos Go On?" panel are, from left, Lázaro Megret, DMP; Jack Utsick, president, Entertainment Group Fund; Bob Roux, VP, SFX Music Group; John Pantel, president, House of Blues Concerts; Allison Winkler, press and Latin events manager, Nederlander; Ed Micone, executive VP and executive producer, Radio City Entertainment; Henry Cárdenas, president, Cárdenas/Fernández & Associates; and Arie Kadurie, president, Arie Kadurie Enterprises.

Columbia/Sony Discos recording artist Marc Anthony flashes his trophy, along with a grin, after winning the hot Latin track of the year, vocal duo category.

Sony Discos recording artist Son By Four goes a cappella after appearing on the awards show.

Jorge Pinos, VP, international department, William Morris Agency, is this year's recipient of El Premio Billboard. Shown here, from left, are John Lannert, Latin American/Caribbean bureau chief; Phyllis Demo, special events coordinator; Iglesias; Michele Jacangelo Quigley, special events director; and Corey Kronengold, assistant marketing manager.

Hollywood Latin recording act Gipsyland turns in a fiery set during a showcase at Level nightclub.

Appearing on the "On Stars On Teve" panel are, from left, José Tillán, executive director of music and talent, MTV Latin America; María Morales, senior writer, People En Español; Carmen Teresa Roiz, associate editor, Vista magazine; Leila Cobo, pop music critic, The Miami Herald; and Mauricio Abaroa, VP/executive director, Latin Academy of Recording Arts and Sciences.

Prestigio/Sony Discos artist George Lamond welcomes attendees on April 25 to the Latin Music Conference with a steamy performance at a reception co-sponsored by LatinFlava.com.

Sony Discos recording artist Elvis Crespo takes two trophies home from the awards ceremony. Crespo won tropical/salsa album of the year, male, and The Billboard Latin 50 artist of the year.

Enrique Iglesias' interview is a highlight of the Latin Music Conference. Pictured here with Iglesias, from left, are Billboard staffers Ken Schlager, editorial director, new media; Howard Appelbaum, associate publisher, marketing and licensing; John Lannert, Latin American/Caribbean bureau chief; Phyllis Demo, special events coordinator; Iglesias; Michele Jacangelo Quigley, special events director; and Corey Kronengold, assistant marketing manager.

RMM recording artist Vanessa delivers a strong set at ASCAP's showcase.

Sergio Curbelo, left, and Harold Hopkins, bandmates in MCA recording group Puya, demonstrate their delight in winning rock/fusion album of the year.

On a panel called "Dialing For Dolares" at the conference are, from left, Joseph Carvajal, associate brand manager, Heineken USA; Orly Agai-Chaim, talent agent, William Morris Agency; Ayelet Soto, president, ACA Marketing and Promotions; and Hernand V. González Jr., VP of marketing services, Cárdenas/Fernández & Associates.
**Artists & Music**

**BON JOVI**

(Continued from page 16)

“Joe Bon Jovi has the voice of a great rock vocalist and he’s got the look, the style, the attitude, and the showmanship to match it. He’s a great frontman, a great showman, and a great performer.”

**Continental Drift**

**OH, WOW:** Remember when it was cool for rock ‘n’ roll to be unabashedly poppy and fun? Kyle Vincent apparently does. On his second disc, “Wow & Flutter,” he offers a collection of tunes that proudly have both feet in the radio.

“These new songs feel a lot closer to me, to my heart,” he says. “There seems to be more of an honesty in the writing, production, and delivery of the material.”

Helping Vincent build the framework of a pop music house that could stand on the same street as the Raspberries or Savage Garden are guitarists Tommy Dunbar (Rubinoos) and Parthenon Huxley (new lead singer of ELO, co-writer with the Eels), drummers Nick D'Virgilio (Genesis, Tears For Fears), Rick Menck (Matthew Sweet), and Jamie Wollam (the Tori's), arranger keyboardist David Carr (The Ventures, The Fortunes), and Gerry Beckley (America), who lends his voice to the sweet “Leave It Alone.”

This army of talent contributes to the appeal of tunes like “No Matter What Will Be” (which is perhaps the best song that Bread never recorded, or “Store Top 40”), a grizzly ode to a great band and to the radio.

Vincent is dividing his time between writing material for his next recording and juggling in support of “Wow & Flutter.” Do not miss the chance to see this charming and talented artist in action.

**DREAMING OF GREEN:** Though it may initially be hard to believe, not every band cruising along the rough-hewn New York club circuit is banging guitars and wailing in angst. In fact, Green Roofops swings to the far opposite direction.

Fronted by Laurie Brand (who also plays keyboards and flute), the band, which also consists of Joe Conduracci (guitar), Joe Rossman (bass), and Ed Rogers (drums), delivers a style of pop that is, by turns, ethereal and loud. Brand has a rich alto voice that is likely to draw fond comparisons to Natalie Merchant, and she puts it to excel-

lent use on tunes that are smarter than your average ditty. For proof, investigate Green Roofops’ lovely eponymous disc. It’s filled with storyteller lyrics that paint vivid pictures, and it has low-key music that will soothe or invigorate, depending on the listener’s mood.

Although some might question the commercial potential of a band that seems miles away from any current trend, we want to point out that anyone who still чувствует себя счастливым, несмотря на все трудности. It’s heavy-duty stuff that’s destined to be extremely popular with teens. For additional details, call Hukic at 773-486-8261.
“Nobody but a few geeks will download music from the web.”

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HEATSEEKERS, ALBUM CHART

The HeatSeekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately eligible to appear on the heatseekers chart. All albums are available on cassette and CD. * Asterisk indicates vinyl LP is available. ** Albums with the greatest sales gains. * 2000. Billboard Communications.

Coming Full Circle: A Perfect Circle has all the ingredients of a band with a promising future: members who've been in well-known groups (lead singer Maynard James Keenan is best-known for his work with Tool), A Perfect Circle drummer Josh Freese used to be in Guns N' Roses), a coveted opening-act slot on a major tour (Nine Inch Nails), and an album whose first single is starting to get significant radio airplay.

A Perfect Circle's debut album, "Mer De Noms," is set for release May 23 on Virgin Records. The album's first single, "Judith," has been rocketing up the Modern Rock Tracks chart, where it stands this issue at No. 15.

According to Virgin Music Group Worldwide vice chairman Nancy Berry, "The group's street credibility, powerful musicality, and unique sound rank them among the top rock/alternative artists today. A Perfect Circle will be a global priority for Virgin.

In addition to Freese and Keenan, A Perfect Circle's lineup consists of guitarist Billy Howerdel, bassist and violinist Paz Lenchantin, and guitarist Troy Van Leeuwen.

For the record, Tool hasn't broken up, and the band has confirmed that it plans to record a new album. When that album will be released is still unknown. In the meantime, Tool singer Keenan will be busy over the next several months with A Perfect Circle.

Upcoming dates on A Perfect Circle's North American tour with Nine Inch Nails include May 17 in Miami, May 20 in Atlanta, May 23 in Dallas, May 25 in Nashville, May 27 in St. Louis, June 2 in Las Vegas, June 7 in San Francisco, June 13 in Vancouver, and June 17 in Salt Lake City.

U.P.O. Sightling. Rock band U.P.O. has been getting radio airplay for "Godless," the first single from the band's Epic Records debut album. "No Pleasantries," due May 30. "Godless" has been rising up the Mainstream Rock Tracks chart, where it stands this issue at No. 20. The Los Angeles-based group is on a U.S. tour. Dates include May 24 in Huber Heights, Ohio; May 25 in Lexington, Ky.; May 26 in South Bend, Ind.; May 27 in Dubuque, Ill.; and May 28 in Somerset, Wis.

Featuring the hottest singles, albums, and artists from the HeatSeekers chart, the Billboard Weekly coverage of Hot Prospects for the HeatSeekers Chart by Caray Hay includes: New Artists, Current Artists, Artists to Watch, Regional Heatseekers, East Coast, West Coast, South Central, and Midwest Heatseekers. Also featured are the Top 100 Heatseekers albums and the Top 20 Heatseekers artists.

U.A. and Les Nubians. Towa Tei's song "Happy" was a No. 3 hit on the Hot Dance Music/Club Play chart in 1998.
What have

PAUL McCARTNEY
THE BALTIC STATES
DIZZY GILLESPIE
WITOLD LUTOSLAWSKI
NIKOLAUS HARNONCOURT
QUINCY JONES
MSTISLAV ROSTROPOVITCH
ELTON JOHN
JONI MITCHELL
PIERRE BOULEZ
BRUCE SPRINGSTEEN
ERIC ERICSON
RAY CHARLES
RAVI SHANKAR
IANNIS XENAKIS
STEVIE WONDER

in common?

They have all been recipients of The Polar Music Prize.

On 15th May they will be joined by Bob Dylan and Isaac Stern

The prize will be awarded in Stockholm for the ninth successive year by His Majesty King Carl XVI Gustaf of Sweden.

The prize was founded by one of the true greats in the world of Swedish music and the man behind ABBA, the late Stig Anderson, and is awarded for exceptional achievements in the world of music in its broadest sense.
BROADWAY, NEW YORK. As "Goody-Goody," Mission Burke's "That's All..." a song that sounds like it was written expressly for Mathis. The singer is also in fine form in a duet with famed Broadway diva Betty Buckley. The two more masterfully unleash a seven-song medley of "Chains of Love," "The Devil in Disguise," "Can't Help Falling in Love," and the deeply felt "That's All I Ask." Among the country albums to Phyllis Stark, Billboard, says, "The album's a powerful way of delivering the songs, and it's clear that the performer is committed to her craft."
**LA T I N**

**PIVE V**
Ente Tú Yo
**PRODUCTS:** Eduardo Reyes, Alejandro Montalban
**EMI Latin 20823**

This Puerto Rican vocal quintet, whose name is pronounced “Five Five,” turns in a likeable popular label debut replete with breezy love songs that will have great appeal for fans of ‘N Sync, Backstreet Boys, and their ilk. This is their smooth-singing salsas, whose harmonies are nearly as angelic as their clean-cut good looks. Their vocal talent is evident in their English sphere as well. “Fulana,” and fiery “Pray” is the first single, “Dime Cuando Tiempo,” should pique interest in Latin radio, as should the finger-popping title track and slickly, tropo-ditty “La Cancion.”

**JOE ARROYO**
En Sol Mayor
**PRODUCTS:** Juan Estrada, Victor del Real
**SUGAR RUM**

On this eminently danceable disc, the once-popular tropical vocalist demonstrates that he can still gently navigate an assortment of grooves from his native Colombia, as well as from the Hispanic orbit. Arroyo’s music is a cross between a samba and tango, with a Spanish and Latin inflection. The result is a Latin-flavored fusion that is likely to appeal to fans of Carlinhos Brown and other Brazilian samba artists. The album features a mix of traditional and contemporary Latin music, including a cover of the classic salsa hit “La Vida Baila sola.”

**WORLD MUSIC**

**CHEK & MALIK SISTERS**
Chers Amis
**PRODUCER:** Aron Savvy
**RUMBER RHYTHM**

The Magnolia Sisters are five very talented women who hail from south Louisiana. Ann Savvy, Christine Balila, Jane Vidrine, Tina Pilone, and Lisa Tranah Reed. When they get together to sing, they combine the skills and experiences of all five women to provide a unique and captivating performance. The Magnolia Sisters are a family band, and their music is a blend of soul, jazz, and blues, with occasional touches of bluegrass and folk. Their music is a celebration of family, community, and the rich cultural heritage of Louisiana.

**ROCK TRACKS**

**BON JOVI**
It’s My Life (hearing aid)
**PRODUCERS:** Lee Foss, Ben Bon, Richie Sambora
**writer:** not listed

For Bon Jovi fans, this song is definitely a must-listen. The song is a powerful anthem that speaks to the power of music to bring people together. The song’s catchy melody and memorable chorus make it a timeless classic, and the emotional lyrics about love and friendship will resonate with fans of all ages. The song features some incredible vocal performances, with lead singer Jon Bon Jovi delivering a powerful and emotional performance. The song was a massive hit upon its release, and it remains a favorite among fans of Bon Jovi and rock music.

**REVIEWS & PREVIEWS**

**CLASSICAL**

**JACOB HERRINGMAN**
Black Coffee: Music by Valentim Bakfark And Matthias Weisill
**PRODUCERS:** Jacob Herringman, David Singleton

The first classical-oriented release from avant-garde rock guitarist Jacob Herringman received the blessing of the renowned jazz trombonist and composer, John Kirby. This is the first in a series of recordings featuring various combinations of Bakfark's pieces, all performed by Bakfark's ensemble. The music is a blend of jazz, classical, and contemporary styles, creating a unique and captivating listening experience.

**MIKE MILLER**
Am I Here Yet? Return To Sender
**writer:** not listed

This release is an excellent keyboard instrumental that features a mix of classical and contemporary styles. The music is beautifully arranged and performed, with each track offering a unique sound and style. The album is a must-listen for fans of classical music, as well as those who enjoy a more modern approach to instrumental music.

**OBEROS**
No Man's Woman
**PRODUCTS:** Steve Comment, Nick Green
**writer:** not listed

This release is a powerful and emotional anthem about the struggle for gender equality. The music is a blend of rock and pop, with a strong message about the importance of standing up for what you believe in. The album features powerful vocals and driving rhythms, creating a sense of urgency and determination.

**CORPORATE CHURCH**

**ALEX ELLIOTT**
No Words
**PRODUCTS:** Tony Scott, Jeff Segal
**writer:** not listed

This release is a powerful and emotional anthem about the struggle for gender equality. The music is a blend of rock and pop, with a strong message about the importance of standing up for what you believe in. The album features powerful vocals and driving rhythms, creating a sense of urgency and determination.
deserves props for giving the fans what they love and have been yearning for: a career-defining album of music that breaks new ground in the genre.

Leng's music is like no other. It's a mix of pop, rock, and R&B that's sure to appeal to fans of all ages. His lyrics are both catchy and meaningful, and his vocal range is incredible. It's clear that Leng is a true artist who is not afraid to take risks and push boundaries. He has the kind of talent that people dream of having, and he's already on his way to becoming one of the biggest names in the music industry.

In conclusion, Leng is a talent that should not be missed. His music is fresh and innovative, and his fans are eagerly waiting for his next project to drop. Whether you're a die-hard fan or just starting to explore his music, you'll quickly see why he's one of the most exciting artists in the industry today. So, if you haven't already, be sure to check out Leng's music and see for yourself why he's a true force to be reckoned with.
FREE LOVE: Charity and love go hand in hand, and this issue is no exception. Kelly Price & Friends are the Greatest Gainer in sales on Hot R&B/Hip-Hop Singles & Tracks, as “Love Sets You Free” (Def Soul/JDMDM) moves 42-24. The single features vocals from Montell Jordan, Slimm, Chris Smith, Playa, Kandyce Love, and Low Her and was co-written by Denise Rich, author of songs for Celine Dion, Patti Labelle, and Chaka Khan.

What other wonders can this much star power hold? Well, in case you didn’t notice, this list of acts is the entire roster of Def Soul, the R&B division of Def Jam. This is the first time that an entire label’s roster has gotten together to help support a cause—in this instance, cancer research. All of the proceeds from this single will be donated to the L.J. Martell Foundation for Leukemia, Cancer, and AIDS Research and Denise Rich’s GIN Foundation for Cancer Research. Def Soul/Def Jam president Kevin Lyles says, “It is an event like this that makes our company what it is. It’s about building and supporting our culture.” With the 75% gain overall on this issue of “Love,” it looks as if the Def Soul family will be able to accomplish its goals.

HIP HOP’S RESPECT: When the hip-hop community gets together, it really makes a stand. This issue’s No. 88 on the Hot R&B/Hip-Hop Singles & Tracks is “One Fine Love Part 1” (Rawkus/Profile) by The Group, who is the Hip Hop For Respect. Who is Hip Hop For Respect? For instance, the group’s latest single, “Big Pimpin’,” has been No. 1 on the Hot R&B/Hip-Hop Singles & Tracks for four weeks and features vocals from Aaliyah, Missy Elliott, and Jay-Z. The single’s proceeds will go to the non-profit Hip Hop For Respect Foundation (HHFRF), whose mission is to provide support and resources to the hip-hop community through the use of music and public awareness campaigns.

The HHFRF is planning a high school tour to educate students on how to proceed when stopped by the police. There will also be information accompanying the CD on the subject. Let’s hope HHFRF is able to unite, educate, and create a change in the hip-hop community.

LIFE PIMPIN’: With four gold singles, eight top 10 singles, one gold album, a platinum album, a four-times-platinum album, and his current album already certified double-platinum, Jay-Z is the epitome of the format. His current single, “Big Pimpin’” (Roc-A-Fella/Def Jam/JDMDM), moves to No. 12 on Hot R&B/Hip-Hop Singles & Tracks, taking a 4.6% jump in radio airplay thisissue, due in part to the overwhelming success of the video on cable some of the previous years. Sean Carter (aka Jay-Z) will be headlining a major jampack show June through August, not only supporting his current album but to help support the “Nutty Professor II: The Klumps” soundtrack (Def Jam), to which he contributes. The first single off this soundtrack is the title track “Foxy Brown remix” from “Thong Song” (Drum/Def Soul/JDMDM). The second single will be a new Jay-Z single titled “Heey Papi.” All this work and he is also a featured artist on the remix of Mya’s newest single, “Best Of Me” (Universal/Interscope).

R&B

**Rapless Hip-Hop Flourishes in U.K.**

**H I P - H O P P I N G W I T H O U T W O R D S:** Rapless hip-hop might not be as all-conquering as rap, but it’s still important and flourishing in the underground. Last month’s two U.K. albums will illustrate contrasting developments in this genre: “Session One” by hip-hop band the Herbaliser, due May 29 on Department H via Ninja Tune, and “For Venice!” by turntablitt Keak de Wreck, due in late May or early June on Roni Size.

The Herbaliser, led by bassist Jake Wherry and scratch DJ Ollie Teeba, has released three previous Ninja Tune albums featuring more straight-up hip-hop: “Remedies” (1995), “Blow Your Headphones” (1996), and “Very Mercenary” (1999). While comfortable making recordings in the studio, the band also thrives on playing live. Indeed, the new album’s material is culled from live sessions recorded during tours, mixing the full effect of a funk- and jazzy-voiced eight-piece band (which includes a full horn section) completed by samples and turntablism.

“This record is for the many people who, after seeing us, have asked where they can get their hands on a record of the band because we sound quite different than we do on vinyl,” says Wherry. “It also closes the first chapter of Herbaliser history, covering the whole band and breaking out on our own.” Though even the three original albums sound different—as you would expect over five years—the tracks on ‘Session One’ sound like they came from one period.”

Last year, the band played some 280 shows, performing in the U.K., continental Europe, U.S., and Canada. “We will be playing at the Glasgow poundsbury festival in England this summer,” notes Wherry. “Plus, we’ve got some shows in Turkey, Belgium, and other places. However, we’re keeping it low-key until we release a new record, maybe in October or November.”

“Session One” is an accomplished musical set with flavors ranging from the reflective, scratched “This Sensual Woman” to the funky, brass-sounding “I Know” and the jazzy “Gala.” With the likes of Quincy Jones, John Coltrane, Miles Davis, Jimmy Smith, Lalo Schifrin, and T.S. Monk, the Herbaliser has carved out their place in the hip-hop scene.

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**R B & B**
complete without rhymes.

Although my group 5th Dynasty always has something to say—it’s next single, due in mid-May, is “Return To Boro 6” “Dirty South” (Ft. Vanilla) which has rap about life in the act’s South London borough and laments the plight of small U.K. independent labels and their artists—group co-founder Charlie Parker nevertheless appreciates rappish hip-hop.

"Remember that hip-hop is an inner-city culture that grew out of the South Bronx. It's not specific to the music or the rap,” caution Parker. “I started as a guitar player and a self-taught saxophonist in a reggae and jazz-fusion band, so I try and bring that into the mix without rap. But to me, the ultimate musical instrument is the voice."

"I don't see any conflict. It's all aspects of the world and the marketplace. I don't feel like I'm commercial like a hot new Timbaland CD, so we don't really compete for the same crowd.

For Vengeance,” however, includes a few of the same and humorous vocal bits from records and kung and fusion films worked into Deawcookies' raucous mix of groovy, cut-up hip-hop beats, as heard on the track "23 Forever." Other cuts reflect reggae and jazz influences. "23 Forever" is an important track for me because it highlights my artist name, with the "23" being known as the "23 Skidoo," says Deawcookies. "Their album drops this year on Virgin, and it's deep. They've played a big part in the vibe on my album, with built-in cross

Word & Deed (Continued from previous page)
SUMMIT UPDATE: Avid readers of this column know that Grammy Award-winning Peter Rauhofer (aka Club 69), Joey Negro (aka Dave Lee), Strictly Rhythm Records’ Wandane Project, and Atlanta-born producer Kool Raoul have already been confirmed for the nightly/artist/DJ showcases at this year’s Billboard Dance Music Summit (conferences: Dance Trax, Billboard, March 11).

Well, it’s time to drop a few more names for the upcoming Summit, which takes place July 12-14 at the Waldorf-Astoria Hotel in New York.

Recently confirmed for the nightlife parties/showcases are such globally conscious artists as Michael Poole (Analog Records U.K.), Joe T. Vannelli (Dream Beat Records Italy), Paola Polletta (Italy), Susan Morabito, Todd Patterson, Richie Santanta, Janus and Jeanette Hopper (New York). Also confirmed is Strictly Rhythm artist Barbara Tucker.

For the showcase party on July 13, to be held at Centro-Fly, Billboard has aligned itself with Subliminal Records. So, expect some mighty turntable manipulation from the Drones (aka Erick Morillo, Harry “Choo Choo” Romero, and Jose Junior).

As for the Summit’s opening night party on July 12, we’ll be collaborating with Def Mix Productions, Def Mix Records, and the For the Record pool record.

As most people in the industry know, both Def Mix and Definity are co-owned by clubland veterans Julie Watkins and David Morales. Watkins founded For the Record in 1977, making it one of the first record pools in the U.S.

Combined, these three entities represent a wealth of talent, including Frankie Knuckles, Satosh Tomie, Ibo Blow, Norman Jay MBE, Danny Krivit, Angel Moraes, Hector Romero, and Lord G., not to mention Morales.

For more information, go to billboard.com for an artist directory.

‘PURITANS’ BEWARE Of VAN HELDEN’s Armed Set

By MICHAEL PAOLETTA

Van Helden is fed up with the puritans of clubland.

Earlier this year, DJ magazine (March 2000) reported that Van Helden was to release a two-disc set, Art of My Life, which is said to be a “statement mix.”

To that end, the title of Van Helden’s new album, “Killing Puritans,” which references to the artist’s feelings on the constant classifications that people try to impose on his music, shouldn’t surprise anybody.

Again, last year, his “2Future4U” single was the international smash “You Don’t Know Me” — was heavily bootlegged, hitting the streets of New York, Miami, and Los Angeles, among other cities, weeks before its scheduled release.

“Killing Puritans” will be preceded by the single “Koocy.” Streeting May 16, the Gary Numan-sampled electro-meets-breakbeat track was delivered to club and radio mix-show DJs the week of April 17.

Like Daft Punk’s “Homework” and Basement Jaxx’s “Remedy,” “Killing Puritans” isaurally rich and stimulating. It finds Van Helden collaborating with an eclectic collection of artists, including his Mongoloids partner Junior Sanchez (Def Mix Records), and Eboni Marr (Little Black Spiders), New York rapper Common (“Full Moon”), Wu-Tang Clan’s Tekitha (“Conscience”), No Doubt producer Jerry (aka Herbie Hancock and DJ O’Dea Davenport (“The Main Event”)) and Van Helden’s sons. Van Helden’s songs are published by Break Dancin’ Bob Music BMI.

For Van Helden, “Killing Puritans” isn’t about being shy or glossy. It’s about being dirty, greasy, and disturbing. “That’s the kind of music for which I feel wanted for the album,” he says. “Also, and just like ‘2Future4U,’ there will be no remixes,” adds Van Helden. “Remixes are simply a tool for record companies to sell more records—a marketing scheme to get [an artist] into new markets. Frankly, that isn’t what ‘Killing Puritans’ is about.”

People make albums for all kinds of reasons, says Van Helden. “Whether it details an emotional or a personal story, like an artist’s party record, the show should stand on its own merit. I feel I’ve achieved this with ‘Killing Puritans.’

For Van Helden, music is the promotion and marketing of the set in the U.S., Van Helden says that “aside from specialty mix shows, I don’t want the record to be serviced to radio. It’s too difficult of a game.”

Whatever happened to the days, like in the ’70s, when programmers played music because they liked it?” asks Van Helden. “These days, it seems like radio is a gigantic corporate game full of old-school gangster management.

According to Van Helden’s business partner, Neil Petricone of Boston-based X-Mix Productions, Def Mix Records (armoredrecords.com) will also be utilized to help promote the album. Petricone, who also manages and books Van Helden, says “Aside from E-commerce ventures like selling such Armed merchandise as clothing and music, our site will offer DJ-mixed compilations, exclusive snippets of music, interviews, and touring information.”

Smiling Faces. To promote his eighth album (his first for 560 Music/ERG), “Better Part Of Me,” Jon Secada recently made a special appearance at Revolution Club, a venue where he treated punters to a performance of his new single, “Stop.” With a variety of remixes by Jonathan Peters and Pablo Flores, “Stop” is finding a home on many DJs’ playlists. This issue, the track jumps to No. 17 on Billboard’s Hot Dance Club Play chart.

Scheduled for a mid-June release, the Latin-infused “Better Part Of Me” is a mix of dance, power ballads, and midtempo R&B/pop. Shown back-stage at Salvation, from left, are Peters and Secada.

“Clinton, “People Power In The Digital Hour” (Luaka Bop/Astralwerks) single. This Tjinder Singh-penned/produced track comes from home- recorded songs via remissor Romanthony, Space Rainbows, and Chris B Burnz. Abstract Message, Express Romanthony’s disco-embellished “Peak Beach” mix and Special Ed’s “Back To Back” mix are already out.

“Junior O Presents Starchild, “2 Much Happened” (E-Senal single). As porous as it gets, green-been house don’t come along all that often. “2 Much Happened” sees everyone doing everything. W倾听-wah guitar licks, funk-em-up horns, and bootsy-lickin’ percussion provide the track’s punchy, helpful groove.

“ATF Presents OnePhatDee, “In And Out Of My Life” (Subliminal rec). Usually issued by Defected Records U.K., last year, the Adeva-sampled “In And Out Of My Life” finally receives a proper U.S. release. While this double-pack includes the previously available U.K. mixes (by Olav Baukko, Kone Deep Brothers, and Adevin The Funky Chille), the real find is the new mix by the Detector, which gives new meaning to the word “filtered.”

“Bob Marley With MC Lyte, “Lamb” (Universal-Island U.K., single). Called from the Bob Marley: Chant Down Babylon catalog, this album, classic Marley track receives the re-tweaking of a lifetime, courtesy of Olav Baukko. Although Baukko keeps Marley’s vocals to a bare minimum (right, he does utilize the song’s main hook. Will surely please DJs and punters who embraced the remixes of Marley’s “Sun Is Shining” and “Rainy Day”.

“BT, “Dreaming” (Netwerk single). The Omaha & Pigweed contingent will surely gravitate toward Evolution’s trance-inflected mix. Conversely, fans of Danny Tenaglia’s modular house will stick to Eric Kupper’s wicked Hysteria Club mix, which spotlighted the sublime vocals of Kirk Dealers.

“Earth, Wind & Fire, “Fantasy” (Contemporary). Chicago’s, this is a hit. Miami-based DJ Greg has reconstructed this classic track into a peak hour drum’n’bass anthem. On the flip, he delivers a jazzy Brazilian vibe. Quite essential. Satisfaction will come when it’s available commercially.

www.billboard.com
www.americanradiohistory.com

BILBOARD MAY 13, 2000

MAY 13, 2000

CLUB PLAY

1. DREAMING AT NIGHTTIME
2. NO ME DES DE QUERER
3. SET ME FREE HARD ATTACK ELLIFON
4. MY HOUSE AARON CARL OPM
5. RISE UP SUNKIDS FEAT. CHANCE YELLOWWANG

Dance Breakouts

Dance Trax Names Names For Music Summit

Wax Trax Names Names For Music Summit

Wax Trax Names Names For Music Summit

Wax Trax Names Names For Music Summit
DANCE TRAX

(Continued from preceding page)

home in Connecticut; the cause was cancer. A memorial service was scheduled for May 4 at the Unitarian Church of Westport, Conn.

For many, Robinson, who was born in New York, raised in Westport, was—and remains—the picture perfect face and voice of the disco era. Her indelible anthems “Turn The Beat Around” and “That’s Not Love” still resound across dance floors from coast to coast.

Sadly, the masses never seemed to acknowledge the music that came after, constantly referring—in incorrectly—we might add—to Robinson as one hit wonder. Of course, as a fiercely loyal and card-carrying member of the club community, I’ve always known better.

Between 1976 and 1979, RCA issued four albums from the singer (“Never Gonna Let You Go,” “If I Had A Heart,” “Half & Half,” and “Movin’ On”), spawning such classic dancefloor moments as “Common Thief,” “Daylight,” “I Should Stay Or Should I Go/Don’t Let You Go,” and “Hold Tight.” In addition to “Turn The Beat Around.”

Throughout the ‘80s, Robinson recorded for such New York-based independent labels as Precious ("Hot Summer Nights") and Profile ("To Sir With Love.") In the late ‘90s, Robinson returned to dancefloors with the elusively "House Of Joy" and the empowering "Move On.”

Throughout, Robinson provided backing vocals for the likes of Cyndi Lauper, Elton John, and Cher. Her voice also appeared on jingles for many products, including Maybelline, Dowag, Doublenium, and Pepsi.

Additionally, Robinson had appeared in the original Broadway casts of "Hair" and "Jesus Christ Superstar," among other shows. Last year, she starred in the autobiographical off-Broadway show "Vidii Sandy Robinson... Behind The Beat."
Yoakam Goes Acoustic As Side Venture To Next Studio Set; Cal IV Christian Debuts

TWO TIMIN': Although he's currently in the studio working on a new album set for a fall release, Reprise artist Dwight Yoakam plans to quietly release an acoustic album May 30. He let fans know about the album, titled "the lightyulamammamnet," through a posting on his Web site, but little other marketing or publicity is planned. The album was produced by Yoakam's longtime collaborator Pete Anderson. Yoakam cut and his band kick off a national tour June 9 in Las Vegas.

VETERAN country, pop, and gospel artist B.J. Thomas has been signed to Eaton, Ohio–based Kardina Records, whose marketing offices are located in Nashville. Thomas' first single, "You Call That A Mountain," was previously recorded by former Imprint Records artist Jeff Wood. An album of the same name is due June 20. Thomas' Kardina album charted 16 country singles on various labels between 1975 and 1986, including the Top 40 hits "Hey Won't You Play?" and "Another Somebody Done Somebody Wrong Song." "Whatever Happened To The Fashioned Love," and "New Looks From An Old Lover:" he notched 20 pop hits between 1960 and 1983.

W EED HONORED: The Academy of Country Music (ACM) has re-christened its special achievement award the Gene Weed Special Achievement Award in honor of the late disc jockeys production senior VP of television Gene Weed, who produced and directed the ACM Awards show for more than 30 years, as well as serving as ACM president and chairman many times.

The award acknowledges "unsung, unchronicled, and outstanding individual achievement in the field of country music," and its recipient is determined by the board. Weed died in August 1999. At the 35th annual ACM Awards show May 3, Reba McEntire hosted a special tribute to Weed featuring Tim McGraw performing "Please Remember Me."

PUBLISHING NOTES: Cal IV Entertainment expands its presence in Christian music with the launch of Cal IV Christian, which has both music publishing and label divisons. Nick Granato, who originally came to Cal IV with the acquisition of Chestnut. Mound Music from the Eddie Crooke Co., will serve as director of music publishing for Cal IV Christian. Joining the division as director of label operations is Dale Duhl, formerly with the Eddie Crooke Co. and Reach Satellite Network/Soft Gospel. Singer-rfer and former WSM Nashville air personality Pamela Furr joins Cal IV Christian to hea the creative services department. Cal IV Christian has purchased the Pete Publishing catalogs from Tommy Amaker.

Wavt Gaylord Music Publishing has signed a deal that brings independent music publishing and production company Extreme Writers Group (EWG) into the Gaylord fold. EWG founding partners have signed to the Michael Martin and Jason Houser remain in place.

O N THE ROW: Brad Hlls joins API Management Group as associate manager with primary responsibility for MCA Nashville acts Sons Of The Desert. He previously was with Private Management Debbie Holley and Summer Harman will dissolve their company, Holley & Harman Public Relations, next few months. They recently signed Bryan White, Sixtyn Five, Paul Brandt, and Bill Gentry and will continue to go do through the dissolution. Harman is pursuing job opportunities in the music industry. Holley will launch independent public relations and marketing firm the Holley Group.

Lyric Street Records hires Sharon Lepore as South–west regional promotion manager. Lepore spent 12 years working in pop promotion in Chicago for Geffen, A&M, and Columbia. Most recently, she had been with Internet company Popnail.com in Dallas. Also, Lee Adams joins Atlantic Records as Northeast regional promotion manager; a position he previously held for Giant Records.

C ALENDAR ALERT: Leadership Music’s daylong 10th anniversary reunion for its more than 250 alumni has been set for May 16 at the Franklin Marriott Cool Springs in Franklin, Tenn., beginning at 9 a.m. Sponsors include USA Today founder Al Neuharth, Maryland Lt. Gov. Kathleen Kennedy Townsend, Tower Records founder and owner Russ Solomon (interviewed by Bill McGee No. 1), and Young Life assistant vice president of the National Endowment for the Arts. For more information, alumni can contact the Leadership Music office in Nashville.

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TWO TIMIN': Although he's currently in the studio working on a new album set for a fall release, Reprise artist Dwight Yoakam plans to quietly release an acoustic album May 30. He let fans know about the album, titled "the lightyulamammamnet," through a posting on his Web site, but little other marketing or publicity is planned. The album was produced by Yoakam's longtime collaborator Pete Anderson. Yoakam cut and his band kick off a national tour June 9 in Las Vegas.

VETERAN country, pop, and gospel artist B.J. Thomas has been signed to Eaton, Ohio–based Kardina Records, whose marketing offices are located in Nashville. Thomas' first single, "You Call That A Mountain," was previously recorded by former Imprint Records artist Jeff Wood. An album of the same name is due June 20. Thomas' Kardina album charted 16 country singles on various labels between 1975 and 1986, including the Top 40 hits "Hey Won't You Play?" and "Another Somebody Done Somebody Wrong Song." "Whatever Happened To The Fashioned Love," and "New Looks From An Old Lover:" he notched 20 pop hits between 1960 and 1983.

W EED HONORED: The Academy of Country Music (ACM) has re-christened its special achievement award the Gene Weed Special Achievement Award in honor of the late disc jockeys production senior VP of television Gene Weed, who produced and directed the ACM Awards show for more than 30 years, as well as serving as ACM president and chairman many times.

The award acknowledges "unsung, unchronicled, and outstanding individual achievement in the field of country music," and its recipient is determined by the board. Weed died in August 1999. At the 35th annual ACM Awards show May 3, Reba McEntire hosted a special tribute to Weed featuring Tim McGraw performing "Please Remember Me."

PUBLISHING NOTES: Cal IV Entertainment expands its presence in Christian music with the launch of Cal IV Christian, which has both music publishing and label divisons. Nick Granato, who originally came to Cal IV with the acquisition of Chestnut. Mound Music from the Eddie Crooke Co., will serve as director of music publishing for Cal IV Christian. Joining the division as director of label operations is Dale Duhl, formerly with the Eddie Crooke Co. and Reach Satellite Network/Soft Gospel. Singer-rfer and former WSM Nashville air personality Pamela Furr joins Cal IV Christian to hea the creative services department. Cal IV Christian has purchased the Pete Publishing catalogs from Tommy Amaker.

Wavt Gaylord Music Publishing has signed a deal that brings independent music publishing and production company Extreme Writers Group (EWG) into the Gaylord fold. EWG founding partners have signed to the Michael Martin and Jason Houser remain in place.

O N THE ROW: Brad Hlls joins API Management Group as associate manager with primary responsibility for MCA Nashville acts Sons Of The Desert. He previously was with Private Management Debbie Holley and Summer Harman will dissolve their company, Holley & Harman Public Relations, next few months. They recently signed Bryan White, Sixtyn Five, Paul Brandt, and Bill Gentry and will continue to go do through the dissolution. Harman is pursuing job opportunities in the music industry. Holley will launch independent public relations and marketing firm the Holley Group.

Lyric Street Records hires Sharon Lepore as South–west regional promotion manager. Lepore spent 12 years working in pop promotion in Chicago for Geffen, A&M, and Columbia. Most recently, she had been with Internet company Popnail.com in Dallas. Also, Lee Adams joins Atlantic Records as Northeast regional promotion manager; a position he previously held for Giant Records.

C ALENDAR ALERT: Leadership Music’s daylong 10th anniversary reunion for its more than 250 alumni has been set for May 16 at the Franklin Marriott Cool Springs in Franklin, Tenn., beginning at 9 a.m. Sponsors include USA Today founder Al Neuharth, Maryland Lt. Gov. Kathleen Kennedy Townsend, Tower Records founder and owner Russ Solomon (interviewed by Bill McGee No. 1), and Young Life assistant vice president of the National Endowment for the Arts. For more information, alumni can contact the Leadership Music office in Nashville.
FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

MAY 13, 2000

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

MAY 13, 2000

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BY DEBORAH EVANS PRICE

NASHVILLE—Greater Vision leads the list of nominees for the third annual Southern Gospel Music Assn. (SGMA) Awards, to be held May 24 at the Park Vista Resort in Gatlinburg.

The Daywind recording trio garnered nods in eight categories, including trio of the year, album (for "For Better, For Worse") and two of the year nominations—"My Name Is Lazarus" and "Just One More Soul.

The set also scored nominations in the recorded music packaging and video categories. Greater Vision member Rodney Griffith is nominated for songwriter of the year, and older brother Waldorf Wolfe is up for male vocalist.

"We've been out here doing this for going on 10 years now, and certainly we've changed the way we've recorded now, the more exposure you have," says founding member Wolfe, who also serves as the trio's manager, "But I think our present package of "Place" is really the force behind the year we've had. It was such a successful album and gave us a lot of broad-based exposure that we had not had previously."

Among the other multiple nominees, City Gold received nods in the album category for "Signed, Sealed, Delivered, 4Ever," a recorded music packaging, and song of the year for, "He Said.

The Hoppers' hit "God Raised The Ramp" is up for song of the year, and the veteran family outfit is also nominated for mixed quartet. The Kingdom Heirs received nomination honors in both of those categories for "Journey Home" and are also in the running for male quartet and recorded music packaging.

Greater Vision was presented at the annual banquet, which also serves as a fund-raiser for the Southern Gospel Music Hall of Fame and Museum, located in Pigeon Forge, Dollywood's theme park. The museum opened last spring. Heather Campbell serves as the SGMA's executive director.

"It's been along the organization that is dedicated to a specific form of music," says Wolfe. "Being nominated by an organization such as the GMA (Gospel Music Assn.) is an incredible honor, but it's nice to be recognized by the peers in your specific genre. The SGMA Awards carry a special prestige to us.

The wing is a partial list of nominees:

Album of the year: "Far Beyond This World"—Greater Vision

Cincinnati Merit Stature Quartet: "Journey Home,

Kingdom Heirs: "Let's Celebrate Jesus,

Brian Holley: "Reflections of Life,

Anchorman: "Signed, Sealed, Delivered, 4Ever,,

Gold City:

INTERNET-BASED SONG PITCHING

(Pitching continued from page 36)

Pitch, where songwriters and publishers submit a song and have it added to SongPitch members' online catalog. The listener pays nothing, aside from a $1 monthly storage fee, based on the number of songs currently in their online catalog. DreamWorks songwriter Peter Moore, author of Randy Travis' "The Box" and Daryle Singletary's "The Note," puts 25 songs up on Songs as a "test market" and is "It's a R&B singer in Atlanta picked up three or four songs that she's going to record," says Moore.

He likes the global aspect of Internet song pitching. "Most of the stuff I put on there is pop and Latin, and I wanted to get it out to other countries in South America and Europe.

Ken Woods, president of Step One Records in Nashville, has also found the Internet useful for finding songs.

Label president Billy Jack Gafford will enter the studio in June and has already found three songs through Internet promotions. "I think it's got to be helpful," says Woods. "It's one of those things that as it grows it will be a wonderful situation. It's good because it gives (songwriters and publishers) another outlet.

Some in Nashville's music community aren't completely sold on the concept yet. "Any type of service that helps music industry information better, I'm open to," says Chuck Howard, Nashville publisher and owner of H2E Records and publishing companies. But Howard says he has a few issues of E-pitching that concern him.

"As a record producer and executive, I want to get with publishers who understand what I need," Howard says, "I don't have time to go to a site and just listen to songs. I want personal attention."

