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## IFPI's New Tech Tackles Net Pirates

**BY GORDON MASSON**  
LONDON—More than 1 billion tracks were illegally downloaded from the Internet in the past year, and that figure is projected to triple in the next 12



months. Not only does that large number represent lost revenue to the music industry, but it may be just the tip of the iceberg, according to a company aiming to cash in at the expense of

*(Continued on page 104)*

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

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

Its decision to unload positions in AOL Europe and AOL Australia on partner America Online Inc. (AOL) for more than \$6 billion (*Billboard Bulletin*, March 20) now gives the German media conglomerate a war chest of as much as \$37 billion in debt and equity capital for potential acquisitions.

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



MIDDELHOFF



delhoff from AOL's board.

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

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

More specific speculation over what Bertelsmann will do with funds from the sale of its stakes in international AOL properties—a deal that ultimately could be

worth as much as \$8.25 billion, roughly the price tag of a major music company—is already coming fast and furious.

*(Continued on page 105)*

## Lucy Pearl Debuts On Pookie/Beyond



**BY GAIL MITCHELL**  
LOS ANGELES—There's an adage that says the whole is greater than the sum of its parts. That notion is fueling anticipation for the May 23 release of Lucy Pearl's self-titled debut album on Pookie Records/Beyond Music.

*(Continued on page 105)*

## Jive's 'N Sync Breaks Records

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

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

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## Matchbox Twenty Back For More

*'Smooth' Success Expected To Boost Lava/Atlantic Act's Set*

**BY MELINDA NEWMAN**  
LOS ANGELES—When it came time for matchbox twenty to begin work on the follow-up to its hugely successful 1996 Lava/Atlantic debut, "Yourself Or Someone Like You," manager Michael Lippman didn't have to give the quintet a pep talk on how to deal with the pressures of following a blockbuster.

"We just talked about all the

people who have told us we're over," says Lippman with a chuckle. "The band's and my favorite

thing, if you can take this as a positive, has been listening to everyone tell us how this record is going to fail, how we're a one-hit wonder, even though we've had four top five singles. All that makes us do is work harder and come together stronger."

*(Continued on page 103)*

### A BILLBOARD EXCLUSIVE



Photo: Oscar Carr

## All-Region DVD Players Irk U.S.

**BY EILEEN FITZPATRICK**  
LOS ANGELES—DVD players that bypass regional coding blocks designed to protect theatrical windows in foreign territories are openly being sold overseas—and causing concern stateside.

While industry sources contacted say it is impossible to estimate how many of the more than 1.4 million DVD players sold in Western Europe since the format's 1997 launch have

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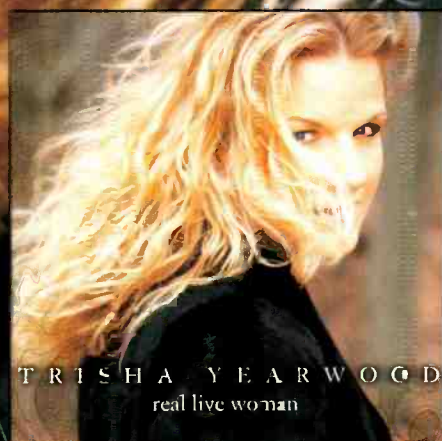
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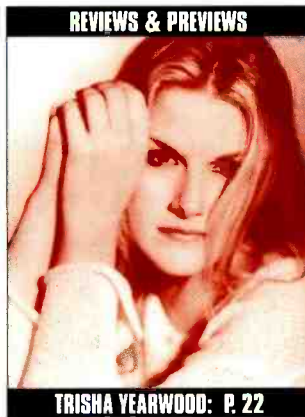
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**Int'l Repertoire Can Be Sold Better In Japan**

**BY ALEX ABRAMOFF**

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

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

Let's not blame the consumers, as they are prepared to buy anything that is

good—provided, of course, they have enough disposable income to do so. It is true that in the last couple of years they have had less money to spend on prerecorded music. The rapid penetration of

standard, monthly mobile-phone bills can be very high.

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

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

(Continued on page 25)



**'It's premature to conclude that there's less demand for foreign product in Japan'**

Alex Abramoff was president of Tokyo-based Mercury Music Entertainment until he left the label in June 1999 to set up an entertainment-related consulting company, AIA International.

mobile phones among young people is often cited as a reason for this—in a country where telecommunications are still expensive compared with the worldwide

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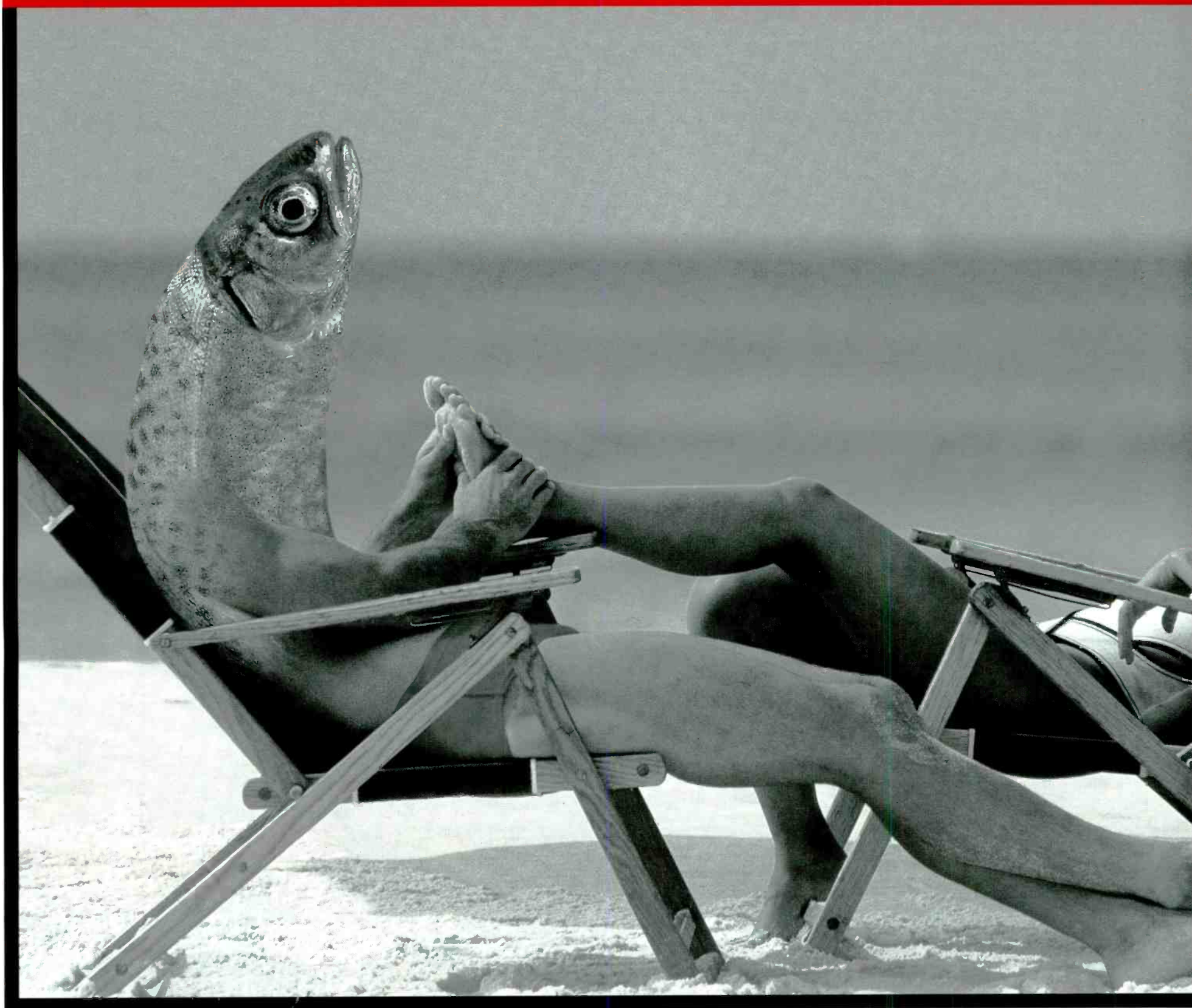
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**Woman falls in love  
at first sight.**

**By James Edward**

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# Industry Revenue & Sales Fall In Germany

BY WOLFGANG SPAHR

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

The German Phonographic Industry Assn. (BPW) reveals that revenue slid 2.9% in 1999, continuing the downward trend of 1.5% registered in 1998. Compounding those statistics, the BPW reports that unit sales in 1999 shrunk by 1.4%. In 1998, unit sales were down 2%.

The BPW figures are a compilation of information from association members accounting for 94% of the German market. Those members registered total 1999 revenue of \$2.445 billion, compared with \$2.518 billion in 1998. Unit sales came to 272.6 million, as compared with 276.4 million units in 1998.

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

With a share of 46.2% of the singles charts and 23.2% of the album charts, local artists again played a major role in Germany last year. The creativity of the domestic music industry was equally reflected in a share of 31.2% of hit compilations in the album charts.

Cher, Xavier Naidoo, Whitney Houston, Buena Vista Social Club, Backstreet Boys, Die Fantastischen Vier, Modern Talking, Britney Spears, the Offspring, and Sasha topped the 1999 album charts. The year's hit singles were Lou Bega's summer smash "Mambo No. 5 (A Little Bit Of...)" (BMG Berlin), Eiffel 65's "Blue (Da Ba Dee)" (BMG Berlin), and Britney Spears' "... Baby One More Time" (Jive/Zomba).

The BPW's breakdown suggests that Germany's retail market underpins the record market. Sales of 249.7 million singles, albums, cassettes, and CDs represents a drop in 1999 of 2.6% fewer discs and tapes than in the previous year (256.3 million). Individual categories varied: Singles improved from 52.5 million to 53.2 million units sold, an increase of 1.3%, while full-length CDs totaled 176.2 million units, down 1.7% on 1998's 179.2 million units.

The BPW also contends that increasing use of CD burners for private copying is badly hitting sales of full-price and mid-price CDs. Full-price CDs lost 3.3% in units (from 75.2 million to 72.7 million) and mid-price CD sales plummeted 15.8% (from 29.8 million to 25.1 million units). Cassette sales also lost ground—down 18% to 19.6 million units, compared with 23.9 million units in the prior-year period. Germany's DJs helped maintain sales of the vinyl LP, which, with 600,000 units sold, was unchanged from last year.

One glimmer of hope, notes the BPW, is the German industry's progress in adopting new approaches to open up sales channels that traditionally are, or were, lacking in music.

So-called premiums—product specifically developed for new sales channels outside of traditional retail trade—sold 10.7 million units in 1999, a significant increase from the 6.1 million units in 1998.

However, the club market continued to decline in 1999. It generated disappointing figures of 12.2 million units, down 12.9% from 1998's 14 million, placing the club market only just above sales of premiums.

*'The industry is exposed to a harsh wind of change'*

—THOMAS M. STEIN—



**Preston Gets The 'Spirit.'** Frances W. Preston, president/CEO of BMI, was recently named this year's recipient of the City of Hope's Spirit of Life Award, which will be presented during the medical and research center's annual fundraising dinner this fall in Los Angeles. Shown at the announcement, from left, are City of Hope executive board officers and members Neil Portnow, senior VP of West Coast operations at the Zomba Group of Companies; Kathy Nelson, president of music for Buena Vista Music Group; lawyer Don Passman of Gang, Tyre, Ramer & Brown; last year's Spirit of Life honoree, Phil Quartararo, president of Warner Bros. Records; Preston; Zach Horowitz, president/COO of Universal Music Group; and Bruce Resnikoff, president of Universal Music Special Markets.

## BMG Publishing Grows Acquires France's Durand, Subsidiaries

BY GORDON MASSON and EMMANUEL LEGRAND

LONDON—BMG Music Publishing says that it has moved into the ranks of the world's top three serious music publishers, following what is believed to be one of the largest music publishing acquisitions ever made in France—the purchase of Editions Durand and its Eschig and Amphion subsidiaries.

Financial details were not disclosed, but the acquisition places BMG alongside Boosey & Hawkes of the U.K. and Germany's Schott as the top publishers in the classical music field.

Composed primarily of French instrumental, symphonic, and contemporary music, Editions Durand was one of the few remaining major independent music publishers in France.

Combined, Durand, Eschig, and Amphion make up one of the world's most prestigious classical music catalogs, including works by Ravel ("Boléro"), Saint-Saëns, Debussy, Fauré, Messiaen, Milhaud, and Fenelon, as

# FMG, Retailers Call A Truce

BY CHRISTIE ELIEZER

SYDNEY—Australia's first test case over exclusive digital download deals has been settled—for the time being.

A three-year exclusive deal between News Corp.'s Festival Mushroom Group (FMG) and online retailer sanity.com—which sparked an angry reaction from HMV and Leading Edge retail chains (Billboard, March 11)—will continue, but HMV has withdrawn all action against the 40 Australian FMG artists involved in the deal. HMV previously had removed those artists' music from its shelves (Billboard, March 18).

Brett Blundy, chairman of sanity.com, says similar deals are currently being negotiated with other record companies.

"We will continue to be aggressive in growing our business and

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

FMG suggests there were some misconceptions about the sanity.com deal. Says FMG managing director Jeremy Fabin, "It was always an agency agreement with Sanity [the market leader music retail chain and owner of sanity.com]. We gave them exclusive rights, and nothing in that deal precluded Sanity from on-licensing to other sites."

Fabin adds, "Sanity have in fact said it is their intention to license [the music to] other sites, and so from that point of view, there is every reason to think that HMV will have access to the Festival Mushroom copyrights."

John Hazell, managing director of HMV Australia, and Gavin Ward, GM of Leading Edge, say there was no mention of the agency component deal in early discussions with FMG. "We wouldn't have fought as hard as we did for the principle if that was the case," says Hazell.

Nevertheless, HMV on March 17 returned to its shelves in Australia, Hong Kong, Japan, and Singapore about 4,000 units' worth of product by 40 Australian FMG artists. The ban was imposed March 9 after FMG refused to rescind the sanity.com deal.

HMV has told FMG it must continue to negotiate with sanity.com to ensure that HMV and other Internet retailers have access to FMG product without disadvantage.

"If at a later date we are being disadvantaged, we'll go back to the table and reconsider our position," says Hazell. "At this stage I don't want HMV to be perceived

as disadvantaging Australian artists in their home market and elsewhere in the region."

Says Sanity's Blundy, "Some discussions have taken place with HMV to license this repertoire, and all other online businesses will be treated on a case-to-case basis."

Fabin confirms discussions with sanity.com will take place.

*'We are pleased that the issue has been resolved for the sake of FMG and the artists'*

—BRETT BLUNDY—

"There is no guarantee whatsoever that the situation won't flare up again in the future if HMV aren't happy with the way those discussions are going," he says.

Leading Edge, too, has abandoned plans—"for the time being," says Ward—to pull FMG stock from its

stores. "[FMG] director of sales and marketing Ron Edwards came out to our [annual] conference in Malaysia and explained the situation to us about the agency deal, and assured us we could have access if we wanted to do a deal with Sanity," he says.