GREATERT VISION

Female vocalist: Sherri Easter, Karen Peck Gooch, Connie Hopper, Kim Hopper, Debra Talley

Male quartet: Ivan Parker, Arthur Rice, Kirk Talley, Gerald Wolfe, George Younce

Male quartet: Cathedrals, Gold City, Kingdom Heirs, Kingsmen, Poet Voices

Mixed quartet: Hoppers, Lesters, McKameys, Perrys, Wilburns

SOLOS: For Four Brothers, Heitine, Talley Trio, Won By One

Producer: Jeff Collins, Wayne Harris, Glen & Marcia Manou, Roger Talley, Mark Trammell

Solo artist: Michael Combs, Brian Feen, Quinton Mills, Ivan Parker, Kirk Talley

Songwriter: Ricky Atkinson, Brian Crab, Rodney Griffith, Jeff Steele, Kirk Talley, Vance Williams

Song: "Children Of The Dust," Free-
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<th>No.</th>
<th>ARTIST</th>
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<td>1</td>
<td>DIANA KRALL</td>
<td>WHEN I LOOK IN YOUR EYES</td>
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<td>2</td>
<td>MEDESKI MARTIN &amp; WOOD</td>
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<td>3</td>
<td>HARMONIC</td>
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<td>4</td>
<td>JOSHUA REDMAN</td>
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<td>5</td>
<td>JOHN SCOFIELD</td>
<td>VISIONS OF ARKANARK</td>
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<td>6</td>
<td>YEHUDI MANDOWSKY</td>
<td>A NEW STANDARD</td>
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<td>PAT METHENY</td>
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<td>MAXWELL</td>
<td>COOKIN' ME</td>
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<td>VARIOUS ARTISTS</td>
<td>JAZZ FOR WHEN YOU'RE ALONE</td>
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<td>DIANA KRALL</td>
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<td>12</td>
<td>KEITH JARRETT</td>
<td>THE MEDLEY AT NIGHT WITH YOU!</td>
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<td>MILES DAVIS</td>
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<td>24</td>
<td>BRIAN CULBERTSON</td>
<td>SOMETHIN' BAD ABOUT LOVE</td>
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<td>25</td>
<td>GALEXIC</td>
<td>THE DANCE</td>
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**Jazz Contemporary Album Chart**

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<th>No.</th>
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<td>DAVE KOS</td>
<td>THE DANCE</td>
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<td>3</td>
<td>KENNY G</td>
<td>CLASSICS IN THE KEY OF G</td>
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<td>4</td>
<td>URBAN KNIGHTS</td>
<td>URBAN KNIGHTS II</td>
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<td>LARRY CARLTON</td>
<td>FINGERPRINTS</td>
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<td>6</td>
<td>PHIL FERRY</td>
<td>MY BOOK OF LOVE</td>
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<td>7</td>
<td>BONEY JAMES</td>
<td>BODY LANGUAGE</td>
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<td>8</td>
<td>MAYAS</td>
<td>ALL MY LIFE</td>
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<td>9</td>
<td>RONNY JORDAN</td>
<td>BRIGHTER DAY</td>
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<td>10</td>
<td>PAUL TAYLOR</td>
<td>UNDERCOVER</td>
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**Billboard Top Jazz Albums**

The album's first single, a cover of "Midnight At The Oasis" by singer Maria Muldaur took No. 6 on Billboard's singles chart in 1974, is indicative of the album's smooth却不失传统的新爵士风格，以及与美国商店的亲密关系。在职业生涯中，Taylor与来自世界各地的音乐家合作，其中包括吉他手吉米·亨德里克斯（Jimi Hendrix）、罗尼·乔丹（Ronnie Jordan）和肯尼·基（Kenny G）等。Taylor的风格融合了放克、摇滚和流行音乐，他的演奏深受爵士乐爱好者的喜爱。在各种场合，Taylor总是能够吸引到观众，无论是现场表演还是录音室，他的音乐总能在人们心中留下深刻的印象。
McHale Honors ‘First Love’ With Irving’s Place Projects

ONCE a rock’n’roller, always a rock’n’roller.

That’s one way to describe the multifaceted Chris McHale, who subordinated his dreams of becoming a rock star to pursue the more stable—arguably more lucrative—profession of running Irving’s Place, one of New York’s up-and-coming commercial studios.

However, even as he takes the advertising bull by the horns, McHale keeps coming back to rock’n’roll, which he calls "my first love and my only love (notwithstanding a recent flirtation with golf)."

Among the recent music sessions at Irving’s Place were the McHale-led Clan Chi, a project that started as a jingle for Deutsche Telekom and evolved into a world-music extravaganza—with a full-length album and possible tour in the works—and a charity recording by David Lee Roth for Songs of Love, an organization that commissions original songs for terminally ill children.

Roth volunteered to record a song for the benefit, and all the sessions took place at Irving’s Place during the period between Christmas and New Year’s Day—on a week when the facility otherwise would have been closed.

"It was the kind of project we do every day," says Joe Barone, McHale’s partner in both Irving’s Place and the creative production company that they run, McHale-Barone. "On the other hand, we do have a tendency to get involved in projects like these. We know a lot of people who don’t do advertising as their sole means of money-making, and we always welcome them. It gives us a break from the usual advertising business, and it makes us realize that ‘Hey, a song could be longer than 30 seconds or 60 seconds.’"

On the advertising front, Irving’s Place has been running all year since January, according to McHale. A four-room facility consisting of fully featured Pro Tools suites—three of them with top-of-the-line Pro Control consoles—the studio has completed such large-scale projects as the Oxygen launch (for which it designed and on-air work) and national campaigns for Bud Light, Miller Lite, and Breyers Ice Cream.

MACKIE DESIGNS’ purchase of Eastern Acoustic Works (EAW) has been completed, according to a statement from Mackie representative Mackie COO Jamie Engen.

"The purchase price, which was not initially disclosed, turns out to be $18.5 million, according to a Mackie representative. Engen is the third of three with top-of-the-line Pro Control consoles—three of them with top-of-the-line Pro Control consoles—the studio has completed such large-scale projects as the Oxygen launch (for which it designed and on-air work) and national campaigns for Bud Light, Miller Lite, and Breyers Ice Cream."

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FOR THE RECORD

The following names were spelled incorrectly in an April 15 Audio Track item about Sausalito, Calif., recording studio the Plant: the Sacramento, Calif., band Tinfed; producer Andy Grassi; and engineer Leff Leferts.

Also in the April 15 issue, producer Brad Stanfield’s name was misspelled.

especially our people all complement one another.”

MAKING WAVES: Software powerhouse Waves has released the C4 Macintosh Parametric processor for Mac and Windows native platforms.

Initially available exclusively for the Digidesign Pro Tools system, C4 is now optimized for platforms including RTAS, Premiere, MAS, and VST on the Macintosh operating system and DirectX and VST on Windows.

The C4 processor uses the compression design from the acclaimed Renaissance Compressor, including the ARC, Electro, and Opto bands, according to a statement from Waves.

"We have always wanted to create a multiband dynamics processor worthy of the Waves name," says Waves COO Only Neshet. "The C4 represents the kind of attention to detail and quality our users have come to expect. Until now, the state of digital signal processing technology did not allow us to create the C4. The power of the (Pro Tools) Mix system has opened the door for this powerful new product."

Key features of the C4 include a transparent crossover with globally adjustable Q; true parametric control including independent threshold, range, gain, attack, release, and band width for each band; a flexible design that allows compression, expansion, or EQ independent of the other bands; an adjustable global knee control; and a 24-bit output with dither capabilities.

Production Icons Team Up to Tailor Fla.’s Audio Vision Studios To New Era

BY DAN DALEY

— For a group of people who have spent so much of the past 35 years fishing, it’s hard to believe that Ron and Howie Albert, Mark Emerman, Steve Alaimo, and Karl Richardson—the quintet behind Audio Vision Studios in Miami—are responsible for more than 150 million records sold over the past four decades.

The Albert brothers engineered and produced many of the classic rock and R&B records that were recorded in South Florida, including works by Derek & the Dominos and Eric Clapton; the Allman Brothers; Crosby, Stills, Nash & Young; Daryl Hall & John Oates; and Kenny Rogers.

Emerman founded Criteria Recording Studios in 1968—the city’s audio anchor ever since—and simultaneously continued a career in recording and producing jazz records.

Alaimo is an icon of the late ’80s, when he was a hit-making artist on his own; a producer of records for pop acts such as Paul Revere & the Raiders, Sam & Dave, Betty Wright, and KC & the Sunshine Band; and host and co-producer of Dick Clark’s “Where The Action Is” TV show.

Richardson has been Miami’s recording guru for decades, as well as the engineer and co-producer on most of the Bee Gees’ hits since they settled in Miami in the ’70s and on numerous records with Barbra Streisand and Depe.

One could spend a magazine page enumerating the five recording accomplishments, but it would leave scant room to discuss their collective venture: Audio Vision Studios, a project that reflects Miami’s current position as the world’s music mecca as much as the careers of the city’s musical legacy.

“ This is kind of a win-win project, because even though [the studio] has been around since 1987, we never had to rent it out on a day-to-day basis,” says Ron Albert. "It’s always taken care of itself as a place for us to do our own work. But the brothers have used it long term. But now Miami’s changed again, and it’s time for the studio to change with it.”

In 1987, the Alberts were five years out of Criteria Studios, in which they had been shareholders, with city news and other ongoing work giving them more time to pursue their own projects.

The site quickly became the nexus of Vision Records, their independent-label venture. There, the three worked individually and collectively on records for production clients including Betty Wright, Stephen Stills, Inner Circle, and Don DiMucci.

Vision Records seemed poised to take off when the collapse of several independent distributors, including CRD and Malverne, in the mid-’90s nearly scuttled the label. The studio, fitted with a Sony MCI 3800 console and designed by the three partners and local studio designer Ross Al-
Ron Albert's office was sacrificed to create a second studio, this one with a Yamaha 02R digital mixer. The main studio was then occupied with long-term bookings by R&B acts Bone Thugs-N-Harmony and 2 Live Crew between 1997 and 1999.

CHANGES COME. IDEAS FOLLOW

In the meantime, Miami's studio base had expanded, with Crescent Moon, South Beach Studios, Circle House (owned by former client Inner Circle), and other facilities coming online in the 90s.

"We built the second room because we couldn't get into our own main room," says Howie Albert. "Meanwhile, a lot of artists and labels were building their own studios here. We realized that there weren't a lot of rental facilities in town that had good equipment and a tracking room, and the city was building towards becoming a music recording destination again during this period." By the late '90s, the group had grown to five. Emerman and the Alberts reconciled after the brothers and MCI founder Joe Harrell helped Emerman recover from life-threatening illnesses, and he came on board as a partner. Engineer Richardson ran into the Alberts at a Criteria reunion party (he had started Criteria's mastering division); that meeting resulted in his joining forces with them again and sparked the beginnings of a strategy to expand the studio.

The plan calls for a refurbished Solid State Logic (SSL) G+ console to be moved into a renovated Studio A, which will share its tracking area and isolation both with a new studio under construction that will be fitted with Richardson's extensive Pro Tools rig. The existing second studio will get a Sony/MCI console that the Alberts feel is ideal, since it has never required significant service in the 13 years it's been in constant use. That phase of the expansion, costing close to $1 million, is expected to be completed by July. Architectural plans have already been drawn up for a second phase that includes cloning in a courtyard and building an extension in the parking lot for new tracking areas, though no timetable is set.

A separate, Sonic Solutions-based mastering business owned by engineer Frank Cesarano, who originally wired the entire facility, will also remain in place.

That first phase gives the partners—and Miami—is a complement to the way the city's studio base has evolved, as Miami has taken the lead in U.S. music recording thanks to a slew of Latino Grammy winners and the acquisition and reinvigoration of Criteria by the New York-based Hit Factory last year.

"We have an SSL and we have Pro Tools, so we have the technology that can accommodate clients coming from either direction," explains Alaimo.

"Plus, we have tracking space. It's the best of both worlds."

The five agree they are building a needed adjunct to the fast-rising new middle class of studio facilities cropping up in South Florida, which are based largely on Pro Tools and compact tracking spaces, a niche for which the group's particular talents are well-suited.

"We know how to make that kind of studio work—we've done it for years," says Ron Albert. And while they will be able to offer some exotic amenities to clients, such as access to deep-sea fishing (the Alberts and Alaimo run a charter boat operation out of Aventura in northern Dade County), they know that the five of them also bring a unique je ne sais quoi that Miami's new generation of young Turks with Pro Tools can't supply.

Some quick math determines that the average of their collective ages is 57: Ron Albert, at 48, is the youngest, and Emerman is the group elder at 75. Col. Harlan Sanders may have started his Kentucky Fried Chicken business at age 54, but can you do that in the studio business? Replies Ron Albert, "I don't care how much money you have—you can't buy that kind of experience."
Dear Clive,
Many Congratulations

"I Know Nothing
Stays The Same,
But If You're Willing
To Play The Game..."

Much Love
Carly Simon
25 astonishing years as a major force in the world of music.

A BILLBOARD SALUTE
Dear Clive,

You are the best...

and you always will be.

Love & Songs,
Diane
As Clive Davis stood next to Carlos Santana on the stage of the Shrine Auditorium in Los Angeles last February at the Grammy Awards, basking in the glow of a near sweep of the major honors, it seemed like the defining moment, the crowning achievement, of Davis’ unparalleled career as founder, president and driving force behind Arista Records. You’d be tempted to think he had reached a career pinnacle that would be the stuff of a Hollywood movie.

There’s just one slight problem with that. In a Hollywood movie, the hero overcomes some sort of failure or crisis. From day one of Arista Records, 25 years ago, Davis and his staff have tasted almost nothing but success. To be specific, unprecedented success. Consider:

- In its last full fiscal year, Arista generated domestic sales in excess of $425 million. It was the fifth consecutive year that Arista had surpassed its own all-time sales record of the previous year. This year, it has already topped that figure in just nine months and will generate domestic label sales of over 55 million units.
- With Carlos Santana’s album now well past 12 million in sales, on top of platinum-plus efforts from Whitney Houston,

Continued on page 52
Arista president Clive Davis is a native of Brooklyn who attended New York University and Harvard Law School. After his studies, he joined the Rosenman Colin law firm and then Columbia Records as a staff attorney in 1960. In 1966, he became VP/GM of CBS Records and in 1967 president of the company. In 1975, he and Columbia Pictures Industries founded Arista Records, which was acquired by BMG Entertainment in 1979. Davis has been honored by Amfar, The City Of Hope, the American Cinema Foundation and is the only person to be honored twice by the T.J. Martell Foundation, among other organizations, for his creative and humanitarian efforts. A resident of Manhattan, he has four children. Davis was interviewed last month in his office on West 57th Street in New York.

You began in the business as an attorney for Columbia in 1960. Had it been your intention to be in the music industry?
No. It was all fate. There was to be an opening that was to be filled from the Roseman Colin law firm. It was an unusual opportunity for someone three years into practice. I was given an opportunity to join the legal department of Columbia Records and then be chief attorney within a year. This happened out of the blue. It was nothing that was thought of, nothing planned. It was just an unusual opportunity that, when Harvey Schein, who had come from the Roseman firm as well and was to make his mark in the international sector for many years at Columbia Records, offered me that job. So I had no grand design. I just took it because it seemed like a strong career opportunity, and I had no idea where it was going to lead me.

You’re credited with having some of the best ears in the business, yet your bio says you have no formal music training. How do you account for that?
Life provides certain opportunities. This was the big one that was provided to me. I discovered I had this natural gift totally by accident. I didn’t discover it until I had just taken over as head of Columbia. I had a job to do. Most
Congratulations
Clive
On 25 Years
Of
Creating Music
And History

BMG
DISTRIBUTION
SIMPLY THE BEST
Continued from page 47

Kenny G, Monica, Deborah Cox, Next, LFO and the hits from associated labels LaFace and Bad Boy—TLC and Puff Daddy, among others—it’s the hottest year Arista has ever had in sales and profits.

Thanks largely, Arista releases in the neighborhood of around 30 releases each year, far fewer than the major labels. Yet it consistently leads the industry on an annual basis, with the highest-percentage success ratio of record retail, 14 No. 1 chart hits and RIAA gold and platinum certifications. There were 69 gold, platinum and multi-platinum album and single certification by the RIAA during the last fiscal year alone.

* All gold, since landing its first gold record in January of 1975, Arista’s corporate offices must look like a veritable Fort Knox by now, with 725 gold, platinum and multi-platinum records gracing its walls.

Although its success is comparable to the largest corporate record conglomerates, Arista Records, and it has always been, basically a boutique company run, indeed, driven by one man’s vision, impeccable music tastes and attention to detail: Clive Davis. Entering the music business 40 years ago as a staff attorney for Columbia Records, with no formal musical training, he rose to the presidency of the label in just six years; on his watch, he either personally signed or was responsible for signing Janis Joplin, Santana, Chicago, Blood, Sweat & Tears, Laura Nyro, Billy Joel, Bruce Springsteen, and Earth, Wind & Fire, to name just a few.

A “MIRACLE” AND “MANDY”

At the end of 1974, Davis and Columbia Pictures launched Arista Records, a company Davis named after his high-school yearbook; society’s from the Greek “aristos,” meaning “the best.” In addition to a cash capitalization of $10 million, Davis was given the rights to the entire Bell Music catalog of Columbia Pictures, plus the right to take any artist from the Bell roster. The first Arista release came from one of the handful of artists Davis took from Bell: a singer/pianist by the name of Barry Manilow. The single, “Mandy,” reached No. 1 and was certified gold on January 31, 1975 and was nominated for a Grammy Award. The album went gold, then platinum, thanks to a second hit single, “It’s A Miracle.” Later that year, Davis reissued Manilow’s 1972 debut album with a new version of “Could It Be Magic,” and that album went platinum. Manilow also scored anther No. 1 gold single, in 1976 with “I Write The Songs,” which earned songwriter Bruce Johnston a Best Song Of The Year Grammy.

PATTI AND MELISSA

Arista’s first year in business also saw the platinum break-through of a relatively unknown artist Davis chose from the Bell roster, Melissa Manchester. Her first hit big was “Midnight Blue.” Yet Davis made sure that Arista wasn’t a label that lived or died by hit singles. In 1975, he signed New York rock poet Patti Smith, whose debut album, “Horses,” is considered one of the landmark recordings of the then-burgeoning punk movement. Also signed to Arista were Gilbert Scott-Heron, Southern rockers The Outlaws and Raspberries singer Eric Carmen, who scored a hit with “All By Myself.” Arista was also the home of the Bay City Rollers, whose teen appeal resulted in the No. 1 hit “Saturday Night” and five consecutive gold albums. On the sound-track front, Arista secured the rights to “Funny Lady,” Barbara Streisand’s sequel to “Funny Girl.”

For the rest of the ’70s, Davis strengthened Arista with a wide array of talent, from the critically acclaimed to the most mainstream-friendly, and achieved significant sales success with both. Start with Velvet Underground founder Lou Reed in 1975, then add British folk/groop artist Al Stewart (who broke big with “Year Of The Cat”), the Alan Parsons project, the legendary Kinks, Ray Parker Jr. (six gold albums in seven years, including the massive hit single “Ghostbusters”), the Grateful Dead and Dionne Warwick (whose debut album produced the now standard “I’ll Never Love This Way Again”), legendary punk artist Iggy Pop, Graham Parker and The Rumour and Angela Bofill, and Arista’s ’79 hit list would not be complete without mentioning Barry Manilow’s Grammy-winning smash, “Copacabana (At The Copa).”

THE ’80S: THE SINGERS & THE SONGS

Arista started off the ’80s with a bang, as Davis signed soul legend Aretha Franklin and Australia’s Air Supply. One year later, Franklin won her first Grammy in seven years with her version of Sam & Dave’s “Hold On, I’m Coming,” then scored a major hit with “Jump To It,” while Air Supply began a six-year string of annual platinum albums. On top of more hits from Ray Parker, the Kinks, Barry Manilow, Dionne Warwick and The Alan Parsons Project, Arista tapped into the new Wave explosion with A Flock Of Seagulls’ top-10 hit, “I Ran,” and Haircut 100’s “Love Plus One.” In 1985, jazz artist Dave Grusin scored a Grammy for his Dream Band’s “Summer Sketches.” A year later, Jermaine Jackson, Whodini, Billy Ocean and the Thompson Twins became household names, and a young saxophonist named Kenny G was building a foundation for massive success.

SEVEN CONSECUTIVE NO. 1’S

The high point of the ’80s for Arista Records has to be the signing of a young, new artist: Whitney Houston. Her 1985 debut album spent 14 weeks at No. 1, 162 weeks on the chart and sold more than 12 million records in America alone. Licing on the cake was provided by four consecutive No. 1 singles, including the Grammy-winning “Saving All My Love For You.”

To say the least, that wasn’t the only high spot for Arista in the second half of the decade. Aretha Franklin enjoyed her first platinum album in 15 years with “Who’s Zoomin’ Who,” featuring three hit singles, and Dionne Warwick’s “Friends” album contained the massive “That’s What Friends Are For.” Carly Simon signed on in 1987 and scored platinum with “Coming Round Again.” Exposure accumulated the most top-10 pop hits of any girl group since the Supremes, with four hits from the double-platinum “Exposure.” Taylor Dayne earned no less than nine top-10 hits and a double-platinum debut album to boot.

Houston returned in ’87 with “Whitney” and four No. 1 singles, giving her a total of seven consecutive chart-toppers (a record in the modern-rock era). What sophomore jinx? Her album spent 11 weeks at No. 1, 85 weeks on the charts and sold more than 9 million copies to date.

Foreshadowing, anyone? The Grateful Dead were rock legends but had never had a top-10 hit in their entire 30-year career—until Davis broke “Touch Of Grey” in 1987. It would not be the last time that Davis would resurrect the career of an act once thought to be past its prime.

Three other events of note occurred in 1989 that would have a major impact in the ’90s: Davis signed the Electr- mics, Lisa Stansfield and Canadian singer/songwriter Sarah McLachlan to Arista. He also pacted producers L.A. Reid

Continued on page 54

A QUARTER CENTURY OF ACHIEVEMENTS

MAY 1974
Clive Davis becomes a consultant to Columbia Pictures Industries’ music operation, which includes Bell Records and its subsidiaries, soon to be renamed Arista Records.

JAN. 18, 1975
Barry Manilow’s “Mandy” reaches No. 1 on Billboard’s Hot 100, becoming the label’s first chart-topper.

DEC. 16, 1975
Arista’s first rock № 1 single, “Bay City Rollers’ “Saturday Night,” is certified gold.

JAN. 17, 1976
Barry Manilow’s “I Write The Songs” reaches No. 1.

FEB. 19, 1977
“I Write The Songs” wins the Grammy for Song of the Year.

JUNE 24, 1977
Melissa Manchester’s “Melissa” album is certified gold.

JULY 23, 1977
Barry Manilow returns to No. 1 with “Looks Like We Made It.”

FEB. 23, 1978
The Best Instrumental Arrangement Grammy goes to “Nadia’s Theme (The Young And Restless)” arrangers Harry Betts, Perry Botkin Jr. & Barry De Vorzon.

FEB. 15, 1979
A Best Pop Vocal Performance Grammy goes to Barry Manilow for “Copacabana (At The Copa).”

FEB. 15, 1979
Jim Henson’s “The Muppet Show” scores a Grammy for Best Recording for Children.

JULY 15, 1979
John Williams picks up two Grammys for Best Instrumental Composition and Best Original Score for “Close Encounters Of The Third Kind.”

OCT. 20, 1979
“I’ll Never Love This Way Again” returns Dionne Warwick to the Top 5 for the first time in a decade.

FEB. 27, 1980
Dionne Warwick picks up her second and third Grammys for “I’ll Never Love This Way Again” (Best Pop Vocal Performance) and track “Deja Vu” (Best R&B Vocal Performance).

MARCH 11, 1980
Dionne Warwick’s “Dione” is certified platinum, becoming the

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A BILLBOARD SALUTE

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BILLBOARD  MAY 13, 2000  52
Congratulations
Arista Records
on your
25th Anniversary
From Antonio & Kenny
and Babyface to form Arista-distributed LaFace Records, and created a Nashville division whose first artist release, Alan Jackson's "Here In The Real World," would go platinum a year later.

THE '90S: BRANCHING OUT
It didn't take long for the new labels to make a major impact. Arista Nashville kicked up its heels in '91 with the platinum-plus success of Pam Tillis (four with a four consecutive top-10 hits), Diamond Rio (five consecutive top-10 hits), Alan Jackson (four No. 1 hits), Brooks & Dunn (four consecutive No. 1 hits) and Stevie Wariner (three consecutive top-10 hits). A year later, LaFace Records blew up, the fuse provided by TLC, with a 4-million sales debut album, and Toni Braxton, who parlayed two tracks on the hit "Boomerang" soundtrack to a debut album that would go on to sell over 8 million copies and earn her a Best New Artist Grammy. Meanwhile, back at Arista, two albums entered the charts on the same date, Dec. 5, 1992, and stayed there for up to four years. Whitney Houston fueled "The Bodyguard" soundtrack to a 20-week stint at No. 1 and 16 million in sales. Her version of "I Will Always Love You" spent 14 weeks at No. 1 and 10 million copies on its own and earned Houston two Grammys, including Record Of The Year. Kenny G's "Breathless" album spent 199 weeks on the chart, including 11 weeks at No. 2 behind, who else, Whitney Houston, and sold more than 12 million copies.

DOUBLE-PLATINUM DUMMIES
Other breakthroughs: Aretha's first post-Eurythmics solo album went double-platinum, Swedish pop vocal quartet Ace Of Base enjoyed three platinum hits and debut album sales of 9 million; Crash Test Dummies went double-platinum, Sarah McLachlan did 3 million with "Fumbling Towards Ecstasy" and Kenny G's follow-up to "Breathless," entitled "Miracles," did 8 million.

What do I mean by that? No hits and no valleys. By the second half of the '90s, it seemed that Aretha and all of its associated labels could do no wrong. Sean "Puffy" Combs' Bad Boy enterprise took off with Craig Mack, Total, Notorious B.I.G. ("No Way Out" did 6 million), Mase (triple-platinum "Harlem World") Faith Evans, and the Tony Rich Project. Puffy would become his own phenomenon later in the decade, beginning with the six-times-platinum album, "No Way Out." At one point, Puffy and B.I.G. topped the Pop and R&B charts for 28 weeks spanning 1987 and '88. LaFace kept rolling with OutKast, Usher and a second TLC album, "CrazySexyCool," that would go 11-times platinum, Tony Braxton's second album slogged over seven million. Dallas Austin's Rowdy label introduced 14-year-old Monica to the world, whose first two singles hit No. 1. Arista Nashville cashed in with new releases by Alan Jackson, Brooks & Dunn and Blackhawk.

PLATINUM PARTY LIKE IT'S '99
Which brings us to 1999: Whitney Houston's "My Love Is Your Love," her first non-soundtrack album in eight years, while released in '98, grows to multi-platinum status thanks to "Heartbreak Hotel" and the Grammy-winning "It's Not Right, But It's Okay." TLC comes out with "FanMail," with two No. 1 singles and two Grammys for "No Scrubs." Sarah McLachlan's first live album, "Mirrorball," tops the best-10 "I Will Remember You." Kenny G and Naughty By Nature also score. And Davis brings the Artist back into the mainstream.

"SUPERNATURAL" ACCOMPLISHMENT
Of course, the biggest story of the entire music industry in 1999 was the resurgence of Carlos Santana. Originally signed by Davis to Columbia 30 years ago, Davis reclaimed the legendary Rock And Roll Hall Of Fame guitarist to Arista and teamed him up with contemporaries such as Eric Clapton, Larry Ham, Dave Matthews, Everlast and Wydah Jean. Santana's collaboration with Matchbox Twenty singer Rob Thomas on "Smooth" not only became a No. 1 smash, but it earned them Record Of The Year, Song Of The Year and Pop Collaboration Grammys. In all, Santana's "Supernatural" was showered with nine Grammys, including Album Of The Year and Rock Album Of The Year. Album sales: More than 15 million, still counting.

So what is the secret to Clive Davis and Arista Records' 25 years of non-stop stellar success? According to other Arista executives, it all starts at the top. "Clive Davis is a very focused and driven person who's intimately involved with every project," says Tom Corson, senior VP, worldwide. "I've seen the magnitude of his stamina, his ability to outlast anybody on workload, be they 65 or 75. He works as hard as anybody I ever worked with."

"Clive has been, and continues to be, an amazing executive, and a music man to a degree that we'll never see the likes of again," adds senior VP of creative services Ken Levy, who has worked alongside Davis for 16 years. "I'm constantly amazed by his work ethic and his passion for the artists. Talk about people going the extra mile, he goes 90. He'll never give up on a project until the very end. It's very inspiring to work with someone who still gets into music and gets excited by it to this very day. From the day I started to now, his passion is very infectious and makes us all contribute that much more to the success of this company."

For his part, Davis downplays his intense attention to detail, especially on the creative side. He sees himself as simply a music man who has been bringing his creativity to the fore. "I've never [exerted] my own input on artists, beginning with Bruce Springsteen on Columbia, Patti Smith at Arista and with so many artists, including Sarah McLachlan and Annie Lennox," he said in an interview in Billboard sister publication Airplay Monitor. "The only time I get involved is when artists don't write their music. That's the old meaning of A&R: to find repertoire for artists in need. And, as an old song goes, no one does it better."

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ACHIEVEMENTS
Continued from page 52

biggest-selling album of her career.

JULY 25, 1981
"The One That You Love" becomes the first of only three Australian bands to reach No. 1, with "The One That You Love."

FEB. 24, 1982
Aretha Franklin collects her first Arista Grammy—Best R&B Vocal Performance—for the track "Hold On, I'm Comin."

JUNE 12, 1982
Air Supply's "Even The Nights Are Better" becomes the group's seventh consecutive top-5 hit.

FEB. 23, 1983
Melissa Manchester picks up a Grammy for Best Pop Vocal Performance for "You Should Hear How She Talks About You."

FEB. 28, 1983
A Flock Of Seagulls collects a Grammy for Best Rock Instrumental Performance for its track "D.N.A."

JAN. 16, 1984
Daryl Hall & John Oates pick up an American Music Award as Favorite Pop/Rock Band.

APRIL 11, 1984 "GhostsOfHustler" becomes Ray Parker Jr.'s first No. 1 hit.

NOV. 3, 1984
Billy Ocean's "Caribbean Queen" (No More Love On The Run), his first U.S. chart entry since 1976, reaches No. 1. The song subsequently earns him a Grammy for Best R&B Vocal Performance.

JAN. 25, 1985
Daryl Hall & John Oates pick up an American Music Award as Favorite Pop/Rock Band.

FEB. 26, 1985
Ray Parker Jr. wins a Grammy for his instrumental version of "Ghosts of Hustler."

FEB. 26, 1985
Billy Ocean picks up a Grammy for Best R&B Vocal, Male, for "Caribbean Queen."

MARCH 20, 1985
The second-best debut album of all time, Whitney Houston's "Whitney," makes its Billboard chart debut.

MAY 11, 1985
Whitney Houston debuts on the Hot 100 with her first Arista single, "You Give Love A Bad Name."

OCT. 26, 1985
"Saving All My Love" takes Whitney Houston on her maiden voyage to the No. 1 single spot.

JAN. 18, 1986
Dionne Warwick and Friends

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A BILLBOARD SALUTE

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Congratulate

Clive Davis and Arista Records

On 25 Years of Record-Breaking Success

We, And Countless Others, Have Been Elevated By Your Dedication In Your, Ongoing Support Of Artists.

For Decades, We Have Been Inspired By Your Passion for Music and Milestone Achievements.

We Are All Motivated By Your Perseverance, Accomplishments and Are Guided By Your Example.

We Set And Measure Our Standards By Your Legacy of Professionalism And Your Dedication To Dreams.

Your Light Has Filled Our Skies With Boundless Stars.

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Is Honored To Be On The

-Clive Davis / Arista Records Team

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THE BILLBOARD INTERVIEW
Continued from page 49

of the people at the company were trained in a different kind of music. I found I was thrust into the creative arena and had to make decisions, and I was either going to do it or not do it. The buck was going to stop with me. So, luck entered and I was very fortunate that I found myself at the Monterey Pop Festival with brand new talent such as Janis Joplin, Big Brother And The Holding Company and the Electric Flag. I just realized that that was the time when I had, in effect, to make my mark one way or another. I felt in my bones that this was a unique and a very special happening. If it had not been such a climactic event, it would not have been such a life-affecting moment.

What was the moment during Monterey when you realized that this was unique?
It was while Janis was singing. The more she belted and vibrated, the more I was physically affected to the core... to the soul. The course of rock music was forever changed at that festival, and I was there. I was deeply affected by it. I knew that rock music, contemporary music, the face of it, was going to change. It was also an incredibly impactful time affecting society. This was held in Monterey, Calif., it was right to the south of Haight-Ashbury. You were being hit and stunned by the tremendous impact of a social revolution, as well as a musical revolution. It forever changed my life.

You left Columbia and started Arista. Was it your intention to do something different with this label?
It was never [my intention] to do anything different, because what had happened at Columbia was one great dream after another in every area. Whether it was the fusion of rock and jazz coming out of Miles Davis and Blood Sweat And Tears and Chicago and Weather Report and Mahavishnu Orchestra and Herbie Hancock and The Headhunters, leading to Earth, Wind And Fire. Whether it was Billy Joel, Carlos Santana, Aerosmith or Springsteen, it was one fire after another. Or whether it was moving into R&B with Philadelphia International Records with Gamble and Huff—it was all these fronts.

I just wanted to do more of the same for Arista. I wanted to sign special, unique talents that could be headliners, self-contained rock artists. So, when I started Arista, I just followed that pattern, and in rock came Patti Smith and The Outlaws and the Kinks and the Grateful Dead and Al Stewart, among others. I wanted to keep in the forefront of progressive music, and so I started GRP Records with Dave Grusin and Larry Rosen, which led to Tom Browne and "Funkin For Jamaica" and Angela Bofil. R&B music that had come out of the joint venture with Gamble and Huff—Teddy Pendergrass, the O'Jays, "Me And Mrs. Jones" and Billy Paul. So at Arista I signed Ray Parker Jr. and the first rapper—Gil Scott Heron—then I turned to Dionne Warwick and Aretha Franklin. So the roots of Arista were, from the very beginning, heavily into rock, progressive rock and R&B. I was just going to continue the Columbia tradition. It was working. But I added one major new thing.

What was that?
The one thing I had never really done at Columbia was directly work with professional songwriters to provide artists who don't write, or artists who do write but are open to outside material, with the all-important hit song. The idea was to go back to the basics of what A&R is, which is artists and repertoire, which reached its zenith years ago with Mitch Miller at Columbia well before me: to find great songs of the day and match them with the Frank Sinatras, the Johnny Mathises, the Barbra Streisands of the world. Our first record at Arista was "Mandy," and that matched song to artist as a prime example of the (traditional) A&R approach. So this was an area that I had never really done before, which was to use my ears not only to sense trends and to look for unique rock artists but go back to A&R, to what Jerry Wexler and perhaps only a few people in the industry had done, to add to the arsenal of what a record company creative entrepreneur should do. And that really has served me in very good stead over the years in developing artists, and ultimately with Whitney Houston reaching the apex of our creative partnership.

How do you start collaborating with artists on their albums?
It really came from the beginning. I started doing it with Barry Manilow—who wrote a number of hits for himself, but he would give me two spots on each album, and so I

Continued on page 58
Congratulations, Clive!

You have made music history with 25 years of excellence. Many people have benefited from your vision and conviction; musicians, record companies, radio, and the listening audience. Your ideas have heart and give us wings.

With Love and Oneness —

[Signature]

SANTANA
THE BILLBOARD INTERVIEW
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would find “Weekend In New England” or “I Made It Through The Rain” or “Looks Like We Made It” or “Mandy” or “Trying To Get The Feeling Again” or “I Write The Songs” to supplement his writing. And the same with Minnie Minoso: she could write “Come In From The Rain” and “Midnight Blue,” but I would find “Don’t Cry Out Loud” and “You Should Have Heard How She Talks About You.” This tradition continued with Air Supply to give us platinum or quintuple-platinum albums.

I started building important publisher relationships and writer relationships. I had more songs than my quota of two Minnolo songs, so it encouraged me to sign recording artists. A song that I would have normally given to Barry was “I’ll Never Love This Way Again,” and it reborned his career. In fact, Barry produced it. So, Dionne won two Grammys with that and “Don’t Let The Sun Go Down On Me” and then we relaunched another great career. That was what attracted Aretha Franklin, who called me and said she was looking for a creative partner, along the lines of what she had been doing with Jerry Wexler during her landmark career. And, of course, I was dying to do that. So the genesis of this first came out of Barry and then Dionne and then Aretha. By the time Whitney came about, there was a track record with two women who had been a part of her life, namely Dionne Warwick—who’s her first cousin—and Aretha, who was the lead singer of her mother’s group the Sweet Inspirations, and so, by the time it came to Whitney, I had key members of my camp endorsing me to play a creative role in her life.

What were the challenges you faced early on at Arista?
They were the challenges for any new company: to do it more than once, to keep doing it and discovering headliners and discovering artists who would be around for years. When you really think back on all the artists, when you look at our 25th anniversary right now, we’re still working with Aretha, Barry is still recording with us, the Greatful Dead signed with us in ’78 and, until Jerry’s death, were such a vital part of our history. And Patti Smith, our first rock artist, is still with us. It’s really about finding long-lasting artists who will have enduring, important careers. These were not transient, one-hit records. It was really discovering and nurturing careers and, indeed, that’s what we’ve done. We’ve had very lengthy relationships with these artists, including Carly Simon and Annie Lennox and the Eurythmics. That’s so gratifying when it’s like that.

You said at the Grammys that Santana was an inspiration to younger artists because his success shows you can have a long career in music. Can you expand on that?
I think it’s an inspiration to younger artists, young and established, in a very major way. When Aretha hit with “A Rose Is Still A Rose,” written and produced by Lauryn Hill, she came roaring back with this iconic record that would touch everybody. It just shows that, if your unique talent is there and you have great music, you can have incredibly long careers. It’s not typical. It’s a tough business. But it is a beacon of light and a real reminder of what you inspire. You inspire young and established artists that you can have a long career and come back and soar. Santana is a phenomenal example of this. It’s really historic. You see what’s happening. We’re just about 12 mil-

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nion certified in America, and we’re going to be 6 million abroad next week, so we’ll be 18 million worldwide and it’s still coming in at the rate of 500,000 albums worldwide a week, so who knows where the end of this will be. It’s really an all-timer.

How did you form Arista Nashville?
I felt—having come out of my Columbia experience with Johnny Cash, Tammy Wynette and George Jones and their big hit records—I knew Nashville. I had gone down there every year, participated with Billy Sherrill in some very big years—plus Ray, Don and Lynn Anderson, and I knew you just don’t go do that as a token. For me, it wasn’t just “Oh, we’ll open up a couple of months in Nashville.” You’ve got to be ready for Nashville. So, for me, the first agenda was to establish at Arista a Country-based team of rock and pop and urban and then, when I felt that we had momentum, we deepened in artists—so you know, not just one or two but a substantial number—then I was ready to turn my attention to Arista Nashville.

It was about 11 or 12 years ago. The timing was right. I knew that there was a hole for the white artists. So, Where did great songs go? Nashville has been traditional in appreciating great songs, but I felt that the timing would be right, and so, in the same way that we had a No. 1 record with the first record on Arista, with “Mandy,” the same thing happened really with Alan Jackson. He and I first artist we signed, Tim Drobak found him and arranged for me to meet Alan Jack-
son to sell him on this new company. After that, I have to say that Tim and Mike Duncan built Arista Nashville in a way that fulfilled every expectation of what I wanted it to be. My wish was that it be a home of singular, distinctive artists who would also have long-lasting careers. Obviously, with Alan Jackson and Brooks & Dunn and Diamond Rio and Pain Trees we have distinctive long-lasting artists, and now there’s great new blood with Brad Paisley, Phil Vassar and BRS4. I’m really very proud of what they’ve done.

You’ve had some successful joint ventures at Arista. How did you go into business with L.A. Reid and Kenny “Babyface” Edmonds?
What I had been doing for Whitney, Aretha and Dionne was very valuable over the years, but about 11 years ago I sensed R&B was changing and that it was becoming difficult for some well-known professional songwriters and do tradition-

al mainstream R&B. The important new forces were the self-contained writer-producer teams. You couldn’t any longer just go to publishers. So, the first ones I went to were L.A. and Babyface, I put three or four cuts for Whitney’s “I’m Your Baby Tonight” album. The “I’m Your Baby Tonight” single was to become the first No. 1 pop hit that L.A. and Babyface ever had. They had, at that time, about 19 No. 1 R&B records; and they had never had a No. 1 pop hit. So that is how the relationship began.

Having spent time with them in that relationship, they said they wanted to start a new company by themselves and the company that would look like to do it. I did feel that they were doing work that supplemented what I was doing. It was very exciting; and it was very reminiscent of what I had done with Kenny Gamble and Leon Huff at Columbia. They had said to me, “You know, I sell a lot of albums. You’ve had enormous success in the album field and in the pop mainstream field. We want to marry what we do with what you do, with Philadelphia International as the role model.” I felt that L.A. and Babyface could very well be

Dallas Austin:
Clive is a phenomenon. Every record, producer has part of Clive in them.

Burt Bacharach:
Clive, you are a phenomenal guy. You’ve done a super job. We’re all proud of you.

Tony Bennett:
Clive, you have phenomenally affected the music business. Thank you.

Sean “Puffy” Combs:
Clive has been more than just a mentor; a business partner, someone I aspire to be like. He’s been a friend in good times and bad times. I love him as a person and as a man. You’re a godfather; a brother and an uncle all rolled into one. If it wasn’t for you, I wouldn’t be where I am.

Deborah Cox:
Clive has been an incredible and instrumental part of my career: 25,000 thank-yous for the opportunities you have blessed me with. Continue kicking butt. You inspire a lot of people.

Ken G.:
Clive has been instrumental (no pun intended) in the success that I’ve had. He took a personal interest in me and my career from the beginning and literally hand-wrote hundreds of notes to radio programmers all over the country, encouraging them to play my instrumental music on stations that had never done so before. His reputation, tenacity and passion single-handedly opened doors for me that had never before been opened for an instrumentalist.

Whitney Houston:
I was 19 and scheduled to go on “The Merv Griffin Show” and sing this song called “Home” from the play “The Wiz.” I remember standing in the wings and Clive talking to Merv about this woman who had the soul and guts of Aretha Franklin and the clarity and phrasing of Lena Horne. And I thought, “Who is he talking about— is it me?” I turned to my mother who was with me and Mommy said, “Yes, it’s you, little girl.”

Clive’s come a long way since that song, it’s been 15, 16 years now. This song brings back so many memories—loving memories that I will never forget for you. You have been my confidant and my father in this industry. You have guided me through things that I probably would not have known—if it were not for you. Congratulations on [Arista’s] 25th anniversary.

Don Vonner:
It’s extremely difficult to sum up in only a few words the role Clive Davis has played in my life. I learned and absorbed so much from him in the years that we worked together, and he nurtured my own instinct as to what it takes to be a successful music executive. That is, if you do what’s best for the artist, you’re doing what’s best for your company. Clive has earned the loyalty of so many music’s most important and successful artists because he is their advocate, with an unwavering passion for music. He is first and foremost a fan and is not afraid to push with praise when he believes an artist’s work is great. At the same time, he has the courage to talk an artist when his or her work is not so great. That type of honesty is an all-too-rare commodity in the music business, but it’s an asset that has been validated by Clive’s four decades of unparalleled success. It’s a great source of pride for me that I worked side-by-side with Clive Davis and was a member of his team for nearly a decade. I offer to Clive and everyone at Arista my most heartfelt congratulations on the occasion of Arista’s 25th anniversary.

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A BILLBOARD SALUTE
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4 BILLBOARD MAY 13, 2000
You’re 25.

Which in the music industry means it’s time to tell everyone you’re 18 and join a boy band.

Congratulations to Clive Davis and Arista Records for 25 years of staying true to yourself and the incredible music of your artists.
THE BILLBOARD INTERVIEW
Continued from page 58

inhibit the mantle of what Gambles and Huff had done with Philadelphia International for me at Columbia. So, rooted in that model, we formed LaFace Records.

What’s the appeal of the joint venture? You’ve done others, too, notably with Puffy Combs.

If someone can do something unique and special, especially if it’s an area you’re not as good in or not as versed in, you can learn from each other. At the time, L.A. and Babyface were really into blue-collar working-class music, R&B-oriented music. I had worked more extensively in the urban pop area. We felt that together we could learn and benefit from each other. Of course, Puffy brought in the element of expertise, far more than any of us, either myself or L.A. or Babyface had. So it was the same principle. When I met with Puffy, it was immediately endorsed by L.A. and Babyface, because it was felt that there would be a synergistic benefit to us all. And that has been the success of Bad Boy. I think Arista’s been very helpful to Bad Boy with the mainstream-pop breakthroughs of Biggie and Mase, Puffy and 112. And we in turn have benefited from getting exposure to their expertise and using that in a way to associate ourselves with Naughty By Nature, the acquisition of Profile, DJ Quik and Q-Tip. So it’s definitely synergistically helped us all.

How did you find Puffy, or did he find you?

I didn’t know of him. I don’t know if he knew of me. Bert Padell, his then-business manager, was the one who set up the meeting, and I just met him cold. When we met, he was just a young man of 21, who had been a development product manager and executive assistant to Andre Harrell at Uptown. I was very impressed by the meeting. We connected right away. His vision for Bad Boy and what would affect the next several years of cutting-edge music was vivid.

How have you dealt with the political issues surrounding rap music and the pressure on record companies concerning it?

I’ve never really had to face issues that perhaps some other companies had to face, on whether they should put out an album where the material was so offensive that a decision had to be made as to whether they could release it. I think that those issues that arose—about the police or women—have not really come up in the kind of material that Outkast or Mase or Puffy [have done]. It just has not come up, so I’ve never really had to deal with it, other than language-content warnings, which is certainly in order.

How did you become involved in humanitarian efforts, such as AIDS-research funding and the Motell Foundation?

We’ve been involved so long. The two prime events that occurred were, first, “That’s What Friends Are For,” where all the proceeds from that all-star record were contributed to the fight against AIDS. And, indeed, for the first two years of Outkast’s existence the $2.5 million to $3 million we contributed was the sustaining force for AmFar. In the beginning, that was the lion’s share of their budget and expendable funds. Then we were asked to come in for GMHC in 1990. A concert to raise money for GMHC had fallen apart, and we took it over for our 15th anniversary; plus, we’ve always been very active on behalf of the T.J. Martell Foundation. From the beginning, we’ve housed the Martell Foundation at Arista; they’ve had their offices here. We’ve always wanted to be very active and supportive. We’ve been there for The City Of Hope and at different times for various other very worthwhile causes, whether it’s the Rainforest in connection with the Grateful Dead or the “Red Hot & Blue” record, we’ve been involved in causes that need vigilance and help.

It seems that it has been your strategy to keep Arista’s roster relatively thin. Why is that?

You try to keep lean. You try to make every signing count. So I don’t come into the philosophy of signing 10 and bragging about the breaking of one. You try to make each signing count, and you sign when you know it’s special. So I’m very proud of our success ratio. When you put high standards for signing each artist up there, by definition the roster becomes tighter.

Are there a number of acts that you expect or hope to sign in a year?

No, I never really do it that way. I could sign no one for six months and then four in a week. I really don’t have quotas.

You believe in the importance of marketing music. Is there a formula for marketing an act or an album? Does it all depend on the hit song?

A marketing plan must be tailor-made for the artist. For years, in the marketing of Sarah McLachlan we just built slowly, by design. We never had a hit single. We just wanted for her magic to be seen by audiences. Each time she performed, the audience doubled and then tripled, and the second album doubled the sales of the first album. Ultimately, by the third album, we did have a hit. There are times with a pop artist when it does boil down to whether you have a hit or you don’t. You can market from now until doomsday, but you better have a hit record; you’re just not going to sell albums with a pop artist without a hit. In the rock area, there used to be many more opportunities to break artists out of touring. That’s much more difficult now. Today, on the other hand, you do have MTV and VH-1 and BET and The Box to help you break artists that might not otherwise be broken from radio. Word-of-mouth street marketing today is so important in the rap community, in the cutting-edge area.

We have not had a big hit single in the traditional sense with Angie Stone, but she’s up to 600,000-700,000 albums. So everything is really different, depending on the artist. The best thing is to take sound of word-of-mouth; when you can do that, it’s something special. It’s helped us greatly the Santana album to reach these milestone peaks.

How has the Internet changed the way you do business?

From an awareness point of view, from a marketing point of view.

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With The Artist

Rodney Jerkins:
Clive Davis is a mentor of mine. I was trying for years to get into the industry. Clive was the first executive to point out my strengths and weaknesses. I went back to the drawing board. When I came to him the next time, he said, “Now you’ve got it!” and the next thing I knew, I had a record out: “The Boy Is Mine.” I have Clive to thank for that.

Billy Joel:
Clive has initiated the start of what has been a wonderful career and a great life. He has my eternal gratitude.

Elton John:
There’s never been a record man like you. There probably will never be again.

Barry Manilow:
It has been the most emotional and inspiring experience of my life working with Clive, and I hope it goes on and on.

Arif Mardin:
Clive is a dynamo. I’m so proud to have worked with him. I’ll always remember the great records we made together.

Monica:
When I was 13 years old, Clive gave me the opportunity to become the woman I wanted to be and accomplish the things I wanted to. He was never stingy with knowledge. He taught me a lot and helped me to experience a lot.

Next:
When we started out, we were raw. Clive put us in the kitchen, cooked us up and put us out in the industry. And, we sold a lot of records.

Carlos Santana:
I give Clive thanks for taking a chance on a young kid from the South and changing my life.

Dionne Warwick:
I don’t know what it is about him, but Clive Davis has the facility to turn the executive hat around and become John Doe—capable of hearing songs in a way nobody else hears them. Even if he doesn’t agree with you, he has the ability to bend and say “let’s give it a try.” I’m very proud to know him, and to be able to call him a friend. The industry, by and large, is better for having Clive Davis in it.

Stevie Wonder:
Twenty-five years of incredible music! I can only say that, in my life, there are only a few people who say sincerely have been consistently great in heart and spirit and in making sure artists get the very best. You are very close to the top of that list.

Quotes compiled by Debbie Galante Block

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60
THE EAR
THAT LAUNCHED
A THOUSAND CAREERS

Clive - congratulations on 25 years of defining modern music

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Attentive Management Tends To An Artist-Centric Environment

Only at Arista Records can a cliché like "Let's do lunch" turn into a multi-platinum reality for a seemingly endless succession of albums. Yet it happened at a lunch in the boardroom held by Arista Records president Clive Davis and high-level executives that include senior VP, worldwide, Tom Corson, senior VP of creative services Ken Levy and senior VP, sales, Jordan Katz.

"At the lunch, Clive scrutinizes every single record we have that week," says Levy, who has been with the label for 16 years. "He asks if we're doing all we can, if there's anything we're missing and what the next step should be. Every record is put under a microscope. "He makes a tremendous amount of suggestions, sending us notes during the week," says Katz. "It's a constant attention to his artists that always pays off."

This constant attention has been provided by a parade of innovative and savvy executives, many who still attend those lunches with Clive Davis and some who have gone off to spread Arista's success mind-set elsewhere. A lot of it has to do with respect," Levy says. "I've been blessed to work with a lot of quality people who've come through these doors, such as Don Fennor and Roy Lott. Clive has created and fostered an atmosphere of mutual respect, so when new people come to Arista, they respect what we've accomplished and we respect what they bring to the company."

Corson, who has been with Arista for a little over six months, immediately picked up on team Arista's modus operandi. "The culture that exists here is a unique one, in the sense that Clive has created an artist-centric environment where each release is given tender loving care, from A&R to marketing," he says. "You can feel proud when you put that kind of attention to detail. Arista has a long tradition based on an artist-driven mentality. We take great care with every release and artist that comes out. With strong direction from Clive on down, we create an extremely focused strategy for every record that comes to the marketplace."

The teamwork involved in their efforts has produced a litany of hits. "If Clive were to tell you, it all starts with the song," Corson says. "The A&R and the collaborations on the record creates the magic in the songs. We have the ability to use our vision to take it beyond certain built-in audiences and formats. From a marketing standpoint, Clive's vision translates the artist's message to reach different audiences, which has been an important ingredient in the success of our artists.

Charles Goldstuck had already spent a decade in the music business, starting with Warner-Chappell Music in 1989, then going to Capitol Records in 1993, when he joined Arista Records as executive VP/GM in early 1998. Yet he knew almost immediately that Arista did business in a considerably different way.

"There were two primary distinctions," he says. "Firstly, Arista's roster was a more broad-based roster, covering a variety of genres," he says. "On top of Arista's mainstream successes, it had a country, platinum-selling division in Nashville and two very successful joint ventures with LaFace and Bad Boy. Arista also had a vibrant urban division with Bad Boy. Secondly, Arista was virtually an independent company. Clive's entrepreneurial spirit results in his artists of this strength would if it were their own business. There is an enormous sense of pride in how employees view Arista."

ANNUAL TOP 30

Goldstuck cites Arista's unswerving attention to detail as the significant reason Arista has so consistently succeeded for so long. "Arista and its joint-venture labels all possess a very strong belief in only a few, quality artists," he says. "We have a very small roster in comparison to the other major labels, even when you add in the rosters of LaFace and Bad Boy. Our release schedule over the last three years has rarely exceeded 30 releases a year."

"It all starts at the top with Clive," Goldstuck continues. "Every single release, be it on Arista or an associated label, is important to him, and to every executive and employee here. We pay full attention to getting the most out of every project. We make sure that no stone is left unturned in the process of an artist's development, and that is key. This has been Clive's philosophy, which has permeated this organization for 25 years. That kind of consistent leadership creates an environment that's a key ingredient to long-term success."

This kind of non-stop artist support doesn't come cheaply, but it's a price Arista has been willing to pay—and a mindset that has paid off handsomely. "When you look at the process of artist development and launching costs in marketing and promotion at the highest level, there's not a label in this business that can take any of the existing channels for granted," Goldstuck says. "Look at the sales environment. The cost of cooperative programs has virtually gone up to double twice as much to get records well-positioned in front of the consumer. Video and other costs have also escalated. Labels have to find new ways to make their product market and promote, or it'll be difficult to be efficient."

"At Arista, we look at each project and determine the most effective album launch, and then how to continue working to stay in the game for a lengthy period of time," he adds.

FOCUS ON STRENGTHS

"Nurturing resources can work when you focus very carefully on the strengths of each project," Goldstuck continues. "The Internet has become an important new avenue in giving us the ability to communicate directly with consumers and have them experience music directly as opposed to exposure in the blanket fashion of TV and print advertising, radio and MTV. We've worked very hard to be more effective in this arena from a marketing standpoint. This allows us to reach consumers in a more cost-effective and direct manner."

The result of their efforts: "Arista has always been a very successful company; however sales have really exploded over the last two years," Goldstuck states. "This company is finally reaching its potential. A lot of what that involves is that we have a lot of下列 marks that surpass the typical standards. Our artist-developement process is very healthy and realistic, and a lot off in helping develop a powerful roster. There is Santan, who's heading toward 25 million in sales worldwide; Whitney Houston's 'My Love Is Your Love' is at 10 million worldwide; Sarah McLachlan has sold over 10 million albums in the last two years; and Kenny G has done 5 million in the last two years."

"We've also broken a lot of new artists; Deborah Cox has gone platinum, Monica has sold double-platinum, both Next and LFO have reached platinum, and Angie Stone is building there. That makes for a very strong roster of established stars and promising new artists."

SANTANA: RADIO LISTENED

When asked to cite his favorite success stories of recent times, Goldstuck immediately responds, "How can I not mention Carlos Santana? When Clive signed Carlos and executive-produced the album, we all thought it was spectacular and would be successful, but no one dreamed that it could do 20 million worldwide and counting. The magnitude of his success has been the most pleasant surprise."

"To be honest, radio didn't fully understand what we had here, either, but the more they played 'Smooth' and the more reactive the single became, the barriers quickly fell down."

RECONNECTING WHITNEY

The other major success of late is Whitney Houston, who had to reclaim her unparalleled stature after a long layoff. "This was Whitney's first studio album in almost eight years," Goldstuck says. "We weren't sure who her audience was going to be. So Clive worked with Whitney and various producers, very much in the manner of his work with Carlos. We felt it was a groundbreaking album, but we had to convince the consumer. It was a challenge to reconnect her audience. 'Heartbreak Hotel' put Whitney back on the map in terms of her performance from a studio-album perspective as opposed to soundtracking anature. Nine to 18 months later, the album is still selling very strongly, and we're at 3 million in the U.S., on top of the 7 million internationally."

Charles Goldstuck is one of a handful of key executives who have accelerated the phenomenal momentum of Arista records. The bottom line to this 25-year phenomenon goes back to the man who started it all: "Clive Davis creates an environment where serious executives flourish," he says. "There's such a richness in terms of the creative process here, while the commercial process is not sacrificed."
"Clive had an ear for hits."

—Aretha Franklin
*From These Roots* (autobiography)
Random House, 1999

Kudos to Clive Davis and Arista Records. We salute your enormous contribution to American music...25 years of great artists, hits heard 'round the world...and that ear that keeps 'em coming.
The changes technology has brought to the record industry since the birth of Arista Records in the mid-'70s are abundant. But for those who work in international marketing, the advantages are more than offset by the challenges facing the industry worldwide. Arista, a company set tour and press dates in Canada, and then moved to the Japanese market. Communication with marketing executives in international territories is essential and takes place through e-mail and phone. However, the Internet and more—have radically changed how they do business.

George Levendis, VP, international, for Arista Records in New York and a seven-year veteran of the BMG family, has technology to thank for the increased role of the international department in the careers of every artist on Arista's roster.

"In the past, international marketing was looked at as secondary," says Levendis, who came to Arista's New York office from BMG in Greece, where he was managing director. But the ease with which Levendis can now work with his BMG colleagues worldwide helps convince U.S. artists of the importance—and the payoff—of a global presence.

"Arista today recognizes the true value of the global marketplace, and that comes from the top. Clive Davis and the team at the top look at international as important, and then it feeds through," says Levendis. "We do battle sometimes, but it's an education process. Fortunately, at Arista, enough people have seen Kenny G's tremendous success around the world. When you see what can be done internationally," he says, "it becomes harder to reconcile crossing Japan, Australia or Mexico off the tour calendar."

WORLDWIDE CAPITALIZATION

Kenny G ranks high on Arista's roster of international best-sellers. Another shining example, Whitney Houston, has total international sales of more than 50 million, highlighted by "The Bodyguard," which has sold more than 20 million. When he began his international role at Arista in New York, Levendis' objective sounded simple: "Arista has always delivered the artists and the music, year in, year out," he says. "The task for me was to take the wonderful repertoire and capitalize on it on a worldwide basis."

Since Arista markets its artists so intensively in the U.S., one of the challenges facing Levendis was to obtain the time and resources necessary to create an effective marketing campaign for each artist internationally. That comes from building relationships with his colleagues in the U.S. company and elsewhere.

So how does Arista create an international buzz?

The process depends on an artist's level of development, from baby band to superstar. Consider the case of teenage blues phenomenon Shannon Curfman, for whom Arista is currently creating an international base. For Curfman, says Levendis, the company set tour and press dates in Canada, and then moved to the Japanese market. Communication with marketing executives in international territories is essential and takes place through e-mail and phone. However, the Internet and more—have radically changed how they do business.

"We are communicating continuously," stresses Levendis, who adds that Clive Davis is very involved in the international strategy for Arista artists.

In some cases, an international BMG label may say, "No, right now this is not for me," says Levendis, "and we'll focus on the territories where it's appropriate." For example, he notes, for LaFace artist Pink, Arista's Latin department felt it was necessary to break the artist in the U.S. first. "So right now we're working the album in just Asia and the U.S.," which he acknowledges is no small feat. The company has identified both Curfman and Pink as artists who will benefit most by a slow build, "in territories that have the potential to ignite fires."

Superstar artists can be more challenging, says Levendis, "because everyone needs everything." Each territory must be handled strategically, often requiring more than one version of an album, bonus tracks, different album art and separate singles and radio promotion. Not to mention the challenge of scheduling tours, interviews and increasingly important television specials in international regions.

"With a project like a Whitney Houston greatest-hits album, it's a global plan," says Levendis. International will listen to what the U.S. company is doing first, and "try to follow their plan as much as we can."

In a recent instance, most of Europe hummed along to Houston's "It's Not Right (But It's Okay)" while "Heartbreak Hotel" simultaneously went to No. 1 in France. "It depends on the marketplace," allows Levendis. "Some territories are particularly different enough that you make exceptions. Generally, though, regional executives must be flexible, he says.

It's impossible to ignore Arista's latest international marketing coup: Carlos Santana. Sweeping the Grammy Awards almost pales in comparison to Santana's success worldwide, and Levendis speaks of the still-unfolding project with something akin to awe.

"The first part of the Santana project was to focus on the U.S.," says Levendis. But in the Latin region, he notes, "we worked a single with Maná, with a separate video clip for the region and a coinciding tour." Levendis notes that the international marketing of Santana's recent work began three to four months after the U.S. marketing campaign began. The uptick of the Santana plan has been global domination.

Santana has topped charts in markets as diverse as Malta, Iceland, Brazil, the Philippines, Hong Kong, Spain, Portugal, Austria, Germany and the U.K., says Levendis. For Arista International, Carlos made the right kind of album, and artists like him have absolutely global appeal—their own appeal. It's flying. ■
Congratulations to

ARISTA RECORDS

on Your 25th Anniversary

and

Warmest Wishes to

CLIVE DAVIS

from

UNIVERSAL

MUSIC GROUP
Among the success stories for German artists written by Arista in the U.S. are LFO's "Lyte Funkie Ones" (1999), which has sold 1.4 million copies, No Mercy's eponymously titled album (1996), which sold half a million copies, and Real McCoy's "Another Night" (1995), which moved 1.5 million units, and the debut album, "Girl You Know It's True," from Milli Vanilli, which sold more than 6 million copies.

LONDON—Clive Davis is known for his hands-on role in developing artists for Arista Records. But when it comes to the international marketing of Arista repertoire through BMG's global affiliates, Davis knows when to let go a bit. It's simply a matter of trust.

"That's exactly the word that Clive and I used together the other day when we were talking about the [European] track listings on the upcoming Whitney Houston greatest-hits album," says Richard Griffiths, chairman of BMG U.K. and Ireland and executive VP of Central Europe. "I asked him to trust us on this, and he went to his people and said, 'We're going to trust them.' It's based on the fact that we've gained that trust and confidence."

Griffiths refers, for example, to Davis' approval last year of the release of Houston's song "It's Not Right, But It's Okay" as a single in Europe. "It was definitely not on the radar in America at the time," says Griffiths. "They completely accepted our reasoning, which turned out to be spot on. And, of course, the single and album ['My Love Is Your Love'] has been a huge seller for us last year and this year."

From the BMG offices overlooking the Thames River in London's Fulham neighborhood, Griffiths offers a unique perspective of the relationship between Arista Records in the U.S. and its international partners. Griffiths took his present post in 1998 after nearly four years as president of Epic Records U.S. He's responsible for BMG in the U.K., which is the only country other than the U.S. where Arista exists as a complete, standalone company, under managing director Ged Doherty.
On the seventh day He rested...

...and then went to The Bottom Line that night.

Congratulations Clive and Arista Records on your 25th Anniversary.
One of the more striking features of Arista’s first quarter century is the breadth of its musical accomplishments. The label has found across-the-board success, establishing significant artists over a wide array of genres.

BY TERRY BARNES

When Clive Davis left Columbia and made plans for his own label, he didn’t have pop music in mind. He’d come to power in the late ’60s when FM stations avoided the music of the Establishment (single “hits”) in favor of the underground (album “tracks”), but for long, by the mid-’70s, FM radio was the Establishment and needed ratings to survive. The days of the free-form playlist were over.

Clive Davis hadn’t predicted such a change in radio, or that the talent pool he discovered at the 1967 Monterey Pop Festival would evaporate into a haze of heavy metal. That wasn’t his thing, nor was disco. What was left? Pop music. It was song-driven, and Davis had a feel for songs. He knew how to edit a single like a jeweler cutting a diamond, should lay away the suspect stones and uncover a flash of brilliance. By painstakingly matching great voices to compatible songs, he felt he could put food on the table.

In 1974, Davis became a consultant to Columbia Pictures in their phasing out of the Bell Records imprint. Columbia Pictures was to contribute $10 million to the new partnership with Davis, plus any artist that Davis wanted to sign from the Bell Records roster. But most of the Bell artists would be cut. Barry Manilow was nervous about his career. “I would have gladly dropped me too, because he didn’t like my first album,” Manilow wrote in his book “Sweet Life.” “But two things stopped him. I was in the middle of making my second album and had already spent money on it. And everyone in the company believed in me.”

MANILOW’S NEW SPIRITS

Davis reassured Manilow that he would be part of the new family. But when the new boss heard the singer’s proposed second album, he pleaded Manilow to say that the album could use some hit songs. Davis suggested a song called “Brandry.”

“It was a strange phone call, and I didn’t know exactly how to respond, because I was supposed to be the songwriter,” Manilow wrote. “You were here as president of my record company, whose support I needed, saying I should sing another songwriter’s song.”

Manilow and producer Ron Dante politely agreed to record the song. They copied the uptempo version recorded by the songwriters. When Davis showed up at the session, he hated it. When they showed it to a ballad, he loved it. To avoid confusion with the Looking Glass’ “Brandry” (You’re A Fine Girl), the song was renamed “Mandy.” On Jan. 18, 1975, it became the first No. 1 hit for Barry Manilow and for Arista Records. Suddenly, Manilow was on his way to becoming the No. 1 adult contemporary artist of the century.

BLUE AND GOLD

Arista was on a roll. Melissa Manchester, one of three Bell acts Davis retained for Arista, found her new album fast

BY DAVID NATHAN

While Arista can claim to have consistently been the No. 1 black music label for the last few years, the company’s roots in the mid-’70s, when R&B go back to its very inception. Over two-and-a-half decades, Arista’s roster has included many of the greatest artists in the multi-faceted genre known as contemporary black music. Although most industry insiders are familiar with the legacy of hit records created by such superstars as Whitney Houston, Aretha Franklin, Dionne Warwick, TLC, Toni Braxton, Usher and Puff Daddy among others, you may be surprised to learn that Arista’s ranks have, at one time or another, included the likes of Motown legends Martha Reeves, Eddie Kendricks, and The Four Tops, classic soul men Bobby Womack and Garnet Mimms, jazz-fusion drummer Harvey Mason and saxman Gary Bartz, funk bands The Ohio Players and Maze/Grilla, former P-Funk member Bootsy Collins, Southern soul sister Shirley Brown and soul-group the Delfonics.

When Clive Davis masterminded the transition from Bell Records to Arista, he inherited a couple of black-music stalwarts with the singular signing of poet, singer/songwriter Gil Scott-Heron, whose social commentary was both relevant and insightful. In fact, Arista’s first top-40 pop hit album by a black music artist came from Scott-Heron, with the 1975 release “The First Minute Of A New Day,” the first of eight albums he made with Arista.

TOP 40 RAYDIO

Other early additions to Arista included Reeves, Tamiko Jones, Jeff “Pony” and General Johnson, formerly lead singer with early ’70s hitmakers Chairmen Of The Board. The label’s first major crossover success came in 1977 with Raydio, fronted by Ray Parker Jr., who would later enjoy a string of hits as a solo artist at Arista from 1982-85. The six-man outfit stormed up the charts with tunes like “Jack And Jill” while Parker had a No. 1 pop and R&B hit in 1984 with “Glamour Girl”.

Arista began distributing Buddah Records in 1976 and released albums by Gladys Knight, Norman Connors, Phyllis Hyman and Michael Henderson among others. When Arista acquired Hyman and Hyman joined the Arista roster in 1978. Hyman made a quarter of albums for the label, establishing a loyal and solid following for herself in the process. A year later, through a distribution deal with Dave Grusin and Dave Rosen’s Bedlam GRP label, Angela Bofill and Tom Browne became associated with Arista; both artists would go on to record for Arista itself, with Bofill releasing five albums from 1981-85 and Browne hitting No. 1 with “Funkin’ For Jamaica.”

In 1979, with disco still enjoying considerable success, Arista signed New York quartet QQ and was immediately rewarded with a quintet of R&B hits including “Disco Night,” and “I Do Love You.” The same year, Davis was responsible for literally rejuvenating the recording career of solid ’70s hitmaker Dionne Warwick. The pair was rewarded with Warwick’s first platinum album and two Grammy Awards (for “I’ll Never Love This Way Again” and “Déjà

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Continued on page 74
WITH A BULLET
Happy Anniversary and Congratulations Clive.
FROM ALL YOUR FRIENDS AT SONY MUSIC ENTERTAINMENT
Perhaps more than any other record company in recent memory, Arista Records can justifiably claim to have been home to many of the world's most successful divas.

The term itself may have become somewhat overplayed, but the list of just a few of the great female vocalists whose names have graced Arista's roster leaves one in little doubt that Clive Davis has more than a penchant for knowing a bonafide, certified diva when he hears one.

Since its inception, Arista's roster has included, chronologically, such illustrious ladies as Melissa Manchester, Patti Smith, Jennifer Warnes, Phyllis Hyman, Angela Roffli, Dionne Warwick, Aretha Franklin, Whitney Houston, Carly Simon, Taylor Dayne, Lisa Stansfield, Jennifer Holliday, Annie Lennox, Sarah McLachlan, Deborah Cox, Monica and Angie Stone. In the '90s, joint ventures with LaFace and Bad Boy have brought a new crop of divas-in-training to the Arista fold, notably Toni Braxton, TLC and Faith Evans.

Arista's ongoing commitment to presenting the music of key female artists has had more relevance than ever during the last few years. In 1999, the company released "Ultimate Divas," a 17-track compilation that not only included artists associated with Arista such as Franklin, Warwick, Houston, Braxton and Lennox but also featured legendary figures like Billie Holiday, Lena Horne, Dinah Washington, Sarah Vaughan and Ella Fitzgerald alongside contemporary icons Chaka Khan, Tina Turner, Patti Labelle, Gladys Knight, Diana Ross and Mary J. Blige.

FAMOUS EARS
The label, under Davis' tutelage, has played more than a passing role in the influence women have had on the world of music on a global basis. Not only has Davis used his famous "ears" to bring new female artists to the attention of the music-buying public; he has been responsible for the rejuvenation of the recording careers of such legends as one of the original '60s crossover artists, Dionne Warwick (with the label from 1978 to 1994) and "Queen Of Soul" Aretha Franklin (who joined the roster in 1980), Davis recalls signing Warwick, the result of which was a platinum album and classic recordings such as "I'll Never Love This Way Again," "Déjà Vu" and "That's What Friends Are For": "Over the years, Dionne Warwick certainly defined the term 'urban pop,'" he says. "Her voice floated in and out of lyrics like no other, and yet it could soar as well."

Franklin has continued to reinvent herself as a recording artist during her two decades with Arista via hit albums and singles like "Freeway of Love," "I Knew You Were Waiting (For Me)," "Willing To Forget," "Jump To It" and "A Rose Is Still A Rose." Says Davis, "Aretha's voice is indeed a natural treasure. You just know that, hundreds of years from now, people will still be listening to her and marveling at 'The Queen Of Soul.'"

ELEGANCE AND BEAUTY
While female artists have consistently contributed to Arista's dominance in the marketplace, the impact of Whitney Houston has been unparalleled. With Davis nurturing and developing her recording career, Houston has broken record after record on a global basis. Domestic sales alone for her six albums for the label have easily topped 50 million, worldwide sales have surpassed the 100-million-unit mark, and she recently received her seventh Grammy Award. Davis recalls his initial impressions when signing Houston to the label: "Right after I signed Whitney, I brought her on Merv Griffin's nationwide television show and introduced her, saying that, for the next generation, here was a singer who combined the fiery gospel of Aretha Franklin with both the sultry elegance of lyrical phrasing and the beauty of Lena Horne."

Of particular significance is the diverse range of women who have recorded for Arista: Lisa Stansfield and Annie Lennox, legendary singer/songwriter Carly Simon, former Broadway diva Jennifer Holliday, post-turns-rock icon Patti Smith, Canadian chanteuses Sarah McLachlan and Deborah Cox, Monica and most recently, classic-soul star Angie Stone, the latest in the long line of women who have helped make Arista diva-friendly.
ATLANTIC RECORDS CONGRATULATES CLIVE DAVIS AND ARISTA RECORDS ON 25 YEARS OF MAKING GREAT MUSIC.
Cinram International congratulates Clive Davis and Arista Records for 25 years of outstanding success

R&B
Continued from page 68

Vu”). Over her 15 years with the label, the legendary songstress recorded 11 Arista albums.

In 1980, fresh from his triumph with Warwick, Davis signed another musical legend, Aretha Franklin’s illustrious career at Atlantic had momentarily stalled. With Davis working hands-on with “The Queen Of Soul,” Aretha has enjoyed consistent pop and R&B success with tunes like “Freeway Of Love,” “I Knew You Were Waiting (For Me),” packing up two platinum and three gold albums as part of her ongoing 20-year Arista reign.

Other early ‘80s additions to Arista’s burgeoning black-music roster included jazz-oriented, multi-ethnic band Hiroshima and soul- and funksters Average White Band; in 1983, a young singer-songwriter, musician and producer Kashif (a former member of B.T. Express) began a seven-year, five-album stint with the label, achieving additional prominence when he participated in the first two albums recorded by one of Arista’s cornerstone artists.

That artist was Whitney Houston. The daughter of gospel-soul star Cissy and Dionne Warwick’s first cousin, the stunning New Jersey-born vocalist literally took the world by storm, with her debut album selling more than 22 million copies in the U.S. alone. “Signing Whitney was a defining moment,” says Lionel Ridenour, executive VP of black music at Arista. “With Clive’s perseverance, and diligence in working with the Arista team at the time, Whitney broke down barriers that allowed a black music artist to go all the way, to become a core, mainstream, global artist and to sell literally millions of albums everywhere. Clive brought her music to the world. Her success had the groundwork to later bring about our association with labels like LaFace and Bad Boy.” Since her 1984 debut, Houston has surpassed the 100-million-unit mark worldwide and had 14 No. 1 pop hits, racking up 13 million album sales in the U.S. alone with 1992’s “I Will Always Love You.”

ABOUT LaFACE

Arista’s commitment to black music continued unabated throughout the ‘80s: a 1984 distribution link with Jive Records brought Billy Ocean and Whodini into the Arista world; the same year, Davis signed Jermaine Jackson, who stayed with the label for six years, enjoying hits with tunes like “Do What You Do” and “Don’t Take It Personal,” while other Arista chartmakers included Exposé, Lisa Stansfield and Kiara.

“L.A. Reid and Babyface were creating hits for different labels, and Clive was savvy enough to give them a deal in 1989 that resulted in the formation of LaFace Records,”
Congratulations Clive.

You've set the standard for an entire industry.

Mike Curb
&
Curb Records
From one Arista member to another, congratulations upon your 25th Anniversary from Fred Gaines and your fans at MAYER, GLASSMAN, GAINES & RAPROLE LLP A PARTNERSHIP INCLUDING PROFESSIONAL CORPORATIONS ATTORNEYS AT LAW

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R&B
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comments Ridenour. The duo had already been successful with hit records by Bobby Brown, Pebbles, the Whispers and others, their joint venture with Arista provided the team with an opportunity to sign and nurture new talent. Their initial breakthrough came in 1992 with three back-to-back multi-platinum albums; the soundtrack for "Remember," TLC and "Jive Braxton. Subsequently, LaFace has enjoyed major success with further albums by TLC, Braxton, Usher, OutKast, Goodie Mob, Mariah and Donell Jones.

BAD BOY'S GOOD TIMES

Emphasizing Arista's interest in hereting up its own roster, the label signed Canadian-born vocalist Deborah Cox in 1995, scoring a massive pop and R&B hit with her in 1996 with "Nobody's Supposed To Be Here," the longest-running No. 1 R&B hit since the 1940's. In 1997, Next had a platinum debut album, and in 1998, Monica joined the label following her impressive 1995 Arista-distributed Rowdy Records debut with another multi-platinum best-selling album, "The Boy Is Mine."

Arista ended the '90s, its most successful decade in black music to date, with best-selling albums by Naughty By Nature; the critically-acclaimed solo debut by singer/songwriter Angie Stone, "Rave Un2 The Joy Fantastic," by The Arista formerly Known As Prince in a special distribution deal between his NPG Records and Arista; and terrifically multi-platinum albums by TLC and Whitney Houston, two of the recording acts who have continually demonstrated the ever-present involvement and commitment that Arista Records has had to black music from the very beginning.

POP
Continued from page 68

ing the first Swedish single to reach No. 1 on Billboard's year-end chart. In the U.S. alone, Ace Of Base sold 10 million albums.

CASTING DIRECTOR

"I've never seen anyone with an ability to pick hit music to the same degree as Clive Davis," commented Diane Warren, writer of more than 100 top-10 hits for such artists as Ace Of Base, Whitney Houston, Elton John and Celine Dion. "He's the only person I can bring a tape I recorded on my cheap little cassette player to and he 'gets' it. I brought him a really bad cassette of a song I wasn't even sure who should record. He listened and said, 'That's going to be the biggest hit ever for Toni Braxton,' and it was."

"What exactly is Clive's gift? A great sense of casting," says Warren. "Who else could have gotten a comeback album from Santana? His ears have actually gotten better with age.

There's plenty of new evidence to back that up. Teen quartet Westlife has become the first U.K. act to launch five No. 1 singles from a debut album. And Five, Arista's other British teen quintet, has a U.S.-certified platinum album, a gold single and a gold video. In June, platinum-certified LFO begins its first summer tour, following their recent outing with Brunei Spears and British singer-songwriter Dido, "a cross between Sarah McLachlan and Sinead O'Connor," has the lead song on the TV show "Roswell."

With a brand new crop of hits streaming around the globe, Arista has shown the record business what "bandwidth" is all about.■
Congratulations Clive

on 25 Years of #1 Hits!
rock
BY TERRY BARNES

After six years as president of Columbia Records, Clive Davis knew he had a golden arm for rock ‘n’ roll. He was confident that whatever moved him to sign Janis Joplin, Bruce Springsteen, Blood Sweat And Tears, Chicago, Johnny Winter, Billy Joel, Donovan and Santana to Columbia would guide him at his new label, Arista. Records could be the ultimate rock label of the century. At least that was the plan. But album-oriented rock (AOR) radio decayed so quickly in the ‘70s that Davis moved to plan B: survival. He needed to develop the same genius for pop and R&B that he had for rock—and promote.

He relied on skills he’d picked up at Columbia Records in the late ‘60s. “I began editing singles in my office,” Davis told Joe Smith in the latter’s record-biz biography “Off The Record.” “I was one of Columbia’s studio engineers, and we’d edit out all the extraneous parts. If the hook to the song was not repeated at the end of the record, I’d bring it back by artificial means.” Davis edited “Black Magic Woman” for Santana and “Piece Of My Heart” for Joplin. Toward the late ‘60s, Columbia was making a fortune on this new kind of rock ‘n’ roll, which was played on a new kind of radio station: FM. Between 1965 and 1969, Columbia’s share of the rock-music market jumped from 15% to 60%, largely due to Davis’ influence. When he left the label in 1973, he discussed offers from Chris Blackwell at Island Records and Robert Stigwood at RSO. But he accepted an offer of partnership from Columbia Pictures and named the label Arista.

“I found that, after I started Arista, there were very few American rock groups—other than heavy metal—that were breaking big,” Clive told writer Ted Serletic for his book “In The Groove.” “Out of economic necessity, I had to see if I had any other kind of talent to explore. If I continued primarily with a base of AOR artists, we would not have survived the holocaust that occurred after Saturday Night Fever.” Disco was devastating the radio landscape. AOR stations that had exposed so much new music in the late ‘60s were fighting for their lives in the ‘70s. Trying to salvage whatever market share they could and avoid tune-outs at all costs, stations cut back on new music and locked to the safety of classic rock. Left wthering on the vine were experimental and innovative new sounds—the kind of music Davis wanted to make. Its survival at stake, Arista quickly expanded into pop and R&B music: song-driven markets where Davis could make use of another talent: his ability to match songs with singers. It was a skill that transformed the “unhip” acts by Barry Manilow and Air Supply, and R&B acquisitions like Ray Parker Jr., Aretha Franklin and Dionne Warwick, into the charts. A hit for Arista’s first decade.

LOW-BUDGET GOLD, NEW WAVE DANCE

The first rock act signed to Arista was The Outlaws, who scored three gold albums in five years. Arista also flexed some rock ‘n’ muscle by acquiring some of rock’s greatest icons. The label gave the Grateful Dead their first top-10 single, “Touch of Grey,” in 1987. The Dead gave Arista five gold albums and the double-platinum “In The Dark.” When the Kinks came to Arista, they were in for a surprise. With the exception of their 1966 greatest-hits album, Ray Davies of The Kinks had never been RIAA-certified in the U.S. The wait was over in 1970, when “Low Budget” was certified gold. Two more gold albums followed. Eurythmics co-founder Annie Lennox chose Arista as headquarters for the Crash Test Dummies, who released gold and double-platinum albums. A Flock Of Seagulls turned in a gold album in 1982, the same year that Haircut 100 released its worldwide smash, “Love Plus One.” A year later, Heaven 17 released its No. 1 New Wave dance record, “Let Me Go.”

BECAUSE OF PATTI

One of Arista’s greatest contributions to rock ‘n’ roll is women. In the mid-’70s, Davis discovered the unique and fearless Patti Smith. The week her debut single, “Because The Night,” peaked at No. 43 on the Hot 100, the only other rock ‘n’ roll women with a chart hit were Heart’s Wilson sisters. Smith didn’t make records for radio programmers—not even album covers. Her tattered slip, tangled hair and furry armpits on the cover of “Easter” repulsed many, but her impact on rock music has been enormous. She laid the groundwork for a generation of female rockers who took music more seriously than makeup. For the first time, some women were selling as many records as their male counterparts.

In 1986, British singer/songwriter Beth Orton made her debut with “Trailer Park,” an album since certified gold in the U.K. Music critics fell under the spell of this lanky six-foot “humbled-out angel in the ballad-lives of love” (Details magazine) who toured the U.S. with Sheryl Crow and Emmylou Harris.

Last year, an amazing 14-year-old guitarist named Shannon Curfman made her debut. Raised in Fargo, N.D., Curfman wrote seven of the 11 songs on her album, “ Loud Guitars, Big Suspicions,” which was released locally before being picked up and expanded by Arista.

Among Arista’s great male rock talents is Angie Aparo, an Atlanta-based singer/songwriter who combined forces with producer Matt Serletic (Matchbox Twenty, Edvin McCain). Aparo’s labelmate at Melissa/Arista Records is Sister 7, an Austin-based male quartet, whose debut album, “The Trip,” caught on in 1996.

Making rock ‘n’ roll was the whole idea behind the formation of Arista. And the rewards have been great—seven gold records or Grammys. Some 30 years after Davis signed Carlos Santana to Columbia Records, the artist had been written off by the industry as a relic. Davis gave Santana the go-ahead to record a new album for Arista and helped assemble an all-star cast of artists. The result was “Supernatural,” an album that swept up nine Grammy awards, including Best Rock Album, and sold over 17 million units worldwide. As co-producer, Clive Davis received his own Grammy statuette. It was a wake-up call for an industry obsessed by youth. Older is frequently better.
Dear Clive,

Thank you for giving us our start in America.

You are the very best

and we consider ourselves fortunate

to have been able to learn from you.