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

"It was always an agency deal," insists Sanity's Blundy. "In any case, we are pleased that the issue has been resolved for the sake of FMG and the artists. We don't want to see artists suffer when such disputes rise. This deal is about giving our local artists greater exposure and more opportunities to be exposed to a global market."

In the Australian music retail sector, Sanity, with 290 stores, has 29% market share, followed by HMV, whose 30 outlets give it a nearly 10% market share.

Leading Edge is a collective buyer for 220 independent music and video operators and claims a 17% share. The breakdown of its music and video components is not available, but Leading Edge is generally regarded by the industry as the third largest music retailer.

## BMI And ASCAP Web-Based Tracking Systems Launched

BY CHUCK TAYLOR

NEW YORK—Music performing right organizations BMI and ASCAP have each launched proprietary Internet-based electronic music tracking and reporting systems designed to simplify the task of generating playlists from which composers, songwriters, and publishers are paid royalties.

BMI's Electronic Music Reporting (EMR) is designed for the radio industry, whereas the ASCAP venture—a partnership with San Fran-

cisco-based AudioSoft—aims to assemble automated music reports from Internet music play.

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

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





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# E-Tax Moratorium May Get Extension

BY BILL HOLLAND

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

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

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

In its last series of meetings held March 20-21 in Dallas, the 19-member Advisory Commission on Electronic Commerce also said the moratorium should be extended for five years but failed to reach a two-thirds majority vote on six key points viewed as a first step toward achieving tax parity.

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

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

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

The recommendations were put forward March 20 by officials from

the commission's six-member business caucus: America Online, Time Warner, Charles Schwab, Gateway, AT&T, and MCI Worldcom.

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

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

The group also calls for a clarification of a law that requires that a business have some "physical presence in a state" before sales taxes may be collected on sales over the Internet or telephone or from catalog businesses. At this point, Web pages and Internet service providers aren't considered physical presences for tax purposes.

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

# Kingfisher Reports A Surge In Profits

BY TOM FERGUSON

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

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

Mulcahy identifies the operational integration of its (mainly U.K.) B&Q and (mainly French) Castorama DIY store

chains, and a "significant contribution" from its global sourcing operations, as key elements in its growth. However, that growth was more marked in Kingfisher's DIY and Electrical divisions—with increases in sales of 120% and 30%, respectively—than in the General Merchandise division, which logged a 7.9% rise to 3.1 billion pounds (\$4.9 billion).

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

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

(Continued on page 109)



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

# Ad Gives Drake's 'Moon' Rise In Sales

BY CHRIS MORRIS

LOS ANGELES—"Pink moon gonna get ye all," Nick Drake sang 28 years ago. His prediction is finally coming true, as sales of the late English singer/songwriter's 1972 album "Pink Moon" are leaping, following the use of its title song in a TV spot for the Volkswagen Cabrio.

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

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

So far this year, Hannibal Records—the Palm Pictures imprint



DRAKE

that has licensed Drake's catalog from Island Records since the late '80s—has shipped almost 13,000 units of "Pink Moon" and 11,000 units of "Way To Blue," a Drake compilation that also contains the song. It shipped a total of 21,000

units of those titles in all of 1999.

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

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

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

(Continued on page 112)

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** **BJ Lobermann III** is promoted to senior VP of sales for Virgin Records America in Beverly Hills, Calif. He was VP of sales.

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

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

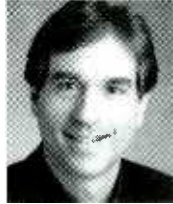
**Jodi Williams** is promoted to VP of promotions, urban music, for RCA Records in New York. She was senior director of urban promotion.

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

**Scott Bergman** is promoted to director of artist development for



LOBERMANN



LEVY



EGGLESTON



WILLIAMS



TRAHAN



BERGMAN



SHAPIRO



FUHRMANN

Atlantic Records in New York. He was manager of retail marketing.

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

**Arlene Shapiro** is promoted to associate director of royalties for Rhino Entertainment in Los Angeles. She was manager of royalties.

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

was a marketing coordinator.

**Amy Dean** is promoted to manager of mechanical licensing and publishing accounts for Rhino Records in Los Angeles. She was coordinator of business affairs.

**PUBLISHERS.** **Andrew Fuhrmann** is named VP of creative affairs, East Coast, for Universal Music Publishing Group in New York. He was senior VP of creative operations for Notation Music Publishing/W&R Group.

**Ed Razzano** is named creative

director for the Spirit Music Group in New York. He was manager of creative services/catalog marketing at Universal Music Publishing Group.

**RELATED FIELDS.** **Alan S. Gordon** is promoted to executive director of the American Guild of Musical Artists in New York. He was Eastern executive director.

SMG names **Craig A. Gates** GM and **Kimberly A. Walsh** director of marketing and event services at the Paul E. Tsongas Arena in Lowell,

Mass. They were, respectively, assistant GM/director of finance for the Worcester Centrum Centre and interim GM for the Springfield Civic Center.

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

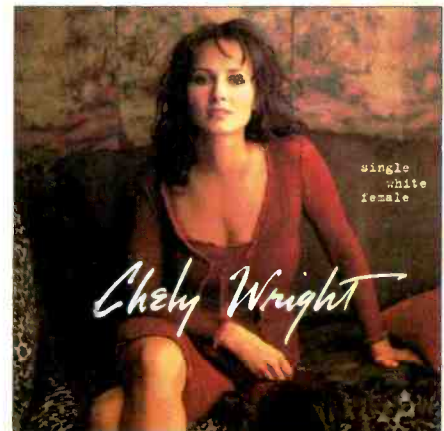
**Gloria Green** is promoted to agent in the Christian music department of the William Morris Agency in Nashville. She was a coordinator.

# Chely Wright



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# Billboard

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Join Billboard as we celebrate the 25th Anniversary of Arista Records. Included in this salute is a special look into the history of the legendary label. Editorial features an exclusive Q&A with Clive Davis covering the growth and future of the label. Get your

ad in this historic issue of Billboard and wish Clive Davis and Arista the very best.

**ISSUE DATE: MAY 13**  
**AD CLOSE: APR 18**

Pat Rod Jennings 212.536.5136  
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## CASA DE LOS TAPES

Join Billboard as we pay a special tribute to Casa De Los Tapes, the legendary music retail chain in Puerto Rico. Editorial features an overview of their operations as the largest music store in Puerto Rico and the Caribbean.

Join us as we explore the advancements that have been made over the past 30 years and what's to come.

**ISSUE DATE: MAY 20**  
**AD CLOSE: APR 25**

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molival@billboard.com

## UPCOMING SPECIALS

ATLANTA - Issue Date: May 20 • Ad Close: Apr 25

DVD - Issue Date: May 27 • Ad Close: May 2

JULIO IGLESIAS - Issue Date: May 27 • Ad Close: May 2

BLACK MUSIC MONTH - Issue Date: June 3 • Ad Close: May 9

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# Artists & Music

POP • ROCK • R & B • RAP • DANCE • COUNTRY • LATIN • CLASSICAL • JAZZ • PRO AUDIO

## Ma, Meyer, O'Connor 'Journey' On Sony

BY CARLA HAY

NEW YORK—Classical artists Yo-Yo Ma, Edgar Meyer, and Mark O'Connor launch a U.S. and European mini-tour Thursday (30) in Nashville in support of "Appalachian Journey," the sequel to their 1996 album, "Appalachia Waltz."

Other tour dates include Los Angeles; Berkeley, Calif.; Chicago; Washington, D.C.; New York; London; Amsterdam; and Paris.



MA, MEYER, O'CONNOR

Says Meyer, "We're going to perform almost all of the material from 'Appalachian Journey.' We also agreed on outside songs, and we've got room to add some songs from 'Appalachia Waltz.'"

The American folk-influenced "Appalachian Journey," released March 21 on Sony Classical, features guest artists James Taylor and Alison Krauss.

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

## Arista's Sister Seven 'Wrestles Over Tiny Matters' On New Set

BY JIM BESSMAN

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



SISTER SEVEN

Matters" approaches its April 4 release.

"We get together once a year to talk about goals and renew our vows as a band, so to speak, and make sure everyone's still in the pocket and passionate and moving forward," says powerhouse vocal-

**ARISTA**

ist/guitarist Patrice Pike, who needed band solidarity in formulating its plans following Arista/Austin's dissolution.

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

(Continued on page 109)

## EMI Labels Join Forces For 'Jesus'

BY DEBORAH EVANS PRICE

NASHVILLE—EMI Christian Music Group's (CMG) Sparrow Records has joined forces with sister label Capitol Records to market two new albums drawn from "Jesus," a CBS-TV miniseries set to air in May.

Steven Curtis Chapman, Hootie & the Blowfish, Lonestar, Yolanda Adams, and Edwin McCain are featured on the Sparrow/Capitol disc "Music From & Inspired By Jesus," The Epic Mini-Series." EMI's Angel Records is releasing "Jesus, The Original Score," with music by composer Patrick Williams. Both sets

The series was produced by Five Mile River Films. The soundtrack project was co-produced by EMI/CMG president/CEO Bill Hearn, EMI Music Publishing executive VP/North America Evan Lamberg, Eddie DeGarmo, and Mike Curb.

Hearn says the goal was "to make an album that would be universally appealing, just like the story of Jesus is universally appealing, and to get mainstream artists and Christian artists of all styles of music to come together, write, and record songs based on the virtue and character of the person of Jesus."

The project's first single is LeAnn Rimes' "I Need You." According to Hearn, Capitol Nashville and Curb will jointly work a country mix of Rimes' single to country radio. They are looking at taking the Adams cut to R&B, AC, and gospel stations in the next few weeks.

McCain's "Jesus, He Loves Me" will go to Christian radio Tuesday

(28), and later in the spring Avalon's "Fly To You" will be released to the Christian format. De Talk's "Spirit In The Sky" will be the third single slated for the Christian market, in late summer or early fall.

Hootie & the Blowfish appear on the album track "City By A River," featuring BeBe Winans. Says lead vocalist Darius Rucker, "We wanted to choose the right song or write the right song, and we were fortunate that Evan thought we'd already written one, and we hadn't recorded it for any of our records."

The film, featuring Jacqueline Bisset, Gary Oldman, and Jeremy Sisto, was screened last November in Rome prior to a papal reception with Pope John Paul II. According to Hearn, when it aired on Italian TV Dec. 5-6, 1999, the second night was viewed by 13.7 million homes, a record for Italian TV.

Roy Lott, president/CEO of the Capitol Records Group/deputy president for EMI Recorded Music North America, says the labels will promote the Rimes single worldwide, and the marketing push for the album will coincide with the program's airdates in the various territories. Broadcasts are confirmed for the U.K., Canada, Australia, New Zealand, Holland, Sweden, and Southeast Asia.

John Gusty, record sales manager at Tower Nashville, placed his order for the project "a little heavy" and notes, "You can already tell there's a systematic plan of attack out of the gate... They've given us every indication there's going to be a massive push. I feel secure we're not going to end up sitting on this."



RUCKER

## Tin Hat Trio On Angel Waits Guests On Avant-Americana Set

BY BRADLEY BAMBARGER

NEW YORK—As true children of today's vast record stores, the Bay Area-based instrumentalists of Tin Hat Trio embrace a world of music, from postmodern classicism and Gypsy airs to jazzy abstraction and Appalachian waltzes. And by touching upon such diverse sounds as they make their own refreshingly original "acoustica," the conservatory-trained, club-honed threesome manage to make music that can seem hauntingly familiar to a wide range of listeners.

With its 1999 debut album on Angel Records, the Eastern European-flavored "Memory Is An Elephant," Tin Hat Trio was able to win over a contingent of tastemakers and cultivate

an incipient fan base—despite the fact that its music doesn't fit snugly in any radio format or particular retail bin.

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

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

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



TIN HAT TRIO

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# Elastica Bounces Back With 2nd Set

## Deceptive's 'The Menace' Marks Act's Return After 5 Years

BY PAUL SEXTON

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

It's almost exactly five years since the English guitar group made its album debut and saw "Elastica" go straight to No. 1, with domestic sales now estimated by its Deceptive label at 270,000 copies.

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

But finally, on April 3 and still on indie Deceptive, the retooled Elastica bounces back with its sophomore album, "The Menace," and lead

singer Justine Frischmann couldn't be happier that the band toughed it out.

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

"Elastica" was not only a domestic success but became one of the best performers in the U.S. among the British class of 1995. Released by the then-Geffen-distributed DGC Records, it sold 556,000 copies, according to SoundScan, and it reached No. 66 on The Billboard 200 during a 27-week chart run.

After DGC became part of Interscope in 1998, the band was "very

keen to leave the label, and Interscope were absolutely brilliant and let us go," Frischmann says.

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

The new lineup—featuring original members Holland and drummer Justin Welch, plus Dave Bush (keyboards), Paul Jones (guitar), and Mew (keyboards/vocals)—made its debut

(Continued on page 17)



ELASTICA

# Everclear's Dual Releases On Capitol Cover Pop, Hard Rock

BY LARRY FLICK

NEW YORK—Fans of Everclear will get a double dose of music within the next six months, as the Capitol act plans to issue two albums before the close of 2000.

"Maybe it doesn't make sense, but you've got to go by your gut. We feel this is the right thing to do," says Art Alexakis, the band's front man.

On April 25, the label will issue "Songs From An American Movie, Volume One: Learning How To Smile." Later this year, a second volume, "Good Time For A Bad Attitude," will be released. A release date is still to be determined.

These sets are the first offerings from the band since 1997's "So Much For The Afterglow," which earned the band Billboard's modern rock artist of the year honor at the Billboard Music Awards that year.

Alexakis distinguishes the two albums by noting that "Learning How To Smile" has a sweet, pop tone, while "Good Time For A Bad Attitude" has a more aggressive rock attack. The intention is to "show two sides of the same coin," he says. "What we do is very poppy at times, and then there's a part of us that's very noisy."

He notes, however, that "Learning

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

"Learning to Smile" was actually first planned as Alexakis' solo debut. "The songs I wrote were very melodic, but when I started writing the

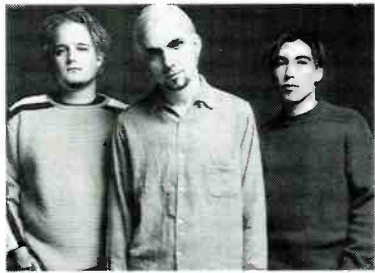
lyrics, they sounded like Everclear."

He says that, ultimately, he wasn't happy with the way the music was turning out. "It just didn't have the soul of an Everclear record. When the band

started working on it, it was obvious it should be an Everclear album."

That's an assessment that some retailers agree with. "Although the band has had a strong presence in the marketplace, there's not enough curiosity to warrant a solo record by Art just yet," notes Marlon Creaton, manager of Record Kitchen, an indie outlet in San Francisco.