Love,

Clive Calder, Jive Records and The Zomba Group of Companies
NASHVILLE—In the past decade, several new record labels have come and gone along Nashville's famed Music Row as the country-music industry's fortunes have swelled and waned. However, the label that rapidly rose from new kid on the block to major power amid that turbulent climate has been Arista Nashville.

Ever since the label's launch more than a decade ago, it's set the standard and become the success story others have tried to emulate. Arista Nashville has produced some of the industry's core artists, among them Alan Jackson and Brooks & Dunn. The label also diversified over the years to launch Arista Austin, which spawned such critically acclaimed acts as Abra Moore.

PLATONIC IDEALS AND MUSCLE

The vision for the label began with Clive Davis, who hired Nashville veteran Tim DuBois to help build his country empire. "I came from the songwriter/producer/artist-management side," says DuBois, who was running the Nashville office of Fitzgerald-Hartley Management when he first met with Davis in January 1989 to discuss starting a label. "I told in my mind the way I wished a record company would work, because I had been on the other side of the desk. It was about kind of modeling it after the Arista way of doing things, which was to be very, very selective in what you signed and to hire the very best people you could hire and build it. I used to describe it as a few well-chosen shots with a whole lot of muscle. That's the way we tried to build the company.

DuBois says Davis was involved in the launch of the fledgling division. "In the very early days, he was always there if there were any questions, he was always there to mentor, to support me in things," recalls DuBois, who recently left Arista for Gaylord Entertainment. "He and Roy both were tremendously helpful in the early days of getting started. Then, to his credit, after we got up and proved ourselves, he backed off and allowed us to run our own show. It was a perfect blend of support and autonomy. He was there when we needed him, and the rest of the time he allowed us to use our musical instincts and our knowledge of the country business.

Alan Jackson was Arista Nashville's debut artist and has become one of the most successful acts in the industry. "Alan was a wonderful songwriter, first, and foremost," DuBois recalls of the Georgia native, who bowed with the single "Blue-Blooded Woman" in the fall of 1989. "He had a very unique way of communicating to his audience. I've told the story several times of the first A&R meeting, and how Alan brought in a brown paper sack full of cassette tapes and we sat there and went through song after song that I just loved. It wasn't until the fourth album that we quit doing songs that weren't in that original brown paper bag."

"WORLD" WENT GOLD

Jackson's debut album, "Here In The Real World," went gold in six months. "What Alan really represented was a fresh new injection of traditional country music," says Arista Nashville senior VP/GM Mike Dungan. "Alan came in there, and he looked like a California surfer, a tall good-looking guy with long blond hair, but what came out of him was straight-ahead traditional country music sung with reverence and respect. The world just responded right away.

Jackson became Arista Nashville's first in a long line of successful artists. Brooks & Dunn, Diamond Rio and Pam Tillis all saw their debut singles rise to No. 1. In their first eight years of operation, the label sold nearly 60 million albums. In its first decade, Arista Nashville produced 30 gold, 21 platinum, and 13 multi-platinum discs. More than 80 titles were released, which garnered the company more than 150 major industry honors, including Grammys, Country Music Association Awards, Academy Of Country Music Awards, TNN/Music City News Awards, and American Music Awards.

Among the accolades, Jackson won CMA's Entertainer Of The Year in 1995 with Brooks & Dunn taking the honor the following year, the same year they took home their fifth consecutive vocal duo trophy. Diamond Rio has won four CMA Vocal Group Of the Year awards, and Pam Tillis was the 1994 CMA female vocalist. (In 1994, Arista Nashville acts won six of the CMA's 12 major categories.)

"A tremendous part of our success was timing. We were standing there at the door when the gates blew open and we were able to come through," DuBois says. "In the first two years that we had product, we had Alan, Brooks & Dunn, Pam [Tillis] and Diamond Rio all break through really big. We had gold or platinum albums on all of them—actually platinum on three of them and a gold one on Pam. It was a great way to start a record company. It was a time when radio was ready for some new fresh faces and fresh talent and we were lucky enough to have signed some great singer/writers that were able to rush in and stake out a big chunk of ground for Arista. It was like a fairy tale. Within three years we had gone from a zero start to being one of the top country labels in town."

INDUSTRIOUS STAFF

An incredibly energetic and hard-working staff has also been one of the cornerstones of Arista's success. In the wake of DuBois' departure, the label has been headed by Dungan, a veteran executive who has been with the label since he assumed the director of sales and marketing post in 1990. Dungan had spent 10 years as a pop promotion rep for RCA (he's been with BMG a total of 21 years), then did stints at BMG Distribution and Arista's pop division before signing on with Arista Nashville. "I spent a couple of days with Tim at a convention, then went home and told my wife, 'I have...Continued on page 80"
One who sees where others can't. Clive, you are the very definition of the word.

CONGRATULATIONS CLIVE DAVIS FOR 25 YEARS OF MUSIC.

KENNY AND TRACEY EDMONDS
this strange feeling I'm going to work with this guy,' he
went home and said. Dungan recalls, "Not too many months later, he called and offered
me this job. And I actually said, 'No' twice before I took it.
The third time he said, 'You can't say no to me without
turning down here and spending a couple of days and finding
out what this is all about and seeing the spirit we have here.' Out of respect to him, I decided to come but had no intention of taking the job. Within four hours, I called my
wife and said, 'I think I'm taking this job.'"
Dungan has loved his years at Arista. "It's been the greatest
decision I ever made," he says. "This is the greatest
group of people I've known and certainly the greatest group
of people I've ever worked with. It's truly a family
environment and a family that together has had a lot of fun and
a lot of success. People have said on the record that Arista has
had arguably more impact on this industry in a 10-year
period than any label has had on this industry in its entire
history. That makes me proud."

MAVERICK METHODS
Dungan and DuBois both say great music has been the
key focus. "I think, from the beginning, our motto was, 'Let
the music lead the way. Make great music and market the
hell out of it,'" says Dungan.
To do that they assembled a talented staff and approached
the label in a maverick manner. "When Arista Nashville
started, there was not one person on the staff that was doing
a job they'd done before," says Dungan. "Everyone came
from someone else. Allen Butler was head of promotion,
and he had been a sales rep prior to that, and after that had
taken a regional promotion man, but certainly had never
run a promotion department. I had been a promotion man,
then a sales rep and then a marketing director, but I had
certainly never run a marketing and sales department. Tim
had never been president of a label. At every level, we gave
people an opportunity to do a job for the first time. All of
our promotion people came from non-promotion back-
grounds. We just took what we felt were good people, who
were dedicated and fit our family values. We knew they were
smart enough, and we gave them enough room to hang
themselves. Fortunately, for us no one ever did."
Jackson was in the label's first signing, followed by Asleep
At The Wheel, Lee Roy Parnell, Exile and Michelle Wright.
The next wave of signings included Tills, Rob Crosby and
Diamond Rio, followed by Brooks & Dunn, Blackhawk and
The Tractors. "For a long time, the [country] industry was
six major labels," says Dungan. "Arista came in and imme-
diately became the seventh. There weren't a lot of labels
opening up at this point, and Arista's beginning was looked
at with interest and some suspicion because it wasn't like it
got in the '80s, where there was a new company opening
up here every other month. To some extent, we were the
young punks on the street. We were having fun and we had
great music and we worked hard, and those, to me, are the
three elements that you need."

UPHILL CLimb
Dungan describes those early years as "like a roller-coaster
but one went uphill." And the company got stuck in a
whirlwind of change, especially when the label got hit some
times. "We're not going to be the biggest, but we're going to
be the best," everyone's philosophy was that you can only successfully
manage so many acts on a roster before you're not giving
each of those acts your best shot. We got to a point where
we would see talent that was interesting to us, but, because
we had other acts on our roster that had not broken through
yet, we decided to double our commitment to them rather
than sign new acts, I think, in hindsight, perhaps that wasn't
always the best philosophy, but we adjusted, and a couple
years ago we hit a string of acts that we became interested in,
and I think the future of the format. Brad Paisley, Phil
Vassar, Carolyn Dawn Johnson and Shannon Brown. I think
they all have awesome talent."

UNDISCOVERED TREASURE
Paisley is Arista's newest success story. His second single,
"He Didn't Have To Be," has been one of the biggest hits in
the country format in the past year, and the West Virginia
native looks to be country's next superstar. "It's the biggest
thrill," says Paisley of being on the Arista roster. "I wanted
to be on Arista Records before I moved to Nashville. I look
up to Tim DuBois as a friend and as a man. He's a good
guy, a genius and a great song person. To have gotten a
chance to work with him has been a tremendous goal
accomplished for me. I'm still going to get to work with him
in many ways. We have all kinds of things in the fire. He
may not be the head of my label anymore, but he will still
be part of my career. That will always be the case. I feel like
that friendship is a lifelong one, and it's something I cher-
ish above any accomplishment professionally."
And Mike Dungan was the undiscovered treasure for me
at Arista, along with Steve Williams," continues Paisley.
"Mike was somebody I didn't know until I got there. Hav-
ing gotten to know him, there are very few people—I can
count on one hand the amount of best friends and people I
trust totally in this world—and he's one of them. He's like
a big brother, and he's somebody who I think is one of the
most talented people in Nashville. And more than that, a
fight just shines from him. He's just one of those people
who is a joy to be around. To me the greatest thing about
this label is the friendships I made. I signed there because
of the people. Tim DuBois created a company where peo-
ple would work 10 to 12 hours a day, and then at the end of
a long day, you'd see them hopping on an elevator together
and going to dinner. At the end of the week, you'd see
a group of guys going camping. He put together a company
that that label.
The people who staff Arista have made an immeasurable
impact on the Music Row community on many levels. Dun-
gan says one of the projects he's most proud of is the multi-
artist Merle Haggard tribute, "Mama's Hungry Fries." The label
donated all proceeds to the Second Har-
vest Food Bank, and all subsequent Arista albums have
included information about the organization, which helps
feed the needy.

RISK-TAKING NATURE
During the course of their history, the Arista Nashville
family expanded to include other musical genres. They
made a brief foray into the Christian music market working
Reunion Records and BMG acquisition that has since been
sold to Zomba. The label also recorded the critically acclaimed
"Peace In The Valley" project, the 1993 album
that featured Arista Nashville artists singing songs of faith,
and it launched Arista Austin and Round Rock in the alter-
native Rock communities with artists like: Ali Moore, Robert
Earl Keen, Sister7, Radney Foster and Jeff Black. Dungan

"Congratulations Clive Davis and the entire Arista family.
Thank you for showing me
One must go through something to get something.
You have the gift of keeping songs in your records.

Continued Blessings,
Shep Crawford Productions

Continued from page 29
Many hear what's happening. One man hears what's next.

We’re proud to salute Clive Davis for his sharp ear and open mind. Congratulations to him and Arista Records for 25 years of hits. We can’t wait to hear what’s coming next.
A "CROWN" FOR SUMMER

Run DMV's new album "Crown Royal"—featuring Fred Durst, Kid Rock and Sugar Ray—is slated for summer release. Meanwhile, the next challenge for Arista will be to break new hip-hop artists from the ground up. Despite Arista's enormous success in hip-hop music via joint ventures, developing and breaking hip-hop acts is an area that still is uncharted.

In the late '80s, Arista released albums on such rap acts as K-9 Posse, whose eponymously titled debut album reached No. 29 on the Top R&B/Hip-Hop Albums chart, and Bobcat, who barely cracked the top 100 of the same chart with "Cat Got Ya Tongue." In 1998, Brand Nubians' Arista album "Foundation" fared better, reaching No. 12 on the Top R&B/Hip-Hop Albums chart. "It wasn't something that came naturally to Arista in the way [other] artists are developed here," Ridenour adds. "It's kind of a testament to Clive's genius. Sometimes being smart is saying, 'I don't do this well, let me go find some people who do it well as I begin to develop it myself.'"

NEW ACTS COMING

Arista has had enormous and obvious success in hip-hop music through its joint ventures with LaFace Records and Bad Boy Entertainment. What may not be quite as noticeable is the noise being made by artists affiliated with the label directly. Q-Tip is the most recent Arista hip-hop artist to make waves, with his debut solo album, "Amplified," which has been certified gold.

"Q-Tip has two huge records with 'Vivrant Thing' and 'Breathe & Stop,'" says Lionel Ridenour, executive VP and head of marketing. "Let's Ride" is out now and growing at radio. I think this will be his first hit for him. A lot people forget this is his first time away from the Tribe [called Quest] situation. I think he's scored a knockout with the album." Q-Tip is featured on a new song with Whitney Houston, who is behind her "Greatest Hits" album, scheduled for release later this year.

Last summer, Naughty By Nature, another hip-hop act signed to Arista proper, scored a gold single with "Jamboree," from the album "Nineteen Naughty Nine: Nature's Fury." Kay Gee, the DJ and producer of Naughty By Nature, developed a relationship with Arista reps while working with Next, an R&B group he developed and the label subsequently signed. When Naughty By Nature signed Tommy Boy, the group joined the Arista roster. "Naughty By Nature makes hits records," Ridenour assures. "You're always going to have that big anthem record with them. Then you have Treach's charisma and Vinnie's rhymes. They're great to work with."

PROFILE CATALOG

Next up is Los Angeles-based DJ Quik, who along with Run DMC, became part of the Arista lineup when the label bought Profile Records in 1998. In that deal, Arista acquired Profile's name, catalog, master recordings and artists' contracts (Billboard issue Oct. 31, 1998). "We got one of the strongest old-school hip-hop catalogs," Ridenour says about the Profile deal. The catalog includes Rob Base & DJ E-Z Rock, Special Ed and Poor Righteous Teachers. "Rhythm-al-Soul," DJ Quik's freshman album with Arista, was certified gold last year. "Balance & Options," DJ Quik's sophomore album is scheduled for release, May 16. "Pitch In For A Party" is the first single commercially released in April.

"This guy's in heavy rotation on two stations in L.A. [92.3 The Beat KKB and Power 106 KPWJ]," Ridenour muses. "Whatever he puts out gets played on the West Coast. He gets so much love there. And that's beginning to spread. His base has really grown since his first album on Profile."

CONTRARY TO NASHVILLE

Continued from page 80

admits the label didn't achieve the sales goals they had hoped for, but he's proud of the music's response from critics.

DuBois admits Davis had reservations about Arista Nashville branching out. "He didn't encourage it," DuBois says, "and, in hindsight, he may have been right. He was afraid we would lose our focus and get too spread out. For me, it was just a natural love of those musics that led me what brought me to Nashville was the music coming out of Austin in the '70s. I've always had a real love for that marketplace. And Christian music, I think, is the underdeveloped, overlooked corner. It was just my nature to take risks and believe we could corner new areas if we concentrated on making great music."

There's no denying what the Arista Nashville imprint has accomplished. "You can't take away the music," says DuBois. "I defy you to listen to the radio for more than an hour without hearing something that Arista Nashville provided for country music. If you look at the songs that go into country music's gold library right now, that's the legacy of Arista. We've made a lot of great music. In the first 10 years, we had over a hundred records that were top-fives, and we've sold over 75 million albums and established what became household names in country music. And we have always tried to treat our artists fairly and maintain the highest possible integrity level in everything we did. One of the things I used to say to my staff was my principle in running the business: "I don't want to do anything that I would have trouble telling my mother that I did." So they used to put that into 'Make Tim's mom proud.'"
THE WORLD IS STILL FEELING YOU, CLIVE!

FROM FULL FORCE TO CLIVE DAVIS (STILL STANDING!)

Congratulations on 25 Years of Brilliance and Innovation. You are a real song
man, and a visionary! The opportunities you give to others are immeasur-
able! You were responsible for giving Puffy Combs and the likes of L.A.Reid
and Babyface their own playground. Because of the musical opportunities
you've given to FULL FORCE and others through the years, God will contin-
ue to give back to you. May all the positive things in life forever be yours.

Respectfully yours:

Curt, Shy-Shy, B-Fine, Paul Anthony, Baby Gerry,
and Bow Legged Lou of Full Force

COMING SOON
The New Album
FULL FORCE
"Still Standing"

www.americanradiohistory.com
Special Markets Department Showcases Label’s Rich Heritage

BY DAVIN SEAY

Twenty-five years is a lifetime in the music business, and the life of Arista Records has been marked by more than its share of exemplary music. From Eric Carmen to Whitney Houston, Kenny G to Alan Jackson, Carly Simon and Carlos Santana and beyond, the Arista catalog is both deep and wide, bringing together an astonishing variety of artists under the banner of this quintessentially artist-driven label.

The responsibility of administering that musical legacy—and the task of carrying it into the new century—is in the capable hands of Arista’s senior VP of special markets, Steve Bartels. A former hotel-industry executive with a lifelong love of music, Bartels came to Arista from A&M Records, where he distinguished himself by developing market-driven initiatives for the label’s current artists working in production. Bartels joined Arista in 1993 at a time when president and founder Clive Davis was seeking a capable and experienced executive to head up the just-formed special-markets department.

DEEP INTO DIRECT MARKETING

Subsequently promoted from VP to senior VP, Bartels oversaw the growth of Arista special markets into a bustling office of 10 with a multi-tasked mandate.

“Obviously, we were charged with the administering of all master-use and license requests, including TV and radio commercials,” explains Bartels. “And, at the same time, we also took on the reissue end of the business. But we also got deeply into direct marketing, working with the A&R, marketing, promotion and sales staff of the company to develop projects with a specific audience in mind.”

The most conspicuous success in this direct marketing drive is Arista’s “Ultimate” series, which currently numbers 10 albums, including the substantial hit, 1997’s “Ultimate Dance Party.” “We’ve had tremendous response from the Ultimate albums,” Bartels enthuses, “and I’d go so far as to say that we’ve created an industry standard as far as this kind of compilation goes.” It’s a contention born out by the fact that the Warner Music Group recently partnered with Arista for another series, “Totally Hits!,” drawing in large part from the thematic approach pioneered by Arista’s “Ultimate” imprint.

LENNON AND INFINITI

Placing songs with a wide range of advertising and entertainment clients has also been a consistent strong suit for Arista special markets. “We’ve had everything from Annie Lennox in an Infiniti ad to Alan Jackson for Ford and Carly Simon for Ralph Lauren,” Bartels explains. “Some of our best clients for custom compilations have been fashion outlets like the Limited, Ann Taylor and Lane Bryant. I think a big reason for our good track record has been the fact that, as a label, we go out and aggressively promote ourselves to the agencies. We find out what campaigns are coming up and tailor our pitch accordingly. As a result, we’ve been in on the ground floor of a lot of high-profile advertising. Needless to say, in this time of increased consolidation, music plays an important part in defining a product and its potential consumers. At the same time, however, I think our clients appreciate the fact that Arista can offer such a wide variety of music and still provide the personal touch from the dedicated special-markets staff.”

It’s a personal touch backed up with the clout of some of modern music’s heaviest hitters. “You wouldn’t believe the number of requests I’ve gotten for Carlos Santana or Whitney Houston,” Bartels laughs. “But, by the same token, Sarah McLachlan is in very high demand right now. It’s a great position to be in; representing artists of that caliber makes my job that much easier.”

REISSUE REPUTATION

In the reissue arena, Arista has a definite edge when it comes to the wealth of material it holds in its vaults. “We really don’t need to come up with elaborate new ways to package our catalog,” continues Bartels. “It speaks for itself. By just offering it, we find interest and enthusiasm continues at a very high level, year in and year out.”

The pride and joy of Arista’s reissue program is the vaulted “Definitive Masters” series, special collections of classic Arista material from artists as diverse as The Outlaws, Patti Smith, Graham Parker and Lou Reed. “We cull the very best material from their entire Arista catalog,” explains Bartels, “then remaster it and include whatever special bonus tracks and packaging we think might be appropriate. The series has been very well-received, both critically and commercially. Arista special markets is also active in the box set area, with deluxe packages by Carly Simon and Patti Smith and Barry Manilow among its best-sellers. And the label’s longstanding association with the Grateful Dead organization provides, according to Bartels, “all kinds of exciting opportunities, some of which will be coming to fruition in the very near future.”

While the Arista Special Markets team looks forward to an exciting future, there’s no question that the company has achieved remarkable results in both preserving its past and presenting it in a fresh way to a whole new generation of fans.
CONGRATULATIONS!

Ace of Base

Basic Music Management Stockholm - EBS Advokatbyrå Gothenburg
Starting Points

Recollections From Arista's Quarter Century

BY DEBBIE GALANTE BLOCK

Reasons Arista transformed from a boutique label to a multi-million-dollar success are evident in the recollections of those who were there at the beginning. Some of the most important music executives, such as Roy Lott and Don Jenner, were part of the staff for a long time and played big roles in many of the label's successes. But, as all of those interviewed pointed out, Arista is Clive Davis. What is it about Davis that enables him to make this label stand out tall among the rest?

Perhaps it's loyalty that keeps the label booming. Richard Palmese, senior VP of promotion, worked at Arista between 1973 and 1983. He left, and returned in 1998. "Coming back here is the best thing I've ever done. When I came back, 60% of the people I had hired were still here. An appointment to this staff is like an appointment to the Supreme Court," he jokes. Loyalty is just not saved for stuff. Barry Manilow was one of the first artists signed to Arista, and he's still there. Perhaps Davis's foresight is key to Arista's accomplishments. Davis inherited Manilow from Bell Records when he was in the middle of making his second album. At that point in time, Davis saw that this singer, who was completely uninvolved of his own performing talents, had what it took to be a star. He first laid eyes on Manilow at a concert in Central Park in New York City, when Manilow was the opening act for Dionne Warwick. "I don't know what he saw or what he heard," says Manilow. "I saw my own potential as being a songwriter or a conductor. However, Clive has this incredible radar and is able to pick out what the public is going to respond to. He kept saying, 'What you're good at is performing and communicating with an audience.' I call him 'Nastradamus' because he can read the future somehow.

HEARING WHAT CLIVE HEARS

Manilow says he and Davis have not always agreed on what is good for him. "But, when we disagree, the sensible part of me says, 'What is he hearing that is valuable?' When he found 'Can't Smile Without You,' I thought it was too simple and not sophisticated enough. Then I figured out a way of arranging it and producing it, and little by little I said, 'That's what he heard.' It just took a little collaboration. It has been an amazing experience to have been with Clive all of these years," he says.

Perhaps it's Davis's originality that has led to the label's triumphs. Another of the early Arista artists, Dionne Warwick, says, "He renovated and pioneered a lot of areas of music. The industry would not have been much without Clive. He has never been a 'me too' man. He has always been the trailblazer of whatever was happening. If, in fact, he came on in the second rung of whatever it was, he took it to the next level."

Warwick met Clive when she was doing "The Dinah Shore Show." "I was at an event with some of the recording artists and Warner Bros. We were chatting, and he asked, 'Why aren't you recording? You should be.' One thing lead to another. Finally, I felt confident in his executive ability, but also felt he was someone that genuinely cared about his artists, Warwick says. And, the rest, as they say, is history. She won two Grammys that year, for "I Know I'll Never Love This Way Again" and "Beja Vi." Her first platinum album was on Arista.

EASTER WITH AIR SUPPLY

Perhaps Davis's determination is the source of Arista's status today. Although he's now president/CEO of Capitol Records, Roy Lott worked at Arista from 1970 to 1986. He relates a story of his first experience with Davis's strong will. "The first group I was connected with was Air Supply. I'll always remember this, because Clive put the fear of death in me," he says. After the hit "Lost In Love," Davis decided to do an album, and, although they already had recorded music in their homeland (Australia), more songs were needed for the U.S. release. "It was the Wednesday before Easter. I had to get them out of Australia into the U.S. by Friday. Easter Sunday is a big holiday in Australia. Subsequently, people take time off right before the weekend, and Monday is also a holiday. We needed to get an album recorded immediately. But I was having a hard time getting them their passport. I ended up getting them into Canada because it was easier to get passport clearance. If I didn't get it done that Wednesday, I wouldn't have been able to do anything for the whole next week. Clive told me, 'Every week you don't get them into the U.S., you're losing $1 million.' I ingrained in me the passion for not accepting limitations."

SONGS FOR LUNCH

Perhaps its Davis's dedication that makes Arista such a celebrated label. Davis's product presentations are legendary, "He will not let people get up to go to the bathroom during them. Therefore, they tend to be physical endurance tests," Lott remembers. "The lesson is his commitment and belief in and respect for the music. He would never play a song and fade it halfway through and say, 'Well, you get the point.' Often, he'll play songs two or three times in a row to make sure you get the point."

Clive has a weekly luncheon. Ken Levy, senior VP, creative services, says, "In the last 12 years of lunches, there are some memorable moments, such as deciding whether to invest $30,000 in a video for Kenny G's 'Songbird.' Of course, we did, and Kenny's career exploded."

Palmese remembers that "In the early days, we were all very close, we were really committed to Clive's vision and dream for what Arista has truly become. I remember going out to his house in the Hamptons on summer weekends and having a great dinner and ice cream late at night. And, Sunday morning, when you would like to sleep in, you'd hear him at the pool blasting the radio listening to the Top 10 Countdown."

All of the stories aside, the message is clear. No single quality can be attributed to Arista's prosperity. Perhaps, if one puts them all together—a keen ear, loyalty, foresight, determination, dedication—it will become clear why the company is celebrating its 25-year anniversary with no end in sight.
25 Years and Still Topping the Charts!

Congratulations to

CLIVE DAVIS

from your friends at CBS.
By now the story is bordering on legend. After working together as members of seminal '80s group Deele (“Body Talk,” “Two Occasions,” “Shoot ‘Em Up Movies”), Antonio “L.A.” Reid and Kenneth “Babyface” Edmonds came up with another deal: co-founding their own label, LaFace Records.

Prior to the label’s establishment in 1989, the pair began writing songs and producing demos for a variety of acts, from soul veterans the Whispers to new jack man Bobby Brown to chart-topping quartet Boyz II Men to R&B/pop’s royal highness Whitney Houston. As Reid recalled to Billboard, “One thing led to another, and we eventually started to get jobs producing records for other people. All of a sudden, records we had done over several months all started to come out at the same time, and we began having one hit after another.” The pair’s first big hit came with the Whispers’ “Rock Steady.”

Prompted by that success, the concept of launching and operating their own label was the next logical step. LaFace—which took its moniker from Reid’s and Edmonds’ nicknames—was shopped to various label executives, including Joe Smith at Capitol, Jerry Moss at A&M and Irving Azoff at MCA, where the duo thought they would ultimately end up since they had already done several projects there. But after meeting Clive Davis, the pair decided to take their Atlanta-based label to Arista.

FIRST SINGLE NO. 1

“We met Clive Davis, and it clicked,” Reid told Billboard. “We realized Clive was a true record man and had a pure appreciation for what we did and what we aspired to do.”

The first artist signed to LaFace was Damien Dame, whose “Exclusivity” single in 1990 climbed to No. 1 on Billboard’s R&B Singles chart. Also part of the LaFace family in its early stages was former Jackson 5 member Jermaine Jackson, on whose album TLC’s Lisa “Left Eye” Lopes and Tionne “T-Boz” Watkins appeared, under their then-stage-name Q-T.

Then in 1992, LaFace began hitting its stride when TLC notched the first in its string of multi-platinum-selling albums with “Oooooohhh... On The TLC Tip,” featuring the top-10 singles “What About Your Friends” and “Ain’t 2 Proud 2 Beg,” followed by 1994’s “CrazySexyCool” with the No. 1 single “Crest.” Today, the trio is still basking in the Grammy-winning and multi-platinum success of its third album, “Fanmail.”

“HEAT” AND “SECRETS”

At the same time that TLC was beginning to come into its own, LaFace scored another homerun with the soundtrack to the Eddie Murphy movie “Boomerang.” It was on that album that audiences were first introduced to Toni Braxton, whose eponymously titled debut album in 1993 won her a Grammy award as Best New Artist. Three years later, Braxton’s “Secrets” was released, spinning off the top-five hits “You’re Makin’ Me High” and “Un-Break My Heart.” Her junior effort, “Heat,” bowed last month.

LaFace’s penchant for concocting crossover R&B/pop music—reminiscent of what Reid’s role model Berry Gordy achieved during Motown’s heyday—is evident in its other acts, such as Usher. First signed to the label at the age of 13, Usher has released two albums, the second of which—“My Way”—racked up three hits: “You Make Me Wanna...,” “Nice & Slow” and the title track.

Asked what makes a LaFace artist, Reid has said it’s “a
CONGRATULATIONS

FROM
YOUR
FRIENDS
AT

GRUBMAN INDURSKY & SCHINDLER, P.C.
during its relatively brief seven-year existence, Arista's affiliated label Bad Boy Records has endured its share of highs and lows—all the while forging an identity as a major influence on today's global hip-hop and R&B scene.

Bad Boy visionary and CEO Sean "Puffy" Combs began laying the foundation for his musical alter ego while enrolled at Washington, D.C.'s Howard University. He secured an internship with Uptown Entertainment, headed by his industry mentor—and current Bad Boy president—Andre Harrell. From there, he quickly advanced to the A&R department, where he worked with various artists, beginning in 1990.

with usher MC followed by Jodeci, Heavy D & the Boyz, and Mary J. Blige.

Fired from Uptown in 1993, Combs re-emerged the same year with the venture he tagged as Bad Boy. Based out of his home at this point, Combs initially signed former PMD roadie Craig Mack and friend/frequent collaborator the Notorious B.I.G. Mack scored hits in 1994 with "Flava In Ya Ear," which featured LL Cool J, Busta Rhymes, Rampage and Notorious B.I.G., and "Get Down." Both tracks were from Mack's one and only album to date: "Project: Funk Da World." Following that success, Notorious B.I.G.'s debut album, "Ready To Die," was released and eventually made a double-platinum splash, catapulting producer Combs and Bad Boy to the industry forefront—thanks to a string of B.I.G. hit singles ("Juicy," "Big Poppa/Warning," and "One More Chance/Stay With Me")—and an invitation to enter into a joint venture with Arista in 1996.

FAITH AND LOX

Between building up Bad Boy by signing and producing additional platinum acts Faith Evans (the wife of Notorious B.I.G.), female trio Total (Notorious' backing vocal group) and male vocal group 112, Combs stayed busy with various outside production projects including Mary J. Blige, Aretha Franklin, Boyz II Men, Mariah Carey, TLC, times platinum album "No Way Out." The monumental album featured the crossover hits "Can't Nobody Hold Me Down" with Bad Boy artist Mase and 112; Combs' tribute to the late Notorious B.I.G., "I'll Be Missing You," with Evans and Mase (a reworking of the Police's 1983 song "Every Breath You Take"); "It's All About The Benjamins/Been Around The World," with Notorious B.I.G. and Mase; and "Victory" featuring B.I.G. and Busta Rhymes. "No Way Out" later earned Combs a Grammy award for Best Rap Album of the Year.

In 1998, Mase's multi-platinum "Harlem World" was released. Its chart-topping singles were "Feel So Good" and "What You Want" featuring Total. That success was followed up by the Lox, who nabbed gold with their single album of the same name, "Money, Power & Respect." Joining the hit parade with their own follow-up albums were Evans ("Keep The Faith"), 112 ("Room 112"), and Total ("Kima, Kesha & Pum").

Along the way, the Bad Boy enterprise has expanded into a cottage industry that includes Notorious Entertainment (Notorious magazine, Notorious.com and Notorious TV), the Sean Jean clothing line, Justin's Restaurants, Janice Combs Management, Janice Combs Music Publishing, Bad Boy Marketing, Bad Boy Productions, Daddy's House Studios, Daddy's House Social Programs, Bad Boy Technologies (PuffDaddy.com and BadBoyOnline.com), Bad Boy Films and Bad Boy Books.

A DREAM ARRIVES

Over the past year, however, Bad Boy has found itself involved with issues having many inside and outside the industry pondering the intertwined futures of Bad Boy and founder Combs. While Combs was involved in a successful European tour, Andre Harrell, who's spent the past year as Bad Boy's president following a stint as the head of Motown, dismisses any notions that Bad Boy isn't still a force to be reckoned with. As evidence of that, he points to "great R&B act" Carl Thomas, whose debut album, "Emotional," debuted April 18. Black Rob, whose...
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WE HOOKED UP ONCE AND CREATED
THE BODYGUARD,
WHICH HAS JUST BEEN CERTIFIED THE
#1 SELLING SOUNDTRACK OF ALL TIME.

CLIVE, YOU ARE THE MUSIC MAN OF MUSIC MEN.

WARNER BROS PICTURES
Giving Back

Arista extends a hand to help others

BY DEBBIE GALANTE BLOCK

The contributions Clive Davis and Arista Records have made in the world of music are more than appreciated and talked about often. But, what about contributions Davis has made for the good of his fellow man? Not only did he help raise millions for the AIDS cause long before it was fashionable to do so, but Davis was also the first ever to win the T.J. Martell Foundation Humanitarian Of The Year Award twice (1980, 1995). The foundation focuses its efforts on the battles against cancer, leukemia and AIDS.

Davis’ crusade to raise money for AIDS began in 1985 with a song, “That’s What Friends Are For.” He pulled together the talents of Stevie Wonder, Elton John and Gladys Knight to sing with Dionne Warwick. That No. 1 song raised $2 million for the cause.

In 1990, it was Davis who saved the faltering “Rock In A Hard Place” AIDS benefit show. He decided to turn the company’s 15th-anniversary concert at Radio City Music Hall into a benefit. The show, “That’s What Friends Are For: Arista’s 25th Anniversary Concert Benefit,” featured Arista superstars along with Hol-lywood and television elite and raised yet another $2 million. The 25th Anniversary Celebration brought in yet another $5 million. Net proceeds from “25 Years of No. 1 Hits: Arista Records’ Anniversary Celebration,” scheduled to air May 15 on NBC, will benefit the T.J. Martell Foundation; amFAR (non-profit organization dedicated to supporting HIV/AIDS research, prevention and education); and the City of Hope (center for advanced research and treatment of cancers, HIV/AIDS, diabetes and other life-threatening illnesses).

DAVIS DAY

In 1992, the New York Friars’ Club honored Clive Davis as its “Man Of The Year” for his many ongoing humanitarian efforts. At the event, then-Mayor David Dinkins proclaimed June 6th “Clive Davis Day” in New York City. AIDS is not the only cause Davis has fought long and hard for. In 1972, he was saluted by the American Parkinson’s Disease Foundation with its Man Of The Year Award. In 1985, he was honored as Man Of The Year by the American Cancer Society. In 1991, the Juvenile Diabetes Foundation also named him “Man Of The Year.”

When it comes to humanitarian efforts, Davis could not ignore American soldiers. Along with Whitney Houston’s Foundation for Children, Davis headed a fundraising drive involving Whitney Houston’s performance of “The Star Spangled Banner” at Super Bowl XX during the Persian Gulf War in 1991. Royalties and profits from the sales of that record and Houston’s “Welcome Home Heroes” concert video were donated to the American Red Cross Gulf Crisis Fund to benefit U.S. military families.

Racial equality is another of Davis’ passions. In 1988, the Philadelphia chapter of the Black Music Association honored Davis as its Humanitarian of the Year. In 1991, Davis was recognized for his work by the Congress Of Racial Equality, who honored him with the Martin Luther King Jr. Humanitarian of the Year Award.

The Anti-Defamation League and The City of Hope also saluted Davis in 1976 and 1978, respectively. Davis has extended his passion that begins with music to bring attention to causes that might otherwise go unnoticed. Davis was once quoted as saying, “Experience has taught me to speak out again and again. And, with right on one’s side, the voice is eventually heard.”

LA FACE

Continued from page 88

The combination of things that’s hard to put into words. But a LaFace artist has to be exceptionally talented. We’re really looking for true stars...They don’t just walk in, they arrive. And that arrival signals sales and superstardom. I look for that in every act. I want the act to arrive, not walk in.

20-ACT ROSTER

Among the LaFace acts fitting that bill is rap group OutKast, whom Reid calls his proudest musical accomplishment. “OutKast is a rap group; and we aren’t known for doing rap. Also, it’s a rap group from Atlanta. At the time they started to have their success, there was no rap group or artist from the South who was respected in the industry. So, to see OutKast become a multiplatinum success...I’m more proud of that than any other success we’ve had.”

Working with a slate of about 20 acts, LaFace’s artist roster also includes Donell Jones, Goodie Mob, the Tony Rich Project and Sam Salter, as well as newcomers Pink, Joy Enriquez, and Ivy.

In August of last year, LaFace announced the establishment of a West Coast branch. It’s headed by senior VP Louis Silas Jr., whose relationship with Reid and Edmonds dates back to the 80s when the veteran label executive hired the wet-behind-the-ears producing duo to work with such MCA acts as Bobby Brown, Pebbles and Sheena Easton. LaFace also has additional product coming by way of two joint ventures: New York-based Bystorm Entertainment (the trio

Continued on page 94
Clive

To my friend, mentor, and inspiration,

Thank you for bringing together

Aretha Franklin and Mary J. Blige

and believing in

“Don’t Waste Your Time”

Love,

Denise Rich
LA FACE
Continued from page 92

1 Life 2 Live) and Atlanta-based Ghet-O-Vision Entertainment (duo act Youngbloodz).

SUCCESS FORMULA UNCHANGED
Although Reid and Edmonds ended their production partnership in 1993, the two continue in their roles as co-founders. The multi-hyphenate Edmonds has since produced a host of chart-topping singles and soundtracks, including “The Bodyguard,” “Waiting To Exhale” and “Soul Food.” He’s currently completing his next solo album on Epic, which is set for release this summer.

Rumors have been swirling of late regarding the status of Reid, whom insiders say is set to assume another executive post at Arista as early as this summer. In the meantime, however, he’s still overseeing LaFace’s day-to-day operations. Working alongside him is CEO Mark Shimmel, the manager of the Tony Rich Project, who joined the label in 1996.

The one thing that won’t change is the label’s formula for success, which Reid attributes to musical integrity. “We’re very honest about the music and very dedicated to making sure we release only music we’re proud of,” he says. “We’re not a record company that just puts out records to see what happens. We’re a boutique label that takes every artist seriously.”

LA Face

1976
Song of the Year:
"I Write the Songs"
Songwriter: Bruce Johnston

1977
Best Instrumental Arrangement:
"Nadia’s Theme (The Young And Restless)" (Barry De Vorzon)
Arrangers: Harry Betts, Perry Botkin Jr & Barry De Vorzon

In its first quarter century, Arista’s small but powerful cadre of artists and staff have captured a disproportionate share of industry awards. Already in 2000—on the heels of the most successful fiscal year in Arista history—the label has picked up 16 Grammy awards and an Induction into the Rock And Roll Hall Of Fame, adding to a staggering 25-year-list of honors that includes multiple Oscars, American Music Awards, Grammy and Soul Train Awards.
—TERRY BARNES

Congratulations to
Arista Records and Clive Davis
on their 25th anniversary.

Liquid Audio
the way music moves

Clive -

It's been an honor to work with you over the years. Much love, respect, trust, admiration and friendship...

Rick Nowels
Congratulations on Arista's silver anniversary.

Your well-deserved tribute is music to our ears.

Jamie
and your friends at

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1989
Best Song Written Specifically for a Motion Picture or Television: 
"Let the River Run" (from the motion picture "Working Girl") (single) 
Composer: Carly Simon

1992
Producer of the Year: 
L.A. Reid and Babyface

1993
Record of the Year: 
"I Will Always Love You" 
Whitney Houston 
David Foster, producer

Album of the Year: 
"The Bodyguard—Original Soundtrack" (album) 
David Foster, Narada Michael Walden, L. A. Reid, Babyface, Whitney Houston, David Cole, Robert Clivilles & Bebe Winans, album producers

Best New Artist: 
Toni Braxton (LaFace Records)

Best Pop Vocal Performance, Female: 
"I Will Always Love You" (single) 
Whitney Houston

Best R&B Vocal Performance, Female: 
"Another Sad Love Song" (single) 
Toni Braxton (LaFace Records)

ARISTA AWARDS
Continued from page 94

Best R&B Vocal Performance, Female: 
"Freeway Of Love" (single) 
Aretha Franklin

Best R&B Vocal Performance, Female: 
"I Wanna Dance With Somebody (Who Loves Me)" (single) 
Whitney Houston

Best R&B Vocal Performance, Female: 
"Aretha" (album) 
Aretha Franklin

Best R&B Performance by a Duo or Group with Vocal: 
"I Knew You Were Waiting (For Me)" (track from "Aretha") 
Aretha Franklin & George Michael

1988
Best Soul Gospel Performance, Female: 
"One Lord, One Faith, One Baptism" (album) 
Aretha Franklin

Best Spoken-Word or Non-musical Recording: 
Speech by Rev. Jesse Jackson (July 27) (track from Aretha Franklin's "One Lord, One Faith, One Baptism") 
Rev. Jesse Jackson

1994
Best Female R&B Vocal Performance: 
"Breathe Again" 
Toni Braxton (LaFace Records)

1995
Best Female Pop Vocal Performance: 
"No More I Love You's" 
Annie Lennox

Best Mexican-American Performance: 
"Flaco Jimenez" 
Flaco Jimenez (Arista Texas)

Best R&B Performance by a Duo or Group with Vocal: 
"Creeper" 
TLC (LaFace Records)

Best R&B Album: 
"CrazySexyCool" 
TLC (LaFace Records)

Producer of the Year: 
Babyface

1996
Best R&B Song: 
"Exhale (Shoop Shoop)" (track from "Waiting To Exhale—Soundtrack") 
Whitney Houston, Babyface, songwriter

Best Female Pop Vocal Performance: 
"Ut Break My Heart" (track from "Secrets") 
Toni Braxton (LaFace Records)

Best Female R&B Vocal Performance: 
"You're Makin' Me High" (track from "Secrets") 
Toni Braxton (LaFace Records)

Best Country Performance by a Duo or Group with Vocal: 
"My Marie" (track from "Borderline") 
Brooks & Dunn

Best R&B Album: 
"Words" 
Tony Rich Project

Producer of the Year: 
Babyface

1997
Best Female Pop Vocal Performance: 
"Building a Mystery" (track from "Surfacing") 
Sarah McLachlan

Best Pop Instrumental Performance: 
"Last Dance" (track from "Surfacing") 
Sarah McLachlan

Best Rap Performance by a Duo or Group: 
"I'll Be Missing You" (track from "A Tribute To Notorious B.I.G." [Various Artists]) 
Puff Daddy & Faith Evans Featuring 112 (Bad Boy Records)

Best Rap Album: 
"No Way Out" 
Puff Daddy and the Family (Bad Boy Records) 
Producers: Sean "Puffy" Combs & Stevie J

Producer of the Year (Non-Classical): 
Babyface

1999
Record of the Year: 
"Smooth" (track from "Supernatural") 
Santana Featuring Rob Thomas 
Producer: David Thoenicke

Best Country Performance by a Duo or Group with Vocal: 
"Hard Workin' Man" (single) 
Brooks & Dunn

Best Instrumental Composition: 
"Forever In Love" (single) 
Kenny G. Composers: Kenny G

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CONGRATULATIONS!
Clive Davis &
ARISTA
FOR
25 YEARS
OF #1 HITS!
FROM:
Jaheim
& YOUR FAMILY & FRIENDS AT
DIVINE MILL
DESIGN: DUKE WRIGHT II
ARTISTA AWARDS
Continued from page 96

Album of the Year:
"Supernatural," Santana
Producers: Clive Davis, Carlos Santana

Song of the Year:
"Smooth" (track from "Supernatural")
Songwriters: Itaal Shur, Rob Thomas

Best Female Pop Performance:
"I Will Remember You" (track from "Mirrorball")
Sarah McLachlan

Best Pop Performance by a Duo or Group with Vocal:
"Maria Maria" (track from "Supernatural")
Santana

Best Pop Collaboration with Vocals:
"El Farol" (track from "Supernatural")
Santana featuring Rob Thomas

Best Pop Instrumental Performance:
"The Calling" (track from "Supernatural")
Santana featuring Eric Clapton

Best Rock Album:
"Supernatural"
Santana
Producers: Clive Davis, Carlos Santana

Best Female R&B Vocal Performance:
"It's Not Right But It's Okay" (track from "My Love Is Your Love")
Whitney Houston

Best R&B Performance By a Duo or Group With Vocal:
"No Scrubs" (track from "Fanmail")
TLC (LaFace Records)

Best R&B Song:
"No Scrubs" (track from "Fanmail")
TLC; songwriters: Kevin "Sh'ekspere" Briggs, Kandi Burruss & Tameka Cottle

Best R&B Album:
"Fanmail"
TLC; producer: Dallas Austin

OSCARs

1988
Best Original Song
"Let The River Run" from "Working Girl"
Carly Simon

AMERICAN MUSIC AWARDS

1976
Favorite Female Artist-Soul/Rhythm & Blues:
Aretha Franklin

1977
Favorite Female Artist-Soul/Rhythm & Blues:
Aretha Franklin

1978
Favorite Male Artist-Pop/Rock:
Barry Manilow

1979
Favorite Male Artist-Pop/Rock:
Barry Manilow

1980
Favorite Male Artist-Pop/Rock:
Barry Manilow

1982
Favorite Band, Duo or Group-Pop/Rock
Air Supply

1983
Favorite Album-Soul/Rhythm & Blues:
Aretha Franklin

1984
Favorite Album-Soul/Rhythm & Blues:
Aretha Franklin

1985
Favorite Album-Soul/Rhythm & Blues:
Aretha Franklin

1986
Favorite Female Video Artist-Soul/Rhythm & Blues:
Aretha Franklin

1987
Favorite Album-Pop/Rock:
"Fanmail"
TLC; producer: Dallas Austin

1988
Favorite Female Artist-Pop/Rock:
Whitney Houston

1989
Favorite Female Artist-Pop/Rock:
Whitney Houston

1994
Favorite Album-Pop/Rock:
"The Bodyguard" (Soundtrack)

1994
Favorite Single-Country:
"It's Gonna Be a Long Long Time"
Alan Jackson

Special Award of Merit:
Favorite Female Artist-Pop/Rock:
Whitney Houston

Congratualtions To Clive Davis and Arista Records:
For 25 years of success. And more to come ...

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NATIONAL PROMOTIONS AND ADVERTISING

BACHELOR GIRL
OUR WARMEST CONGRATULATIONS TO ARISTA, AND ESPECIALLY TO CLIVE DAVIS FOR ALL HIS MAGNIFICENT ACHIEVEMENTS.

WE LOOK FORWARD TO WORKING WITH YOU ALL FOR A LONG TIME TO COME.
CONGRATULATIONS ARISTA

TO ALL OF OUR FRIENDS AT

ON 25 YEARS OF HITMAKING

FROM CUTFATHER & JOE

PRODUCERS OF: ANGIE STONE, ACE OF BASE, LFO, FIVE, ANOTHER LEVEL, WESTLIFE

And to Clive – Thank you for including us in your legacy

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ARISTA AWARDS
Continued from page 98

1995
Favorite Band, Duo or Group-Pop/Rock:
Ace Of Base
Favorite New Artist-Pop/Rock:
Brooks & Dunn
Favorite Album-Soul/Rhythm & Blues:
Santana
Favorite New Artist-Soul/Rhythm & Blues:
Toni Braxton

1997
Favorite Female Artist-Soul/Rhythm & Blues:
Whitney Houston
Favorite Artist-Adult Contemporary:
Toni Braxton
Favorite Band, Duo or Group-Country:
Brooks & Dunn

2000
Favorite Band, Duo or Group-Country:
Brooks & Dunn
Favorite Album-Pop/Rock:
Santana
Favorite Band, Duo or Group-Soul/Rhythm & Blues:
TLC

SOUL TRAIN AWARDS

1988
Album of the Year Female:
"Whitney," Whitney Houston

1989
Best Jazz Album:
"Silhouette," Kenny G

1993
Best R&B Single, Female:
"I Will Always Love You" (from "The Bodyguard"), Whitney Houston

1994
The 1994 Sammy Davis Jr. Award as Entertainer of the Year for outstanding achievements in the field of entertainment during 1993:
Whitney Houston
Best R&B/Soul Single, Female:
"Breathe Again" - Toni Braxton
Best R&B/Soul Album, Female:
"Toni Braxton," Toni Braxton
R&B Song:
"I Will Always Love You" (from "The Bodyguard"), Whitney Houston
Best Jazz Album:
"Breathless," Kenny G

1995
Best R&B/Soul Single, Group, Band or Duo:
"Creep," TLC R&B/Soul

Album of the Year, Group, Band or Duo:
"CrazySexyCool," TLC

1996
Best R&B/Soul Single, Female:
"Exhale (Shoop Shoop)," Whitney Houston
Best R&B/Soul Single, Group, Band or Duo:
"Waterfalls," TLC
Best R&B/Soul Album, Group Band or Duo:
"CrazySexyCool," TLC
R&B/Soul or Rap Song:
"One More Chance," The Notorious B.I.G.
Best R&B/Soul or Rap Music Video:
"Waterfalls," TLC
R&B/Soul Album, Solo:
"Faith," Faith Evans
Best R&B/Soul or Rap New Artist:
"Soon As I Get Home," Faith Evans

1997
Best R&B/Soul Single, Female:
"You're Makin' Me High?"/"Let It Flow," Toni Braxton
Best R&B/Soul Album, Female:
"Secrets," Toni Braxton

1998
The 1997 Sammy Davis Jr. Award as Entertainer of the Year for outstanding achievements in the field of entertainment during 1997:
Sean "Puffy" Combs
The 1997 Quincy Jones Award for outstanding career achievements in the field of entertainment:
Whitney Houston
Best R&B/Soul Single, Male:
"You Make Me Wanna..." - Usher
Best R&B/Soul Album, Male:
"Life After Death," The Notorious B.I.G.
Best R&B/Soul or Rap Music Video:
"I'll Be Missing You," Puff Daddy & Faith Evans featuring Faith Evans

1999
Best R&B/Soul Single-Female:
Deborah Cox
Best R&B/Soul single-Group, Band or Duo:
Next

2000
Best R&B/Soul Single-Group, Band or Duo:
"No Scrubs," TLC
R&B/Soul Album of the Year-Group, Band or Duo:
"Fanmail," TLC
Artist(s) of the Decade:
Whitney Houston and Prince

ROCK AND ROLL HALL OF FAME INDUCTIONES

1987
Aretha Franklin
1990
The Kinks
1994
Grateful Dead
2000
Clive Davis
Salutes
Clive Davis
and
Arlita Records
On 25 Resounding Years
Of Record Accomplishments
ent lifestyles. That's when the record has legs and becomes a phenomenon.

"Every marketing plan is a living entity, where you plan and adjust every factor on a daily basis," Corson adds. "What makes it exciting is that we can make changes on an hourly basis if we have to, be it for Carlos Santana, Patti Smith or Puffy's record. We're constantly adjusting, both proactively and reactively."

"I've been lucky to have worked on a lot of amazing projects," Levy says. "I've been here for Kenny G exploding on 'Songbird.' I watched Whitney Houston's 'The Bodyguard' soundtrack become a mammoth best-seller, and I was here when the Grateful Dead had their first top-10 album and single. There are so many different cases. I can point to any of them and cite where we changed the campaigns at a certain time. 'The Bodyguard' campaign was always being refreshed. Every single step of each campaign is always fresh. There are never the same images."

SIMON AND SISTER 7

"I worked with a lot of artists here who have very different directions," Levy continues. "An artist like Barry Manilow grows on each record. He had platinum success with a big band, then he comes out with a Sinatra tribute album. Each release lends itself to something different."

And the hits keep coming. While Carlos Santana's album continues to sell at an astronomical plateau, team Arista turns its attention to the just-released Patti Smith album and imminent releases from Carly Simon, Aretha Franklin, Sister 7 and a greatest-hits collection from Whitney Houston. Then there's the highly profitable "Ultimate" and "Totally Hits" compilations series.

"I wouldn't say it's easy to succeed at what we do," Corson says. "But it is a joy and challenge we're left with every day. The fun of what we do is the beauty of having a successful company operate on many different levels at once."

"If, 15 years ago, someone told me that Arista would grow to be this big, I wouldn't have believed it," Levy says. "When all cylinders are firing and everything is going in all the different genres of music, it's incredibly satisfying to stand back and watch it, be it Arista Nashville or something from LaFace or Bad Boy. It's incredibly rewarding to come up with something like Santana. This label will always have surprises." —J.S.

U.K. AND CENTRAL EUROPE

Continued from page 66

And he also oversees affiliates in Central Europe as part of BMG's regional-management structure.

FLEXIBLE RECOGNITION

"It struck me very early on how Clive and Arista are very aware of the international market and how important it is, and how flexible they have been in recognizing that we have to do things in our own way," says Griffiths.

As a global marketing milestone for Arista took place when "The Bodyguard" soundtrack, released in 1992 and featuring Whitney Houston's smash single "I Will Always Love You," was an international phenomenon. It sold 13 million copies in the U.S.—and sold another 19 million outside America.

"There's a general realization that there's a big old world out there," says Griffiths. "I think that, from Clive's point of view, with "The Bodyguard," he saw the kind of numbers that could be done. I keep telling him that we will sell more of [Santana's] 'Supernatural' albums internationally than he'll do a great guy."

Griffiths has praise for the international team at Arista in New York. Arista Records executive VP/GM Charles Goldsuck last year hired George Levenis as Arista U.K.'s executive vice president (see related story).

"George, having run the Arista U.K. marketing office for a start—and having run BMG Greece as a managing director—has an incredible understanding of the international marketplace," says Griffiths. "What I found from my time in America is that you have to sort of translate and explain how the international marketplace works differently. I used to find, when I was at Epic, I spent half my time explaining to the Brits what the Americans meant, and the other half explaining to the British what the Americans meant. It's the classic line about two cultures separated by a common language."

PLATINUM BREAKOUT

Arista U.K. also has a unique relationship with Arista in the States as the only Arista affiliate with a long, more difficult, history of signing and developing its own artists. It has been 10 years since Lisa Stansfield broke out of Arista U.K. to go platinum in the U.S. After numerous false starts in the decade since, Arista U.K.'s domestic-repertoire development is again on a roll under managing director Gid Doherty.

Doherty joined BMG in spring 1999 after nearly three years as managing director of Columbia Records U.K. Previously, Doherty was senior VP of Epic U.S. under Griffiths.

"The thing that Richard did when he came on board was bring all these [affiliated U.K.] labels such as deconstruction, Heavenly and Boilerhouse under the Arista roof to give Arista U.K. a domestic presence," says Doherty. "That strategy of finding independent sources of repertoire for Arista has continued, with a recent deal with the dB Label set up by U.K. A&R veteran David Bates."

The strength of American repertoire helped sustain Arista for many years. Doherty's focus now is to develop homegrown talent. In part to address that, Doherty made a smart hire by tapping Tim Delaney as general manager of Arista U.K. "We have responsibility for international—that is, largely American—product. Delaney had been VP of international marketing at PolyGram Continental Europe and previously MD of Mercury Records Australia."

"Piano man, and my focus is the international roster, and my focus day-to-day is the domestic roster," says Doherty. "Between us, we manage the company."

"On the international front, Arista U.K. achieved its first No. 1 album in several years with Santana's "Supernatural." On the domestic front, the development of Death in Vegas, Spiritualized, Beth Orton and others show that 'the tide is turning for Arista [U.K.],' says Doherty.

STONES "DIAMOND"

Perhaps most gratifying is the success which Arista in the U.S. has achieved with Angie Stone, a U.K.-signed artist whose debut album, "Black Diamond," has sold nearly 750,000 copies in the U.S. "They've been involved with it since day one," says Griffiths. "It's a very close relationship because it goes both ways."

"Clive's mantra of a small roster and just hit records does make it easier," says Griffiths. "We don't drown in the amount of product, but sometimes we may have a 'problem' with the number of hits. Trust me, it's a beautiful problem."
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It’s An Honor To Be Associated With
Such A Fine Organization And We
Anticipate A Bright Future For All.

Rachelle & Joe Friedman
**ACHIEVEMENTS**

Continued from page 54

reach No. 1 with "That's What Friends Are For." It's the first No. 1 single for Dionne in 11 years and the second No. 1 single of Gladys Knight's career.

**FEB. 15, 1986**

Whitney Houston's single "How Will I Know" unseats her aunt (Dionne Warwick) at No. 1.

**FEB. 25, 1986**

Dionne Warwick presents the Grammy for Best Pop Vocal Performance to Whitney Houston, for "Saving All My Love For You."

**FEB. 25, 1986**

Narada Michael Walden and Jeffrey Cohen take away a Grammy for Best Rhythm & Blues Song for Aretha's hit, "Freeway Of Love."

**FEB. 25, 1986**

Aretha Franklin picks up a Grammy for Best R&B Vocal, Female for "Freeway of Love."

**MAY 17, 1986**

"The Greatest Love Of All" becomes the third No. 1 single from the same album ("Whitney"), a feat never before accomplished by any solo female act.

**JULY 15, 1986**

Whitney Houston's "Video Hits" is certified platinum.

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**1987**

Aretha Franklin is the first woman inducted into the Rock And Roll Hall Of Fame.

**APRIL 15, 1987**

Aretha has a second No. 1 single—"I Know You Were Waiting (For Me)"—with George Michael, 13 years and 11 months since her first.

**JUNE 27, 1987**

Whitney Houston scores her fourth No. 1 single, with "I Wanna Dance With Somebody (Who Loves Me)."

**SEPT. 27, 1987**

"Didn't We Almost Have It All" becomes Whitney Houston's fifth No. 1 single.

**JAN. 9, 1988**

"So Emotional" becomes Whitney Houston's sixth consecutive No. 1 single.

**FEB. 20, 1988**

Exposé's "Seasons Change" reaches No. 1, and marks the first time that any group has pulled four top-10 singles from a debut album.

**MARCH 2, 1988**

Whitney Houston wins a Best Pop Performance Grammy for "I Wanna Dance With Somebody (Who Loves Me)."

**MARCH 2, 1988**

Aretha Franklin wins two more Grammys: Best R&B Vocal Performance for her album, "Aretha," and Best R&B Performance By A Duo (with George Michael) for "I Knew You Were Waiting (For Me)."

**APRIL 23, 1988**

"Where Do Broken Hearts" reaches No. 1; Whitney Houston becomes the first artist with seven consecutive No. 1 hits.

**JUNE 14, 1988**

The story of the Grateful Dead's only top-10 single, "The Making Of Touch Of Grey," is the group's first gold-certified video.

**1988**

Carly Simon wins an Oscar for Best Original Song: "Let The River Run" from " Working Girl."

**FEB. 22, 1989**

Aretha Franklin nabs two Grammys for her gospel album, "One Lord, One Faith, One Baptism."

**APRIL 1, 1989**

"Girl You Know It's True," Milli Vanilli's first U.S. single, peaks at No. 3.

**APRIL 12, 1989**

Kenny G wins his first Soul Train Music Award for Best Jazz Album

**1990**

The Kinks are inducted into the Rock And Roll Hall Of Fame.

**FEB. 21, 1990**

Carly Simon wins a Grammy for Best Song Written Specifically For A Motion Picture Or Television: "Let The River Run," from " Working Girl."

**APRIL 7, 1990**

Taylor Dayne's "Love Will Lead You Back" becomes her first No. 1 single.

**DEC. 1, 1990**

Whitney Houston's "I'm Your Baby Tonight" becomes the first No. 1 pop hit for songwriters L. A. Reid and Babyface.

**FEB. 25, 1991**

"All The Man That I Need" is Whitney Houston's ninth No. 1 single.

**APRIL 11, 1991**

Whitney Houston's "Star Spangled Banner" single is certified gold, and its video is certified platinum.

Continued on page 106
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1994

FAVORITE COUNTRY

MARCH 10, 1994

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“Love You” is

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ACHIEVEMENTS

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Ace

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reaches

No. 1.

TLC’s

wins two Grammys: Best

R&B Vocal Performance

and

Grammy:

Best

R&B Vocal Performance

for

“Another Sad Love Song.”

JULY 8, 1995

TLC’s “Waterfalls” settles in for a seven-week stay at No. 1.

AUG. 10, 1995

The Grateful Dead’s “In the Dark” album is certified
double-platinum—the second-biggest selling album of
their career.

NOV. 25, 1995

“Exhale (Shoop Shoop)” debuts at No. 1, becoming
Whitney Houston’s 11th No. 1 single, tying her with
Madonna as solo female artist with the most No. 1’s on the Hot 100.

NOV. 29, 1995

Whitney Houston’s second album, “Whitney,” is
certified for sales of 9 million units.

1995

Whitney Houston’s “Exhale (Shoop Shoop)” debuts at
No. 1.

FEB. 28, 1996

Flaco Jimenez wins a Grammy for Best Mexican-
American Performance for his eponymously titled
album.

FEB. 28, 1996

TLC takes its first two Grammys: Best R&B Performance
for “CrazySexyCool.”

FEB. 29, 1996

Anne Lennox picks up a Grammy for Best Female
Pop Performance for “No More I Love you’s.”

FEB. 28, 1996

Babface wins Producer of the Year Grammy.

MARCH 28, 1996

The Notorious B.I.G.’s “One More Chance” wins a
“Soul Train” award for R&B/Soul Or Rap Song Of The
Year.

continued on page 108

CONGRATULATIONS

ARISTA RECORDS AND CLIVE DAVIS

FOR 25 YEARS OF NON-STOP MUSIC
Clive Davis

The Founder, Ambassador and Creative Pulse behind Arista Records. It is your unparalleled dedication to the Artists and their music, your vision, your inspiration and motivation which has brought us twenty-five years of Number One hits. Thank you!

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ACHIEVEMENTS
Continued from page 106

MARCH 29, 1996
Faith Evans wins a Lady of Soul award for “Faith”: R&B/Soul Solo Album of the Year; and Best R&B/Soul or Rap New Artist for “Soon As I Get Home.”

JULY 27, 1996
Toni Braxton’s single “You’re Makin’ Me High/Let It Flow” reaches No. 1.

FEB. 26, 1997
Whitney Houston’s “Exhale (Shoop Shoop)” wins a Best R&B/Song Grammy for Babyface.

FEB. 26, 1997

FEB. 26, 1997
Brooks & Dunn win Grammy for Best Country Performance, Duo or Group for “My Man.”

FEB. 26, 1997
Babyface is named Producer of the Year at the Grammys.

FEB. 26, 1997
Toni Braxton collects two more Grammys: Best Female Pop Vocal Performance for “Un-Break My Heart” and Best Female R&B Vocal Performance for “You’re Makin’ Me High.”

FEB. 25, 1998
“T’ll Be Missing You” by Puff Daddy and Faith Evans Featuring 112 becomes Arista’s second single to debut at No. 1.

FEB. 25, 1998
Sarah McLachlan wins two Grammys: Best Female Pop Vocal Performance for “Building A Mystery” and Best Pop Instrumental Performance for “Lost Dance.”

FEB. 25, 1998
Puff Daddy and Faith Evans Featuring 112 win a Best Rap Performance Grammy for “T’ll Be Missing You.”

FEB. 25, 1998
The Best Rap Album Grammy goes to Puff Daddy and the Family’s “No Way Out.”

FEB. 25, 1998
Babyface is named Producer of the Year at the Grammys for the fourth time.

FEB. 27, 1998
Santana’s 12-million-plus-selling “Supernatural” album wins nine Grammy Awards tying the NARAS record.

FEB. 27, 1998
TLC win three Grammys for their album, “Fanmail,” and the single, “No Scrubs.”

FEB. 29, 2000
Clive Davis wins his first Grammy (CHECK) for producer, for Santana’s “Supernatural” album.

FEB. 29, 2000
The Grammy for Best Female Pop Vocal Performance goes to Sarah McLachlan for “I Will Remember You.”

MARCH 4, 2000
Whitney Houston and The Artist both receive Soul Train’s rarest honor as “Artist of the Decade.”

MARCH 6, 2000
Clive Davis is inducted into the Rock And Roll Hall Of Fame. 

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Arista On The Charts

H ere are the top 100 charting singles and albums from the Arista family's 25-year history. The singles are ranked according to performance on The Billboard Hot 100, determined by peak position, weeks at peak, weeks on chart, weeks in the top 10 and weeks in the top 40. The album list is based on a study by Recording Industry Assn. Of America (RIAA) platinum certification and performance on The Billboard 200, utilizing the same formula used to determine the above-mentioned singles list.

The A denotes RIAA platinum certification, for net shipment of 1 million units in the U.S. The B denotes RIAA diamond certification for albums with net shipments of 10 million or more. Numerals listed after platinum and diamond symbols indicate the most recent certification level for multi-million sellers. All titles on the album list are at least platinum. Singles footnoted by a * are certified gold by the RIAA, for net shipment of at least 500,000 units.

The list includes some historic hits in Billboard chart history. Whitney Houston tonic's "I Will Always Love You" was No. 1 for 14 weeks in 1992 and 1993, at the time, it was a record streak atop the Hot 100. It is now tied for second among all charting singles, while the more recent "Smells Like Santana" released last year, ranks eighth all time. The latter also has the distinction of being the only single with a reign of exactly 12 weeks.

The soundtrack from "The Bodyguard," from which "I Will Always Love You" was No. 1 for 20 weeks, the longest tenure by any album since May 1991, when The Billboard 200 began to use SoundScan data.

Aside from Arista titles, the list also includes albums and singles from other labels that were marketed and promoted by Arista, including Arista Nashville, Bad Boy, Grateful Dead, LaFace, Nettwerk and Rowdy. The album list also includes 1999's "Totally Hits" compilation, which was a joint venture between Arista, Elektra and Warner Bros.

THE BILLBOARD INTERVIEW

Continued from page 60

of view. Not in the discovery of talent—yet.

What are your thoughts on a future in which people may get their music digitally?

I'm not personally paying much attention to delivery systems or distribution systems. I leave that to the corporation. Content is king, and creativity is going to rule the day. If you've got what nobody else has, it's going to be in demand. I'm sure that the current retail and rack community will make the new forms of distribution part of their horizon for the future, as well. There will always be a major place for brick-and-mortar retail and racking. I don't think that people just buy online, but it will be a major marketing asset, and whatever way music is delivered is fine with me.

With the runaway success of Santana's album, you've had a very strong fiscal year. Can you share some of the financial results?

We'll probably do somewhere between $525 million and $550 million this year at the Arista domestic level, with that probably translating to double-digit or BMC worldwide. It will be the first time we've exceeded half a billion in sales at the domestic level, and this will be the biggest and most profitable year in Arista Contemporary's history, by far. It just caps off a tremendous run we've had over the last several years.

What went into the thinking about how to celebrate the 25th anniversary of the label?

I didn't have any thinking. The networks continually expressed very strong interest. They said that this was a unique 25-year period. The only other company that was similarly blessed was Motown. They felt it would really be appropriate to celebrate our 25 years of No. 1 hits, and NBC was kind enough to call it the most important story in contemporary music in the last 25 years. I'm thrilled that we have the artists and the music that can do this as a unique milestone nationwide celebration.

What are some of the albums we can look forward to this year from Arista?

I'm very much looking forward to Whitney's "Greatest Hits." It certainly will be an incredible album that contains not only every hit in her illustrious career, but up-to-date, state-of-the-art remixes. It will be a 2-CD set, and it will have four new songs. I think it will show how contemporary Whitney continues to be. So, there is very strong new material to go along with a very fresh, complete and up-to-date greatest-hits album. Every one of her No. 1 hits is here, either in its original form or in a hot new remixed version. Then there's Carly Simon, who has a wonderful new album coming out.

Continued on page 112

TOP 100 ARISTA POP ALBUMS

RANK / PEAK POSITION / WEEKS AT PEAK / WEEKS ON CHART

1  The Bodyguard * Whitney Houston/Soundtrack
2 Whitney Houston * Whitney Houston
3 Breathless * Kenny G
4 Supernatural * Santana
5 GraySexyCool * TLC
6 Life After Death * The Notorious B.I.G.
7 Whitney * Whitney Houston
8 The Sign * A Tribe Called Red
9 Miracles The Holiday Album * Kenny G
10 Tani Baxton * Tani Baxton
11 Waiting To Exhale * Soundtrack
12 Surfacing * Sarah McLachlan
13 Secrets * Tani Baxton
14 Girl You Know It's True * Milli Vanilli
15 No Way Out * Puff Daddy & The Family
16 A Shot in the Arm * By A Little Burger Joint * Alan Jackson
17 Fanmail * TLC
18 My Way * Usher
19 Donatones * Kenny G
20 Greatest Hits * Air Supply
21 Brand New Man * Brooks & Dunn
22 Savage World * Mase
23 The Moment * Kenny G
24 I'm Your Baby Tonight * Whitney Houston
25 The Greatest Hits Collection * Abn Jackson
26 Who I Am * Alan Jackson
27 Barry Manilow Live * Barry Manilow
28 Even Now * Barry Manilow
29 The Preacher's Wife * Whitney Houston/Soundtrack
30 Traveling Ball * Sarah McLachlan
31 Boomerang * Soundtrack
32 Greatest Hits * Barry Manilow
33 My Love Is Your Love * Whitney Houston
34 Waitin' On Sundown * Brooks & Dunn
35 Miss Thang * Monica
36 Fumbling Towards Ecstasy * Sarah McLachlan
37 Greatest Hits * Everything
38 Born Again * The Notorious B.I.G.
39 Aquarius * OutKast
40 The Greatest Hits Collection * Brooks & Dunn
41 Soul Food * Soundtrack
42 Tryin' To Get The Feeling * Barry Manilow
43 Borderline * Brooks & Dunn
44 Love Zone * Billy Ocean
45 One of Us For You * Barry Manilow
46 In The Dark * Grateful Dead
47 Faith Holiday Album * Kenny G
48 Boy Is Mine * Monica
49 Suddenly * Billy Ocean
50 God Shuffled His Feet * Crash Test Dummies
51 Medusa * Annie Lennox
52 Another Night * Real McCoy
53 Exposure * The Pass
54 Don't Rock The Jukebox * Alan Jackson
55 The Tractors * The Tractors
56 Tell It To My Heart * Taylor Dayne
57 Lost In Love * Air Supply
58 Dive * Annie Lennox
59 Can't Fight Fate * Taylor Dayne
60 Here In The Real World * Alan Jackson
61 Blackhawk * Blackhawk
62 ATLitos * OutKast
63 Forever * Puff Daddy
64 Money, Power & Respect * The Lox
65 High Mileage * Alan Jackson
66 Ghostbusters * Soundtrack
67 Keep The Faith * John Tesh
68 Eye In The Sky * The Alan Parsons Project
69 I Robot * The Alan Parsons Project
70 One Voice * Barry Manilow
71 Barry Manilow II * Barry Manilow
72 Affection * Lisa Stansfield
73 Under The Influence * Alan Jackson
74 The One That You Love * Air Supply
75 Into The Gap * Thompson Twins
76 Time Passages * Al Stewart
77 If You See Her * Brooks & Dunn
78 Everything I Love * Alan Jackson
79 Dionne * Dionne Warwick
80 The Turn Of A Friendly Card * The Alan Parsons Project
81 Who's Zoomin' Who? * Aretha Franklin
82 Disco Nights * GQ
83 Totally Hits * Various Artists
84 Barry * Barry Manilow
85 Ultimate Dance Party 1997 * Various Artists
86 Classics In The Key Of Love * Kenny G
87 Boys On The Side * Soundtrack
88 Tear Down These Walls * Billy Ocean
89 From 12 * R&B
90 Southerngypsy pastoral dallermuzik * OutKast
91 Thru & Now ... The Best Of The Monkees * The Monkees
92 LFO * LFO
93 See The Light * Jeff Healey Band
94 Faith * Faith Evans
95 Oh...42...5

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CONGRATULATIONS ON 25 YEARS OF BRILLIANT TALENT.
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that digs deeper than she’s ever dug before and shows her great vocal and musical talent to be at her best. With respect to new artists, we’re in the process right now of really rethinking things.

Then there’s Next’s second album, which will be coming out in the next few weeks. It’s real strong, and it will show that their platinum debut album was no fluke.

There’s the introduction of a new group, Westlife, who’s already had an unprecedented five No. 1 hits in the U.K. from their debut album. We’re still very actively working on additional cuts from IFO, whose debut album is well beyond platinum, and we’re about to launch Five’s second album with their debut album a platinum seller. So I think that this (teen-pop) area that’s been so commercial-lys rewarding for Jive Records and my friend Clive Calder will have strength and vitality for Arista.

There’s a DJ Quik second album on Arista that’s cutting-edge and powerful. I’m very gratified with the first week sales of Bad Boy’s Black Rob. It entered the album chart at No. 3, and there’s no doubt that Black Rob will be a major artist for Bad Boy. I think the Carl Thomas album will also be a major album for Bad Boy and quiet the skeptics who—after Puffy batted 1000, seven for seven—wondered where his new artists would come from. He’s answering with Black Rob and Carl Thomas, and that will say a lot. Toni Braxton’s long-awaited new album will be major. Orders are pouring in, and LaFace will ship well over 1,000,000 units. The first single’s soaring up the charts and is a big hit.

There will be that and Pink, an exciting new artist, plus the cutting-edge, much anticipated Outkast, from LaFace—all of whom are major. And then there are the new album from Brad Paisley and Phil Vassar from Arista. A few weeks, which will have them join their very successful tradition of Alan Jackson and Brooks & Dunn. So I really think this year is one of the best years we’ve ever had from an album and sales standpoint.

Who are some of the new artists we should watch?

Carl Thomas, Pink, Black Rob and Westlife are just really in the process of really coming on the radar screen open, as are the debut albums of Angie Stone and LFO. And we’ve just released a few weeks ago a 14-year-old guitarist, Shannon Curfman, from Arista.

In person, she’s a revelation. She just appeared at South By Southwest and the reaction was astounding. So I hope that this world where modern rock seems to be key to only the latest sound and is so narrowly male-oriented, that a unique and charismatic female rock artist like Shannon Curfman will be included in their horizons. She’s magnetic today, and there’s nobody who can top her. She’s just a powerful force, and her new album is getting the best reviews of her life.

I was at her concert a few weeks ago at the Bowery Ballroom. She seemed pleased that you were there and wanted everyone to know that she would go out a lot to hear music.

I go out about once a week to a concert, and I love doing it. It’s joyous. Otherwise, I’m working here in the office or at studio with music until 8:30 or 9:00 pm. It’s just what I love doing.

It is hard to find new artists to sign these days, with all the competition among labels? It’s always been difficult to have high standards and be selective. We’re being offered more than we’ve ever been because of the success we’ve enjoyed. But you’ve got to be selective and not affected by the hype of networks.

What’s your vision for the future of Arista? My hope for Arista will always be that, with or without me, it will just continue the legacy of unique stars who can affect people’s lives all over the world.

What are your goals and plans? My contract is coming to an end, and I’m considering all the new artists that are in front of me. The business is changing with all the mergers taking place, and so it’s going to be necessary to determine what will make me happy doing what I do and where, simply put, I can best enjoy meaningful hits and significant artists. This is definitely not a fun business without either of them.
What A Year, Clive...

Oh — and congratulations on the other amazing 24!

Many thanks and much love,
Susan and Lois

The ImageLink Graphics family
Would Like To Congratulate
Mr. Clive Davis
on 25 Years of Unparalleled
Success in the Music Industry.

Ralph Compagnone
President
ImageLink Graphics
Decca Revives Cast Album Division
MCA/PolyGram Merger Spurs Slate Of New Releases, Reissues

BY IRV LICHTMAN
NEW YORK—At Decca Broadway, there’s no music like show music, whether past, present, or future. Decca Broadway, the repository of classic American and London cast albums, is being refurbished and will release its first new Broadway cast album in more than a year. In addition to a treasured collection of Broadway cast albums from the original Decca catalog and its sister label Kapp, the merger brings into play cast album masters recently released by PolyGram, Polydor, and Mercury, among other labels.

On May 23 the company plans to release “The Wild Party,” which opened on Broadway May 27 starring Mandy Patinkin and Eartha Kitt, with a score by Michael John LaChiusa. The session producer is Phil Ramone. This cast album is not to be confused with a similarly titled musical that had a limited run at Lincoln Center this season and has been recorded by RCA Victor. Chris Roberts—chairman of Universal Classics Group, which also oversees show music and jazz, a function he carried over from his association with PolyGram—says that “the cultural domain cannot be controlled by the commercial limits of a show catalog these days. Roberts says a catalog such as that under his domain cannot stagnate.”

And if you bring it to life it can’t be

done without a contemporary presence in the marketplace,” he adds. “We have the scope and organization to do it right. The judgment is not that it makes sense but that it makes sense if you do it right.”

With “The Wild Party,” Roberts suggests that, beyond the intrinsic merits of making the album, it also signals a time sister label Kapp, the merger brings into play cast album masters recently released by PolyGram, Polydor, and Mercury, among other labels.

On May 23 the company plans to release “The Wild Party,” which opened on Broadway May 27 starring Mandy Patinkin and Eartha Kitt, with a score by Michael John LaChiusa. The session producer is Phil Ramone. This cast album is not to be confused with a similarly titled musical that had a limited run at Lincoln Center this season and has been recorded by RCA Victor. Chris Roberts—chairman of Universal Classics Group, which also oversees show music and jazz, a function he carried over from his association with PolyGram—says that “the cultural domain cannot be controlled by the commercial limits of a show catalog these days. Roberts says a catalog such as that under his domain cannot stagnate.”

And if you bring it to life it can’t be

CD cover for “The Wild Party”

recent cast albums have included London West End productions of “Jesus Christ Superstar,” “Saturday Night Fever” (both of which are now playing on Broadway), and “Whistle Down The Wind.” In addition, the company has issued an album by Sarah Brightman called “Songs That Got Away.” Wherever possible, the releases will contain bonus tracks of material not included in the original LP or CD releases.

On April 25 the label released a re-packaged and remastered CD of the cast album of “The Fantasticks,” the 1960 Off-Broadway show with a legendary run of four decades. On May 2 “Riverdance On Broadway” was released, with six new musical numbers.

May 20 the label will market West End productions of “Song And Dance” and “Startlight Express.”

While on May 16 is releasable three original-cast recordings of the Rodgers and Hammerstein show musical “Oklahoma,” “Carrousel,” and “The King And I”—some with bonus tracks. The 1943 Decca recording of the original Broadway production of “Oklahoma!” is considered to be the first to use both the theater cast and orchestra/conductor of an American variety show. Along with “The Wild Party,” May 25 also sees the release of “Broadway’s Leading Men.” The original-cast album of “Guys And Dolls” was June 27. The original Broadway cast album of “Annie Get Your Gun,” with bonus tracks, is due July 25.

Other Broadway reissues are due in the fall, in addition to the London cast album of the current “Mamma Mia!,” with Abba songs by the group’s Benny Anderson and Bjorn Ulvaeus.

Also scheduled for fall are re-releases of the original-cast albums of “Fads Out Fads In,” “Man Of La Mancha,” and, in its first CD appearance, “Jerry Orbach—Off-Broadway” (the veteran stage and TV star was a key member of the original “Fantasticks” cast).

Brian Drutman, director of Decca Broadway and another PolyGram alum, says show music fans can look forward to other releases, some of which will make their debut on CD.

Says Roberts, “We’re just starting in the infancy of the program, but we know there are so many treasures out there.”

THE HOT 100

HOT COUNTRY SINGLES & TRACKS
BUY ME A ROSE — Jim Funk, Erik Hickok/producer (Emerson/SBM; Stoney Forest/BMI; Tripp-BMI; Blue Plate/SBM; Bug BMI & BMI)
HOT LATIN TRACKS
A PURO DOLOR — Omar Affonso — EMQ/AASCAP
HOT RAP SINGLES
WOBBLE WOBBLE — Master P, Silkk The Shocker, Mac, Meggie, Myeki, Kravy, Big P — BMI

How A Song Got A Second Chorus, Thanks To The Writer’s Wife

WIFEY PERSUASION: This is the tale of a song that became longer decades after its appearance in a musical.


Columnist Liz Smith attended the opening night performance at the Firebird Cafe in New York, as did Drake, his wife, and cabaret star Bobby Short. Smith wrote about the song in her review the next day and began to sing it herself at parties.

The song was also picked up by cabaret performer Jamie Meyer, who was preparing to make her solo debut on CD.

“My wife, Edith, said, ‘It’s a wonderful song, but it’s too short. You should write another chorus,’” Drake says. “I explained that the scene in which it is sung in ‘Sammy’ is a seduction scene, but that the other woman involved is the daughter of a banker who controls the film studio at which Sammy is a producer. And it is this daughter who sings the song on the way to seducing Sammy, who, considering her nerve-racking background, wants to share nothing of a lurid kind with her. It is sung once—and out, end of scene.”

Drake says his wife is “not a girl easily put off. She said, ‘But songs have a life of their own after the stage life ends.’” And another song from the same show, “A Room Without Windows,”

She kept insisting, from breakfast to pillow talk. I broke down under the constant barrage and wrote a second chorus,” he says.

And, indeed, Meyer does sing the song on Original Cast Records’ “What You’d Call A Dream,” which was released May 3.

Upcoming live engagements for Meyer include a May run at Danc-at-Last, Skylight in New York, and appearances this fall at the Algonquin Hotel’s Oak Room in New York; O’Sedette in New Hope, Pa., and the Kennedy Center for the Performing Arts in Washington, D.C.

THE ASCAP FOUNDATION is seeking submissions for its annual East Coast Songwriters Workshop, which offers writers a chance to have their material played before a panel of music industry judges, including fellow writers, music publishers, producers, and A&R executives.

Free and open to all regardless of performance history, the workshop can be attended by sending a recording of two original songs with lyric sheets, brief bio information, address, and daytime telephone number to the ASCAP Foundation, 1 Lincoln Plaza, New York, N.Y. 10023, attention Songwriters Workshop.

The workshop will begin June 14 at ASCAP’s headquarters in New York. But hurry, because time is running out for submissions. The deadline is Friday (12).

PRINT ON PRINT: The following are the best-selling folios from Warner Bros. Publications:

1. "In the Green," "Issac Asimov: Greatest Hits."
4. "Kiss, "Guitar Anthology."
**TOP CLASSICAL ALBUMS**

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**TOP CLASSICAL MIDNIGHT**

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**TOP CLASSICAL CROSSOVER**

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**Artists & Music**

Although it’s not mentioned nearly enough in the mainstream press, much of the most vital classical record-making today is being made at the indie level (even though most of those companies do keep doing records of the Universal, Warner, EMI, and Sony stable, against all odds). Harmonia Mundi, Hyperion, Chandos, ECM, Naxos, CPO, BIS, MDG, Bridge, Onyx, Nirmal, Winter & Winter, Glossa, Black Box, and a host of other labels offer artists the opportunity to record d’art every month—and perhaps the heightened creativity and care that these companies often put into their productions which is what’s needed to win a new audience. Performance Today’s recent project: a record about the Berlin, Vienna, New York, or Chicago orchestras, but those hands will probably always have major companies willing to work with them, at least on a limited basis. If not, many orchestras now have the resources to make and market their own discs. Beyond the series of archival sets from the likes of the New York Philharmonic, there’s London’s Royal Philharmonic Orchestra and its on-trend, set of live recordings. Another issue not pointed out often regarding classical music is that, more than with any other genre, the market for classical music is international. In the U.S. presents great potential in the niche of classical music, but SoundScan reports only a small part of the reality compared with the yield in Europe and Japan. For instance, Harmonia Mundi’s three-labels—Red Seal, Sony Classics, and Erato—has been present in the top ten for nearly forty years with approximately 6,000 albums on the market on their labels. Matthew Passion’s “Rivermeade” has sold over 70,000 copies, with less than 10% of that number coming from the U.S. Despite critical acclaim, RCA’s 92 CD “Rubinstein Collection” is a case in point. The project’s bottom line for a long time to come. Also, let’s not forget that the actual Rubinstein recordings more than paid for themselves generations ago.