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



EVERCLEAR



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

# Sinéad's New Home; Mariah's New Tour; Sixpence's New Set, With Lenny's Old Song

**FAITH-FULL:** Sinéad O'Connor's Atlantic Records debut, "Faith & Courage," will be released by the label June 13 worldwide.

O'Connor came to Atlantic in July 1998 following the release of an EP, 1997's "Gospel Oak," on Columbia after the dissolution of Ensign/EMI, her longtime home. The new deal is for four albums; the only catalog included in the pact is "Gospel Oak."

The first single, "No Man's Woman," produced by Scott Cutler and Ann Previn, goes to pop and rock stations on April 21. Other producers on the project include Dave Stewart, Brian Eno and John Reynolds, Wyclef John, Adrian Sherwood and Skip McDonald, Marius DeVries, and Kevin "She'kspere" Briggs.

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

**CAREY COMES TO TOWN:** Mariah Carey opened her first U.S. tour in seven years March 16 in Los Angeles to a sold-out Staples Center full of adoring fans. Although she was fresh from touring with the show in the Far East, Carey's concert had a work-in-progress feel to it with long delays between songs (sometimes for costumes changes) and an endearingly awkward Carey seemingly making up her stage patter as she went along.

The best concerts have a sense of tension and drama that builds throughout the evening based on song selection and sequence. Carey, who has seldom toured despite her superstardom, may still be learning that aspect, because the sense of disconnect between the songs was total. Virtually each tune existed in its own bubble, with Carey having to start from scratch with the fans' emotions every time. The one exception was a mini-set that consisted of the confessional songs "Close My Eyes" and "Petals." The two autobiographical ballads showcased some of Carey's best singing of the evening, as well as her best lyrics.

Perhaps in an effort to give the audience its full entertainment value, Carey dressed up many of the songs in distracting, overlong sketches, including a tedious boxing match, a campy beauty pageant, and even a segment with live lambs. It's clear that

Carey cares deeply about her fans and putting on a quality show, but she doesn't need all the gimmicks to keep her fans planted in their seats. She just needs her incredible voice.

The tours ends April 11 in New York.

**FREE AGENTS:** Sixpence None The Richer is in the studio with producer Paul Fox, recording the follow-up to the group's platinum self-titled 1998 album. "It's really exciting. We [couldn't] wait to go back in," says lead singer Leigh Nash. "We're really proud of the songs." Nash, while grateful for the success, admits even she's tired of hearing "Kiss Me" and "There She Goes." Not all the songs on the album will be originals, however. Nash says she plans to cover Leonard Cohen's "Famous Blue Raincoat." "I found the song through Jennifer Warnes' version, which is so incredible," she says.

The album will come out on Squint. However, Squint's deal with Elektra, which allowed the label to market and promote the last album worldwide (with U.S. distribution continuing through Alternative Distribution Alliance) concludes at the end of March. According to sources, Squint is talking to a number of labels, including Elektra, about a liaison for the new album, which is due in early fall.

**STUFF:** The G.A.S. Entertainment Co., run by Gary Gersh and John Silva, has signed Rage Against The Machine to its management division. Rage, which had been previously handled by Bridget Wright, is planning a U.S. tour this summer, following a European outing. Among G.A.S.' other clients are Foo Fighters, Beastie Boys, Beck, and Sonic Youth . . . After parting ways with Elektra last year, Jason Falkner will resurface on another major label soon as part of a band dubbed Author Unknown Featuring Jason Falkner. Falkner, who was a founding member of one of our favorite short-lived bands, Jellyfish, is set to play an April 12 showcase at Vinyl in Los Angeles, but sources say he already has bids from three majors . . . Veteran publicist Kevin Kennedy starts as senior director of media relations at Rhino Entertainment starting April 3. He will be based in the company's Los Angeles headquarters . . . After eight years together, Slash/WB group Soul Coughing has broken up. The members will work on individual projects . . . Laura Love, formerly on Mercury Records, has inked with Rounder imprint Zoe Records.



by Melinda Newman



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## Unpredictable Ween Embraces More Genres On New Elektra Set

BY JONATHAN COHEN

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

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

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

“When we were choosing the tracks, we took all the ‘songs’ and not really any of the jams, so to speak,” Melchiondo says. “Pretty much all of the songs have verses,

choruses, and bridges—as opposed to us going into the studio, letting the tape fly, and writing songs out of jams.”

“White Pepper” was recorded



WEEN

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

traits.

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

Much of the album was honed during the duo’s live performances, captured on last summer’s two-CD live set, “Paintin’ The Town Brown: Ween Live ’90-’98.” Some tracks even date back several years. “Stay Forever,” which was left off “The Mollusk,” was the first song resurrected for “White Pepper,” while Melchiondo says that longtime fan favorite “Flutes Of Chi” is “the song we’ve recorded [for use on an album] more than any other Ween song ever.”

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

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

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

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

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

As usual, touring will be a key piece of the marketing puzzle. In late April or early May, Ween will set out on an extensive world tour that will kick off in the U.S. then continue on to Australia and European festivals in late August. Freeman speculates that the Monterey Peninsula-booked band will be on the road through the rest of the year.

In addition, Elektra is hopeful

that Ween’s robust Internet presence will help bolster awareness of “White Pepper.” Several down-

*‘We’re kinda evolving into something, but I don’t know what that is exactly. It’s always been that way for us’*

— AARON FREEMAN —

load promotions with online retailers are being finalized, as are details of concert Webcasts.

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

It’s this kind of built-in support that makes Melchiondo reflect fondly on his chosen profession and his years of fruitful collaboration with Freeman.

“It’s really amazing,” he says. “A lot of bands get to make one record, but I’ve been in Ween for 16 years, and we’ve put out eight or nine albums, not to mention all the EPs and side-project albums. To be honest, not a day goes by where I’m not thankful and happy that I get to make music and make a living off of it.”

Billboard

APRIL 1, 2000

### Top New Age Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	25	<b>PLAINS</b> WINDHAM HILL 11465	GEORGE WINSTON
2	2	60	<b>DESTINY</b> WINDHAM HILL 11396	JIM BRICKMAN
3	5	3	<b>ANOTHER SKY</b> NARADA 48838/VIRGIN	ALTAN
4	3	49	<b>LOVE SONGS</b> PRIVATE MUSIC 82167/WINDHAM HILL	YANNI
5	4	3	<b>ANCIENT JOURNEYS</b> HIGHER OCTAVE 48902/VIRGIN	CUSCO
6	6	54	<b>MANNHEIM STEAMROLLER MEETS THE MOUSE</b> AMERICAN GRAMAPHONE 860641/WALT DISNEY	MANNHEIM STEAMROLLER
7	7	8	<b>THE JOURNEY—THE BEST OF ADIEMUS</b> OMTOWN/HIGHER OCTAVE 48414/VIRGIN	KARL JENKINS
8	8	10	<b>RIVER OF STARS</b> REAL MUSIC 8802	2002
9	13	22	<b>WHISPER TO THE WILD WATER</b> WORD 63659/EPIC	MAIRE BRENNAN
10	10	76	<b>FORBIDDEN DREAMS</b> BMG SPECIAL PRODUCTS 44801	YANNI
11	9	7	<b>EAST OF THE MOON</b> DECCA 466967/UNIVERSAL	DAVID LANZ
12	12	48	<b>DAWN OF A NEW CENTURY</b> PHILIPS 538838	SECRET GARDEN
13	16	59	<b>ONE WORLD</b> GTSP 559673	JOHN TESH
14	15	3	<b>DANCING WITH THE MUSE</b> HIGHER OCTAVE 48755/VIRGIN	CHRIS SPHEERIS
15	11	30	<b>25 YEAR CELEBRATION OF MANNHEIM STEAMROLLER</b> AMERICAN GRAMAPHONE 25	MANNHEIM STEAMROLLER
16	14	27	<b>WINTER LIGHT</b> PRIVATE MUSIC 82176/WINDHAM HILL	YANNI
17	19	2	<b>DRUM MEDICINE</b> SEQUOIA 836	DAVID GORDON AND STEVE
18	20	104	<b>ALL THE SEASONS OF GEORGE WINSTON</b> WINDHAM HILL 11266	GEORGE WINSTON
19	18	27	<b>HEALING ANGEL</b> RCA VICTOR 63551	ROMA DOWNEY PHIL COULTER
20	17	43	<b>INNAMORARAE/SUMMER FLAMENCO</b> EPIC 69673	OTTMAR LIEBERT
21	21	73	<b>PURE MOVIES</b> GTSP 539779	THE JOHN TESH PROJECT
22	22	34	<b>NO STRINGS ATTACHED</b> REAL MUSIC 811	GOVI
23	23	47	<b>LAND OF FOREVER</b> REAL MUSIC 8801	2002
24	25	8	<b>IF YOU BELIEVE</b> WINDHAM HILL 11518	JIM BRICKMAN
25	RE-ENTRY		<b>RETURN TO THE GRAND CANYON</b> EARTHTONE 7914/SONIC IMAGES	NICHOLAS GUNN

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album’s multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. \*Asterisk indicates vinyl available. HS indicates past and present Heatseekers titles. © 2000, Billboard/BPI Communications and SoundScan, Inc.

### amusement business

BOXSCORE  
TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BACKSTREET BOYS, JUNGLE BROTHERS, WILLA	TransWorld Dome, St. Louis	March 7	\$2,117,413 \$45/\$37.50/\$22.50	65,201 sellout	SFX Music Group
MARIAH CAREY, DA BRAT	Staples Center, Los Angeles	March 16	\$990,648 \$85/\$55/\$29.50	15,627 sellout	Concerts West, Nederland Organization
BRUCE SPRINGSTEEN	TD Waterhouse Centre, Orlando, Fla.	March 4	\$870,412 \$57.50/\$37.50	16,479 sellout	SFX Music Group
KISS, TED NUGENT, SKID ROW	Arrowhead Pond, Anaheim, Calif.	March 18	\$820,365 \$85/\$45	14,000 sellout	Nederland Organization
KORN, STAINED, MINDLESS SELF INDULGENCE	Arrowhead Pond, Anaheim, Calif.	Feb. 29- March 1	\$725,022 \$29.50	24,517 two sellouts	Nederland Organization, SFX Music Group
RICKY MARTIN	General Motors Place, Vancouver	March 11	\$715,661 (\$1,044,280 Canadian) \$41.35/\$33.93	13,220 13,500	House of Blues Canada
KORN, STAINED, MINDLESS SELF INDULGENCE	Allstate Arena, Rosemont, Ill.	March 16- 17	\$680,825 \$29.50	23,889 two sellouts	Jam Prods.
MARIAH CAREY, DA BRAT	Thomas & Mack Center, Las Vegas	March 18	\$681,068 \$25.50/\$49.50/ \$27.50	13,591 sellout	Concerts West
BRITNEY SPEARS, LFO, BOSSON	Palace of Auburn Hills, Auburn Hills, Mich.	March 14	\$595,643 \$34.50	17,564 sellout	Palace Sports & Entertainment Inc. SFX Music Group, Belkin Prods.
BRITNEY SPEARS, LFO, BOSSON	Van Andel Arena, Grand Rapids, Mich.	March 19	\$423,615 \$37.50/\$27.50	12,060 sellout	Belkin Prods., SFX Music Group

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**ELASTICA**

(Continued from page 14)

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

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

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

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

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

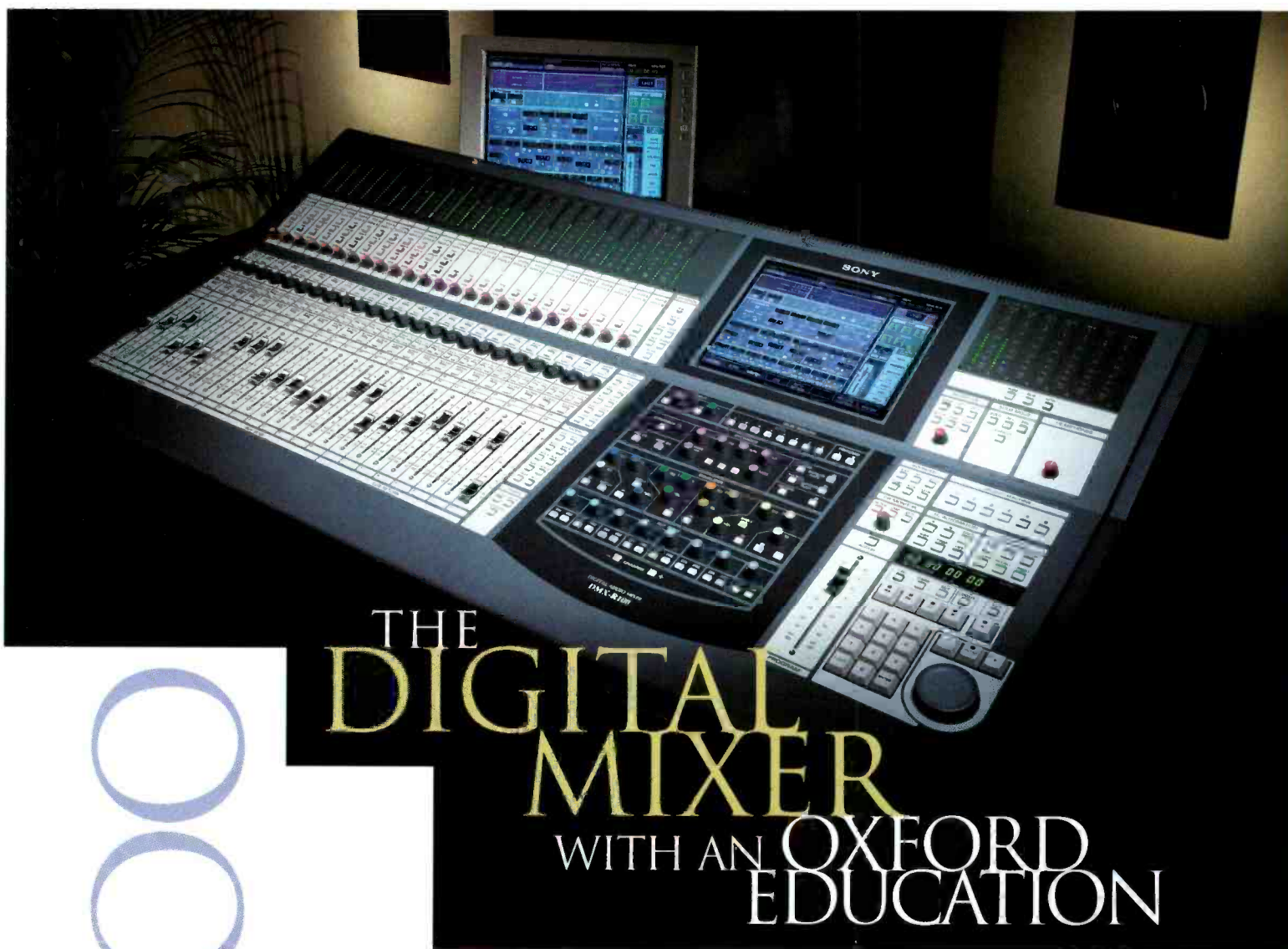
Initial signs at radio, before the album is out and even before a single has been chosen, look promising. London alternative station Xfm got an early copy of "Mad Dog," the likely choice as single, and "played it to death as soon as we got our hands on it," says producer Susan van Kampen. It has since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

"They've definitely progressed," says van Kampen, "even if they haven't entirely managed to escape their influences, such as Television and Velvet Underground. But it's worth the wait. From a radio point of view, we are consistently sorely lacking female vocalists in this industry."

"Major record labels play such hardball these days," she says. "They push the artist so quickly towards pop, and sometimes we sit here with almost no female vocalists to play. So from a business point of view, I'm pleased to have a good record like this to work with."

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

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



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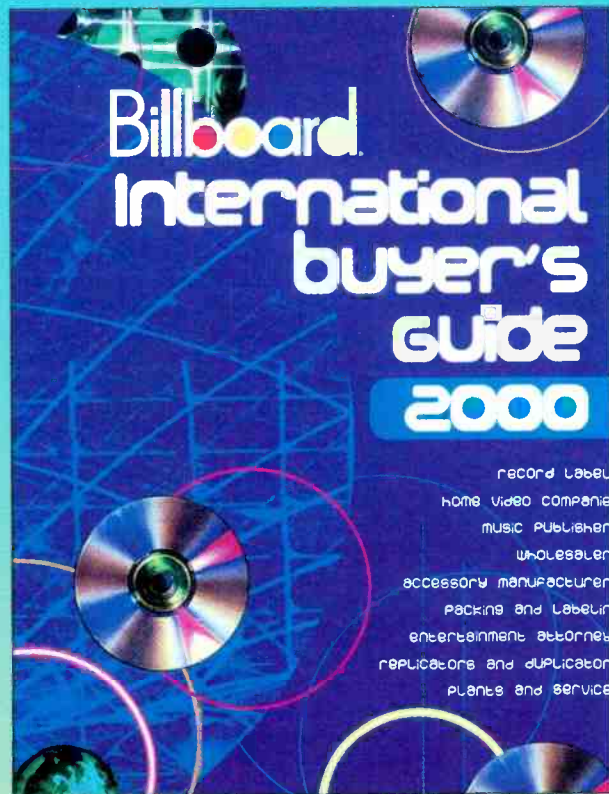
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## King's X Creates In Free-Form Style For New Metal Blade Set

**BY CLAY MARSHALL**  
LOS ANGELES—King's X guitarist Ty Tabor says the group's new album, "Please Come Home... Mr. Bulbous," was created at a lightning-like pace.

The set, due May 23 from Metal Blade Records, was done "on the spot," he explains, in that each of its 10 tracks was written as the group recorded.

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

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



KING'S X

"It makes the entire process so much more enjoyable, [because] everybody pitches in," he says. "That's the whole idea of being in a band anyway."

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

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

"[We're] a little bit different kind of rock'n'roll," he says.

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

E.J. Johantgen, Metal Blade VP of media and marketing, says the label will capitalize on this "hard-core cult following" the group enjoys by aggressively marketing King's X over the Internet, "where all their fans are."

Brian Kenyon, assistant manager of Ace's Records in Tampa, Fla., says the group enjoys early success any time an album is released. "When it first comes  
(Continued on next page)

Billboard

APRIL 1, 2000

## Top Pop Catalog Albums

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY		TOTAL CHART WEEKS
		ARTIST	TITLE	
1	1	<b>CREED</b> ▲ <sup>4</sup> WIND-UP 13049 (11.98/17.98) <b>HS</b>	MY OWN PRISON 9 weeks at No. 1	129
2	2	<b>BACKSTREET BOYS</b> ◆ <sup>12</sup> JIVE 41589 (11.98/17.98)	BACKSTREET BOYS	136
3	—	<b>JO DEE MESSINA</b> ▲ <sup>2</sup> CURB 77904 (10.98/16.98)	I'M ALRIGHT	105
4	4	<b>ANDREA BOCELLI</b> ▲ <sup>3</sup> PHILIPS 539207 (12.98/18.98) <b>HS</b>	ROMANZA	120
5	3	<b>METALLICA</b> ◆ <sup>17</sup> ELEKTRA 61113*/EEG (11.98/17.98)	METALLICA	449
6	5	<b>BOB MARLEY AND THE WAILERS</b> ◆ <sup>10</sup> TUFF GONG/ISLAND #46210/DJMG (12.98/18.98)	LEGEND	561
7	6	<b>BUENA VISTA SOCIAL CLUB</b> ▲ WORLD CIRCUIT/NONESUCH #9478AG (10.98/17.98) <b>HS</b>	BUENA VISTA SOCIAL CLUB	44
8	8	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> ▲ <sup>4</sup> CAPITOL 30334* (10.98/15.98)	GREATEST HITS	282
9	7	<b>TRAIN</b> ▲ AWARE/COLUMBIA 38052/CRG (11.98 EQ/17.98) <b>HS</b>	TRAIN	36
10	11	<b>TOM PETTY AND THE HEARTBREAKERS</b> ▲ <sup>8</sup> MCA 110813 (12.98/18.98)	GREATEST HITS	310
11	13	<b>MATCHBOX 20</b> ◆ <sup>10</sup> LAVA/ATLANTIC 92721*/AG (10.98/17.98) <b>HS</b>	YOURSELF OR SOMEONE LIKE YOU	159
12	10	<b>BARRY WHITE</b> ● MERCURY 522459/DJMG (10.98/17.98)	ALL TIME GREATEST HITS	49
13	9	<b>PINK FLOYD</b> ◆ <sup>15</sup> CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1200
14	14	<b>DEF LEPPARD</b> ▲ MERCURY 528718/DJMG (10.98/17.98)	VAULT — GREATEST HITS 1980-1995	176
15	12	<b>JAMES TAYLOR</b> ◆ <sup>11</sup> WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	488
16	15	<b>AC/DC</b> ◆ <sup>16</sup> EASTWEST 92418/EEG (11.98/17.98)	BACK IN BLACK	297
17	18	<b>AC/DC</b> ▲ <sup>2</sup> EASTWEST 92215/EEG (11.98/17.98)	LIVE	105
18	16	<b>AL GREEN</b> ▲ HI/THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	87
19	19	<b>PINK FLOYD</b> ◆ <sup>13</sup> COLUMBIA 36183*/CRG (15.98 EQ/31.98)	THE WALL	569
20	23	<b>QUEEN</b> ▲ HOLLYWOOD 161265 (11.98/17.98)	GREATEST HITS	350
21	22	<b>METALLICA</b> ▲ <sup>7</sup> ELEKTRA 60812/EEG (11.98/17.98)	...AND JUSTICE FOR ALL	515
22	29	<b>LIMP BIZKIT</b> ▲ FLIP 490124/INTERSCOPE (11.98/17.98) <b>HS</b>	THREE DOLLAR BILL, Y'ALL	105
23	27	<b>SAVAGE GARDEN</b> ▲ <sup>6</sup> COLUMBIA 67954/CRG (11.98 EQ/17.98)	SAVAGE GARDEN	143
24	—	<b>LINDA RONSTADT</b> ▲ <sup>5</sup> ASYLUM 106/EEG (7.98/11.98)	GREATEST HITS	91
25	24	<b>TIM MCGRAW</b> ▲ CURB 77886 (10.98/16.98)	EVERYWHERE	145
26	21	<b>SARAH MCLACHLAN</b> ▲ <sup>7</sup> ARISTA 18970 (10.98/17.98)	SURFACING	140
27	30	<b>KORN</b> ▲ <sup>2</sup> IMMORTAL 66633/EPIC (11.98 EQ/17.98) <b>HS</b>	KORN	150
28	26	<b>BROOKS &amp; DUNN</b> ▲ ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	107
29	20	<b>MILES DAVIS</b> ▲ <sup>2</sup> LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)	KIND OF BLUE	65
30	17	<b>SANTANA</b> ▲ COLUMBIA 33050/CRG (7.98 EQ/11.98)	GREATEST HITS	86
31	32	<b>FLEETWOOD MAC</b> ▲ <sup>8</sup> WARNER BROS. 25801 (10.98/17.98)	GREATEST HITS	388
32	42	<b>METALLICA</b> ▲ <sup>5</sup> ELEKTRA 60439/EEG (11.98/17.98)	MASTER OF PUPPETS	460
33	33	<b>GUNS N' ROSES</b> ◆ <sup>15</sup> Geffen 424148/INTERSCOPE (11.98/17.98)	APPETITE FOR DESTRUCTION	454
34	—	<b>THE BEATLES</b> ◆ <sup>17</sup> CAPITOL 46443 (15.98/30.98)	THE BEATLES	231
35	28	<b>SUSAN TEDESCHI</b> TONE-COOL/ROUNDER 471164/DJMG (10.98/16.98) <b>HS</b>	JUST WON'T BURN	9
36	35	<b>MADONNA</b> ▲ <sup>9</sup> SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	299
37	43	<b>JIMMY BUFFETT</b> ▲ <sup>5</sup> MCA 325633* (12.98/18.98)	SONGS YOU KNOW BY HEART	457
38	49	<b>ABBA</b> ▲ <sup>3</sup> POLYDOR 517007/UNIVERSAL (12.98/18.98)	GOLD	159
39	38	<b>DAVE MATTHEWS BAND</b> ▲ <sup>7</sup> RCA 66904 (11.98/17.98)	CRASH	200
40	31	<b>SUBLIME</b> ▲ <sup>3</sup> GASOLINE ALLEY 111413/MCA (11.98/17.98)	SUBLIME	181
41	39	<b>CREEDENCE CLEARWATER REVIVAL</b> ▲ <sup>4</sup> FANTASY 2* (12.98/17.98)	CHRONICLE THE 20 GREATEST HITS	336
42	44	<b>POISON</b> ▲ CAPITOL 53375 (7.98/11.98)	GREATEST HITS 1986-1996	40
43	34	<b>BEE GEES</b> ▲ <sup>7</sup> POLYDOR 80007/UNIVERSAL (13.98/22.98)	BEE GEES GREATEST	73
44	45	<b>SADE</b> ▲ <sup>4</sup> EPIC 66686* (10.98 EQ/17.98)	BEST OF SADE	139
45	46	<b>FLEETWOOD MAC</b> ▲ <sup>5</sup> REPRISE 46702/WARNER BROS. (10.98/17.98)	THE DANCE	86
46	47	<b>VAN MORRISON</b> ▲ <sup>3</sup> POLYDOR 841970/UNIVERSAL (10.98/17.98)	THE BEST OF VAN MORRISON	461
47	36	<b>HANK WILLIAMS JR.</b> ▲ <sup>4</sup> CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	36
48	—	<b>EAGLES</b> ▲ <sup>7</sup> Geffen 424275/INTERSCOPE (12.98/18.98)	HELL FREEZES OVER	234
49	—	<b>METALLICA</b> ▲ <sup>4</sup> MEGAFORCE/ELEKTRA 60396/EEG (11.98/17.98)	RIDE THE LIGHTNING	430
50	40	<b>EAGLES</b> ◆ <sup>6</sup> ELEKTRA 105*/EEG (11.98/17.98)	THEIR GREATEST HITS 1971-1975	291

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Gold). ▲ Certification of 200,000 units (Platinum). ▲ Certification of 400,000 units (Multi-Platinum). \*Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. **HS** indicates past or present Heatseeker title. © 2000. Billboard/BPI Communications, and SoundScan, Inc.

## Continental Drift



UNSIGNED ARTISTS AND REGIONAL NEWS  
BY LARRY FLICK

**DOWN HOME:** It's been a long, colorful road from his hometown of Montgomery, Ala., to New York for singer/songwriter **Marcus Hutcheson**—and much of it has been vividly documented on "Right Where I Am," his wonderfully earthy, often engaging debut.

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

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

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

For more information, contact **Joe Romano** at 718-260-9308 or [jromano@giuseppejoe.com](mailto:jromano@giuseppejoe.com).

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

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

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

At this point, Starnineteen is actively playing the St. Louis club circuit to rave reviews. Local stations such as KPNT and KDHX St. Louis and KNSX Steelville, Mo., have been giving "Never Loved You" airplay.

Keep an eye on this one. Regardless of its status as a group, solo act, or whatever, there's something very exciting brewing here.

For additional details, contact Oldani at 314-559-2286, or E-mail him at [calvinflash@orbitwebs.com](mailto:calvinflash@orbitwebs.com).

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

For more information, contact **Andrew Brightman** at [starkie@pacbell.net](mailto:starkie@pacbell.net).

## KING'S X

(Continued from preceding page)

out, the die-hards come out and pick it up."

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

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

Instead, King's X will return to the road for a six-week European

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

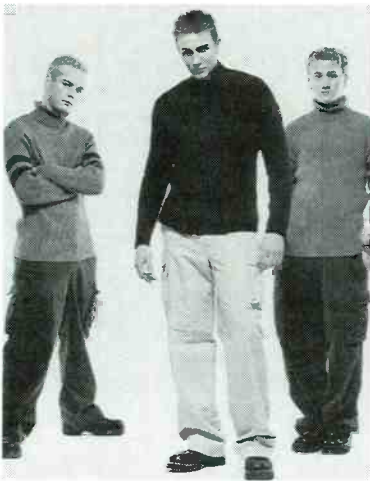
— TY TABOR —

summer stint and a two-month U.S. trek, less than a year removed from the final portion of a successful three-leg tour in support of 1998's "Tape Head."

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

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

"We stay busy," says Tabor.



**Teen Factor.** Boston-based trio B-Factor is the latest entry into the ongoing boy-group phenomenon. The lads are currently preparing for a club and radio promotion tour behind their first single, "Hold Me Now." They're also recording several tunes for the soundtrack to the film "Against The Wind," which is due later this year. Shown, from left, are group members Andy Lawson, Adam Brewster, and Nic Womble.

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### Top 10 Favorite Artist Picks

March 10, 2000

#### The Most Popular New Talent On BTN

#	Artist	Genre	Weeks On
1	Ekoostik Hookah	Rock	1
2	Jürgen Frohn/Manuela Emmrich	Pop, Rock	1
3	Kristina Kovac	Pop	1
4	The Jones	Funk, Rock	2
5	Swurve	Rock, Alternative	2
6	Gingham Shmuz	Rock, Pop	4
7	Brian Ales	Instrumental, Electronic	2
8	Nylon Kincaid	Hard Rock	6
9	Mr. Henry	Pop	10
10	Sheelah-Na-Gig	Rock, Pop	2

Weekly results are based on votes cast by BTN's registered online audience for any artist featured on the site. Votes are limited to one vote per artist per user. Top 10 position is determined by the average of all votes received.