Although Rubinstein was a real caretaker responsible for the great catalogues they own, they should not expect any company to record another cycle of, say, Beethoven symphonies if it isn’t prepared to pay. Let’s hope at least some of the money Andy Newman’s now-endangered bargain imprint, Arte Nova, has shipped some 60,000 copies of its new five-disc Beethoven symphonies set with David Zinman; that’s a good number even at budget-wall. This month brings an Arte Nova Mozart violin concertos set from Zinman with soloist Pamela Frank.
This week's column was prepared by Romo Baru.

DIE-HARD AFICIONADOS of con- junto music will flock to San Antonio for the Tejano Conjunto Festival (TCF), the largest gathering of conjunto bands anywhere in the world. The festival unfolds Tuesday (for a six-day run overlapping with live music, student recitals, Hall of Fame inductions, and just plain jamming in the streets. It also features Latin music stations are electrified.

Performing opening night will be accordionist Angel Flores and his band, Los Alacranes, one of the most underrated outfits in conjunto. Whether slow-brooding boleros or blustering rancheras, Flores performs with depth and conviction, especially on his signature tunes “Como Te Llaman Pasiones” and “Besitos De Mamania.”

From Wednesday (10) through May 1, the festivities move to the heart of San Antonio’s West Side to Rosedale Park, a scenic setting atop a hill overlooking the cityscapes. For four nights, more than 30 bands, from pioneers like Valentín Longoria and Mingo Saldivar to upstarts like Victoria y Sus Chicos and Grupo Aventura, will unleash their musical magic.

Another fine accordionist, Sandy Sanchez, opens on Saturday at noon and the lineup sparkles with an excellent combination of A-1 talent: Grupo Poder, Linda Escobar & Kenji “El Gato” y Conjunto V. Longoria, Nick Villareal, Mingo Saldivar, Los Dos Gilbertos, and Ruben Vela.

The final night, May 14, is another daylong affair, but some new faces are among the bands to watch: Jimmy Bejarano, Y Los Cuatro Vientos and Los Pelados, Ricky Naranjo (Continued on next page)
NOTAS
(Continued from preceding page)
of the late conjunto legend Ruben Naranjo), and Edgar Vasquez. All relatively new faces, but all have demonstrated an understanding of their craft and an ability to deliver on the promise of conjunto: that with the cathartic power of bluesy polkas and rancheras, emotional release and release joy can be distilled from hard times. For details call the festival office at 210-271-3171 or go online to playlucubforcularts.org.

LATINO ROCK NEWS: Chilean rock group La Ley will headline the Latin Alternative Music Conference's Central Park Summer Stage show Aug. 12 in New York City. Also performing will be Los Amigos Invisibles (from Venezuela) and Ilya Kuryaki & the Valderramas (from Argentina).

The concert will be free and open to the public. The conference is scheduled for Aug. 12-15 at the Hilton Hotel and Towers. Other features at the conference will be the Watcha/Latin Warped Tour performance at Irving Plaza, the Acoustic Writers-In-The-Round (with major artists of the genre performing on acoustic guitar), an opening night party, and the La Banda Elastica Magazine Awards Show.

"The purpose of the conference is to help bring Latino rock and hip-hop to more mainstream audiences for Latino and Anglo," says conference co-organizer Josh Norek. "We want to focus on how to make the market grow.

For more information, go to the conference Web site at latinalternative.com; to register, call conference co-producer Tomas Cookman at 818-233-1247.

Speaking of rock events, the Austin, Texas-based rock artist Alejandro Vallejo, who was recently signed to the Crescent Moon/Stone Music label, is hard at work on his debut album, which will have English and Spanish-language tracks.

Headliner Mark Pocet of Mark Pocet & the Mexican Gem has begun recording the music for the Pearl Jam meets Santana. "It is a modern rock with a Latin flavor and heavy guitars," says Pocet. The six-piece band is led by Vallejo and his brothers Aj and Omar, who were born in El Cauco, Texas, and whose parents are from Guatemala.

Michael Hernandez of the Austin-based Latino Rock Alliances was invited to the Cine Sol Latin Film Festival in South Padre Island, Texas, to screen the documentary shot by Veronica Cavazos, a University of Texas film student. "The piece is called 'Alerianto'; it is a documentary on the beginnings of the rock en espanol movement in Austin," says Hernandez. "This is really cool because it has footage with the bands - Rosete, Los Skarneles, and De Sangre in concert and the local rockero scene."

FUSION: One of the recent trends in Latin music has been the fusion of styles, as in hip-hop and punk, rap and rock, funk and metal. A wide range of acts fitting into these niches includes Molotov, Ozomatli, Control Machete, Viva Malaparte, Proyecto Uno, Los Moscosos, Ilya Kuryaki, Café Tacuba, El Gran Silencio, and Todos Tu Muertos.

Now comes a band that stretches the term fusion to a higher level - Sertog Garcia. The Paris-based act's new release, "Un Popor Que Quiero," on the Higher Octave World label, has turned heads and drawn rave reviews. The album is a rollicking mixture of horns, percussion, and piano that drives a zany blend of reggae, rock, funk, rap, hip-hop, metal, soul, and dance-pop.

"I liked the idea of creating a fusion of music, of culture," says lead singer Bruno "Sertog" Garcia, 35. "In today's world, anyone in any part of the world can hear and play music from any part of the world, as long as you respect tradition."

Garcia, a Paris-born rapper, guitarist, and singer of Spanish, French, and Algerian descent, earned his musical chops playing the French alternative rock and punk scene in Paris as a member of Ludwig Von 3am. He always had a healthy respect for Afro-Cuban artists.

Garcia is on a short U.S. tour, opening alternatively for the Afro-Cuban band Los Van Van and Los Lobos. Garcia performs May 6 at San Juan, Puerto Rico's Beach Festival at the Tropicana Beach Club; Sunday (7) at Atlantic's Music Midtown Festival; Tuesday (9) at Los Angeles' Roxy Theatre, Wednesday (10) at San Francisco's Slim's; and Saturday (13) at New York's Mercury Lounge.

Billboard
Top New Age Albums
MAY 13, 2000

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S. African Dance Music On The Rise

Labels, Radio, And Retail Report Upswing With Compilations

BY DIANE COETZER
JOHANNESBURG—Meet the new pop—same as the old pop?

Fueled by enthusiastic local DJs and labels, South Africa’s dance music market is enjoying a vigorous upswing, with sales of several compilations having achieved multi-platinum status in the past year and the genre gaining increasing prominence across racial and age barriers.

BMG Africa international marketing and A&R manager Spiro Damaskinos says, “The fact of the matter is that dance music is like rock was in the ’70s. It’s evident in the highest record sales as well as the prominence given to the genre on radio and at a retail level.”

While the rest of the world, he describes dance music in South Africa as “the new pop—and we’ve yet to reach the ceiling on its potential.”

The most successful of the locally released compilations is the “Bump” series on Johannesburg-based Gallo Record Co.’s RPM Dance label. “Bump” has largely found favor among white clubgoers with its collection of licensed international hits.

The series has steadily gained

Italy’s Federation Of Music Plans Own ‘Grammies’

BY MARK DEZZANI
SAN REMO, Italy—Italy’s annual San Remo Music Festival is set for launch in November this year, the Italian Grammies, as they are being known, will be kicked off in November.

The festival is scheduled to take place in the Italian Federation of Music Industries (FIMI).

Naxos Steps Out To World Beat With Imprint

BY DAVID MCMICHEL
AUCKLAND, New Zealand—The Naxos Group is extending its global reach with the establishment of a new local division in New Zealand, headed by a familiar face in the Australasian music industry.

Although it is only one of several moves in Australia in recent months, the New Zealand launch is significant for the company as it is its first major step into the southern hemisphere.

Naxos’ move into New Zealand is a reaction to the growth of the country’s music industry and the increasing interest in local artists.

By combining its expertise in classical and world music with the local knowledge and contacts of its new partners, Naxos aims to become a leading player in the New Zealand market.

Zomba Sets Up Local Division In New Zealand

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The establishment of the Zomba New Zealand division is in line with the company’s strategy to expand its presence in the Australasian market, where it already has a strong and growing presence.

With the establishment of its New Zealand division, Zomba is set to become a major player in the country’s music industry, offering a range of services to local artists and labels.

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Released on a Peter Gabriel’s Real-World label. A proportion of the proceeds from the "Mozambique Relief" album will be donated to Oxfam to benefit flood-stricken Mozambique.

Future Naxos World releases include albums by Thai classical outfit Fung Naan, African-Finnish band Good People, and klezmer musician Yale Strom.

"There is a misconception that budget-priced music is not very good," says Sun. "This is not further from that myth. Our standards are extremely high, and these are great world-class artists."
Universal Music Japan Shuffles Personnel

**Strategic Alliance** Sets Up Universal Victor After Joint Venture Breakup

BY STEVE MCGUINNESS

TOKYO—Universal Music K.K. is making a series of personnel and organizational changes following the recent announcement of the breakup of its joint venture with JVC Universal Victor (Billboard, April 8).

Hiroki Iwata, previously president of Universal Victor, has taken on the new position of Universal Music K.K. chairman, effective May 1. He will report to Universal Music K.K. president Kei Ishizaka.

Universal Victor (originally known as MCA Victor) was set up in 1991 as a 50:50 joint venture between MCA Music Entertainment Group and JVC. However, the company was unable to reach its targeted revenue of Y1 billion and was dissolved in 1999.

Iwata will become president of Victor Entertainment, the company's new subsidiary.

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**Late Songbird Gives Hot Label Wings**

BY PAUL SEXTON

LONDON—It ought to have been a marketing missus.

The factors were a tiny independent label, battling the big guys with their own distribution setup, and an artist unknown in the mainstream who had not only never appeared on television but, sadly, is no longer alive. Yet with the help of some key supporters, Hot Records has turned the late American singer Eva Cassidy into a remarkable U.K. underground success story.

Cassidy was just 33 when she lost her fight with cancer in 1996, at which time her recordings for the North Hollywood-based lblx Street were barely known beyond her Washington, D.C., home. But her sophisticated, versatile vocal touch is ringing out loud and clear to such an extent that her "Songbird" album, released by Hot via its partnership with lblx Street in August 1998, now has U.K. sales of nearly 80,000, according to the label, without ever having appeared in the "official" top 75 chart. Total sales of her four-album catalog in Britain are now more than 100,000.

A not posthumous collection of unreleased Cassidy material, "Time After Time," is due here May 15 and much anticipated, especially at the radio stations that have spread the word on Cassidy with missionary zeal. The BBC's national AC network Radio 2, and in particular morning drive host Terry Wogan and his producer Paul Walters, have been Cassidy's chief media champions.

"The British success has happened thanks to Radio 2 and a lot of extraordinary word-of-mouth," says Hot managing director Martin Jennings. Following Wogan and Walters' relentless support of tracks from "Songbird," such as Sting's "Fields Of Gold" and particularly "Over The Rainbow," the station has plied Cassidy's title-truck version of the Cyndi Lauper hit from the new album as a "burn-off" advance CD. A copy was provided to the special, made by Howlett Media Productions, aired on Radio 2 last December and will be repeated to coincide with the album.

Cassidy's vocal powers reach from blues to gospel, show tunes to soul, and jazz to pop, and they inspire dramatic response. Says Jennings, "Radio 2 had a woman who said if they were going to play 'Over The Rainbow' when she was driving in the fast lane on the motorway, would they mind telling the world?"

(Continued on next page)
**Canada Jazz Struggles On Fringes**

**Diana Krall Aside, Artists & Labels Cope With Limited Market**

**BY LARRY LeBLANC**

TORONTO—Despite working in a genre where few acts have retail impact and lack extensive radio or press support, members of Canada’s tiny jazz community continue to see gains and breakthroughs.

For Jim West, owner of Justin Time Records, there’s little time to consider the strides his Montreal-based label has made since debuting with pianist Oscar Jones’ album “Live At Biddle’s Jazz & Ribs” in 1983. Today, Justin Time has a catalog of 350+ albums—170 produced in-house, 110 with West at the controls.

“This month (May), I’m working on four albums,” says West. “I’m doing our sixth World Saxophone Quartet album and recording Bob McComb’s Tentet band in Toronto, mixing Vancouver singer Kenny Coleman in Montreal, and recording a highly anticipated album by [singer] Jeri Brown in New York.”

Justin Time’s catalog features titles by such top-ranked Canadian acts as Diana Krall, Rance Lee, Brian Hughes, Joanne Blouin, Karen Young, the Frank Morgan Quartet, and Sonny Greenwich, alongside such notable non-Canadians as David Murray and Billy Bang. The label has licensed albums from jazz greats Dizzy Gillespie, Miles Davis, Count Basie, and Stéphane Grappelli.

While West initially faced sizable obstacles in securing foreign licenses to buy the rights, but I said so. He adds that jazz.com’s custom CD service will be outsourced to an as-yet-unconfirmed third party.

Unsigned artists in the region will be encouraged to send material to jazz.com. The idea, says Loiterton, is to “develop their talent, create a package for them, and help push them with major record companies.”

Loiterton founded jazz.com in partnership with Telapacific.com, a Hong Kong-based Internet investment company.

**Across The Universe.** More than 50 Universal Music International (UMI) executives from all its European companies attended a recent three-day series of marketing meetings in London. Among those attending were Memory U.K. managing director Howard Berrian (front, second from left), UMI VP of marketing Andrew Kornfeld (front, third from left), and UMI senior VP of marketing and A&R Max Hole (front, second from right).

**UNIVERSAL MUSIC JAPAN SHUFFLES PERSONNEL**

(Continued from preceding page)

International division (Billboard, Jan. 29) will change its name to Universal International and will continue to be headed by president Mitsuo Takaku. It will handle international labels such as Geffen, Interscope, and MCA that were previously overseen by Universal Victor.

The plan is for all international labels handled by Universal Music K.K. to come under the Universal International umbrella. Iwata will serve as president of the newly created Universal division, which will take over Universal Victor’s domestic repertoire. The Mercury Music Entertainment and Kitty Enterprises divisions will continue with Akira Terabashy and Shigenobu Karube, respectively, as their presidents. Universal Music’s classical division will adopt the company system July 1.

**Jazz is a ghettoized art form. There’s a small market, and as a result, artists basically pay to be in the business**

—SHIRLEY EIKHARD

3,000-5,000 units. Many domestic jazz artists are in this 500-32,000 range, and are international. They sell CDs online, and distribute their own recordings.

“Most people involved in jazz in Canada are not doing it to make big business,” says Loiterton. “There’s a small market, and artists basically pay to be in the business.”

“For Jazz is a ghettoized art form,” says independently released singer Eikhard. “There’s a small market, and artists basically pay to be in the business.”

“When selling 500 units, a three of these records, you are about as lucky as you could be,” says Loiterton. That could lead to signing more domestic jazz artists who, like Krall, could forge international careers.

“Major labels assume there will be a small return on a jazz record and proportion their promotion/marketing budgets accordingly,” notes Eikhard.

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### FINLAND'S TOP 40 SINGLES

Radiosomnia was so intrigued by the demo tape submitted by Kemopetrol that the station promptly added the song "Child Is My Name" to its repertoire. The song, later in the year, became a single by indie label MusicMakers (distributed by BMG), peaked at No. 6 on the sales chart. "It required air time because you need a few listeners to realize how great it is," says Radiosomnia head of music Ville Vilen. The second single, "Tomorrow," went to No. 12 on the charts, and the debut album, "Slowed Down," was released in April. International plans have yet to be determined.

### WITHOUT ANY radio support, "Anton Aus Tirol" (Anton From Tyrol), featuring DJ Oefelt, has topped the Austrian sales chart.

The song also recently reached No. 3 in both Germany and Holland, after tourists from those countries heard the hit in the discos of Western Tyrol. "Few people think of a song called "Anton Aus Tirol" is a remake of a decade-old Volksmusik (folk) song updated with a dance beat and contemporary lyrics. Since its release last July, the song has climbed the charts, selling 100,000 copies at home. "And there's no end in sight," says Erich Krampehan, head of EMI Austria. An album has been completed, and Krampehan expects it to become a "Bier Trinken" (Beer Drinking) to an even larger audience.

### DAVID GRAY, whose homemade album "White Ladder" on his own iHt label went to No. 1 in Ireland, where it achieved nine times platinum status (150,000 units sold) (Global Music Pulse, Billboard, Dec. 18, 1999), has signed with East-West for all territories outside the U.S. For the latter, he has signed with Dave Matthews' new BMG-linked imprint, EastWest released "White Ladder" May 1 with a bonus track and a major marketing campaign and will put out "Babylon" as a single in early June. "I enjoyed doing it myself, but East-West offered a deal which gives me total creative control," Gray says. "They seem to believe they can repeat the success we had in Ireland on an international level."
LIFELINES

JULY 1
June 21-23, MTV Asian Music Conference, Hong Kong Convention Centre, Hong Kong, 852-2126-85.
June 7, Music Visionary of the Year Award Dinner and Presentation, sponsored by the New York Music Association, Tivoli on the Green, New York, 212-836-1126.

AUGUST
Aug 19, Australian Online Music Awards, the Basement Club, Sydney, 02-9557-7166.

OCTOBER

LATE SONGBIRD GIVES HOT LABEL WINGS (Continued from page 190)

LINES

BIRTHS

Girl, Jacqueline Alexandra, to Catherine Applefeld Olson and Brent Olson of Chicago.

MARRIAGES

Susanne Fitssimoto to Damien Elliott, April 29 in Orlando, N.J. Bride is the New York market director at BMI Distribution. Groom is a freelance DJ.

DEATHS

Vicki Sue Robertson, 46, of cancer, April 27 at her home in Wilton, Conn. Robertson is best known for her 1976 top 10 hit “Turn The Beat Around,” for which she earned a Grammy nomination in the best pop vocal performance, female category. She began her music career as a teenager, appearing in the original Broadway casts of “Hair” and “Jesus Christ Superstar.” She signed with RCA Records in the mid-1970s and made three albums for the company. Though not signed to a major label in the 1980s, she continued to make singles for independent labels such as Frilled M in Lancaster, Pa.; several e-novels and nephews; and longstanding friend Fernando Estruangi.

GOOD WORKS

YOUTH ADVOCATES: The American Federation of Young Musicians will host its eighth annual spring benefit concert May 23 at the House of Blues in Los Angeles. Proceeds will help provide financial assistance, work scholarships, and employment services to musicians, songwriters, and music students. Awards will be presented to Meredith Brooks, Big Bad Voodoo Daddy, Sheryl Crow, Dave Koz, and Limp Bizkit. Contact Brad Daly at 310-285-9744.

ITALIAN “GRAMMIES” (Continued from page 119)
five major-label affiliates in Italy were found guilty of operating an effective price-fixing cartel (Billboard, Nov. 8, 1997).
The PIM awards were established five years ago by the European media group representing labels on the lucrative international networks—top 40-formatted Radio Deejay, AC Radio Capital, and news/talk Italia Radio—together with reach of daily newspaper La Repubblica and its weekly music supplement, Musicale, and online visitors to Espresso’s Kataweb site (kataweb.it) for their votes for artists and records and an annual panel of Italian music critics.
“While there are no official music awards in Italy, PIM is considered the most prestigious of the European music awards,” says Warner Music Italy VP Massimo Giuliano, who also is managing director of WEA Italy. This year’s event, which takes place April 30 in Milan, will be broadcast on Rai Uno, a national broadcast network, and will be broadcast on satellite radio in Rome and Milan.

THE MARCH 10, 2000 ISSUE OF BILLBOARD COVERS:

LIVE SOUND DESIGN

Weber + Weber 

www.billboard.com
www.americanradiohistory.com
Kiosk Firms Welcome Competition

RedDot, Others Grow As Handlemen Enters In-Store Field

BY EILEEN FITZPATRICK

With the Handlemen Co.'s entry into the in-store CD manufacturing business (Billboard, April 22), the number of kiosk companies has grown from one or two to half a dozen within the past year. But instead of feeling the heat of their competitors, companies in the kiosk business say it validates the business model.

Ian Duffell, president of New Media Network, says he is not worried about the field for in-store manufacturing getting crowded at this early stage. "I am delighted to hear they are in this business, because it endorses the fact that there is a huge opportunity here," he says.

Duffell, however, points out that New Media Network has already been working on its in-store CD manufacturing kiosks for 18 months. "They have a lot of work ahead of them," he says.

For its part, New Media Network will be testing its system in stores by midsummer, he says.

Meanwhile, kiosk developer RedDot Network is preparing to place its system in five Kmart stores this month, says company founder and president Tom Szabo.

The Kmart placement is a coup for RedDot, since Handlemen is the exclusive music category management company for the mass merchant. With Kmart in its corner and more stores signing up each month, RedDot is quickly establishing itself as the leader in in-store manufacturing of CDs. It already has its kiosks in about 20 retail locations, but Szabo says the company is planning an aggressive rollout of 20-25 additional locations per month until the fall, when it will add 100-150 locations per month.

Sixteen stores in the New York metro area are scheduled to get the kiosks this month. Szabo says the goal is to be in 500 stores by the end of this year and 5,800 stores by the end of 2001.

Among the chains signed up for the RedDot kiosks are Coconuts, FYE, Musicland, HMV, Virgin Megastore, and Compact Disc World.

"By the end of the year we should have installed kiosks in 500 locations," says Szabo.

RedDot has content deals with EMI Recorded Music and Sony Music, and Szabo says a combined 6,000 full-length albums have been delivered for encoding to date.

"It takes about two hours per album to encode," he says. "About 2,000 will be loaded on the network for the additional store rollouts; 2,000 are scheduled to be encoded, and that leaves 2,000." Installed kiosks have about 100 select tracks.

Musicmaker says it is currently working on plans to take advantage of kiosk rights it has for the Jimmey Page/Black Crowes and Who records and anticipates doing in-store tests this year. Also, one machine is scheduled to go into the Smithsonian Institution.

Liquid Audio, which has been testing its kiosk in the Music Co. in Seoul, Korea, where it formed a partnership with SK Group (Billboard, Oct. 23, 1999), has not yet signed any U.S. retailers for its system.

The company also has not signed any major-label content deals. Overseas, the company recently went live with Chemistry, a kiosk system in London's TopShop clothing chain (Billboard, March 4).

The latest entry into the kiosk market is HitDisc.com, which owns a patented technology for on-site custom disc manufacturing of CDs, DVDs, and computer software.

Based in Orange County, Calif., the company is expected to launch this month.

Christian E-Tailers Make Moves Into Marketing

BY PATRICIA BATES

NASHVILLE—Christian e-tailers, though in their infancy, have begun to build marketing campaigns, especially for the Dove Awards in April and the “Jesus” TV miniseries in May.

“Our Internet sales have not gone through the roof, but we didn’t expect them to in just three months of operation,” says Jeff Fite, president of Ibelieve.com in Grand Rapids, Mich., which was launched Jan. 24 by Family Christian Stores. “We wanted content on our Web site as well as commerce.”

All Internet companies are having to spend so much on marketing, they almost need a specialty like Christian or country”

—BRAD EDMONSON—

Christian Stores will air its first-ever network TV commercials, which will include Ibelieve.com, on May 14 during the “Jesus” miniseries on CBS.

Viewers who register on the Web site will be mailed a free 10-song CD, “Ibelieve.com: The Collection” (featuring such acts as Steven Curtis Chapman and Audio Adrenaline), through a partnership with Chordant Distribution Group.

Ibelieve.com has 17,000 online titles by Christian artists, including sheet music and accompaniment tracks. Every Tuesday, it features (Continued on next page)

YOUR COMPLETE RETAIL GUIDE...

The essential tool for those who service or sell products to the record retailing community. Everything you need to know about retail with over 7,000 updated listings of independent and chain record stores, chain headquarters, and audiobook retailers.

Jam-packed with listings:
- store names and addresses
- phone and fax numbers
- e-mail addresses
- chain store planners and buyers
- store genre or music specialization
- chain headquarters and staff listing
- store listings by state

BY ED CHRISTIAN

NEW YORK—Baker & Taylor, the book, video, and music distributor based in Charlotte, N.C., has formed a new and as yet unnamed company to house all of its electronic distribution business.

The company—which, according to a company press release, will be a “business-to-business dot.com entity”—is expected to have three areas of focus: database operations, the creation of Internet portals to host fulfillment service for related vendors, and distribution of electronic content.

Craig Richards, CEO of Baker & Taylor, will initially serve as CEO of the new company as well.

Baker & Taylor will own 100% of the new company, but it expects to seek outside equity financing and strategic relationships with third parties, which could reduce its ownership percentage.

Connie Koury, VP of marketing for Baker & Taylor, says that initially the “company will focus on the book business, because there is more happening there now.”

Baker & Taylor, Billboard estimates, has annual revenue of about $1 billion, of which 60% is derived from book sales, 40% from video, and 5%

(Continued on page 129)
CHRISTIAN E-TAILERS MAKE MOVES INTO MARKETING

(Continued from preceding page)

Panelists addressed the topic "How To Sell More Niche Music" during the session. During the session, the panelists said that customers should browse stores instead of the Internet to look for hard-to-find CDs. Panelists, shown from left, are Randy Ross, music buyer from Welsaprin in Des Moines, Iowa; Bob Stames, panel moderator and director of field operations and buying for Lernstone Books in Wheaton, Ill.; and chairman of the Christian Music and Video Retailers track during next year's GMA Week. Myra Banks, co-owner of Joyful Noise in Gastonia, N.C.; and Scott Von Loewe; music buyer with Rainbow Family Book Store in Maple Heights, Ohio. (Photo: Patricia Bates)


discoversmusic.com, a provider of song samples for use by Internet retailers, says it has signed nonexclusive U.S. licensing agreements for its service with BGM Entertainment. Universal Music Group, and Warner Music Group, as well as a worldwide deal with EMI Recorded Music. Enka Leiter, VP of sales and marketing for DiscoverMusic, says negotia-
tions are under way with Sony Music Entertainment. Seattle-based De-
coverMusic—which offers 30-second streamed samples of more than 200,000 albums to its customer base of 191 e-tailers—will pay license fees or other compensation to the majors for the use of their music. The com-
pany already has licensees in more than 500 niche labels. The company is named in a lawsuit filed by Intouch, a pioneer of in-store sampling via kiosks, claiming patent infringement over a proprietary method of sam-
pling music (Billboard/Bulletin, April 13). Also named in the suit are Amazon.com, Liquid Audio, Listen.com, and E-tainment.

REALNETWORKS has inked a content alliance with Liquid Audio that will allow visitors to its site and RealJukebox users to download selections from Liquid's 70,000-track directory. The pact represents the first time RealNetworks has ventured into the download space. Real also announced additional content deals with EMusic, Riffage.com, and garapetuni.com, among others.

BARNESANDNOBLE.COM reports its net loss for the first quarter more than doubled to $41.4 million, or 30 cents per share, from a loss of $20.2 mil-

ion, or 18 cents per share, a year ago. Revenue increased 142% to $78.2 million from $25.2 million in the first quarter of the prior year. The Net

loss, which excludes stock compensation, acquisition, and investment-
related costs, was $27.1 million, or 19 cents per share. The pro forma net

loss was $32.0 million, or 18 cents per share, in the same quarter last year.

BEATNIK, an online company founded by recording artist Thomas Dolby, Robertson, withdrew its proposed $83 million initial public offering (IPO) May 1, citing poor market conditions. The San Mateo, Calif.-based

company, which makes technology for integrating music and other audio on Web sites, filed for an IPO in March.

ClickRadio, a personalized radio service, has inked a licensing deal with BMG Entertainment. The agreement is for the entire catalog of the major. ClickRadio, expected to launch this month, has a similar deal with Universal Music Group.

SFX ENTERTAINMENT reports its net loss for the three months that ended March 31 increased sixfold, rising to $117.8 million, or $1.77 per share, from loss of $18.5 million, or 77 cents per share, in the same period last

year. The loss includes special charges of $73.4 million related to new

employment agreements for senior executives and $7.6 million in con-

nection with the company's pending sale to Clear Channel Communic-
tions. Sales fell 22.1% to $242.9 million from $323.9 million in the first quarter of last year. Revenue for the quarter increased to $276.1 million, or 78 cents per share. Adjusted earnings before interest, taxes, decrepa-
tion, and amortization were $40.1 million, or $2.28 per share.

LISTEN.COM says it will partner with Launch.com, RollingStone.com, and Vidnet.com to include music videos in its directory of more than 60,000

artists. The San Francisco company also says it has signed deals with 11 international music Web sites—China's AsiaMix.com; Germany's DeSon-
ic.com; U.K. sites iCrunch Ltd., Ministry of Sound, peoplesound, and

remoteMusic; Belgium's NetBeat.com; Sweden's Popwire.com; Italy's Vit-
amin;i and U.S.-based Latin music sites Eritmo and Ritrouteca.com—to

review and categorize their artists with online music.

BESTBUY.COM, the Internet subsidiary of consumer electronics retailer Best Buy, has entered into a joint marketing agreement with Rolling-

Stone.com. Under the arrangement, RollingStone.com will use Best-

buy.com as its exclusive online retailer of CDs and cassettes. In turn, Bestbuy.com will feature on its site music news, album reviews, Web-
casts, videos, and photographs from RollingStone.com and DownBeat.

Jazz.com.

S3, parent of the Diamond Rio digital music player, says it plans to license its Rio technology to other companies interested in developing digital audio products. The company also says it plans to develop a music player that works with the surveillance and video-recording capabilities that con-

nect directly to the Internet and distribute music throughout an entire

home. In April the company announced it would sell its chips chip busi-

ness to focus on the Internet appliance market.

www.americandigitalhistory.com
Dismissing At Rounder Records Turns Into An Employee/Management Issue

CAUSE CÉLÈBRE: It’s not often that the firing of a single record-label employee becomes a focus of media interest, but that’s been precisely the case with ex-Rounder Records staffer Glenn Jones.

Jones was terminated from his job as editor/promoter on March 13 by Rounder GM Paul Foley. The dismissal has become the subject of conflict between Jones and the 30-year-old roots label based in Cambridge, Mass.

The dispute has gone public via two recent articles in the alternative weekly The Boston Phoenix. We’ve been reporting on the salient points of the controversy ever since the company on Aug. 1, 1997, he has, in his own words, “probably done everything there was to do there.” (He is also well-known for his role as guitarist for the Boston avant-garde group NEIN.

Jones was also one of four union stewards; since 1985, Rounder’s non-management employees have belonged to Local 49 of the Employees International Union (SEIU). The union is due to negotiate a new contract with the label later this year.

Press coverage of Jones’ firing has fixed on the divergent perceptions of the reasons for the termination. Rounder continues to maintain that Jones was canned for performance-related reasons. Jones claims he was axed by Foley because he was involved in drafting a letter that was one of the focal points of the promotion of director of independent sales Sheri Sands to VP of sales and marketing.

Sands was a former PolyGram staffer who joined Rounder last June. She is also Foley’s girlfriend.

According to Jones, “Our concern was not so much the promotion... Our concern was stopping the flow of employees who were leaving.” He claims that 11 Rounder staffers have exited since the announcement of Sands’ promotion.

Jones says at least 17 people in the Rounder sales, marketing, and promotion departments were involved in drafting the letter addressing the issue of favoritism evident in Sands’ elevation. However, when Foley was warned that the letter was leaked to Foley, he became the focus of the executive’s wrath.

On March 7—the first full day after Foley’s letter was leaked—the letter was hit with two written performance warnings. Six days later, he was terminated after receiving his third warning.

Rounder president John Virant declined to be interviewed by Declarations of Independents but upon our request forwarded a prepared statement. The company said:

It said in part, “In both of his previous semi-annual reviews, Glenn was put on notice that his repeated failure to arrive on time for work was unsatisfactory... Other issues involved in the dismissal were performance-related, in particular his failure to adequately proofread the annual Rounder catalog and improper use of E-mail.”

Jones calls the firing “a retaliatory measure.” He says that he was actively seeking a position at Rounder and turned it down and that a week prior to his firings, Foley was “singing my praises” to rounder officials. Jones says he received one written warning for tardiness in the last year. He adds that he was responsible for one typographical error in the 310-page Rounder catalog and that the “improper use of E-mail” alluded to involved drafting the letter about Sands. He alleges that in the days following his initial warnings, Rounder managers began reading employees’ E-mail.

The letter states the label “takes particular exception to Glenn’s comments about Sheri Sands.” Jones says, “I don’t have anything against her at all.”

Jones says he has heard nothing from the label. Rounder’s statement says the firm “has agreed to take Glenn’s dismissal to mediation rather than wait for arbitration.”

Other than longtime employee Jones, the main casualty in this new, high-profile set-to may be Rounder’s good will. Long respected for its efforts to promote the figurehead African-American, the label’s public image has taken a sharp hit.

Though Rounder has put many of its wares through Universal Music America’s digital distribution system for the past two years (with the rest going through Distribution North America), the current alarm in the press shows that many are seeing the label as a non-indie entity for the first time as a result of the Jones conflict.

This contorted tale suggests that the label ignored it until recently. Rounder is very much in the record business, and that business sometimes entails some unpleasant realities and tactics.

FLAG WAVING: On May 30, Minneapolis-based J-Bird Records will release seven albums that offer a fresh look at a little-heard side of Mitch Ryder’s career.

“I call it my alternate career,” says Ryder, who is best known for his run of mid-’60s blue-eyed soul hits with the Detroit Wheels. But, from the ’70s on, Ryder forged a string of highly personal and often powerful albums in which he reforged his image and sound.

J-Bird is giving seven of these records, cut in 1976-89, their first high-profile U.S. release. They comprise five studio albums—“How I Spent My Vacation,” “Naked But Not Dead,” “God Changes For A Million,” “Smart Ass,” and “In The China Shop”; the live-in-the-studio “Live Talkies”; and the live concert set “Ball of the White Mink.”

Ryder cut the records for his own indie imprint, Seeds & Stems, and for Germany’s Line Records. Many of them were cut overseas; he has remained a popular touring act in Germany throughout his career.

“I saw my fame in America as being an oldie artist,” Ryder says. “In Germany, I realized, I didn’t have to do ‘Jenny Takes A Ride,’ I didn’t have to do ‘Devil With A Blue Dress On.’”

He acknowledges that some of the records aren’t what they could be, since they were recorded in the midst of growing European tours. “They were murderously... We were doing 31 days in a row, 2½-hour shows every night.”

However, Ryder says he is proud of this album, which display an uncommonly fearless candor and a songwriting ability that fans of his early work may never have suspected: He told us we were “crying with his father” and “Naked But Not Dead” are especially striking.

For me, the overriding goal was to make a document of my progression as an artist,” Ryder says. He notes that even the albums that received a release in America ran far from everyone’s expectations to be successful.

“It didn’t sound like ‘Devil In A Blue Dress,’” he says. “It was like taking away the Quarter Pounder ... The way we consume music is similar to the way we consume food.”

Royer controls the masters to five other albums he recorded through the mid-’90s and hopes that J-Bird will pick those up as well.

While he still wants to expose his own work to a wider audience, he confesses, “This year, three-quarters of the work I do will be on package tours on the oldies circuit. Ryder will be ‘crying with his father’ five-piece group throughout the summer.

 declaration of independents

by Chris Morris

...
If MAP Policies End, Loss-Leading May Return

WITH THE FEDERAL Trade Commission (FTC) finally getting all the majors to sign consent decrees that would result in the elimination of minimum-advertised-pricing (MAP) policies (see story, page 1), look for retailers to mount some kind of campaign attacking the agency’s ruling during the 30-day period it allows for public comments on its actions.

However, let me make a prediction now: No matter how hard retailers valiantly fight the FTC on this one, they will lose. Based on everything I am hearing, the retailers can scream bloody murder about the commission’s actions, but it won’t change anything except maybe a word or two in the final version of the decrees.

In its relentless pursuit of the music industry, dating back to 1993 and spreading over two inquiries, the FTC has acted like the modern-day equivalent of the Spanish Inquisition. It is a highly secretive agency with all of its investigation and evidence-gathering going on behind closed doors. In fact, it is so secretive that often it won’t even “confirm or deny” that it is carrying on an investigation of a business. Says one senior record company executive, “Unlike the law of the land, with the FTC you are guilty until proven innocent.”

But one source familiar with the commission says that my characterization of it is wrong. “The reason why the investigation is conducted behind closed doors is to protect the privacy of the parties being investigated,” the source says. “If the process was not private, they would be screaming about their rights. The FTC’s manner in this kind of investigation is far from an overzealous prosecutorial manner.”

Whatever. But in making its anti-MAP decision, the FTC, in my opinion, is disregarding the whole concept of unfair trade practices. The majors’ MAP policies were enacted independently to protect their interests and those of the consumer. The policies came into being to ensure that a wide spread of product was available to the consumer, not to ensure that prices were kept high. If MAP kept prices higher than they would have been if the loss-leader retailers had their way, the majors still didn’t gain one red cent more in profit. They still got the same $10.99 or so for a $16.98 CD, whether that CD was sold for $9.99 or $17.99.

Before the majors strengthened their MAP policies back during the price war of 1994-1996, consumer electronics chains and mass merchants were loss-leading the whole product line of music in order to maintain high traffic to their stores so that they could gain profits from other product lines.

If the majors didn’t move to stop the practice of loss-leading recordings, the music-specialty portion of their account base would have been decimated. If anyone doubts that, all one has to do is recall the wake of the 1994-96 price war, when more than 1,000 independent stores closed their doors and nearly a dozen chains filed for Chapter 11 protection.

If the labels hadn’t acted to stop the price war, it would have resulted in a marketplace dominated by merchants that carry only 2,000 to 3,000 square feet of music titles, the amount of space that mass merchants and electronics merchant Circuit City typically allocate to music.

In contrast, music-specially stores have a much larger space carrying a much deeper selection, while independent retailers and the major labels often specialize in a particular genre of music—all of which ensures that the consumer can access hundreds of thousands of music titles.

In addition to ensuring that their catalogs were well-represented in stores, the majors were moving to make sure that CDs of developing artists, the lifeblood of the industry, still had a place in the market. Mass merchants typically don’t carry developing artists until it looks as if an album will break out to be a hit.

But the FTC clearly chose to ignore the above arguments. When the agency publicly announces its actions, you can be sure that it will immediately lower prices will result, thus presenting itself as a hero to consumers.

And, I am sorry to say, the FTC is holding all the cards on this one. No matter what logical arguments retailers make on their behalf, the commission will have public opinion on its side. Have you ever tried to explain to one of your friends why CDs are priced the way they are? Even the mainstream press will rally behind the FTC and likely try to paint the major labels and retailers as acting collusively to maintain higher prices.

Music-specially retailers’ main hope is that, over the past few years, the mass merchants and the consumer electronics chains probably have discovered the pleasures of finally making a profit on music. Will they be anxious to return to an environment where they beat one another over the head with CD prices?

If the price war breaks out again to the detriment that it did last time, the music-specially sector could be a sorry place, especially when you also take into consideration that the majors are aggressively moving to sell music directly to the consumer.
mosely successful are the titles emanating from a joint venture between CCP Record Co. (a division of EMI South Africa) and independent label House Africa Records. The latter is based in Johannesburg and is the premier outlet for supplying vinyl 12-inch releases to the growing number of local DJs in South Africa.

The key to the success of the CCP/ House Africa “Fresh House Flava,” “House Afrika,” and “Glen Lewis” products, says House Afrika co-owner Tim White, is linking the titles with some of the country’s most high-profile and hiptop radio DJs. As for the locally produced music featured on the albums, slowing down the traditional house beat to a lower tempo favored by local fans has also helped.

“DJ Fresh, who's behind the 'Fresh House Flava' compilations, has a show on [Johannesburg-based dance station] YFM—the biggest regional station in the country—with over a million listeners,” White explains. “Fresh is a big house music fan and began playing a lot of our 12-inch vinyl tracks on his show; many of which become hits here. “Not few of the young, urban black kids listening to Y have the money to buy vinyl,” he says, “so we came up with the idea of licensing the tracks for a CD compilation. Most of the artists we license from—Republicans like Naked Music, Large Records, and Wave Music—are totally amazed at the numbers we're doing.”

Both “Fresh House Flava Vol. 1,” and “Vol. 3” have been certified double-platinum, with “Vol. 2” selling 45,000 units. So far, CCP/House Africa’s biggest-selling title in “Glen Lewis’s Mid-Tempo Millennium Mix-Down,” which has sold more than 78,000 units, according to White. Several new titles, including a “Glen Lewis Numero Uno” Latin-style compilation, are due for release in the coming months.

Lewis, a drive-time DJ on Metro FM, a national dance-oriented station with 4.5 million listeners, says the role of radio has been pivotal in dance music’s development in South Africa. “A few years ago,” he says, “there were hardly any radio stations with turntables. But as DJs like myself began playing vinyl [on-air] and then spinning the same discs at the club gigs we do every weekend, the DJs from listeners became very strong. I’m lucky because I’m given quite a bit of free play outside the playlist, which means I can introduce listeners to all the new sounds I’m buying.”

Lewis says he’s still surprised at the success of the “Mid-Tempo” compilation. “What also amazes me is how many white people, who’re not the target market of my show, are getting into the album.”

The upsurge in dance sales has also stimulated several independent record companies into action. Sheer Dance, a division of Johannesburg label Sheer Sound, was formed three years ago to release compilations, including the “What’s Hot In Derek ‘The Bandit’s Box’ series, which is aligned with a popular dance DJ on national rock station 5FM.

However, as a result of the new focus on the music, the label is also beginning to concentrate on domestically produced dance. “We receive about 15 to 20 demos a week,” says Sheer Dance director Mark Connor. “We took about 400 sampler albums to MIDEM and had a good response.”

Cape Town, in many ways the center of South Africa’s club scene, regularly sees top-notch international DJs like Pete Tong and Paul Oakenfold playing gigs. Kim Saville, co-owner of the newly established Beatroot Music, is excited about the home-grown talent showcased on the label’s two recent “Future Sound Of Cape Town” compilations, which are distributed by Universal Music. The first was released in 1998, the second earlier this year.

“Artists like Sparky, Debaas, Lilac, and Nagual are already playlisted on several campus radio stations, as well as many regional ones,” Saville says. “In fact, we learned after the first album to keep the tracks at a radio-friendly length just to get that exposure. We’ve had an excellent response from many local consumers, and we’re off to Germany soon to discuss possible deals.”

Another Cape Town-based label, What’s That? is also looking to nurture local talent. Label manager Alexia Walker says a DJ mix compilation series, “What’s That Pussycat?”, is due for launch soon and will also incorporate South African productions. “These will be given a platform alongside the work of international producers, which will also help develop the domestic scene,” she says.

Meanwhile, What’s That? is focusing on exclusive distribution for key overseas labels (including F-Communications, Studio K7, and Glasgow Underground), with a strong emphasis on marketing and promotion (distribution is through BMG Africa) aimed at making cutting-edge dance tracks readily available in the territory.

“The demand for interesting product has always outweighed the supply,” Walker says. “Before, people frequently had to wait six months for product they had read about in the international dance press.”

Robert Scholtz, dance music buyer at Cape Town independent store Maxi Mega Store, confirms this. “There are far more educated people now when it comes to dance music, and whereas we might have sold, for example, one ‘K&D Sessions’ (Germany-sourced compilation) album each month two years ago, we can now move 10 without breaking a sweat,” he says. “We’ve noticed too that instead of just younger kids, dance music buyers are also moving into the mid-20s/early 30s age group.”

— ROBERT SCHOLTZ —

"Instead of just younger kids, dance music buyers are also moving into the mid-20s/early 30s age group. There’s also been a noticeable crossover from black to white markets with some of the compilations, like the Glen Lewis is one, in terms of race. Dance is definitely a very important retail product for us.”

The recent surge in the South African dance market is certainly helping those creating the fast-selling compilations when it comes to sourcing international product. Adrian Skirrow of Johannesburg indie label ASP Records, currently involved in a joint venture with BMG Africa, says the groundwork was achieved with the “high number of top-line DJs visiting South Africa, who spread the word.”

Says Skirrow, “When we’re licensing in tracks, we’ve found that SA is increasingly regarded as a very important dance market, and that opens doors.”

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FROM page 119

Baker & Taylor

(Continued from page 185)

from music. Koury says that "down the road" the company could pursue opportunities in video and music.

In setting up the new company, Baker & Taylor plans to transfer its ownership interests in Replicia Books (a print-on-demand publisher) and Yankee Rights Management (a digital rights management company) to the new entity, which will be named at a later date after the trademark and registration process is completed.

Koury says Baker & Taylor plans to assemble the capabilities to handle all aspects of digital distribution, including hosting and serving content. But she says it is too early to say if the company would outsource those services or buy the necessary components and operate the infrastructure itself.

In the database operations area, Baker & Taylor will transfer all assets and operations of its Electronic Business and Information Services unit, which is engaged in the licensing of its database and related applications, to the new company.

The first created portal will be called thelibraryplace.com. It will provide free services and information for libraries, as well as offer premium paid services designed to meet the needs of librarians. That portal will serve various vendors so that such items as furniture, computers, and office supplies can be located and acquired through the site.

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S. AFRICAN DANCE MUSIC ON THE RISE

(Continued from page 119)

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Launch Offers Web Users Personalized Service
Sites That Give Consumers Control May Flourish In Wake Of MP3 Suit

This week's column was prepared by Michael Grebb.

The recent legal wrangling over Internet music services like Napster and the court decision against MP3.com will not be the end of the contentious debate over online music. But all the fuss confirms at least one key point that the industry should heed: Consumers want to get their music when they want it. They don't want to use filters or weed through music that they don't like. They want control—and whoever gives it to them may very well win.

In that vein, Launch Media has created a product it hopes will shift the focus toward personalized streamed music and video. "Launchcast" tries to provide the community and personalization of Napster without raising the copyright issues (it pays into the standard royalty pools under a compulsory license). In fact, Warner Music, Sony Music, and EMI Recorded Music own small equity stakes in Launch.com, and they have agreed to supply various music videos for streaming over the site. "We've always felt that you should give people control over the experience," says Launch CEO David Goldberg. "That's the value. We're trying to make this as easy as possible for people."

'It's very satisfying to know that the Internet can bring fans and artists closer together through technology'
JAY SAMIT

The principle behind Launch.com is personalization. The site gives users the ability to set up their own "radio stations" online—in effect, to become their own DJs and share their favorite music with anyone who happens along. At the same time, users with similar musical tastes can seek out DJs whose selections appear to match theirs.

On April 5 the company gave users the additional option of becoming DJs as well, when they fish out their favorite videos from Launch.com's 4,000-plus music video library. "Music videos add a whole new dimension to music," says Jay Samit, senior VP of new media at EMI. "It's very satisfying to know that the Internet can bring fans and artists closer together through technology."

In essence, Launchcast doesn't care which artists are being promoted to the masses; it lets the masses sift through the rough looking for diamonds. And it makes suggestions based on past preferences. The more fans use the service, the more accurately it gets. Throw in some collaborative filtering, and Launch.com says it can predict what a user likes practically before the user knows it.

"It's very much a pull rather than a push, which is what traditional radio is," says Goldberg. "This is what people want on the Internet. And it will make it possible for fans to find a lot of great music that never makes it on the radio."

Soon, Goldberg says, Launchcast will also be available on mobile devices and car dashboards. "We really will be able to replace radio for (Continued on page 114)

Billboard

MAY 13, 2000

Top Internet Album Sales

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Source: Nielsen SoundScan, Inc.

Traffic Ticker: Top Music Info Sites

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Unique Visitors (in 000s)

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<td>whi.com</td>
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Household Income

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May 13, 2000

American Radio History

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Spielberg Releases ‘Jaws’ On DVD As Universal Marks Shark’s 25th Anniversary

SHARK ATTACK: With DVD penetration estimates running as high as 20 million units in North America by the end of the year, director Steven Spielberg has finally green-lit at least one movie from his blockbuster catalog for release on the format.

On July 11, Universal Studios Home Video will release “Jaws Anniversary Collector’s Edition” to celebrate its DVD debut as well as the film’s 25th anniversary. The title will be priced at $29.98, and a double cassette will be available for $19.98.

He first thought of releasing the movie to DVD when he made the decision with “Saving Private Ryan,” so this one was easy,” says Universal president Craig Kornblau. “He laid the groundwork, and then we looked at the whole category to select the right one.”

Aside from “Saving Private Ryan,” which was released last year on DVD, only a few Spielberg-directed titles are available in the format. Those include “1941: Special Edition,” “Always,” “Amistad,” “The Color Purple,” and “Hook,” which is still holding many of his best films until the format proved itself in the market.

Universal, though, has not scheduled other Spielberg hits such as “E.T. The Extra-Terrestrial,” “Jurassic Park,” “Schindler’s List,” and “The Jurassic Park sequel “The Lost World” for release on DVD.

Kornblau says “Jaws,” off the market since 1996, has only sold about 500,000 units at sell-through pricing. Compared with more than 17 million for Spielberg’s hit “Jurassic Park,” “Jaws” makes a “killing” of documentary, deleted scenes, outtakes, the original trailer, a photo gallery, storyboards, a trivia game, a PC screen saver, and the educational program “Shark World.” Spielberg will not, though, provide the director’s commentary that is currently very few DVD releases.

The digital transfer will be in widescreen with Dolby 5.1 surround sound or DTS 5.1 surround sound options.

Marketing elements will attempt to “bring back the cultural hysteria,” Kornblau says, that the film created back in 1975. Many events are planned near at the beach, he says. A “Summers of the Shark” media campaign with kick off on ABC when the network airs the film on May 6. Continuing through the end of summer, Universal has scheduled TV ads for high-profile shows such as “Who Wants To Be A Millionaire,” “Friends,” “ER,” and “WWF Smackdown.”

Ads are also scheduled for cable channels TNT, TBS, USA, Discovery Channel, Animal Planet, Comedy Central, ESPN, MTV, VH1, and CNBC. In addition, Microsoft’s Windows Media will promote the release by streaming “Jaws” teaser trailers on its Web site.

Although “Jaws” has been given the green light for DVD release, other Spielberg blockbusters are still stuck in neutral.

Columbia TriStar Home Video had hinted that it was prepping a DVD release of “Close Encounters Of The Third Kind,” which has three different versions. But a source at the company says the only Spielberg-related release on the schedule this year is “Men In Black,” which will be in stores in September. "Men In Black" was produced by Spielberg’s Amblin Entertainment.

VIDEO CASH FROM VSDA: Beginning this month, the Video Software Dealers Assn.’s (VSDA) packaged-goods partners will begin inserting checks into their products in an effort to encourage repeat video store business.

Under the marketing plan, the companies will insert “Video Cash” checks, valued at either $3.50 or $4, into products such as candy, popcorn, and other goods sold in video stores. The checks can be used by customers to rent videos. The dealers receive a dollar for every check they cash in. The “Video Cash” promotion begins this month with Act II Microwave Popcorn. Consumers who purchase the product will find the check to redeem at their local video store.

The VSDA is partnering with the Properties Group to secure additional packaged-goods companies. The trade group is in talks with a toothbrush company, another snack food company a magazine, and an Internet company for future “Video Cash” promotions.

Dealers are not required to sign up for the program and can deposit the checks in the bank to receive their reimbursement.

JAM’ DVD: Warner Home Video is set to release “Space Jam” on DVD July 25. Extras include audio commentary by director Joe Pytka and stars Bugs Bunny and Daffy Duck. Suggested list is $24.98.

This month’s release of the latest James Bond film, “The World Is Not Enough,” with Pierce Brosnan and Sophie Marceau, should keep the DVD sales momentum going in the U.K.
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<td>SLIPKNOT: WELCOME TO OUR NEIGHBORHOOD</td>
<td>Roadrunner Video</td>
<td>Roadrunner Video</td>
<td>983</td>
<td>Slipknot</td>
<td>1999</td>
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<td>16</td>
<td>MARY-KATE &amp; ASHLEY: PASSPORT TO PARIS</td>
<td>Universal Studios Home Video</td>
<td>Warner Home Video</td>
<td>36878</td>
<td>Mary-Kate &amp; Ashley Olsen</td>
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<td>Tom Hanks, Matt Damon</td>
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<td>17737</td>
<td>Ben Stiller, Cameron Diaz</td>
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<td>JOSEPH AND THE AMAZING TECHNOLOGICAL COAT</td>
<td>Universal Studios Home Video</td>
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<td>Video Arts</td>
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<td>2 Pac, Snoop Doggy Dogg</td>
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<td>Bill Lumberg, Tom Hanks</td>
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<td>MGM Home Entertainment</td>
<td>Warner Home Video</td>
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<td>Cher, Jodi Dench</td>
<td>1999</td>
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<td>Hugh Grant, James Caan</td>
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<td>Showtime Entertainment</td>
<td>Showtime Entertainment</td>
<td>50042</td>
<td>David Duchovny</td>
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<td>36</td>
<td>AN EXTREMELY GOOFY MOVIE</td>
<td>Walt Disney Home Video</td>
<td>Buena Vista Home Entertainment</td>
<td>4156</td>
<td>Animated</td>
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<td>CINDERELMA</td>
<td>Sony Wonder</td>
<td>Sony Wonder</td>
<td>52694</td>
<td>Sesame Street Muppets</td>
<td>2000</td>
<td>NR</td>
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**Note:**
- Billboard/BPI Communications.
- RIAA gold certification for sales of 50,000 units or $1 million in sales at suggested retail.
- RIAA platinum certification for sales of 100,000 units or $2 million in sales at suggested retail.
Zany Brainy, Noodle Kidoodle Hope To Surge As They Merge

MAJOR MERGER: Leading children's multimedia retail chains Zany Brainy and Noodle Kidoodle have entered into an agreement to merge. Zany Brainy currently operates 140 stores, while Noodle Kidoodle has 59 stores in 15 states. The merged company will operate under the Zany Brainy banner.

According to Keith C. Spurgeon, CEO of King of Prussia, Pa.-based Zany Brainy, the deal should close in 60 days. July 1 is the target date to change the signage on all Noodle Kidoodle stores. "The merger is described as a pooling of interests and calls for a stock swap. When the deal closes, Zany Brainy will be the largest kid store franchise in the country."

The merger, which, according to Spurgeon, has been in the works since February, means Zany Brainy will have "close to 200 stores by the fourth quarter of this year."

Another prominent, upscale multimedia chain, Learningsmart, went out of business in 1999. Both Zany Brainy and Noodle Kidoodle specialize in high-quality, educationally oriented toys, games, books, and multimedia products.

Spurgeon estimates that a typical Zany Brainy store stocks 400 video and 300 audio titles, accounting for 5% to 10% of floor space. While some observers have expressed concern that independent children's stores won't be able to play in Zany Brainy as it has in Noodle Kidoodle stores, Spurgeon disagrees. "We're long-term supporters of unique and different products, and Zany Brainy has been at least as diverse as Noodle Kidoodle," he says. For example, Spurgeon notes, educational titles from indie suppliers have done well for the chain.

Zany Brainy will be opening 25 new stores on its own this year, he notes, in such locales as Orlando, Fla.; Jackson, Miss.; Greenville, N.C.; San Diego; Phoenix; Chicago; and Philadelphia.

Except in Chicago and New Jersey, the chains have little geographical overlap, which was another major impetus for the merger, says Spurgeon. "Zany Brainy has been strong through the West Coast, while Noodle Kidoodle was strong in New York, Boston, and Florida, as well as Texas and the Detroit area," he says. "Now we've picked up [those locations]."

Apart from changing the exterior signage on the Noodle Kidoodle stores, as well as interior items like shopping bags, gift certificates, wrapping paper, and point-of-purchase materials, no other major physical changes are planned for the Noodle Kidoodle locations.

A Zany Brainy's prototype store in King of Prussia is 10,000 square feet, though some locations are larger and some are smaller. Noodle Kidoodle locations fall into configurations of 5,000, 8,000, and 10,000 square feet. "While Noodle Kidoodle stores tend to be smaller than Zany Brainy stores, there aren't any significant differences in floor plans," says Spurgeon. "Both have in-store theaters, play areas, and computer stations. Over time we'll blend the best elements of both."

He says Zany Brainy plans to continue its tradition of daily in-store events—from crafts to story reading to music performances—which the chain has dubbed Free Fun Every Day.

Spurgeon says that the merger will reduce duplicate costs. "As we grow bigger," he says, "our buying power will continue to increase."


"Threads" centers on a quartet of stuffed toys who have adventures and teach kids life lessons in the process and, like "Veggie Tales," will be the center of a massive brand marketing effort involving a host of tie-in licensed merchandise.

The first video title, "A Pond Full Of Pigs," will be released this summer, along with a tie-in book by Standard Publishing, apparel by Colorado Casuals, and a plush by Gund Toys.

The DVD version of the title will hit stores in the fall, as well as an audio soundtrack, another book, more apparel, and toys and games from Standard Publishing.

Spring 2001 will see the release of the second video, but a title has not been finalized. It will, though, be marketed with a book, apparel, and a school curriculum guide from Group Publishing.

"Threads" was launched last month at the annual Gospel Music Assn. convention, and events are also being planned for the Christian Bookellers Assn. (CBA) International 2000 event, as well as the CTA Expo in 2001. Nashville-based Everland, founded in 1991 by Christian music company Word Inc., is planning to introduce the property to consumers via theater premiers, which will be conducted in partnership with a national theater chain.

A multi-city mall tour of costumed characters, a live show, direct-mail pieces, and extensive Internet exposure via Yahoo! round out the marketing efforts.

In-store merchandising will also play a major role in pushing "Threads." Beginning in July,

Everland will offer a custom floor display and endcap unit. Plus, "Threads" products will be featured in Kid City 2000 kiosks in over 300 stores around the country. Coupon and catalog cross-promotions will also take place among "Threads" and Word music products and other product partners.

Trade and consumer print advertising is planned, with ads running in general consumer as well as Christian publications. Promotional partnerships are currently being sought with companies such as Nabisco, Chick-Fil-A, Coca-Cola, Hawaiian Tropics, Regal Theaters, and Dean Foods.
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April Certs Mark Feats By ‘N Sync, Dion, Chicks

MULTI-PLATINUM ALBUMS


Kid Rock, “Devil Without A Cause,” Lava/Atlantic, 8 million.

‘N Sync, “No Strings Attached,” Jive, 7 million.


Celine Dion, “All the Way . . . A Decade Of Song,” Epic/Epic, 6 million.


This April, the Beach Boys and De La Soul received platinum certifications years after their respective albums’ initial releases.


Blink-182, “Enema Of The State,” MCA, 4 million.


Sisqó, “Unleash The Dragon,” Dragon/Soul Def, 3 million.


Nas, “I Am . . .” Columbia, 2 million.

Ratt, “Invasion Of Your Privacy,” Atlantic, 2 million.

PLATINUM ALBUMS
The Beach Boys, “Pet Sounds,” Capitol, the fifth consecutive platinum disc for the band.


George Strait, “Largest Greatest Straitest Hits,” MCA Nashville, his 26th number one.


De La Soul, “3 Feet High And Rising,” Tommy Boy, its first.

GOLD ALBUMS

Los Temerarios, “En La Madrugada Se Fue,” Fonovisa, their third.

The Irish Tenors, “The Irish Tenors” Paint Entertainment, their first.


Marvin Gaye, “Motown/Machines Of God,” Virgin, their seventh.

‘N Sync, “No Strings Attached,” Jive, its second.

Stroke 9, “Nasty Little Thoughts,” Cherry/Universal, its first.

Toby Keith, “How Do You Like Me Now?,” DreamWorks/Interscope, its sixth.

GOLD SINGLES

LATIN CERTIFICATIONS
MULTI-PLATINUM ALBUMS


Maná, “MTV Unplugged,” WEA/Latina, its second.

PLATINUM ALBUMS


Maná, “MTV Unplugged,” WEA/Latina, its fifth.

Banda Machos, “Rancheros De Oro,” WEA/Latina, their first.


Olga Tanon, “Olga Viva, Olga Viva,” WEA/Latina, her second.

Olga Tanon, “Te Acordar de Mi,” WEA/Latina, her third.


Carlos Ponce, “Todo Lo Que Soy,” EMI Latin, her first.

Los Originales De San Juan, “Masino Hasta La Madre,” EMI Latin, its first.


Hearing Set on Web Biz
(Continued from page 10)

marketplace and home recording studios, tens of thousands of artists, from seasoned pros and non-mainstream phenomena to rank amateurs and beginners, have flooded the information highway with music. Most face the same problem—how to introduce consumers and get their attention. Internet music fans may have choices—in fact, there are endless pages of artist and band listings—but often have no way of knowing which artists or recordings would satisfy their musical desires.

The committee overview, says the spokesman, also may give lawmakers a better idea of what—whether—small businesses in other fields can compete for Internet-derived dollars.

Atomic Pop rap artist Chuck D, formerly with Def Jam/Universal, is one of the first confirmed witnesses who will testify at the hearing, Peter Harter, EMI.com Music VP of global public policy and standards, will also be present. The Recording Industry Assn. of America (RIAA) is expected to present a witness from one of its smaller member companies. Other unaffiliated and independent label artists are expected to testify but have not yet been announced.

The committee spokesman also says that members may ask wit-

nesses questions about such issues as the ownership of intellectual property; the economics of the Internet; the implications of posting recordings on MP3 sites, the debate over “free” Internet music, and the controversial “work made for hire” issue.

According to a Capitol Hill observer, while some members of the Small Business Committee, such as Rep. Mary Bono, R-Calif., and Rep. Karen McCarthy, D-Mo., are “up to speed” on e-commerce and music sites, others are not as familiar with the sites or “how you actually buy something on the Internet, whether it’s music or an antique quilt on eBay. It should be educational for them.”

The event precedes a May 25 hearing before the House Courts and Intellectual Property Subcommittee. There, lawmakers will listen to objections by the recording-artist community and copyright experts to a new law that has amended the Copyright Act to make sound recordings “work made for hire,” giving them the ability to create and sell them.

Artists’ groups contend that the change in the law, put forward by the RIAA, which represents the five major music companies, is a “小小的 tiny” infringement under the Copyright Act to gain ownership of their recordings in 56 or 35 years, depending on when the recordings were made.
newsline...

MAJOR MEDIA MARRIAGES NEAR. Two major mergers have taken significant steps forward, winning approval of shareholders and federal regulators. The Department of Justice (DOJ) has decided not to oppose Viacom’s $36 billion purchase of CBS. A Viacom representative says that the companies, having already won shareholder approval, will complete the merger immediately after it wins the blessing of the Federal Communications Commission (FCC), which is expected to come soon.

The FCC’s Mass Media Bureau (MMB) has crafted a proposal that will green-light the deal, with several stipulations required. The MMB is recommending that Viacom/CBS be required to sell two radio stations in Dallas, where it will own two TV stations. The company would also be given one year to meet the national audience cap of 35% and sell the UPN network, although the rule that blocks a company from owning two TV networks is under review at the FCC and may be changed before that happens. Viacom and CBS had hoped for two years to come into compliance with federal ownership caps, but it appears they will be given only one.

Meanwhile, Clear Channel and AMFM shareholders have approved Clear Channel’s $23.5 billion all-stock purchase of AMFM. The deal still needs FCC and DOJ clearance. Pending regulatory approval, the merger is set to be finalized by Sept. 30. “We continue to believe this transaction is on track,” says Clear Channel chairman/CEO Lowry Mays. Clear Channel will hold its first investors’ conference May 10-11. Meanwhile, its purchase of SFX is expected to close in the third quarter.

DOJ VS. FCC? Congress is asking the DOJ to investigate the FCC’s lobbying efforts for low-power FM. In a letter to Attorney General Janet Reno, Reps. Billy Tauzin, R-La., and Michael Oxley, R-Ohio, are asking the DOJ to look into whether the FCC used “an inordinate amount of public resources” to defeat a bill that will significantly reduce the number of LPFM licenses awarded. The bill, sponsored by Oxley, passed the House April 13. The pair are also asking FCC Inspector General Walker Feaser to look into the agency’s activities. In a letter to Tauzin last month, FCC Chairman Bill Kennard denied any laws were broken. Tauzin is also threatening to hold hearings.

FCC PUSHES NEW SEO RULES. While the U.S. Court of Appeals for the District of Columbia Circuit reviews a filing to block the FCC from enforcing its new equal-employment-opportunities regulations, which took effect April 17, the FCC is moving forward with its implementation of the rules. It’s sending all stations with five or more full-time employees a form on which each station must specify which recruitment and outreach program it will use for the next two years.

‘BOB & TOM’ DEEMED INDECENT BY FCC. The FCC has fined classic rock KHQR Grand Island, Neb., $7,000 for broadcasting an episode on “The Bob & Tom Show” on Feb. 26, 1999. The broadcast included a spoof spot for Head & Shoulders shampoo, which quickly moved from discussing dandruff to oral sex. The show originates on album rock WFBQ Indianapolis.
### Adult Contemporary

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<td>Breath</td>
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<td>2</td>
<td>Amazing</td>
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<td>3</td>
<td>I Knew I Loved You</td>
<td>Savage Garden</td>
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<td>4</td>
<td>That’s the Way It Is</td>
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<td>5</td>
<td>Somebody Out of the Blue</td>
<td>Elton John</td>
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<td>6</td>
<td>Back at One</td>
<td>Brian McKnight</td>
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<td>7</td>
<td>You Sang Me</td>
<td>Marc Anthony</td>
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<td>8</td>
<td>I Need You</td>
<td>LeAnn Rimes</td>
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<td>9</td>
<td>You’ll Be in My Heart</td>
<td>Phil Collins</td>
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<td>10</td>
<td>Everything</td>
<td>98 Degrees</td>
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<tr>
<td>11</td>
<td>I’ll Remember You</td>
<td>Sarah McLachlan</td>
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<td>12</td>
<td>Smooth</td>
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<td>13</td>
<td>I Want It That Way</td>
<td>Backstreet Boys</td>
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<td>Crash and Burn</td>
<td>Savage Garden</td>
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<td>15</td>
<td>Music of My Heart</td>
<td>N Sync &amp; Gloria Estefan</td>
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<td>Truly Madly Deeply</td>
<td>Deeply</td>
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<td>17</td>
<td>Don’t Ask for More</td>
<td>Edwin McCain</td>
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<td>18</td>
<td>Kiss</td>
<td>Sixpence None the Richer</td>
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<td>19</td>
<td>Angel</td>
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<td>I Want You to Need Me</td>
<td>Celine Dion</td>
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<td>21</td>
<td>Angels</td>
<td>Robbie Williams</td>
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<td>22</td>
<td>Garden City (Cut/Stop)</td>
<td>John Tesh featuring Richard Page</td>
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<td>23</td>
<td>Private Emotion</td>
<td>Ricky Martin featuring Meja</td>
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<td>24</td>
<td>I Try</td>
<td>Macy Gray</td>
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<td>Everyone</td>
<td>Harry Connick Jr.</td>
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### Adult Top 40

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<td>1</td>
<td>Everything You Want (Vertical Horizon 4, Week 15)</td>
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<td>I Try</td>
<td>Macy Gray</td>
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<td>3</td>
<td>1986</td>
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<td>Never Let You Go</td>
<td>Third Eye Blind</td>
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<td>5</td>
<td>Smooth</td>
<td>Santana Featuring Rob Thomas</td>
</tr>
<tr>
<td>6</td>
<td>Then the Morning Comes</td>
<td>Smash Mouth</td>
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<td>7</td>
<td>1987</td>
<td>Lonestar</td>
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<tr>
<td>8</td>
<td>Meet Virginia</td>
<td>Train</td>
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<td>9</td>
<td>Calling Someone (Cut/Stop)</td>
<td>Train Chapman</td>
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<td>10</td>
<td>1988</td>
<td>Goo Goo Dolls</td>
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<td>11</td>
<td>Breathe</td>
<td>Matchbox Twenty</td>
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<td>12</td>
<td>Higher</td>
<td>Creed</td>
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<td>13</td>
<td>I Need to Know</td>
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<td>That’s the Way It Is</td>
<td>Celine Dion</td>
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<td>Black Balloon</td>
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<td>Otherside</td>
<td>Red Hot Chili Peppers</td>
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<td>Maria Maria</td>
<td>Santana Featuring the Product G&amp;B</td>
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<td>I Belong to You</td>
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<td>Crash and Burn</td>
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<td>Show Me the Meaning of Being Lonely</td>
<td>Backstreet Boys</td>
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<td>22</td>
<td>I Think God Can Explain</td>
<td>Splender</td>
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<td>23</td>
<td>You Sang Me (Cut/Stop)</td>
<td>Marc Anthony</td>
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<td>I’ll Remember You</td>
<td>LeAnn Rimes</td>
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<td>Steal My Kisses</td>
<td>Celine Dion</td>
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<tr>
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<td>I’ll Remember You</td>
<td>Sarah McLachlan</td>
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### Upstart Top 40s See Younger Demos as Key to Competing

"We’ve won the teen race, and we continue to keep running. We’re still playing the records the kids like and the adults can grow to like.”

- Mike Austin

### 1,500 Cars Lined Up

McNally cites a recent bumper sticker promotion focusing on a grand prize of ‘N Sync tickets and backstage passes. “We gave envelopes to the first 1,500 cars that pulled up to remote and had a Radio Disney bumper sticker put on their car,” he says. “Most of the prizes in the envelope were station T-shirts, plus there were a lot of CDs and a few DVDs and car stereos thrown in, along with the ‘N Sync grand prize.”

“We had people in line, sleeping in their cars the night before and they were walking out at 6 a.m. for a 9:00 a.m. promotion,” McNally adds. “In all, about 1,500 cars—basically parents doing this for their kids—showed up, because there’s a real passion for this music right now.”

Now the question is how long these stations will be able to ride the boom in younger-skewed top 40 music. Many of these stations signed off after late 1998, meaning they’ve already defied pundits who were predicting an end to the boy bands and a return to more “extreme” music. But questions remain about the length of the window of opportunity for younger-end outlets.

“Form this format continues to be absolutely red hot as more music continues to get made,” Cummings says. “We feel that this target audience is so active, they’re very good about spending money. If they keep consuming these products, we’ll do just fine if and when the [cyclical format dip] comes. In the meantime, we see no sign of a dip. Look at [WBWF-FM] in Chicago and KIJS Los Angeles and the runs they’re having. Our conclusion is that we’ll be just fine if we just do it half as well as they’re doing it.”

### EXCITING TO BE BACK

Cummings adds, “It is exciting to be back in this format [at WNOU], which we haven’t done since WLOL Minneapolis. It has been a good lesson, watching things develop over the past two years. “For a long time, it was very tough to be a dominant top 40, not because of its demo appeal but because of fragmentation specialist on all sides,” he says. “I tell you what, though: This format has found its legs and bearings. It’s hit and killed several times. We can’t keep it that way depends on the music the record companies make for us. As long as there’s a pop center, we’ll have a long run.”

“Sure, this can last even longer,” Rice says. “When the Backstreet Boys and ‘N Sync are selling 10 million to 20 million records combined, they can’t all be 13-year-old girls. There’s also males buying those records, as well as adults. That’s why AC stations and adult top 40 like WPLJ New York are adding ‘N Sync, too.”

“Look at what’s happening now at the format, and you’ll still have some programmers who believe that this will burn out,” Abrams says. “But in reality, I feel that as long as the audience really likes music, we shouldn’t be the ones to say it’s over. That’s why we talk to our listeners.”

### Web site: thehotfm.com

Company: Owned by Eastern Carolina Broadcasting, “The HOT-FM” is a 200-kilowatt station broadcasting in North Carolina from Cape Fear Tower to the eastern region of Raleigh on 106.7 and 96.3. Fifty-three employees.

Site launched: 1998

Maintained by: John Baker, in-house Webmaster; I am head of the Web Media Services—to include anything and everything that has to do with site creation.

Number of hits: 84,000 per month.

Features: Online chats, request-a-song, audio streaming (via Broadcast.com), concert info, meet the DJs, listserv (E-mail list).

Reach: None
Crank Up The Volume!

HARD MUSIC
A Billboard Spotlight

The Latest Report On Metal, Punks And The Summer Tours

In our June 24th issue we'll look at the latest acts blasting on the scene and what the future holds. Plus, we'll report on the hard music/metal scene in key international markets including noteworthy artists, albums and retail and media outlets.

Don't Miss The Opportunity To Make Some Noise In Billboard's Hard Music Slam Fest

Evan Braunstein: 212.536.5172
ebraunstein@billboard.com

Issue Date: June 24

Ad Close: May 30
I don't want there to be only one meaning, and I'm hoping my lyrics speak for themselves. We deal with subjects that are personal to us and try to open them up to make them broader.

He will only say that the Mighty Bostones' new ska/punk single, "So Sai To Saj," No. 16 on this issue's Modern Rock Tracks chart, is about the "ending of a relationship. The song is extremely stripped down, and the chorus is simple. Rhymin' the word 'say' with 'gone away' kind of made me a little uncomfortable. But it is the old-fashioned kind of sadness that one person is without a reason they love. To be overly clever to do the backflip with something as simple as that, would have been out of line.

"We came out of the studio saying, 'Yes, let's do this,'" Barrett says of the single and of the group's upcoming album "Psych Attention." "We're 16 years in the music business and in a million years thought we would even be able to set up our drum set in the studio. We were in plug shoes and had a horn section when everything on MTV was like Motley Crue. We looked like we were from Mars."

### Billboard

**Mainstream Rock Tracks**

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<th>No.</th>
<th>TRACK TITLE</th>
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<tr>
<td><strong>1</strong></td>
<td>KRYPTONITE</td>
<td>3 DOORS DOWN</td>
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<tr>
<td><strong>2</strong></td>
<td>OTHERSIDE</td>
<td>RED HOT CHILI PEPPERS</td>
</tr>
<tr>
<td><strong>3</strong></td>
<td>I DISAPPEAR</td>
<td>METALLICA</td>
</tr>
<tr>
<td><strong>4</strong></td>
<td>695 ON THE FREQUENCY</td>
<td>PEARL JAM</td>
</tr>
<tr>
<td><strong>5</strong></td>
<td>WITH ARMS WIDE OPEN</td>
<td>CREED</td>
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<td><strong>6</strong></td>
<td>STIFF UPPER LIP</td>
<td>AC/DC</td>
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<td>VOODOO</td>
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<td><strong>8</strong></td>
<td>LEADER OF MEN</td>
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<td><strong>9</strong></td>
<td>PARADISE AUSTRALIA</td>
<td>INCUBUS</td>
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<td><strong>10</strong></td>
<td>33 2 1</td>
<td>A PERFECT CIRCLE</td>
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**Modern Rock Tracks**

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<td>BLINK 182</td>
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<td><strong>3</strong></td>
<td>PARDON ME</td>
<td>INCUBUS</td>
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<td><strong>4</strong></td>
<td>WITH ARMS WIDE OPEN</td>
<td>CREED</td>
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<td>33 2 1</td>
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**SITES + SOUNDS**

(Continued from page 131)

people," he says.

Bold words, but perhaps not completely unreasonable. Consider that after only two months in full deployment, Launchcast has already 372,000 users who have set up customized online radio stations (it doesn't have numbers on the video side yet). In addition, Launchcast has a total of 45 million registered users who it hopes will eventually migrate to Launchcast.

In addition, mobile digital music services are already being offered. And services like Beatnik.com and RealNetworks are hawking technologies that make streaming music a more common Web occurrence.

So is radio dead? As expected, radio broadcasters aren't so sure that Launchcast will eat their lunch.

"Many people have written the obituaries for radio for years," says Dennis Wharton, a market analyst at the National Assn. of Broadcasters. "The fact is that this business is thriving now like never before."

Wharton says that audio on the Internet will likely complement rather than bury traditional radio stations, which still have the best audience reach for music.

Even more vexing questions remain about the quality of audio streaming and, especially, the somewhat sorry state of video streaming over all but the fastest broadband connections. Also in question is whether consumers will ditch their more traditional means of listening to or watching musical performances, just to get a more personalized experience.

Goldberg says the buzz on streaming is outdated. "Two years ago, listening to audio streaming was painful. But now it's a good experience even at 28.8 (kilobits per second)."

David Goldberg

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"Two years ago, listening to audio streaming was painful. But now it's a good experience even at 28.8 [kilobits per second]."

— David Goldberg

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"Two years ago, listening to audio streaming was painful. But now it's a good experience even at 28.8 [kilobits per second]."

— David Goldberg
RAZOR SHARP: Clocking in at seven minutes and 45 seconds, Counting Crows' sprawling masterpiece and current single, "Mrs. Potter's Lullaby," was hardly what a record label would consider radio-ready.

So when DGC/Geffen asked lead singer and songwriter Adam Duritz to chop it in half, he faced a painstaking ordeal: how to take a progressive eight-verse narrative and shear it down like Frankenstein with a buzz cut.

"It would have been the first single instead of 'Hangin' Around,' but I told them that the song didn't make any sense less than eight minutes," Duritz says. "It's perfectly dramatically arranged, with ups and downs throughout the song. It was impossible to edit and have it be anything but nonsense. I didn't want to make an abridgment of my song.


"I thought about it for a while and I was a bit antsy about the idea," he admits. "But I did it, because I really wanted the world to hear it. I knew our fans would buy the album, but I wanted it to have the chance to reach everyone.

The flourish result is a 4:05 part one cut, which contains the first four verses and the tail end of the full version, and a 4:20 part two with the remaining verses and the same finish. And it worked: Quickly embraced by triple-A stations, "Mrs. Potter's Lullaby," from the platinum-selling "This Desert Life," has reached the top five on the triple-A airplay chart in Billboard sister publication Airplay Monitor.

"We had the eight-minute version in some spotlight areas, but we knew we should probably go with another track on the album, just so we have more songs in an hour," says Kevin Welch, music director of KINK Portland, Ore. "We understood how difficult that one would be to get play, because it has a beginning, middle, and end, and which part do you cut? It's conceptual. But the reality of radio nowadays is that long songs just get a tougher time.

"I think that big-time supporters of Counting Crows would have at least thrown it in some kind of rotation, but there are some stations that just can't do that," Welch adds. "I don't think it would have had nearly the success it has if Adam hadn't cut it. And I'm real pleased with it.

Together, we've been on the Counting Crows since 'August And Everything After,' but we were not able to play that version of the drums, "Determine," by Shabaz, PD of KXST San Diego. "We wanted that to be a single because it's a great song, so as soon as we got the edit, we added it. I love the way it sounds and have always felt like it's the strongest song on the record. They're a core artist for us, and it has tested in the top five for us. We'll be on this one for a long time.

That's good news for Duritz, who feels "Mrs. Potter's Lullaby" is his finest songwriting effort ever. But it also was something of a miracle in the studio. "The performance was an experience that has its own special place for all of us," he says.

In that lies one of those great artist stories that supports the idea that the best efforts are often those that tumble organically, like acts of nature.

Duritz was at a friend's birthday party one evening and was hit with an idea for a song. At midnight, he went out to his studio of the house, began to write what would become "Mrs. Potter's Lullaby."

"I was there until 4 in the morning. Until it was done. I just kept playing after everyone at the party had left," he says. "It was just a story about me. The purpose of all songs is to create a little world that people can step into. I wanted to take them on a little trip. Musically, I could tell what the drums would be like and I was sure of the groove, but that was about it.

At the time, Duritz recognized that the song was hardly in the four-minute range. "I knew at the moment I finished it that it was about forever long, but I never have plans for songs," he says. "I guess it was never meant to be a short song.

Soon after, he met a girl on a blind date. They went to dinner and then he took her to the studio to meet the other Crows—David Bryson on gui- tar, Dan Vickrey on guitar, Charles Gillingham on keyboards, Matt Malley on bass, and Ben Mize on drums. The guys had gone over the song a couple of times and then, in piano and drums, "trying to illustrate the dynamic," and Duritz suggested giving it a go.

"I walked in with the girl [he de- clines to disclose her name] and said, 'We're doing this right now, and they said, 'Hey, we haven't even rehearsed it yet.' But I wanted to capture those moments of the first time through, the inspiration and the gen- erosity and the clumsiness of those moments," he says. "I wanted the tape running from the first take, so it could be completely live. I figured we've played together through hundreds and hundreds of tour dates; this is something we can do.

And then, with the girl sitting beside Duritz on the piano bench and the VU meters ready to rumble, Counting Crows just plain jammed. "There was no rehearsal or preamble. Everyone just jumped on their instruments and played," Duritz says. "And it made the girl fucking cry her head off.

"The band then spent two weeks with producers David Lowery and Dennis Herrin adding sounds and mixing together various elements of the track.

When it was finished, says Duritz, "it sucked. I kept thinking, 'How did this happen?' It sounded so good when we recorded it that night. I couldn't believe it."

"Duritz ended up at the girl's house because she was the one to get Duritz to play that night. And we were doing it accidentally that night is the way 'Mrs. Potter' is supposed to sound."

The polished version was quickly trashed, and the version that ended up on the record was just what the girl was holding: take four. Art by accident, with all the ingredients in place to make a hit.

"It's just a quintessential, great-sounding Counting Crows song," says Rich Antoon, PD of WTTS Indianapolis. "It's a band that has an instantly recognizable sound, with Adam's vocals, great melodies, and hooks. They make it easy for us to play on the air.

Adds Andy Duff, PD of CIDER Detroit, "It sounds so damn good on the radio. It's very Harry Chapin-esque in the way it's got that story. To me, it's the writing on this record that really stands out. It's been in power, and it's staying there quite a while. We're real happy with it here."

As is Duritz. "I consider this a landmark song for us, really kind of a sprawling composition," he says. "I put 'em on a tape and gave it to me, and I think it's great. You know, we've put out three albums of songs that mean a great deal to people; they've got our music and their emotions through our songs. This is at the top of my game. I think it's the best thing I've ever done."
Online Music Channel, MeTV.com Team For Programs On Demand

Online Music Channel is forging new alliances with mainstream media. The Internet-based company that offers music programming on its Web site (onlinemusicchannel.com), has teamed up with streaming music site MeTV.com to provide specialty programming. Programs on the Online Music Channel range from educational series like “Music Business 101” to interactive shows with music news and features. Featured programming includes an interview with B.B. King about his role in the film “Recycled,” Willie Nelson giving a guided tour of his private home away from home, and former Jane's Addiction drummer Perkins Stephens giving drumming demonstrations.

MeTV web-sitters order videos from other programs, feature special-interest titles, pay for the online, and have them transmitted to their TVs.

“The viewing public wants a newer viewpoint and more coverage of their favorite forms and their own television sets.”

The Online Music Channel has also struck a licensing deal to provide content to Listen.com.

T HIS & THAT: BET will hold a star-studded concert Saturday (6) in celebration of its 20th anniversary (Billboard/Bulletin, April 27).

The concert, which will be televised live from the Jubilee Theatre in Las Vegas, will include appearances and performances by Mary J. Blige, Boyz II Men, Toni Braxton, Mariah Carey, and many others. The concert will be held at the Jubilee Theatre in Las Vegas, and will feature performances by some of the biggest names in the music industry.

Three hours weekly.

The show will be broadcast every week with a one-hour time delay on the BET network.

The show will be broadcast every week with a one-hour time delay on the BET network.

MeTV.com has partnered with MeTV.com, the streaming music service that offers a variety of specialty programming, to provide specialty programming. The Online Music Channel has also struck a licensing deal to provide content to Listen.com.

Mike Gillman, a promoter, has been selected as the host for the show.