### Radio BTN Favorite Song Requests

March 10, 2000

#### The Most Listened-to New Tracks On BTN

#	Composition, Artist	Genre	Weeks On
1	Wanna Love You, Annica	Pop, Dance	6
2	Beloved, Mark K.	Pop, Dance	6
3	So, You Tell Me You Love Me, Never On Sunday	Rock, Pop	15
4	World Renown, K.C.B.	Jazz, Funk	1
5	How Much Love?, The Jones	Funk, Rock	1
6	No Tomorrow, Nylon Kincaid	Hard Rock	5
7	Teenage Dirtbag, Wheatus	Pop, Rock	4
8	Stomp, The Jones	Funk, Rock	2
9	Broken, Melissa Mathes	Pop	5
10	Big Payoff, Atello	Hard Rock, Rock	36

Weekly Radio BTN rankings are based on audio access requested by the site's registered and unregistered online audience for any composition featured on the site.

## New Talent Spotlight

### The Most Outstanding And Available Acts On BTN

#### DEZERAY'S HAMMER

Dezeray's Hammer was formed immediately after the disbanding of the collaboration known as Albert Hill. Through various musical projects, the trio has been together collectively for five years and displays an unmistakable, unique chemistry. Co-ordinator Aaron Whisnant crafts songs by blending a guitar-driven rhythmic texture with an undeniable sense of melody. A rhythm section consisting of Chris Francisco on bass guitar and Kenny Hogan on drums complements this intricate recipe, resulting in a series of sonically driven tales aimed at bringing emotions to unparalleled levels.



Genre: Pop, Rock From: Spartanburg, SC Deals sought: Recording Contract, Publishing, Producer

For further artist details log on to [www.billboardtalentnet.com/dezerayshammer](http://www.billboardtalentnet.com/dezerayshammer)

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# BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	8	2	ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT	THE IRISH TENORS LIVE IN BELFAST
2	NEW		PASSION WORSHIP BAND	PASSION: THE ROAD TO ONE DAY
3	1	50	STATIC-X	WISCONSIN DEATH TRIP
4	3	39	SYSTEM OF A DOWN	SYSTEM OF A DOWN
5	2	3	SHAKIRA	MTV UNPLUGGED
6	24	36	JOHN McDERMOTT/ANTHONY KEARNS/RONAN TYNAN	THE IRISH TENORS
7	5	12	TRIN-I-TEE 5:7	SPIRITUAL LOVE
8	4	8	LINDA EDER	IT'S NO SECRET ANYMORE
9	38	4	NOBODY'S ANGEL	NOBODY'S ANGEL
10	6	8	ALECIA ELLIOTT	I'M DIGGIN' IT
11	11	25	AMBER	AMBER
12	12	50	MONTGOMERY GENTRY	TATTOOS & SCARS
13	13	33	BRAD PAISLEY	WHO NEEDS PICTURES
14	28	2	M2M	SHADES OF PURPLE
15	7	3	BEELOW	BALLAHOLIC
16	16	33	JESSICA ANDREWS	HEART SHAPED WORLD
17	NEW		EELS	DAISIES OF THE GALAXY
18	21	24	ANDY GRIGGS	YOU WON'T EVER BE LONELY
19	15	21	BETH HART	SCREAMIN' FOR MY SUPPER
20	9	3	AUDRA MCDONALD	HOW GLORY GOES
21	20	41	IBRAHIM FERRER	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER
22	22	44	CHELY WRIGHT	SINGLE WHITE FEMALE
23	10	3	AIR	THE VIRGIN SUICIDES (ORIGINAL SCORE)
24	27	26	YOLANDA ADAMS	MOUNTAIN HIGH...VALLEY LOW
25	29	25	SOLE	SKIN DEEP

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 ineligible 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/BPI Communications.

26	49	2	SON BY FOUR	SON BY FOUR
27	17	4	YO LA TENGO	AND THEN NOTHING TURNED ITSELF INSIDE-OUT
28	30	41	A.B. QUINTANILLA Y LOS KUMBIA KINGS	AMOR, FAMILIA Y RESPETO...
29	14	4	D.I.T.C.	D.I.T.C.
30	18	4	WILLIAM ORBIT	PIECES IN A MODERN STYLE
31	37	19	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	FAMILY AFFAIR
32	32	54	SONICFLOOD	SONICFLOOD
33	19	3	FERNANDO ORTEGA	HOME
34	44	25	DAVE KOZ	THE DANCE
35	23	3	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS	TRI-CITY4.COM
36	25	8	CONJUNTO PRIMAVERA	MORIR DE AMOR
37	40	8	SHELBY LYNNE	I AM SHELBY LYNNE
38	31	4	PHIL VASSAR	PHIL VASSAR
39	47	4	GROOVE ARMADA	VERTIGO
40	46	17	SPM	THE 3RD WISH
41	35	31	DIDO	NO ANGEL
42	39	19	CARLOS VIVES	EL AMOR DE MI TIERRA
43	RE-ENTRY		BRENT JONES AND T.P. MOBB	BRENT JONES AND T.P. MOBB
44	42	78	SHAKIRA	DONDE ESTAN LOS LADRONES?
45	34	2	FULL DEVIL JACKET	FULL DEVIL JACKET
46	41	9	OUTSIDAZ	NIGHT LIFE (EP)
47	RE-ENTRY		VITAMIN C	VITAMIN C
48	36	3	COUNTDOWN MIX MASTERS	BLUE (DA BA DEE) DANCE PARTY
49	43	14	DOPE	FELONS & REVOLUTIONARIES
50	33	2	PHIL PERRY	MY BOOK OF LOVE

## POPULAR UPRIISINGS

BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART • BY CARLA HAY

**DUTCH DANCE MUSIC:** Alice DeeJay is part of the latest wave of European dance acts (including Sonique and Eiffel 65) experiencing hits on U.S. charts. The Dutch ensemble—



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

fronted by a singer named Judy and featuring vocalists Gaby and Jane—has been embraced by top 40 radio with "Better Off Alone," the first single from Alice DeeJay's debut album, "Who Needs Guitars Anyway?," released on Violent/Repub-

lic/Universal Records. "Better Off Alone" is currently climbing up the Rhythmic Top 40 and Hot Dance Music/Club Play charts, at No. 23 and No. 32, respectively, this issue.

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

**ROACH INFESTATION:** Hard rock band Papa Roach is set for a lengthy tour in support of its DreamWorks album "Infest," due April 25. The album, produced by Jay Baumgardner (Coal Chamber, System Of A Down) includes hip-hop and funk influences.

Formed in Northern California in 1993, Papa Roach has already opened for such acts as Limp Bizkit, Kid Rock, Deftones, Powerman 5000, and Staind.

Lead vocalist Coby Siddix says the band's name was inspired by cockroach-



**Funky Maceo.** Celebrated saxophonist Maceo Parker has worked with such artists as George Clinton, James Brown, and The Artist Formerly Known As Prince. On Parker's latest jazz/funk album, "Dial: Maceo" (due April 18 on What Are Records?), he is joined by The Artist, James Taylor, and Ani DiFranco.

"A cockroach can survive anything: earthquake, nuclear holocaust," says Saddix. "They come in small numbers, and then they infest. We want to infest the world."

Papa Roach—whose other members are guitarist Jerry Horton, bassist Tobin Esperance, and drummer Dave Bruckner—began touring the U.S. in advance of the album's release.

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

**SOUL-SEARCHING:** The R&B-crooner market is dominated by solo singers and groups. Rarely does a duo come along that makes a bid for the soulful-singer throne. But Jive recording artist Night & Day is aiming to do so with its self-titled debut album.

The duo—Tony Martinez and Gasner "Gaz" Hughes—co-wrote and pro-

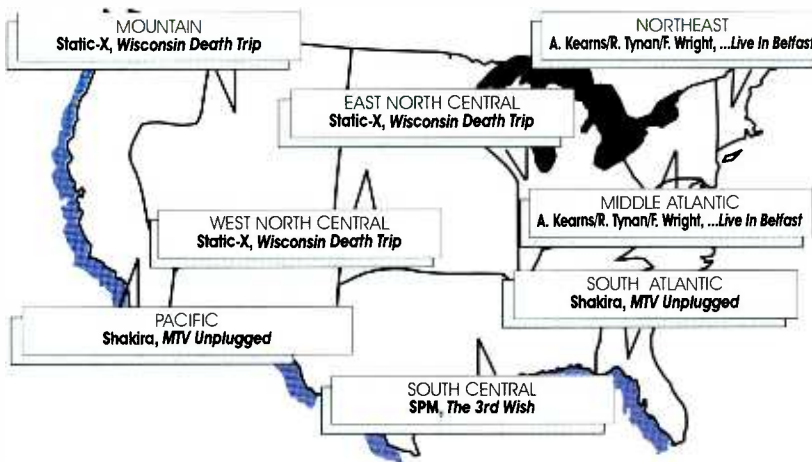
duced the album, which features first single "Dante's Girl." The track was included on the movie soundtrack



**Schultz Debut.** Contemporary Christian singer Mark Schultz has been on tour in support of his self-titled debut album, set for release Tuesday (28) on Myrrh Records. The Kansas-raised singer, now based in Nashville, collaborated on the album with producer Monroe Jones (Third Day, Watermark). Tour dates include April 23 in Lake Fort Worth, Fla.; May 13 in Tulsa, Okla.; May 14 in Wichita, Kan.; June 18 in Manton, Mich.; July 19 in Monteagle, Tenn.; and July 28 in Monterey, Calif.

to "The Wood." Martinez and Hughes have previously worked with such acts as Keith Sweat, Imajin, and Marc Dorsey.

### REGIONAL HEATSEEKERS NO. 1s



### THE REGIONAL ROUNDUP

Rotating top 10 lists of best-selling titles by new and developing artists.

- WEST NORTH CENTRAL**
1. Static-X Wisconsin Death Trip
  2. Alecia Elliott I'm Diggin' It
  3. Stir Holy Dogs
  4. System Of A Down System Of A Down
  5. Brad Paisley Who Needs Pictures
  6. Beth Hart Screamin' For My Supper
  7. Anthony Kearns/Ronan Tynan/Finbar Wright The Irish Tenors Live In Belfast
  8. Montgomery Gentry Tattoos & Scars
  9. Chely Wright Single White Female
  10. Jessica Andrews Heart Shaped World

- MIDDLE ATLANTIC**
1. Anthony Kearns/Ronan Tynan/Finbar Wright The Irish Tenors Live In Belfast
  2. John McDermott/Anthony Kearns/Ronan Tynan The Irish Tenors
  3. Amber Amber
  4. Linda Eder It's No Secret Anymore
  5. D.I.T.C. D.I.T.C.
  6. Audra McDonald How Glory Goes
  7. System Of A Down System Of A Down
  8. Phil Coulter Highland Cathedral
  9. Ibrahim Ferrer Buena Vista Social Club Presents Ibrahim Ferrer
  10. Gilberto Santa Rosa Expression

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# Reviews & Previews

ARTISTS & MUSIC

## ALBUMS

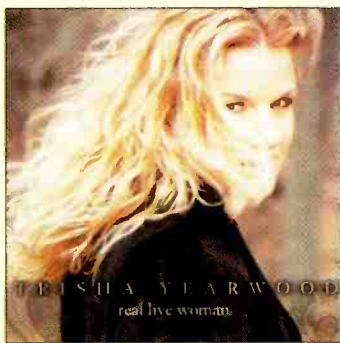
EDITED BY MICHAEL PAOLETTA

### POP

► **PANTERA**  
**Reinventing The Steel**  
 PRODUCER: Pantera  
 EastWest/Elektra 62451  
 It's been four long years since Pantera has served its loyal disciples with new music, and the good news is that the band has not lost any of its bite. "Reinventing The Steel" assaults the senses with the closest thing any mainstream band or label will get to true underground metal. If you think the current spate of metal/hip-hop bands are harsh and edgy, then you'd better brace yourself for Pantera gems like the single "Revolution Is My Name." This is not for the faint of heart. Front man Philip Anselmo shrieks and wails with frightening authority, matched only by guitarist Dimebag Darrell's blend of crunchy rhythm lines and nimble lead riffs. "Reinventing The Steel" succeeds largely on the strength of the band's choice to dodge trends and simply follow the thread of its previous multi-platinum efforts. Given the transience of rock'n'roll in recent years, it's a wise move. After all, if you do something well—and unlike anyone else—keep on doing it.

★ **THE LEGENDARY MARVIN PONTIAC**  
**Greatest Hits**  
 PRODUCER: Marvin Pontiac  
 Strange & Beautiful Music 0018  
 Perhaps Marvin Pontiac really was a half-West African, half-Jewish pop *griot*, and New York hipster icon John Lurie is re-releasing this album on his label as the enigmatic artist's posthumous "greatest hits." Or maybe Pontiac is saxophonist/compos-

### SPOTLIGHT



**TRISHA YEARWOOD**  
**Real Live Woman**  
 PRODUCERS: Garth Fundis, Trisha Yearwood  
 MCA 170102  
 On her ninth MCA release, Trisha Yearwood clearly cements her status as one of the top contemporary vocalists, regardless of genre. Stylistically diverse, "Woman" leans lyrically toward bare-bones emotional impact, from the soaring opening track, "Where Are You Now," to the sparse "Some Days." Always astute at choosing material, Yearwood is particularly on target this time out, making use of a wide range of blue-chip songwriters from both inside and outside the Nashville music community, with nary a Diane Warren cut in the bunch. While both country and AC radio should find plenty to love here, this record has the feel of one created with passion for and by the artist at the forefront rather than for commercial viability. This girl lays it all on the line, track after track. A beautifully performed and produced set, if this "Woman" has a flaw it's only a dearth of uptempo cuts. That said, the saucy "Too Bad You're No Good" is a welcome relief about halfway through—a sure sign that Yearwood is aiming for the heart with accuracy. An inspired work and another career milestone.

er Lurie's wise-guy alter ego. Pontiac's *Sprechstimme* and absurdist humor do sound suspiciously like that of Lurie in his occasional storytelling features with the Lounge Lizards. Regardless, Lurie posing

### SPOTLIGHT

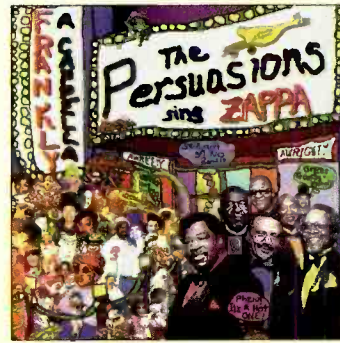
**COMMON**  
**Like Water For Chocolate**  
 PRODUCERS: various  
 MCA 11970  
 Ideally, hip-hop albums should include a mixture of musical influences. Obviously, Common is very aware of this. His MCA debut, "Like Water For Chocolate," is a musical melting pot, encompassing jazz, African rhythms, funk, blues, and soul. Like its literary and cinematic counterparts, "Like Water For Chocolate" lets the listener feel/sense what Common feels/senses. The set's lead single, the DJ Premier-produced "The 6th Sense," finds the Chicago-bred MC delivering his own hip-hop dissertation. "Time Traveling," which features Femi Kuti, Roy Hargrove, and Vinia Mojica, is both ethereal and haunting, with Common



paying tribute to Fela Kuti. On the brilliant "Song For Assata," Common and the Goodie Mob's Cee-Lo pay tribute to Black Panther Assata Shakur; the track ends with a stirring quote from Shakur herself. In addition to these sociopolitical ideologies and musical tributes, Common brings it home on such straight-up hip-hop tracks as "Cold Blooded" and "Doooin't," which were produced by Ahmir "Questlove" Thompson and Jay Dee, respectively. With guest spots from D'Angelo and Mos Def, "Like Water For Chocolate" strives to be the ideal and comes pretty close.

as Pontiac has leagues more wit and musicality than, say, Garth Brooks as Chris Gaines. "Small Car" and "Pancakes" are

### SPOTLIGHT



**THE PERSUASIONS**  
**Frankly A Cappella: The Persuasions Sing Zappa**  
 PRODUCERS: Rip Rense, Jerry Lawson, Gary Mankin  
 EarthBeat! Records R2 79832  
 In a work of absurdist inspiration worthy of its subject, gospel a cappella heroes the Persuasions offer up a surprisingly soulful collection of... that's right, Frank Zappa covers. The vocal quintet—expanded to a sextet for this outing—pays homage to Zappa, who inked them to their first album deal in 1969. The 12 featured songs are a savvy survey of Zappa's legendary catalog of avant-garde rock and jazz, spanning the years 1963-1989. As a bonus, the album features contributions from former Zappa collaborators like trombonist Bruce Fowler on "Cheap Thrills" and guitarist Mike Keneally on "My Guitar Wants To Kill Your Mama." But the Persuasions, who previously covered Zappa's "Lucille Has Messed My Mind Up" on 1994's "Right Around The Corner," have no problem translating his complex musical arrangements with just six-part harmonies. As evidenced on tracks like "The Meek Shall Inherit Nothing" and "Lumpy Gravy" (a Zappa instrumental composition), "Frankly A Cappella" is a novel reworking of a true original. Great Gooly-Moogly, indeed.

pitch-perfect takes on Afro-pop, and the Stax-like grooves of "Now I'm Happy" and "Bring Me Rocks" make for party music par excellence (à la the "Get Shorty" score). Whoever Pontiac's band is,

### DANCE

★ **BYRON STINGILY**  
**Club Stories**  
 PRODUCERS: various  
 Nervous Records 20390  
 Byron Stingily has been a mainstay in the club community since the mid-'80s when, as the lead singer of seminal house music trio Ten City, his sweet falsetto caressed such dancefloor hits as "Devotion" and "That's The Way Love Is." Two years ago, he embarked on a solo career with the release of his solo debut album, "The Purist." On this, his sophomore set, Stingily doesn't stray too far from his signature sound: soul-soaked anthems that owe as much to yesterday as they do to the here and now. For Stingily, it's obvious that musical freedom has more to do with classic R&B sensibilities than over-the-top trendy beats. Tracks like the Peter Rauhofer-produced "Give Into Love," the Danny Tenaglia-produced "Why Can't You Be Real," the self-produced title track, and the D-Influence-produced "Searching" gloriously recall the Philly era of the '70s while in no way sounding dated. That's quite a feat—and a major accomplishment.

### VITAL REISSUES

**THE BYRDS**  
**Live At The Fillmore, February 1969**  
 PRODUCERS: Bob Irwin and Roger McGuinn  
 Columbia/Legacy CK 65910  
 (Untitled/Unissued)  
 REISSUE PRODUCERS: Bob Irwin and Roger McGuinn



ORIGINAL PRODUCERS: Terry Melcher, the Byrds  
 Columbia/Legacy CK 65847  
**Byrdsmaniax**  
 ORIGINAL PRODUCERS: Terry Melcher, Chris Hinshaw  
 REISSUE PRODUCER: Bob Irwin  
 Columbia/Legacy CK 65848

**Farther Along**  
 ORIGINAL PRODUCERS: The Byrds  
 REISSUE PRODUCER: Bob Irwin  
 Columbia/Legacy CK 65849  
 If not quite the holy grail that Byrds fans were hoping for; the previously unre-



leased "Live At The Fillmore, February 1969" offers a valuable show-time snapshot of the band in its later country/rock phase (with Clarence White but minus Gram Parsons). The performances are a bit wan in places, particularly in the

beginning, but the set warms up and includes such compelling tracks as leader Roger McGuinn's rockers "Bad Night At The Whiskey" and "So You Want To Be A Rock'n'Roll Star," as well as a great cover of the Bob Dylan/Rick Danko clas-



sic "This Wheel's On Fire." As with all of Legacy's deluxe Byrds reissues, "Live At The Fillmore" is lovingly produced, with persuasive liner notes by David Fricke. Also included in this batch of rereleases are a greatly expanded edition of "(Untitled/Unissued)" and bonus-track-

enhanced versions of two decidedly lesser later titles, "Byrdsmaniax" and "Farther Along." From 1970, "(Untitled/Unissued)" now features the entire half-live, half-studio double-LP program of the original "(Untitled)" on one disc, along



with a second disc full of previously unreleased material. The highlights on the first disc include the 16-minute folk-delic jam on "Eight Miles High," while the second disc features a game take on Little Feat's "Willin'."

### JAZZ

**TABLE 4 FIVE**  
**No Reservations**  
 PRODUCER: Bluejean  
 B-Jazzin Recordings BJR-CD20001  
 Dance music enthusiasts will, no doubt, recognize the producer/leader behind this project. Throughout the '90s, Bluejean achieved cult-like status with his numerous productions that were equal parts deep house and jazz. With the arrival of "No Reservations," it's very apparent that he's now concentrating solely on the latter. Jazz purists will most likely scoff at this recording. Of course, it's really not for them. That said, the 11 featured tracks on "No Reservations" will surely connect with fans/listeners of smooth jazz and adult R&B radio formats, where the rhythms are sensually sweet and the vocals, if any, are soulful. Highlights include the instrumental "Simple Pleasures," which is so deserving of lyrics (perhaps sung by somebody like, oh, Jean

(Continued on next page)

**ALBUMS:** SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (JD): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paoletta, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to **Chet Flippo**, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to **John Lannert**, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: **Irv Lichtman** (Broadway/cabaret/N.Y.); **Bradley Bamberger** (classical/world/jazz/pop/N.Y.); **Steve Graybow** (jazz/N.Y.); **Deborah Evans Price** (contemporary Christian/Nashville); **Gordon Ely** (gospel); **John Diliberto** (new age); **Brian Garrity** (pop/N.Y.).

(Continued from preceding page)

Carn); the sax-fueled "Skyline"; the melancholic "Only Heaven Can Wait"; and "Time Piece," which makes for perfect mood music when the lights are turned low. Contact 718-849-7307.

## LATIN

### ★ LOS HIDALGO

Los Hidalgo  
PRODUCERS: Rodolfo Castillo, Pedro Alfonso

**WEA Latina 81802**  
The still-hot "trios" field features three-part harmonies from handsome baritones and tenors. WEA Latina's entry into this niche stands a strong chance of skipping up both the Hot Latin Tracks and Billboard Latin 50. Soaring harmonies from this Venezuelan threesome are layered over ear-pleasing, tropical-rooted arrangements, ably anchoring covers of evergreens penned by their famed father, Enrique Hidalgo. Spry, leadoff single "Toda Tú" is a solid chart bet, complemented by catchy, like-minded entries "Pero Te Amo" and "Una Criatura Nunca Vista." Smooth-grooving salsa track "Por Amor" and faithful English and bilingual renditions of Latin pop chestnut "Sua-vecito" round out a promising debut.

### ★ FERNANDO OSORIO

Con Palabras  
PRODUCERS: Emanuele Ruffinengo, César Lemos

**WEA Latina 82125**  
The Venezuelan singer/songwriter charmed attendees at Billboard's International Latin Music Conference several years back when he performed his stylish love songs and philosophical musings. He has now come up with a superb maiden disc replete with well-crafted confessionals, most of which are amorous in nature. Hot producer Emanuele Ruffinengo, who helmed nine tracks by himself and two tracks with César Lemos, lays down edgy and taut pop arrangements that give ample room for Osorio to coat his incisive verse with raspy-voiced sentiment. The first single, a luscious ballad titled "Vivir," deserves immediate radio attention, as does lovely, shuffling romantic ode "Todo Su Amor," climactic, tropi-pop love song "Hasta Que Llegues Tú," and chugging, ruminative "Y Nada Más."

## CLASSICAL

### ▶ J.S. BACH: Lute Suites

Paul Galbraith, lute  
PRODUCER: Ramiro Belgart  
Delos 3258  
With the massive editions from Teldec, Hanssler, and Harmonia Mundi out to celebrate the 250th anniversary of Bach's death, it might seem that there would be hardly any room for individual homages to the composer. Here, though, is a sure-fire hit: Paul Galbraith's arrangement of Bach's lute suites for his unique, and uniquely popular, eight-string guitar. Galbraith had remarkable artistic and commercial success with an ingenious Haydn album from '98, as well as a set from last year featuring his arrangements of Bach's sonatas and partitas originally for solo violin. Even if some of the intimate charm and sonic spice of actual lute recordings by the likes of Hopkinson Smith and Nigel North are missing here, Galbraith's keen imagination and big, big sound (captured beautifully) mark this disc as special.

### ★ J.S. BACH: Concertos

Europa Galante, Fabio Biondi  
PRODUCER: Nicolas Bartholomée  
Virgin Veritas 7243 5 45361  
Following up his stellar Virgin debut (a definitive take on Vivaldi's "LEstro Armonico"), former Opus 111 star Fabio Biondi essays an inventive tribute to the Bach year. It's an enterprising collection, featuring reworkings of familiar concertos: Two most often heard as harpsichord features are turned back to their probable violinistic beginnings, a dual harpsichord

concerto is turned into a vehicle for violin and oboe, and a concerto most commonly heard as a violin transcription is returned to its harpsichord original. Biondi is one of the very finest period-violin soloists, and his Italian ensemble, Europa Galante, plays with a feel for texture that is almost palpable. The latter virtue is also attributable to producer Nicolas Bartholomée, one of the best in the business.

## CONTEMPORARY CHRISTIAN

### CLAY CROSSE

**A Different Man**  
PRODUCER: Regie Hamm  
Reunion 10064  
After wrestling with some personal demons in the past two years, Crosse—a recipient of the 1995 Dove Award for best new artist—has created perhaps the most powerful album of his career with "A Different Man." With the help of hit songwriter-turned-producer Regie Hamm, the collection runs the gamut from the funky, get-up-and-move opening cut "No Fear" to the beautiful closing track, "More Like You." A gutsy, passionate vocalist, Crosse finds lots to sink his chops into here, including the rowdy homage to his hometown, "Memphis," and more confessional cuts like "Sinner's Prayer," "98," and "Arms Of Jesus." From the production to the quality of the songs to Crosse's soulful, stirring vocals, "A Different Man" is a uniformly strong album. With his personal and vocal difficulties behind him, Crosse seems to have emerged a stronger, more solid artist.

## GOSPEL

### ★ JEFFMAJORS

**Sacred 2000**  
PRODUCER: JeffMajors  
NAS Music J1340  
JeffMajors is a classical harpist with a repertoire rife with reinterpretations of gospel standards, classic hymns, and strong originals. If that combination strains credulity, one listen should make believers out of even stone-cold cynics. Majors' harp, delicate orchestrations, and the rich, soulful vocals of superb guest artists lend gentle reverence to "Sweet Hour Of Prayer." And the renowned spiritual "Wade In The Water" falls perfectly into a mellow, jazzy pocket. Gospel great Albertina Walker is magnificent as ever on the bluesy "Just Another Day," while the stately old hymn "Rock Of Ages" finds new life with Majors' harp laid atop a kicking hip-hop rhythm section. Believe it. This is a richly rewarding sojourn onto truly original turf. Contact 888-454-5490.

## NEW AGE

### ANDREAS VOLLENWEIDER

**Cosmopol**  
PRODUCER: Andreas Vollenweider  
Sony Classical SK 89096  
On "Cosmopol," Swiss harpist Andreas Vollenweider gets to show off some of the impeccable technique that's sometimes lost in his more ornate productions. Playing live in his home studio, the harpist pairs off with a global array of musicians, including singer Bobby McFerrin, jazz pianist Abdullah Ibrahim, and Brazilian singer Milton Nascimento. Some pairings are more successful than others. His duet with Ibrahim is tentative, and Armenian *doudouk* player Djivan Gasparyan simply overwhelms the harpist with his mournfully tragic sound. Carly Simon, a long-time fan, tries to wrestle words from James Joyce's "Finnegan's Wake" but gets tossed out of the ring. Yet playing with his own group, Vollenweider rips through the energetic "Stella," a melody that instantly lodges itself in your consciousness. The duet with Nascimento is a smoldering, sensual affair. "Cosmopol," like the cosmos, presents many possibilities, and perhaps Vollenweider should have chosen just a few to explore more deeply.

# SINGLES

EDITED BY CHUCK TAYLOR

## POP

### ▶ CHRISTINA AGUILERA I Turn To You (3:53)

PRODUCER: Guy Roche  
WRITER: D. Warren  
PUBLISHERS: Realsongs/WB Music, ASCAP  
RCA 65998 (CD promo)  
Best new artist Grammy winner Christina Aguilera slows down the pace after her double-duty at No. 1 with the groovy "Genie In A Bottle" and "What A Girl Wants." Again, it's her sheer vocal prowess, the eighth wonder of the world, that will make this song connect with both radio and her growing fan base. Thematically, the Diane Warren song is about calling upon the love of that special one when times get tough; unfortunately, melodically, it's about as clichéd as a ballad gets—simply, it sounds more like a leftover from the stack rather than the kind of glorious anthem Warren is capable of, like Whitney Houston's current "I Learned From The Best." In fact, this song is so similar to Houston's own "Count On Me" with CeCe Winans that many are likely to think it's a remake. Aguilera does deliver—the midsection is glorious—but this is far from an ideal platform for Aguilera to introduce the masses to her first hit ballad.

### MICHAEL FREDO Love All Over Again (timing not listed)

PRODUCER: Veit Renn  
WRITERS: V. Renn, J. Skinner  
PUBLISHERS: Zomba Enterprises/Conversation Tree Music, ASCAP  
REMIXER: Lenny Bertoldo  
Qwest/Warner Bros. 44814 (CD promo)  
While Michael Fredo's first release, "This Time Around," had a lot of hit potential, radio passed on the youthful, giddily paced track. So, top 40, here's your make-up test. Once again, Fredo is set against a perky backbeat of typical sounds of the day, but the melody and chorus of this treat are so easily embraced that "Love All Over Again" should have no trouble appealing to the format's younger core. Beware of the remixes, however: They so strip the song of its original melody that the remaining elements are about as melodic as a fire truck. Also unfortunate, the dance versions reveal conclusively that Fredo is not exactly the next Pavarotti in terms of vocal stamina. Still, the label has done a formidable job in marketing this guy, thanks to his kinship with Tommy Hilf, which secured Fredo a spot warming up for Britney Spears last year. This could be the one to break him.