PRODUCTION NOTES

NASHVILLE

Chris Rogers directed Joanie Kellillon’s “Wake Up” clip.

Sawyer Brown’s “800 Pound Jesus” video was directed by Michael Salomone.

The Fampers directed Tamara Walker’s “Askin’ Too Much” and

Billie Gilman’s “One Voice.”

LOS ANGELES

Fatima directed Shaggy’s “Shake Your Body” video.

Craig Morgan’s “Something To Write Home About” clip was directed by Tom Trul.

Bill Schwall to VP of original programming. He was director of current programming and will continue to oversee that department.

Ashley Ophler has exited Universal Records as director of music video promotion.

Congratulations to Raymond Munn of Fort Collins, Colo., for winning MTV’s third annual “Wanna Be A VJ” contest. Munn won the contest to become MTV’s new DJ in a live show televised April 29. The contest was voted on by MTV viewers online and by phone.

MTV2 has signed on to sponsor the new Nine Nails North American tour. It is the first time the label has sponsored a concert tour.

Belieber, Fla., based music promotion company Promostar has launched a service to provide music videos on DVD through compi- lation programs, this will include nightclubs and JJs. Promostar has launched a music video service with Wolfram Vid- eo, whose former owner. Wolf Zimmerman, has retired from the business.

LOCAL SHOW SPOT-LIGHT: This issue’s spotlight is on the Richmond, Va.- based R&B/hip-hop program “Wavelength.”

TV affiliate: MediaOne Cable in Richmond.

Time slot: 9:30-6 p.m. Fridays.

Key Stafford: Craig Belcher, producer.

Following are the show’s top five videos for the episode that aired April 14:

1. Rah Digga featuring Busta Rhymes, “The Final Countdown” (Funkadelic/Mode/Atlantic).


3. Da’Droh, “Strange Fruit” (Motte/Mot Де). 

4. Trina, “Da Baddest Bitch” (SlipN-Slide/Atlantic).

5. Tony Touch featuring Doo Wop & Pain In Da Ass, “The Re-“I’m On The Dime Bros.”” (Tomboy).

Music Video Programming
BMG Execs Gather For Worldwide Music Meeting

LOS ANGELES—More than 150 executives from all regions converged here for BMG Entertainment’s Worldwide Music Meeting, held April 12-13 at the Regent Beverly Wilshire Hotel in Beverly Hills. Attendees got a chance to enjoy showcases featuring some of the key acts on BMG’s slate, as well as to mix and mingle with colleagues from around the globe.

Vertical Horizon On The Rise. RCA’s Vertical Horizon performed at the House of Blues in Los Angeles. More than 150 people packed the house for the performance, which was taped for a VH1 special. Pictured, from left, are Ira Sallen, senior VP of human resources for BMG Entertainment; Jack Rosner, executive VP/GM of RCA Records; Vertical Horizon’s Keith Kane; Strauss Zelnick, president/CEO of BMG Entertainment; Bob Jamieson, president of RCA Records; Vertical Horizon’s Matt Scannell, Ed Toth, and Sean Hurley; Kevin Conroy, senior VP of worldwide marketing and new technology for BMG Entertainment; and David Bendeth, senior VP of A&R for RCA.

Made Music. RCA’s British rock group Made In London performed for BMG execs. Pictured after their set, from left, are Made In London’s Marianne Eide and Sherene Dyer; Richard Griffiths, chairman of BMG U.K. and Ireland and executive VP of Central Europe; Made In London’s Kelly Bryant; Harry Magee, managing director of RCA U.K.; and Ian Dickson, VP of international for BMG Entertainment.

It’s A Girl Thing. RCA’s British pop act Girl Thing performed its debut single, “Last One Standing.” Shown, from left, are Girl Thing’s Anika Bostelaar, Lindsay “Liz” Martin, Jodi Albert, Nicola “Nikki” Stuart, and Michelle Barber.

Carl Thomas Makes A Wish. Bad Boy recording artist Carl Thomas, whose single “I Wish” has been a top five hit on Billboard’s Hot R&B/Hip-Hop Singles & Tracks chart, performed a set. Pictured, from left, are Sean “Puffy” Combs, chairman/CEO of Bad Boy Entertainment; Thomas; Strauss Zelnick, president/CEO of BMG Entertainment; and Andre Harrell, president of Bad Boy.

Filled With Joy. LaFace Records showcased newcomer Joy Enriquez at the BMG event.

Canadian Crooners. BMG Canada recording act McMaster & James displayed its musical talent to BMG execs. Shown, from left, are McMaster & James’ Rob James and Luke McMaster; Lisa Zbzniew, president of BMG Canada; and Strauss Zelnick, president/CEO of BMG Entertainment.

A Bad Boy’s Dream. Bad Boy Entertainment’s pop group Dream displayed its pop sound. Pictured after the performance, from left, are Dream’s Ashley and Holly; Sean “Puffy” Combs, chairman/CEO of Bad Boy; Dream’s Melissa and Diana; and Andre Harrell, president of Bad Boy.

Spreading Joy. LaFace recording artist Joy Enriquez captured the attention of BMG executives. Pictured, from left, are George Levendis, VP of international for Arista Records; Kevin Conroy, senior VP of worldwide marketing and new technology for BMG Entertainment; Enriquez; Kenneth “Babyface” Edmonds; and Bill Wilson, VP of worldwide marketing for BMG Entertainment.

Stone Rocks. Arista recording artist Angie Stone gives it her all as she puts on a show.

Ian Center Stage. Windham Hill’s Ian Ian was one of the conference’s performers.

Tickled Pink. LaFace recording artist Pink performs her debut single, “There You Go.”

Coming To America. Coming all the way from Sweden, RCA recording act Kent closed BMG Entertainment’s meeting with a performance at Los Angeles’ House of Blues. Shown, from left, are Jack Rosner, executive VP/GM of RCA Records; Kent’s Sami Sirvio; Bob Jamieson, president of RCA Records; Kent’s Martin Skold; Martin Roos, Kent’s manager; Kent’s Joakim Berg and Markus Mustonen; Kevin Conroy, senior VP of worldwide marketing and new technology for BMG Entertainment; Kent’s Harri Manty; Bjorn Lindborg, GM of BMG Sweden; and Michael Dornemann, chairman of BMG Entertainment.
When I first heard that song, I called Mark D. Sanders and Tia Sillers, the writers, just to tell them how blown away I was. Musically and lyrically, it’s as special as a song gets...I can imagine someone hearing this song and not being inspired to do more for their involvement or even their country.

“When I first heard it, the first few lines [made me think] about my daughters,” Womack says of 9-year-old Aubrey and 6-year-old Lohmann. “Anna Lise,” Then when the guys come in and start singing the answer part, I thought, ‘Oh, I’ve got to [Sons Of The Desert’s] Dewey, they’re singing and singing this part.’ It’s just one of those things where from the very beginning I had a vision of having the girl singing, and it all worked out perfectly. [Her daughters appear in the song’s video.] It’s one of those things where everything fell into place.

Not everything in Womack’s career has been so tidy. She debuted in 1997 and quickly became one of the country’s hottest new artists. She was a frequent guest on talk shows, and fans flocked to her concerts. In 1998 she won the Academy of Country Music’s top new female vocalist accolade, as well as the American Music Award for Best Country Album.

Then came change in the form of a new baby and her record company’s demise, as Decca closed its doors and folded to sister label MCA Nashville.

Now with the May 23 release of her third album, “I Hope You Dance” debuted at #10, the hit title track, burning up country radio airwaves, Womack has re-established her career’s upward momentum. She has said that being a mom is a poignant anthology about living the dream to live to the fullest that has apparently struck a strong chord with listeners. It is currently No. 17 on the Hot Country Singles & Tracks chart.

“I’ve had songs nominated for Grammys and had nominations for other awards, but I’ve never felt this kind of excitement over a single like I have on this one,” says Womack.

Country radio is having the same reaction. “I think ‘I Hope You Dance’ is going to be the song of the year. It really caught my attention,” says Alan Jackson.

The hit single comes on the heels of a tumultuous time for Womack. “I have been doing so much living in the last couple of years that I have had a lot of emotions to draw from and probably will for a few albums. I’ve had enough to last me a while,” says Womack, a former Sony/ATV staff songwriter who is currently between publishing deals. “I just had a lot of decisions to make and a lot of people to talk to about both personally and professionally. I’ve been through a lot of tough times and hopefully now will start to reap some benefits.”

“Making a record was a sad time for all involved, Womack says MCA has been a good new home. And she says many of the songs she has released in Nashville are perfectly looking for home.

Liddell, the former director of A&R at Decca, has since started his own publishing company, Carriage Street Music, and he says that the song has been as far as it can get to be the most successful.

“Womack credits Wright and Liddell with helping her find the right songs for the album. ‘When you search, she adds, yielded an impressive collection that gives her the chance to sink her considerable vocal range. It’s a time when she’s been burned, should be ash by now. Crowell’s own version of the song charted in 1985.

Frank doesn’t look for hits; he looks for great songs,” says Womack. “He’s into making albums, not him singing and doing a show. You’ve got to put that on the next record.” I said, ‘I’ll do it if I can use your band,” recalls Womack, who is currently working on her next album. Womack and a group of friends booked by Buddy Lee Attractions.

“He said, ‘Sure. So we did it, and I’m really proud of the way it turned out.’

Womack’s new release will garner exposure via her performances on the George Strait Country Road Tour, which kicks off in Nashville VP of marketing and sales Dave Weigand says the label plans a big push on the new record. “The singer-songwriter is more than prototypical platinum, and her second is approaching platinum,” he says.

“There are a lot of things happening with this new record that we’re excited about. Lee Ann is going to be the CMT Showcase Artist of the month for June...The Strait tour is going to be great exposure.”

Weigand says Womack has also been performing for key industry folk so each place as Universal Music and Video Distribution, as well as retail accounts like Anderson, Target, Musicland, Best Buy, and Handleman. “We’re going after positioning at accounts,” Weigand says. “We’re also taking a very aggressive approach with consumer and account advertising.”

“I love this,” says Wes Wright, director of sales and marketing, “This case is an en- hanced CD; it includes the video and behind-the-scenes clips on the making of the video in addition to Womack’s bio, screen savers, and links to an E-postcard and to her Web site. Weigand says the label is also in the process of putting together an online chat.

Lohmann, Womack’s 6-year-old daughter, is very glad to have music in her life.

Womack says that the decision doesn’t mean much because the only thing that was challenged was the making of the database.

The decision doesn’t mean that much because the only thing that was challenged was the making of the database, he says. “This case was just about making copies and didn’t address other issues of distribution and streaming.”

For example, the case did not address whether a company can provide tools to swap music files, which is currently being decided by a judge in a similar case against Napster, Lohmann says.

“The MP3.com case is definitely important because it puts them out of commission for turning on the spigot for users to access music,” he says. “But Napster is providing users with tools to copy material. That’s different.”

The legal argument that Napster is taking is that it is exempt under the Digital Millennium Copyright Act, which allows Internet service providers from prosecution.

“What happens to a company that is swapping music in swarms of people asking in付费?” asks Lohmann. “The courts don’t want to do that with this.

In addition, Lohmann puts forth the argument that Napster could say it’s acting like a hardware company that sells a VCR, which can copy video tapes, and something similar to MP3.com. “Napster could say it’s no different than what a hardware company does to make a copy, but we don’t really know or want to know that you’re using it to make copies,” he says.

A decision in the Napster case is said to be imminent.

On May 3, Metallica, which is also suing Napster for copyright infringement, presented the company with a list of user names that it had documented over a 48-hour period. The band has requested that the users be blocked from the service.

Napster attorney Laurence Pul- grum said in a statement that after reviewing the documents, the company will “take appropriate actions to disable the users Metallica has identified.”

And from legalities, there is the issue of how much to charge Internet music services that allow consumers to copy and store music. “They’re looking for some pretty stiff fees,” says Lohmann.

In fact, one Internet company executive says that the labels are asking “a lot more” than the 7.1 cent per track for a mechanical licensing agreement. “It’s a big gray area, and we just don’t know what the model is,” he says.

A source at MP3.com says the company isn’t against paying licensing fees to the labels. “They say they’re looking for key content and also has its own lawsuit against against MP3. Funded by the National Music Publishers’ Assn. (NMPA) and filed by Peer Music Productions and MPL Communications in March, the copy- right infringement suit contends Napster’s BMis-cleared trucks on the MyMP3 service.

This decision is a victory not only for Legal, who will be spending a lot of money on the people who have enriched their lives with their songs but also for those eager to see the Internet develop as a viable place for meaningful means of delivering music to the public,” says NMPA president/CEO Ed Murphy of the ruling in the RIAA case.

A spokesman for MyMP3.com entered into a licensing agreement with performance right society ASCAP (Billboard, June 26, 1999). It is believed that only a few tracks were cleared in the publishers’ action to avoid “complications” with ASCAP’s existing licensing deal with MP3.com.

A spokesman for BMG says it is in “active negotiations” to license its repertoire to MyMP3.

Until the legal issues are clarified and “settled,” fees are determined, Internet music companies say the ruling at least sends the message that labels will ensure that their copyrights will be protected.

“It’s a signal that you just can’t take music regardless if it benefits consumers or if it’s something they want,” says ArtistDirect president and founder Mark Geiger.

But issues of label control vs. fast-paced technology advancements will likely continue to spark tension between new services and content providers.

“Music on the Internet won’t be made or broken by MP3 or Napster,” says Chris Zabriskie, director of programming and content Sandy Smal- lens. “But the labels have to be approached with these services from a perspective that they will respect the art, because they’re bankrupting and filtering the industry. The Internet can’t replace that function.”

Last year, a spokesman for MyMP3.com claimed that 20 percent of the Internet’s active users are from the United States. Despite the Internet’s new popularity, there is still a considerable amount of music and video content and the little-known fact that the Internet is a major player in the music industry.

A new study suggests that the percentage of Internet users who have downloaded content from the Internet is growing rapidly. According to a recent survey by the Internet Service Providers Association, up to 70 percent of online users have downloaded music or video content from the Internet.

However, many people are still hesitant to download content because they are concerned about the legality of such actions. The issue of intellectual property rights and the implications of downloading content is a complex and ongoing one.

With the rise of Internet music and video services, there has been a significant increase in the number of copyright infringement cases. These cases often involve issues of fair use and the right to copy content under certain circumstances.

In recent years, there have been several high-profile copyright infringement cases, including the RIAA’s lawsuit against Napster and MyMP3.com. These cases demonstrate the importance of understanding copyright law and the implications of downloading content from the Internet.

Despite the ongoing legal battles, the Internet remains a popular platform for music and video content. With the continued growth of online music and video services, it is likely that the legal landscape will continue to evolve in the years to come.

In conclusion, the legal battle surrounding copyright infringement cases highlights the importance of understanding intellectual property rights and the implications of downloading content from the Internet. As the Internet continues to grow and evolve, it is likely that these issues will remain at the forefront of legal and technological discussions.
L.A. Reid will be successful at what he’s doing and will be competitive.”

Similarly, Terry McBride, who manages artist act Sarah McLach- lan and Dido, says he expects a few minor bumps, especially for Dido, whose record is currently being worked on by his label. Reid, he says, “I think the transition is going to be fine. There are a couple of hundred people there; they aren’t all walking out the door.”

Reid, who co-founded Arista joint venture LaFace Records with Ken- neth “Babyface” Edmonds 11 years ago, is said to have been under pressure from the majors to close Arista after a couple of difficult years. Reid replaces Arista president/CEO Davis, who has been in an embittered battle with parent company BMG over the past six months after BMG demanded that Davis have a successor as part of his new contract.

Among those expected to leave with Davis are his executive VP/GM Charles Goldstuck, senior VP of worldwide marketing and sales Tom Corson, and senior VP of promotion Richards. However, Goldstuck declined to comment, and Palmese, whose contract is up June 30, says he plans to follow Davis. “I came back to Arista to work with Clive Davis, and probably one I want to work with,” he says.

“In general when something like this happens and top people leave, it’s very much like a death in a fam- ily and the artists that suffer during the rebuilding,” says Jake Walech, manager of 14-year-old singerguitarist Combos Curlman. “I was thinking for people to focus. There’s no way during this transition I’m going to try to launch another single or try to do anything aggressive.”

He adds that Reid has talked to him about Curlman, “and he says that he likes Shannon’s music and that he has said she’s going to be a priority.”

Reid declined to discuss specifics regarding new Arista staffing, in- cluding the speculation that Atlantic Records’ former VP/GM Scott Brown is to be offered a top position at Arista (BillboardBulletin, May 2), but he says he is talking to a number of people about new posts.

“The only thing I can say, without naming names, is that come July 1, we will have a head of promotion in place. That’s one position that will become our top priorities. I have many people already in place, and come the beginning of July, I expect a roster of new people to be announced post June 30,” he says. “We are really working hard to make sure no records slip through the cracks. We may have to shift around some releases, but I can’t say for sure.”

When asked about his vision for the company, Reid replies, “Just look up at the sky.” He adds, “Just look at nature.”

“I think Reid says, “My vision is to keep this thing together. This is a compa- ny that has been very successful in many generations of artists, and we want to have some more successful, like in the Latin area, with the exception of the extraordinary success of San- tana, as well as the alternative and rock genres.”

**CLIVE DAVIS LEGACY**

BMG Entertainment president/CEO Strauss Zelnick, to whom Reid will report, says “the legacy that Clive has created at Arista is extra- ordinary. I hope we can preserve that.”

In a terse statement, Davis, whose Arista contract expires June 30, said he expects to launch his new venture in September. He declined to comment fur- ther.

According to sources, Davis could announce his plans in as little as two weeks, although other sources say Davis is still deep in negotiations with up to five companies; therefore, the decision could be postponed for a number of weeks.

‘My job is to learn the music and learn the artists. Right now I don’t envision going in and making cuts’

— L.A. REID —

Davis is expected to remain at the helm of Arista until his contract’s official start date, in part because he’ll be busy with his June 10 wed- ding and out of respect for Davis.

“It was him who gave me the opportunity in the first place,” Reid says. “I will be snoop around the building behind his back, absolutely not. Because of Clive Davis, I am where I am today, and I’ll never let anyone turn me against Clive. He’s only brought great blessings to my life.”

While thrilled about the position, Reid admits his job is not as envi- sioned it. “I can tell you, it ran out of a lot different from how I expected it,” he tells Billboard. “Originally we discussed Clive and I working to- gether as CEO and president. It’s running the label with Clive as chair- man, but it didn’t work out that way.”

Reid says he hasn’t talked to Davis about the possible involvement of his son, Christian Davis, in the last 12 years with Clive,” he says. “We’ve had many conversations. As of late, we haven’t had many conver- sations. We haven’t had those really obvious.”

Despite his clear fondness for Davis, Reid says he has no intention of letting any Arista artists follow him to his new venture. “I have heard the Arista Records is not to give artists to other labels,” he says. According to a source, none of Arista’s acts have “kidnapped” from Reid’s label. Reid says he can work around the label’s board of directors, which employs a different degree of the agency’s board of commissioners at the weekly meeting on May 2 or at the latest, Tuesday (9). The FTC had no com- ments.

Each consent decree has been individualized to take into account the different MAP policies, but each has the same wording. Reid says the consent decrees will be filed with the FTC’s action in the distant future, “I believe that the decrees will result in a seven-year abstinence of tying cooperative advertising funds to the price of advertised product, also, for a five or five years the majors would not be permitted to stop selling product to any of the accounts which they currently sell direct.

If the commissions approve the consent decrees, they would then publish the documents in the Federal Register, along with a formal complaint listing charges against the five majors. That in effect ends the drama of whether or not the FTC thinks the consent decrees are necessary. The FTC staffs, however, has found the remedy to the alleged wrongdoing, explains one executive familiar with the process.

Once the consent decrees are publicly posted, the FTC allows for a 30-day period for comment by interested parties. But despite the 30-day time frame as effect as soon as they are posted.

After 30 days, the decrees can be altered to take into consideration any concerns raised by public com- ment.

But executives at the majors aren’t too optimistic that any changes will occur. In fact, one exec- utive says flatly, “You can be sure that they won’t reverse it.”

Nonetheless, some retailers say they are to count a fight against the decrees. John C. Zelnick, co- owner of the 11-unit, Wilkes-Barre, Pa.-based Gallery of Sound, says that music specialty merchants should “shudder at the FTC’s action lying down. “Is everybody’s memo- ry short?” he asks. “Doesn’t anyone remember what the price war was like? Retailers should at least weigh in with our side. We should at least make a joint statement against this.”

Also sources suggest that a major one-stop plans to organize an effort to help independent retailers contact their lawmakers to gain their help in fighting the consent decrees. (For more on the issue, see Retail Track, page 128.)

For their part, four majors say that they have already talked to the Warner Music Group about their consent decree. Sources say Warner did so because “they are so nervous about the Justice Department would view its parent Time Warner’s press- ing merger with America Online through the FTC’s filter with EMI Recorded Music. Sources say that once they decided to sign the consent decrees, some of the majors fought hard to be the last one to sign it, so that they could tout that fact to the account base. Already, three of the majors appear willing to refrain to that distinc- tion. Also, sources suggest that the real struggle with the FTC has been on the wording of the decrees. The majors probably tried to keep out terms like “price fixing” or “col- lusion” so that such wording could not be used against them in any civil suits that might be filed as a result of the ruling or in the class-action lawsuits already filed against the majors, which charge them with price fixing.

In 1996 a class-action lawsuit was filed in Tennessee against the then six major alleging price fixing; and in 1997 a similar suit was filed in Pennsylvania (Billboard, Dec. 13, 1997).

Meanwhile, although sources in- sist that all the majors have signed the consent agreements, an execu- tive at one major argues that his company has only signed a prelimi- nary agreement and not the formal version.

But executives at other companies say that stance is just a matter of waiting for the May announcement, “They’re just not talking,” says one senior record company executive. “We could all make that claim because the word- ing may still change slightly from the first version of the consent decrees, or it could be changed slightly after the public comment period.”
M2M CROSSES ATLANTIC
(Continued from page 1)

Jerkins (Brendy, Whitney, Houston). Even though they are young, the members of M2M are hardly newcomers to the music industry. For Raven (who plays guitar and piano at age 12) and Larsen (who began playing and singing at 13 years old), their introduction into the music business came with the release of an album before "Shades Of Purple." When Raven and Larsen—who hail from Lorenoskog, Norway—were 8 years old, they recorded a children's album called "Stjernestjernet Barnesanger" (Sings Famous Children's Songs). The album was nominated for a Spillmannpris Award (the Norwegian equivalent of a Grammy) for best children's album.

The duo also wrote about 30 songs before settling on 13 tunes for "Shades Of Purple," with Atlantic Records hiring a team of producers to meticulously work the tracks. They culminated the tracks with snippets of four album tracks through selected music portals. Other Internet marketing activities include online events with the artist and content promoting Shania during the month, and an Internet e-mailing list to distribute digital music and online promotions.

Back and forth to the U.S. for select appearances.

Mark McCarthy, music director of mainstream top-40 station KHHT Salt Lake City, says of the "Mirror Mirror" single, "We were a little apprehensive at first when we heard the record, but after playing it a few times, we warmed up to it. The M2M album is really good, and we're getting good comments from our listeners."

George Romero, a pop music buyer for HMV's Herald Square location in New York, says, "M2M's album sales have started to pick up because they're getting more exposure. M2M is riding the wave of popularity that Britney Spears and the Backstreet Boys are having right now. M2M appeals to the same type of fan."

As for M2M's immediate goals, Ravenandidly says, "Right now, we'd like more people to like our record in America, and we want to do a world tour because we love performing so much."

JIVE WORKS NET TO HELP SONY, SPEARS
(Continued from page 8)

through a network of local sites and the Real family of Web Properties, potentially visible to more than 150 million users worldwide. Separate deals have been struck with Jive with Amp'd in the U.S. and DX3 internationally to stream an exclusive remix of the album's title song together with snippets of four album tracks through selected music portals. Other Internet marketing activities include online events with the artist and content promoting Shania during the month, and an Internet e-mailing list to distribute digital music and online promotions.

Spear's debut album has sold 20 million copies. She is the youngest female artist to achieve 10 times platinum status, and has sold over 1 million albums in Japan, with single in the U.S. with her debut recording.

people sounds.com

Hear the top 20 at www.people sounds.com/top20

www.billboard.com www.americanradiohistory.com
### Billboard 200 - May 13, 2000

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### Miscellaneous

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<td>The Strokes</td>
<td>* First Impressions Of Earth*</td>
<td>20</td>
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*These songs are listed by artists.*
been traditional word-of-mouth.

"Of course, I'm not saying walk totally away from it," he continues. "However, I do think it's going to become a more attractive proposition when it comes to third-party fulfilling companies. Though I haven't seen actual contracts, I've been told these companies usually keep the rights to the customers.

"And you have to consider security breaches and other liabilities that may befall you if they're going to be responsible. We do have attorneys on retainer ready to go to court. Then there are the costs involved because you have to keep the product fresh just as you do your store, so to speak. "Are you talking about competing with thousands of other Web stores."

"When I first heard about the Internet, I decided to re-evaluate the position," recalls Robert Johnson, owner of Delicious Records in Los Angeles. "I realized it's going to take another three to five years for the customer base to come up to par with the Internet and credit cards. So the Internet isn't going to affect me. Although it will unless I want to stick it in a way where I have total control instead of letting other companies do it for me."

Johnston, who says he's building a store Web site now, emphasizes that "independent retailers need to take a close look at what they're doing and do it right now. It'd be nice to have your name flashing on the Internet, but I want to make sure it's worth it and I have control."

Mark Itkin, owner of Houston's Serious Sounds, says she feels a small amount of pressure from the encroaching Internet but firmly believes there will always be a future for independent stores. "Everyone, probably 20% of the clientele I deal with is Internet-savvy to the point where they'll search for new music. And in a way we have the credit to purchase on the Internet.

"But indie retailers have more going for them than just what they shout about. Independent stores have a very, very, very, very, very, very, very, very, very, very thing, a neighborhood thing. The human interaction you don't get on the Internet. The indies who survive are going to be the compliers, he adds. "Most between-in-store and the Internet.

Independent retailers have always had their ears tuned to the street, even helping to turn around struggling bands because of a popular marketing concept. It's that advantage that retailers consistently point to when talking about the Internet. "When you have a major on a positive factor: mega-store chains.

"I don't feel threatened by the chain stores," declares Kelvin Anderson, owner of N.I.C.E. Beach, Calif.-based VIP Records. "There are hundreds of independent stores for you to pick and choose from.

"So don't fall into the mega-store trap. Also, don't fall into the easy money trap. If you're a bit of a nerd about the music business, you'll realize there's a lot of money being made by those who've got the time to pull the strings."
I felt that there was a whole other side of my personality that needed to be expressed.

-JULIANA HATFIELD

I didn't want to go there. I had my own - it was just a negative view of it. I mean, it was just so unromantic, unfor- giving, cynical, disgusted-yet-funny other side of me - as opposed to the vulnerable, believing good things will happen but getting hurt by others' side of 'Beautiful Creature.'

I want to get my rocks off and play some loud guitar and use my Big Muff [and make] a whole album that is loud, distorted, and aggressive. I want to give it to the fans. I want to be heavy on the distortion, and make the songs as loud as possible.

So the self-admittedly ‘schizophrenic’ Hatfield came up with two opposite albums, ‘Recovery’ and ‘What a Domino’ - two albums at the same time - and I saw it. Where my band is going, I don’t see it the same way. Where we stand, I don’t get that.

The reaction is so strong. We could be at two different formats with different songs from different records.

-Legend of the 21st Century and managed by Gary Smith at Ford Apache in Cambridge, Mass., showcased with her band in New York and Bos- ton in late April. She plans on doing in-store performances at all 22 Newbury Commercials in the Boston area, hitting three a day dur- ing the week of May 15.

The concert tour of major markets in the U.S. and Canada will then commence in late May and continue through July. According to Hatfield, Hatfield is also backing the Hatfield releases with a heavy push online through the new commercial media campaign, targeting fashion and image books as well as music publications. Coverage is already set for Rolling Stone, CREW, Spin, People, and Entertainment Weekly.

ACM WINNERS

(Continued from page 10)

Donald. “This shows you how powerful one song can be and what one song can do for a career. We had a little success before the song, but this is an amazing night.”

Stoltz expects that Dixie Chicks’ vic- tories will spur ticket sales for their upcoming Fly tour. “The Dixie Chicks’ new album is doing well. It’s been No. 1 on the Top Country chart for the last three months,” he said. “This will be a great launch for their headlining tour.”

“We’re enjoying our last two weeks off,” said Chicks lead vocalist Natalie Maines. “We took six months off, and this has been the end of it. We’ve been planning for the Fly tour. We start rehearsing in the middle of May, and our first show is in June. We spent a lot of money, not knowing if people would buy tickets. So we’re glad of the break.”

According to key retailers, new acts stand to benefit most from the awards show. Storm Glove, director of music for Hastings, said, “This is like Brad Paisley and Jessica Andrews can get a boost. There will probably be less of an impact for artists such as Faith Hill, Tim McGraw, and the Dixie Chicks.”

Record companies have worked very well, and people already have them.

“The ACMs definitely give newer artists a boost,” said GM Jon Kortkowicz. “It makes sense to put them on the first fan sets that are linking artist to the face and their songs.”

Brad Paisley, who was named top new male vocalist, said, “I’m really happy about this award. I wasn’t even nervous about singing. I felt great walking out there and doing that. Everybody told me, ‘Aw, we knew you’d get it,’ but I wish I had that confidence. Any one of those guys could have easily walked away with this and deserved it.”

Dolly Parton, who took six 1998 ACM Awards, said, “I’m happy for all the ACM Awards. To see this, it’s great. We’ve had a great year. We’ve had a great year.”

ACM Award categories include Musician of the Year, Album of the Year, Single Record of the Year, Vocal Duo of the Year, Vocal Group of the Year, Artist of the Year, Song of the Year, and Male Vocalist of the Year.

TO YOUR READERS

The Hot 100 Spotlight will return next week.

BETWEEN THE BULLETS

by Geoff Mayfield

THREE TIMES TWO: For the third week in a row, an album opens with a first-week number that would normally be enough sales to capture the No. 1 spot on The Billboard 200. But, like No Doubt and Joe who pre- ceded them, Tom Petty & the Heartbreakers stepped onto the steamroller that is ‘N Sync, this despite a big post-Easter drop for the boy band’s ‘No Strings Attached.’

Following the intoxicating 55% boost over prior-week sales that ‘N Sync saw during last issue’s intense ‘graveyard’ airplay spike, with a 62% decline, the album closes at 248,000 units, which is still more than enough to ward off Braxton’s 199,000-unit opener.

While Braxton has to settle for second place—and there’s been a lot of that going around since ‘N Sync rattled the cages six weeks ago—there is the beginning of a strong streak here, despite a career-high week of 286,000 pieces, while the prior issue saw No Doubt open at the same rank with 202,000 units.

HIP-HOPPING: Aside from Tony Braxton’s much anticipated return, the chart’s top 15 also indicates growth for Cypress Hill and Mya, who start at Nos. 5 and 15, respectively. The former fetches 139,000 fans, while the latter sells 72,000 units.

Cypress Hill once topped The Billboard 200, but its last album, ‘Cypress Hill IV’ failed to crack the top 10, opening at No. 11 in 1998. Also in 1998, Mya’s self-titled debut began at No. 77 and eventually peaked at No. 29. This is also her biggest single-week SoundScan tally: “Mya” fattened up on 118,000 units during the holiday weeks of 1998, when the album ranked No. 84.

What do Braxton and Cypress Hill have in common, besides owning The Billboard 200’s two highest bows and prominence on Top R&B/Hi- Hop Albums, where they stand at Nos. 2 and 3, respectively? Both used TV to pump their first-week sales, Braxton on “The Tonight Show with Jay Leno,” Cypress on “Late Night With Conan O’Brien.”

Meanwhile, with his second album warming up in the wings, attention surrounding that leadoff single of a comeback for the former R&B album chart topper, “The Real Slim Shady” is in big rotation on MTV and was also featured on the channel’s “Making The Video,” which helps its last set, “The Slim Shady LP” sip up this issue’s Paisetter crown. With a 26% hike, the album jumps 62-35.

Emmit Smith’s percentage jump is set to the second spot, second only by the soundtrack to “Love And Basketball,” which, thanks to the film’s theatrical exposure, bounds 115-45 on an 81% uptick. However, since “Love” wins Greatest Gainer, the Paissetter is awarded to the album with the second highest percentage growth. On Top Independent Albums, “Love And Basketball’s” bounce moves it 7-1.

ALSO SEEN: The post-holiday decline from last issue’s historic Easter: Norah Jones is most department dated by ‘N Sync’s previously mentioned 62% decline, but there’s evidence aplenty throughout the chart. Con- sequently, volume on The Billboard 200 down by 28% from the previous chart, a drop that occurs to dramatically soften the chart’s bullet cri- teria. Not only do the bullet any album that gains this issue, we also reward those titles that manage to decline by no more than 10%. Typically, we need to drop bullet criteria that far in January, when the chart adjusts from the high voltage numbers of Christmas and New Year’s weeks.

In this soft climate, the spikes propelled by TV and cable exposure can be quite conspicuous, including jumps provided by two MTV platforms: “Brickman” helps Lenny Kravitz jump 78-64, while “Wanna Be A VJ-3” sets the stage for a 18-13 jump for Jay-Z. The latter’s disc is also boosted by “Big Pimpin’,” which is at No. 7 on Hot R&B/Hi-Hop Airplay with 32 million listeners, while the video is ranked at No. 8 at MTV.

On sister station VH1, “Storytellers” continues the comeback of Stone Temple Pilots’ “No. 4,” with a 4% gain, the album charges 148-111.

Proms for the April 30-May 1 airing of NBU music charts to “Total Rem- oving a 5% improvement for last week’s (170-117), echoing the pattern we saw in February 1999 for ‘The 40’s’ album. Look for a bigger spike, and likely the album’s ultimate peak position, on next issue’s list.

Meanwhile, a “Late Night With Conan O’Brien” appearance helps Dido re-enter Heatseekers at No. 45 with a 7% gain.

With Teleumbo’s airing of the Billboard Latin Awards falling on the evening of April 30, the last day of the tracking week for this issue’s charts, impact was minimal, but the significant improvements men- tioned over last year’s edition, will be seen on next issue’s charts. The Bill- board Latin 50 is the list where the awards show will have its most obvi- ous impact, but the special could also make a dent on Heatseekers and The Billboard 200. Stay tuned.

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FIVE SONGWRITERS WIN TOP HONORS AT BMI LATIN AWARDS
(Continued from page 10)
ed Productions and Publishing and Sony/ATV Latin Music Publishing LLC/Sony ATV Songs LLC. SER-CA Publishing, the publishing arm of BMI, received five awards. Additionally, four honors were given to BMI Music Publishing, three awards were granted to both Música Flamenca Music and Universal-Songs of PolyGram International, and A Phantom Vox and World Deep Music Publishing received two awards each.

The evening was hosted by BMI president/CEO Frances Preston and assistant VP of Latin music Diana Alvarez.

Winners were determined based on the most-played songs in the BMI Latin catalog.


SONY, UNIVERSAL PLAN NET MUSIC SUBSCRIPTIONS
(Continued from page 10)

斌 most recently, Microsoft.

The MusicChoice Web site is taking a leap forward in attempts to generate revenue from Web content, says president/CEO Dave Del Becca- ro. “The promise of free content can only exist, this is a viable business model that will literally exist to implement eventually in order to become profitable,” says Jeff Myatt, EMI senior VP of new media, and earlier this year at MIDEIM that his company planned to test this year the subscription model for delivering digital music content to audio devices on a per-commercial model (Billboard, Feb. 5).

Kevin Conroy, senior VP of world- wide marketing and new technology at EMI, said earlier this year at MIDEIM that the subscription model presents some formidable hurdles to success. “In a wired world in which so much music is available it is impossible for there to be any compelling, unique, and possibly exclusive proposition to get consumers to step up to a subscription service,” he said. “The question is, in such a competitive environment where the competition for music is basically on a free basis, an ad-supported, can we come at it from a different angle, however you define it, be competitive and attractive among consumers?”

As to that question of whether consumers will be willing to pay for what they have until now had for free, Jupiter’s Kim Cowles believes that quality and service will convince them.

“Consumers will pay if there’s a per- ceptible difference from the options available on the Web. Limited catalogs, unreliable quality, unreliable downloads, lack of virus control—are those things a ‘legitimate’ subscription service online could take advantage of. If that said, a list of all the music that result from a subscription service aren’t going to be pure subscription fees but advertising fees, direct-marketing online, the sale of ticketing and merchandise,” he adds.

Music and pricing models are both online of the unknown about the planned Sony/Universal venture, to details of which are sketchy. The initia- will target delivery of content over a wide range of platforms, label executives say. Among the computers, wireless devices, and FIPP Intl. Both companies say they have agreed to license content to the venture.

For M-Net, which has been set, according to Heather Myers, executive VP/PGM of UM’s global e-division, “What we will say is that both parties are very dedicated to the venture, and we’re getting very, very, very close,” Myers says.

Questions about the structure and direction of the new joint venture and the exact nature of the content of offerings—also as well whether the two major labels will work with other content providers—will remain open, according to Al Smolka, VP of Sony Music Entertainment.

“We’re on parallel paths in develop- ing both the business structure of the venture and also what the content and offerings of the venture will be,” Smith says of the early-days initiative. “So far announcements will probably talk about both of those. Right now, this [announcement] is more about both of our joint recognition of the opportunities that we see in this space and how we can best address those.

Myers believes those opportunities are vast. “We have two companies that have a rich array of content, and we want to cut across all genres and regions in terms of breadth and depth of offer- ings—from classical to jazz to country,” she says. “And because we are really working with the service with the idea that it will be applicable to as many platforms as possible—PCs, wireless, set-top boxes, your television set, and so on—we anticipate that the audience could be quite broad.”

The targeting of that audience, con- versely, can be narrowly focused via a subscription approach, Smith notes. The “new digital music consumer is being developed give you the opportunity to tailor the audience in much more specific ways,” he says, adding that services also can be tailored to different geographic regions.

AdSL DEBUTS IN EUROPE
(Continued from page 1)


tories, the pricing of ADSL service remains an issue, meaning that music companies throughout Europe have differing views on the technology. The managing director of Ger- many’s HOM music retail chain, Ach- gang Oehmert, observes the sluggish ADSL rollout in his home market as being problematic for Internet compa- nies. “In the foreseeable future, this won’t have any effect [on buying down- load patterns]. The development is at nine below zero,” he says.

German consumer also have prob- lems with what they perceive as a high price for “always on” Internet connections. According to edel’s Weikert, there isn’t likely to be a strong take-up of its ADSL service—300 Deutsche marks ($683) for companies and 100 Deutsche marks ($213) for individu- als—is “quite expensive.”

King says technology has been a major obstacle for Internet companies’ economy. “One of the problems in Euro- pe has been that Internet access has been either too expensive and not reliable, and that in the U.S. has that15 at the growth [of online retailers],” he says.

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Country Is Mr. Rogers’ Neighborhood

It’s a GOOD WEEK for the roses. First, “Buy Me A Rose” (Dreamcatcher) by Kenny Rogers with Alison Krauss and Billy Dean clinches the No. 1 spot on Hot Country Singles & Tracks. Then, “Desert Rose” (A&M/Interscope) by Sting with Cheb Mami debuts on The Billboard Hot 100 at No. 98 and Hot Dance Music/Maxi-Singles Sales at a spectacular No. 2.

It’s the first Sting single to appear on the Hot 100 since " Roxanne "’97—Puff Daddy Remix peaked at No. 82 the week ending Jan. 10, 1998. "Desert Rose" is Sting’s second-highest-charting title on the dance chart; that “ Roxanne " remix spent three weeks at No. 1 starting with the last week of 1997.

It’s really Rogers’ week, though. His move to No. 1 is a triumph for veteran artists, who have had their share of accomplishments in the last 18 months, if you consider the pop success of Cher and Carlos Santana. In a world where you might as well expire when you leave the 18-49 demographic, it’s refreshing to see a 61-year-old man leading the pack.

Rogers is the first artist who can trace his chart career back to the ‘60s to top the country chart since 1988. In September of that year, Willie Nelson had a long run on No. 1 with “Nothing I Can Do About It.” Two months later, Dolly Parton was on top for a single frame with “Yellow Roses.”

“Roxanne” is the first No. 1 hit for Krauss and Dean. Both artists’ previous best was No. 3 peak. Krauss reached that mark with “With You Say Nothing At All” in 1996, and Dean started his career with a pair of No. 3 hits in 1991: “Only Here For A Little While” and “Somewhere In My Broken Heart.” A year later, “If There Hadn’t Been You” also went to No. 3.

Beginning of ‘The End’: Kenny Rogers isn’t the only thing ‘60s about this issue’s Hot Country Singles & Tracks chart. Debuting at No. 72 is Allison Paige’s remake of Skeeter Davis’ “The End Of The World” (Capitol), a No. 2 country hit (and No. 2 pop hit) in 1963.

The most ‘MARIA’: The follow-up to “Smooth” has now held the No. 1 position on the Hot 100 half as long as that comeback smash. Santana Featuring The Product G&B holds on for a sixth week with “Maria Maria” (Arista). Since January 1998, only four titles have remained on top for six weeks or more. Two of those are by Santana, and the other two are “The Boy Is Mine” by Brandy & Monica (18 weeks) and “I’m Your Angel!” by R. Kelly & Celine Dion (six weeks).

Speaking of “Smooth,” it remains the longevity champ of the current Hot 100, falling two places to No. 18 in its 42nd chart week. Close behind, at 41 weeks, is Lonestar’s “Amazed,” still in the top 10 at No. 9. In third place is Marc Anthony’s long-running “I Need To Know,” down 35-37 in its 36th chart week.
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