## COUNTRY

### ★ GARY ALLAN Lovin' You Against My Will

(timing not listed)  
PRODUCERS: Tony Brown, Mark Wright  
WRITER: J. O'Hara  
PUBLISHERS: Sony/ATV Songs/Tree Publishing/Trick Knee Music, BMI  
MCA 088170101 (CD promo)  
There's a lot going on here. In the latest offering from Gary Allan's very fine "Smoke Rings In The Dark" album, the California-born singer serves up another winner. This sounds like a cheatin' song, with its lyric of reluctant love (lust?) and lack of will power. Allan's vocals recall Johnny Rivers at times, but the song's urgency is closer to that of Bruce Spring-

steen, of all people. A shuffling beat, a touch of strings, and some cool guitar work when necessary, combined with Allan's smoldering delivery, add up to what should be a hit. What's it gonna take to break this boy?

### TRACY BYRD Love, You Ain't Seen The Last Of Me

(no timing listed)  
PRODUCERS: Billy Joe Walker Jr., Tracy Byrd  
WRITER: K. Francheski  
PUBLISHER: WBM Music Corp., SESAC  
RCA 07863 (CD promo)  
Working with somewhat of a mismatch between music and lyric, Tracy Byrd still puts forth a strong effort on this tale of not throwing in the towel in the game of love. Guitars and drums are upfront in the mix, resulting in a sound more suited to a song about hunting, fishing, or barroom brawling. The song is well-performed throughout, but the message doesn't deliver the punch promised by the instrumentation and Byrd's earnest, robust vocal. That being said, a catchy chorus may help this song catch on if country radio plays it 20 times a day. At least it isn't pop.

## R & B

### THE JAZZYFATNASTEES The Wound (4:30)

PRODUCERS: Scott Storch, J. Gray, Melvin Lewis, Richard Nichols  
WRITERS: T. Moore, M. Martinez, S. Storch, M. Lewis  
PUBLISHER: not listed  
MCA 4396 (CD promo)  
Jazz-flavored soul is back, or at least the two young ladies who make up the Jazzyfatnastees—Tracey Moore and Mercedes Martinez—are working it hard to let people "hear" the light. While the fusion of R&B and jazz is nothing new (think the rhythms of Earth, Wind & Fire; Grover Washington Jr.; and Roy Ayers in the '70s, then Soul II Soul, the Brand New Heavies, and Zhané in the '80s and '90s), the sound is currently enjoying a resurgence with acts like Olu and Amel Larrieux (olo

(Continued on next page)

## NEW & NOTEWORTHY

### BBMAK Back Here (3:26)

PRODUCERS: Oliver Leibler, John Shanks  
WRITERS: Barry, Burns, McNally, Thornalley  
PUBLISHERS: StrongSongs Ltd./BMG Music Publishing, ASCAP  
Hollywood Records 11270 (CD promo)  
To call the gentlemen of Irish trio BBMAK a boy band is to suggest certain traits in these super-pop times, and that would be a sad injustice. Yes, they fit some of the criteria: They're young, they're awfully cute, and they can harmonize in the most credible of ways. With that out of the way, this



group is better judged by its sheer magical musicianship. These guys play instruments, write their songs, co-produce, sing live for real, and refuse to detract from their vocals with precious dance steps. The collection of songs on their forthcoming Hollywood Records debut, "Sooner Or Later," demonstrates a truly organic art form; indeed, the vocals from members Christian Burns, Ste McNally, and Mark Barry mesh with the elegance and silky poise of the best from Boyz II Men. Lead single "Back Here," co-produced by John Shanks and Oliver

Leiber (the man who made Paula Abdul famous), is probably the most Americanized of the songs here—but what a remarkable introduction. Already huge in Japan, BBMAK—which stands for Burns, Barry, and McNally—sings of the regret over mistreating a lady and realizing that all has now been lost: "So I told you lies, even made you cry/I was so wrong, I promise you, now my love is true/This is where my heart belongs." The song itself is captivating, painted in rich hues of harmonic color, with a chorus that sticks like flypaper. The midsection features a real rollicking guitar, showing off the edge that this group's peers don't have. This is a wondrous debut from a group that deserves the full attention of U.S. programmers. If these guys don't break bad here, then there just ain't no justice at radio anymore. Catch them performing on the Disney Channel April 8.

### ANGELA VIA Picture Perfect (3:27)

PRODUCERS: Bery Cosgrove, Kevin Clark  
WRITERS: B. Cosgrove, K. Clark, A. Via  
PUBLISHERS: WB Music/Be Le Be Music, ASCAP; About Time Music, Performing Right Society (U.K.)  
Atlantic 300008 (CD promo)  
Eighteen-year-old Angela Via is prepared to shake up everything you thought you knew about today's bevy of youth acts. With tongue-wagging support from Atlantic Records, pre-street-date support has already been secured from powerful top 40 outlets in New York, Los Angeles, Boston, Houston, and Portland, Ore., among others. And with good reason. One listen and the picture will be perfectly illustrated: This young woman is poised to shine bright in a top 40 landscape that is wide open to peppy, uptempo songs that connect with a 12- to 24-year-old audience.

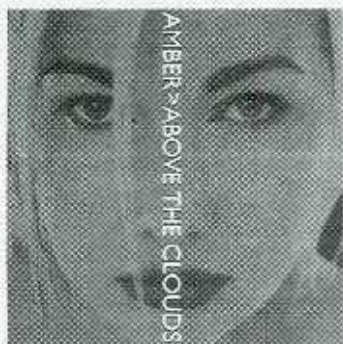
Yet Via also offers the vocal chops—and she co-wrote this song—to make adults shake loose with a nod of approval. The radio version of "Picture Perfect" is one of those one-listen efforts, replete with irrefutable vim, a chorus that zeroes in like a bull's-eye, and production that is on target with today's lovable pure pop vibrancy. Ah, but wait, there's more. Atlantic has craftily slapped six radio-friendly versions of the track on the CD promo that make the song apropos for any top 40-centered format out there. The Eddie's Perfect Dance mix intro-



duces a meaty house vibe that ups the hip factor to the club level; the Jack D. Elliot Radio mix works the track into a perfect weekend mix-show staple à la the best of Thunderpuss 2000; and Eddie's Crossover/Rhythm mix whips up a plausible R&B vibe that will send the many R&B chart-topping lightweights out there into yesterday's news file. While each version serves some specific niche out there, the simple radio version truly remains the best among the crowd. Don't simply watch this one. Get busy now and champion it in your market. You've got a hit on your hands.

**SINGLES:** PICKS (▶): New releases with the greatest chart potential. CRITICS' CHOICES (★): New releases, regardless of potential chart action, that the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl, or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to **Chuck Taylor**, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to **Deborah Evans Price**, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributors: **Michael Paoletta** (N.Y.)

## SPOTLIGHT



### AMBER *Above The Clouds* (4:11)

PRODUCERS: Berman Brothers  
WRITERS: M. D'Ubaldo, R. Nowels, B. Steinberg  
PUBLISHERS: Hidden Pun, BMI, Jerk Awake/EMI  
April Music/Future Furniture, ASCAP  
REMIXERS: Jonathan Peters; Sal Dano and Brian K.  
**Tommy Boy Records 2053** (CD promo)  
Tommy Boy Records has already earned the tenacity of the year award for proving to top 40 programmers that resistance to previous hit "Sexual (Li Da Di)" was futile whenever the song was finally introduced in a given market. Reportedly, some of that hesitation came from the fact that Amber dared to proclaim sexual liberation among women. God bless her (though it certainly didn't dissuade club pun-dits, who made "Sexual" a No. 1 smash on the Hot Dance Music/Club Play and Hot Dance Music/Maxi-Singles Sales charts). With the clean lines and super-catchy hook of "Above The Clouds," the second release from the singer/songwriter's rich self-titled album, you'd have to be pretty dim to pass on a dance-oriented hit so obvious as this. "Clouds" is another Berman Brothers classic, absolutely drooling with tasty musicianship. There's on-target instrumentation, an irresistible hook, and stellar vocals from this grade-A talent. The track is filled with the joy of being in love, with verses meaty enough to separate this artist from so many of the nameless club floor divas out there chanting along to yet another cookie-cutter beat. For the fickle, every imaginable style of remix is offered on the promo—eight in all—but none so beautifully clicks with top 40 intentions as the original mix. Alas, when will mainstream pop stations recognize the star they have at their fingertips? Current album "Amber" is packed with many more hits; what in the world are you waiting for?

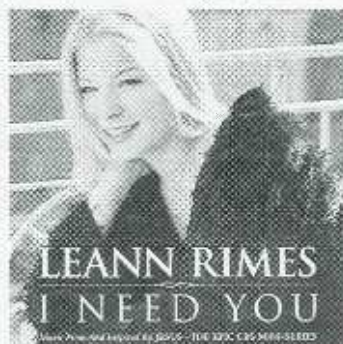
(Continued from preceding page)

and previously with Groove Theory) and the hip-hop/jazz fusion of Erykah Badu. Here, the duo blends seamlessly with thick vocals that flow like syrup and cool, sophisticated tracks that mesmerize like magic. "The Wound" is a quiet hit, waiting for radio to expose it to the yearning masses who are fed up with much of current commercial R&B's bland harmonies, limited-range vocals, and clichéd lyrics. Jazzyfatnastees are jazzy musically, but lyrically, and oh-so-nastee vocally.

### THE TEMPTATIONS *I'm Here* (3:59)

PRODUCER: Joe  
WRITERS: K. Willis, C. Morrison  
PUBLISHERS: Siliwak Publishing/Aircontrol Music/EMI  
April Music/Sharlo's Dream, ASCAP  
**Motown 20073** (CD promo)  
Motown's initial radio campaign was quite clever on this one. Sent out under a white label as a single from a mystery artist, the Temptations' "I'm Here" prompted contests at several stations asking listeners to call in and guess who was singing. Smart idea, because this record is a smash. And as we all know, all too often in this business, artists gain airplay based on name and image more than the music. Although the Temptations are legends, they and others from their era often find resistance to

## SPOTLIGHT



### LeANN RIMES *I Need You* (no timing listed)

PRODUCER: LeAnn Rimes  
WRITERS: T. Lacy, D. Matkosky  
PUBLISHER: not listed  
**Capitol/Curb/Sparrow 7087** (CD promo)  
Not since her pop breakthrough "How Do I Live" almost three years ago has LeAnn Rimes brought forth a song so naturally beautiful and well-suited to her rich, enveloping vocal style. It's the lead single from May's two-night CBS miniseries "Jesus," whose soundtrack also includes Hootie & the Blowfish, Lonestar, de Talk, 98°, and Sarah Brightman, and you'll be declaring this your own jaw-dropping religious experience after just the first sumptuous chorus. It's only so often that a song comes out that you fall in love with the first time through. The gorgeous melody and adoring lyric from Ty Lacy and Dennis Matkosky will leave an indelible mark across AC, where it is a certain No. 1 chart-topper, and top 40, which would also do well to play this honey of a song to full glory. Listening to Rimes sing is an honest-to-God wonder; she sounded so perfect all those years ago but now has a command of her register that rivals Miss Celine's. There's not an iota of country in the production, which may leave that genre's programmers feeling deserted again, but can they deny that it's the artist's best song in years? And note this accomplishment: The track was produced solely by Rimes. All in all: sheer splendor.

their current music at young-end R&B outlets. Not likely with this track, though. "I'm Here," produced by Jive recording artist Joe, has as contemporary a sound as Jagged Edge, Dru Hill, or Ideal. The Temptations came back strong two years ago with the album "Phoenix Rising," which spawned "Stay," one of the biggest adult R&B hits of that year. But even while that track was heard on some mainstream R&B stations, the song's adult sound didn't allow it to truly cross over to a younger demo. Let's just hope that programmers who started playing "I'm Here" will continue, even now that they know the Temptations don't have their hair dyed gray or pink to get noticed.

## ROCK TRACKS

### ★ TAM! *Punctured Brain* (3:50)

PRODUCER: George Christie  
WRITERS: Treanor, Christie, McKintosh  
PUBLISHER: BMG Songs, ASCAP  
**Roadrunner 474** (CD promo)  
"Punctured Brain" is the disarmingly wordy, utterly groovy first single that bodes very well for the Scottish trio Tam! and its full-length debut, "Hello My Friends, Do You Read Me?" More sincere in its borrowings than Beck and smarter than Happy Mondays (two acts to which the trio has been compared), Tam! leaves the ragged hip-hop rhythms with Blur-like slacker glam and quirky pop poetics. The band is the precocious Tam Treanor, George Christie, and Barney Starchan, who have already charmed live audiences and singles buyers alike in the U.K. Roadrunner should be applauded for having the gumption to sign them up for the U.S.,

where programmers have to see this as an automatic add. It sounds suspiciously like the pop of the future.

### NICKELBACK *Leader Of Men* (3:10)

PRODUCERS: Dale Penner, Nickelback  
WRITERS: Chad Kroeger, Nickelback  
PUBLISHER: Nickelback Music, SOCAN  
**Roadrunner 460** (CD promo)  
Moody acoustic verses, uptempo electric chorus. We've heard this before. The Vancouver quartet Nickelback proffers the decidedly Johnny-come-lately single "Leader Of Men" as the first offering from its sophomore album, "The State." Originally released independently in Canada and now offered stateside via Roadrunner; "The State" has an attractively grainy hard rock sound thanks to indie engineer extraordinaire GGGarth Richardson. But that's about all that's attractive about it. Nickelback has a reportedly impressive Canadian following, and it has toured with Creed and Silverchair. Fans of those bands could be drawn to the similar modus operandi here, but most will surely proclaim this more of the same.

## DANCE

### JENNIFER HOLLIDAY *Think It Over* (3:37)

PRODUCER: Michael Zager  
WRITERS: M. Zager, A. Fields, C. Houston  
PUBLISHER: Sumac Music, BMI  
REMIXER: Thunderpuss 2000  
**Jellybean Recordings 2556** (CD promo)  
Name one dancefloor pundit who doesn't worship the classic work of Jennifer Holliday, and we've got some real cheap property for you just west of Castro Street. Through the years, this diva's fiery chops have ignited embers into raging flames, from her only top 40 entry, 1981's "And I Am Telling You I'm Not Going" from Broadway's "Dreamgirls," to a regular gig as a gospel singer last season on Fox TV's hot "Ally McBeal." Here, the grande dame gambols down the Martha Wash path, with a classic tune from Michael Zager loaded to the gills with a frolicky dance backdrop, dramatic production that doesn't dare let things rest for a moment, and a nearly frantic, over-the-top vocal performance, complete with signature grunts and wide-mouthed bellows. The original radio mix sails best for radio here, though the Thunderpuss 2000 radio mix does provide the needed house intensity to throw it smack-dab in the middle of club floors to great effect. While Wash has been loaded down the past few years with hopelessly weak material, Holliday is in the midst of a fresh new beginning, thanks to her 1999 hit on Universal, "A Woman's Got The Power." Radio play from anyone but pre-established pop stars leaning dance is a tough task for any artist these days, no matter how talented they may be, but free-thinking outlets will hug this grand offering with honored arms.

## RAP

### GOODIE MOB FEATURING TLC *What It Ain't (Ghetto Enuff)* (4:25)

PRODUCERS: Cypton, Dallas Austin  
WRITERS: D. Austin, R. Barnett, T. Burton, C. Gipp, W. Knighton, L. Lopes  
PUBLISHERS: Cypton Music/EMI/Blackwood Music/Goodie Mob Music/Chrysalis, BMI; U.N.I. Publishing, ASCAP  
**LaFace 4453** (CD promo)  
Goodie Mob returns with that Dirty South bounce on the futuristic "What It Ain't (Ghetto Enuff)," while taking on label-mates TLC as it gets down and dirty on this musical battle of the sexes. The South continues to rise—at least in hip-hop—as the Mob offers this radio-ready party jam with serious chart potential. TLC's Left Eye spits a rapid-fire flow all over the sporadic drum'n'bass bridge, while her bandmates provide the hook. The Mob's Khujo, Cee-Lo, T-Mo, and Big Gipp hold their own against the ladies of TLC as they take turns flowing ably over the Dallas Austin-produced track, which uses effects that almost sound similar to speeding cars on a raceway. "What It Ain't" may not be ghetto enough for some, but it is definitely hot enough.

## IN PRINT

### THE BEATLES' STORY ON CAPITOL RECORDS, PART ONE: Beatlemania & The Singles

Compiled by Bruce Spizer  
498 Productions  
\$50; 226 pages

In the Dec. 28, 1963, issue of Billboard, a small ad sporting a Capitol Records logo, an illustration of the distinctive Beatle mop-top hairstyle, and the tag line "The Beatles Are Coming" appeared. After months of refusing to release Beatle product in the U.S., Hollywood-based Capitol Records was finally setting the stage for the most important English export to hit the U.S. shores since the Mayflower.

In his previous tome, "Songs, Pictures And Stories Of The Fabulous Beatles Records On Vee-Jay," lawyer-turned-author Bruce Spizer offered a detailed, long-overdue account of the Beatles' U.S. releases on Vee-Jay. In his new opus, "The Beatles' Story On Capitol Records, Part One: Beatlemania & The Singles" (the first of a two-volume set), Spizer documents another important chapter in the Beatles' U.S. label history with the same comprehensiveness that informed his previous work.

According to Alan Livingston, president of Capitol Records for most of the '60s, Dave Dexter Jr.—a name that will live in infamy in Beatles lore—was entrusted with deciding what product Capitol should release from its British parent, EMI. Unimpressed with the Beatles' sound (he reportedly told Livingston, "They're a bunch of long-haired kids—they're nothing"), Dexter recommended that Capitol pass on the Fab Four, leaving the door open for indie labels Vee-Jay and Swan to score U.S. licensing deals for the Beatles' initial singles, which bombed when first issued here in 1963.

Beatles manager Brian Epstein and producer George Martin were becoming increasingly frustrated by Capitol's rejections when Dexter once again recommended that Capitol pass on a new Beatles single, this time the incredibly infectious "I Want To Hold Your Hand." Only after a strategic phone call was placed by Epstein to Livingston—who wrote the complimentary forward for the book—did Capitol finally relent.

In Section One of his new book,

Spizer details the early stages of Beatlemania in the U.S., what it took to get the Beatles on Capitol (as he did in his Vee-Jay book), and how the label campaigned to break the Fab Four in America—including Livingston earmarking \$40,000 for promotion and Capitol mandating that its employees wear Beatle wigs.

In Section Two, Spizer offers a comprehensive overview—recording session information, pressing variations, and chart histories—of every Beatles single released by Capitol until the band formed Apple Records in 1968. There are also sections on the jukebox and promotional releases, including the open-ended interview discs that allowed DJs to sound like they were interviewing the Beatles live in the studio.

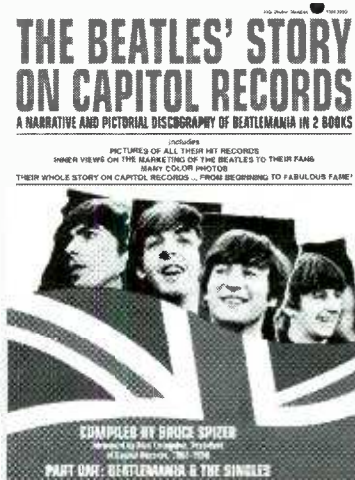
In the book's concluding Section Three, Spizer gives a brief history of the label, with chapters on the Capitol Record Club, label press kits, and merchandising items.

Of particular interest is how Capitol tailored the Beatles' original U.K. output for the American market, releasing several U.K. album tracks as U.S. singles (including "Eight Days A Week," "Nowhere Man," and "Yesterday") and sometimes changing B-sides.

As with the Vee-Jay book, the cover art is patterned after an actual release from the profiled label, in this case the two-album Capitol Records set "The Beatles' Story." The book also sports the same beautiful, lavish layout as its predecessor, with color pictures of single sleeves, label variations (making it a must for collectors), assorted publicity and promotional materials, photos, and vintage trade advertisements.

The Beatles' original U.K. singles and albums were how the group intended its music to be heard, yet the way Beatles were marketed in the U.S. is an important part of their story. This book—and its concluding volume ("Part Two: The Albums," slated for a mid-October release, which will focus on how Capitol reworked the U.K. albums, including the infamous "butcher" cover of "Yesterday And Today")—offers the reader a time capsule of those U.S. releases and how first-generation American fans were exposed to the music.

MICHAEL AMICONE





## CALENDAR



**The Carr Semi-Formal.** The Kristen Ann Carr Fund recently hosted its seventh annual Semi-Formal at New York's 200 Fifth Avenue Club. This year's event raised more than \$227,000, which will go toward the Kristen Ann Carr Fund's programs and research to help in the fight against sarcoma, a rare form of cancer. This year's sponsors included Bruce Springsteen and Patti Scialfa-Springsteen; Elton John; Charlie Watts; Shania Twain; Barbara Carr and Dave Marsh, Kristen Ann Carr's parents; Bob Costas; Barbara and Jon Landau; Joseph E. Seagram and Sons Inc.; MTV Networks; Brick Wall Management; Sony Music Entertainment; Mercury Nashville; and Musicians on Call. Shown at the event, from left, are Jon Landau; Dr. Murray Brennan; board trustees Carr, Marsh, and daughter Sasha Carr; the Springsteens; and Shelley Lazar, event chairwoman.

## COMMENTARY

(Continued from page 4)

expense of their international sales, leading to a declining market share for international repertoire.

But it's premature to conclude that there's less demand for foreign product in Japan. In fact, a number of local companies that do not have the luxury of automatically receiving a supply of hits from the U.S. or the U.K., but that have found opportunities to grow with the repertoire, have continued to actively make label and one-off deals with foreign licensors. Their efforts are certainly paying off. Some are generating sales with international repertoire that are comparable to, if not greater than, those of some internationally affiliated labels.

Now is the time for international companies with huge and lucrative international catalogs to refocus their attention on exploitation of their artistic and commercial treasure box in Japan. They need to allocate their organizational assets—be it at the product, promotion, marketing, sales, information technologies, financial, or administrative levels—to international activities in Japan. This cannot be a quick repair job—it has to be a well-planned restructuring, a word that is often heard in Japan nowadays.

International companies in Japan are loaded with international product. The flow of product needs to be monitored, and outlets for the product must be analyzed closely. While parent companies and licensors often insist that subsidiaries and licensees release locally manufactured product, imported product can often be useful in testing the market and can certainly be marketed more efficiently.

The worldwide priorities of the

major labels and other licensors can get mixed up with the priorities worked out for the promotion of international product by local subsidiaries or licensees. But such worldwide priorities very often take precedence over the ideas of local Japanese labels, often leading to poor sales of international product.

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

Moreover, catalogs from several geographical regions still remain relatively untapped in Japan.

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

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

## APRIL

April 5, **Which Part Of "Make Money On The Internet" Didn't You Understand?**, Dillion's, New York. 212-758-6157.

April 7, **Ninth Annual Music Video Production Assn. Awards**, Directors Guild of America, Los Angeles. 323-469-9445.

April 8, **California Music Awards**, Bill Graham Civic Auditorium, San Francisco. 415-864-2333.

April 8, **Digital Broadcasting: What Are We Doing? Where Are We Going?**, presented by SMPTE, Las Vegas Hilton, Las Vegas. 914-761-1100, ext. 110.

April 9, **VH1 Divas 2000: A Tribute To Diana Ross**, Madison Square Garden, New York. 212-258-7800.

April 10, **Third Annual Golf Tournament**, presented by the Los Angeles chapter of the National Academy of Recording Arts and Sciences, Valencia Country Club, Valencia. 310-392-3777.

April 10, **Celebrity Golf Classic**, presented by Project A.L.S., Riviera Country Club, Pacific Palisades, Calif. 800-603-0270.

April 10, **Second Annual Los Angeles Benefit**, presented by Project A.L.S., Hollywood Palladium,

Hollywood. 800-603-0270.

April 10-13, **NAB 2000: The Convergence Marketplace**, Las Vegas Convention Center, Sands Expo Center, Las Vegas Hilton, the Venetian, Las Vegas. 888-740-4622.

April 11, **VH1's "Men Strike Back,"** Madison Square Garden, New York. 212-258-7800.

April 12, **Alternative Careers**, ASCAP building, New York. 212-539-2689.

April 12, **45th Annual Genii Awards Luncheon**, Beverly Hilton Hotel, Beverly Hills, Calif. 310-821-6100, ext. 106.

April 13, **13th Annual Kahlua Boston Music Awards**, Orpheum Theater, Boston. 617-357-6997.

April 13-15, **NEMO Music Showcase And Conference**, Swissôtel, Boston. 617-357-6997.

April 17, **T.J. Martell B-Ball Classic**, Basketball City, New York. 212-833-4743.

April 18, **Follow The Money II: The Seminar For Understanding The Digital Distribution Of Music**, National Academy of Recording Arts and Sciences, Los Angeles. 310-309-6632.

April 25-27, **Billboard Latin Music Conference And Awards**, Sheraton Biscayne Bay, Miami. 212-536-5002.

April 26-30, **Impact Super Summit XIV**, Opryland Hotel, Nashville. 646-654-4217.

April 27, **Esther Van Wagoner Tufty Award, Board Of Directors Award, And Leadership Awards**, presented by the Washington, D.C., Chapter of American Women in Radio and Television, National Press Club Ballroom, Washington, D.C. 301-718-6555.

April 27-28, **Marketing Conference**, presented by The Source, Loews Santa Monica Beach Resort, Santa Monica, Calif. 212-253-3714.

## MAY

May 3-7, **SunFest 2000**, Flagler Drive, West Palm Beach, Fla. 561-837-8065.

May 8-10, **@d.tech.San Francisco**, San Francisco Hilton and Towers, San Francisco. 770-879-8970.

May 9, **Music Industry Networking Night**, One Night Stan's, Hollywood. 954-929-7566.

May 10, **12th Annual World Music Awards**, Monte Carlo Sporting Club, Monaco. 377-93-25-43-69.

May 10-13, **Electronic Entertainment Expo (E3 Expo)**, Los Angeles Convention Center, Los Angeles. 800-315-1133, e3expo.com.

May 11-14, **"How Can I Be Down?" Urban Music Convention**, Cumberland Hotel, London. 212-265-2221.

May 17-18, **Consumer Electronics Assn. Business Solutions Series 2000**, Hyatt Regency Hotel, Los Angeles. 703-907-7600.

May 18, **T.J. Martell Foundation Annual Fund-Raising Gala**, New York Hilton, New York. 212-685-4300.

May 22, **59th Annual George Foster Peabody Awards**, Waldorf-Astoria, New York. 212-268-3080.

May 23, **Steven J. Ross Humanitarian Award Dinner**, presented by UJA-Federation of New York, Waldorf-Astoria, New York. 212-836-1853.

May 24, **The Internet**, ASCAP building, New York. 212-539-2689.

## JUNE

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

June 7-10, **Third Annual Emerging Artists And Talent In Music Conference, Showcase, And Festival**, presented by SpinRecords.com, Rio Hotel, Las Vegas. 702-837-3636, EAT-M.com.

June 11, **10th Annual Softball Challenge**, presented by the Music and Entertainment Industry for the City of Hope, Greer Stadium, Nashville. 213-202-5735, ext. 6540.

June 12-13, **StudioPro2000: Audio Production For Music, Broadcast, And The Web**, presented by Mix magazine, New York Hilton and Towers, New York. 510-653-3307.

June 15, **31st Annual Induction Ceremony And Awards Dinner**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, Sheraton New York Hotel and Towers, New York. 212-794-2773.

June 28-30, **eMediatainment World Los Angeles Conference**, Westin Bonaventure Hotel, Los Angeles. 800-535-1812, ext. 181, emediatainment-world.com.

## JULY

July 12-14, **Billboard Dance Music Summit**, Waldorf-Astoria, New York. 212-536-5002.

## AUGUST

Aug. 13-15, **Latin Alternative Music Conference**, Hilton Hotel and Towers, New York. 212-758-0146.

## OCTOBER

Oct. 5-7, **Billboard/Airplay Monitor Radio Seminar And Awards**, New York Hilton, New York. 212-536-5002.

## LIFELINES

### MARRIAGES

**Laurie Nocerito to Erdal Cavuoglu**, March 7 in St. Lucia, West Indies. Bride runs MVP Promotion & Marketing.

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

### DEATHS

**Helen Wheels**, 50, of complications from back surgery, Jan. 17 in Ithaca, N.Y. Wheels was an avid participant

in the New York punk scene in the late 1970s. Along with fronting the Helen Wheels Band, she was a lyricist for several Blue Öyster Cult songs such as "Tattoo Vampire" and "Sinful Love." She continued to perform until 1987 and then turned to off-Broadway roles and appearances in several films such as "The Money Pit." The 1998 Ripe & Ready Records compilation "Archetype" included nearly all of Wheels' recordings. She is survived by her father, a brother, and a sister.

## GOOD WORKS

**AURAL AID:** The Mix Foundation for Excellence in Audio has disbursed proceeds from its 1999 Technical Excellence & Creativity (TEC) Awards to hearing loss prevention organizations and audio education scholarship programs. Nearly \$40,000 raised through sponsorship and ticket sales was distributed to the non-profit organizations Hearing Education and Awareness for Rockers and the House Ear Institute, as well as institutions such as the Berklee College of Music and the Institute of Audio Research. The TEC Awards have generated close to half a million dollars for such organizations over the past 15 years. Contact: **Karen Dunn** at 925-939-6149.

**SPRINGSTEEN AUCTION:** VH1 and Musicians on Call have joined forces to benefit severely ill patients through an online auction of **Bruce Springsteen** concert tickets. A pair of front-row tickets and backstage passes for each of Springsteen's domestic concert dates will be available for bids on the VH1 Web site. All proceeds will go to Musicians on

Call programs such as musical performances, instruction, instrument loans, and the development of musical libraries. Contact: **Elisabeth Wolfe** at 212-259-0717.

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

**COUNTRY BENEFIT:** The fifth annual Sizzlin' Country concert to benefit the Cystic Fibrosis Foundation will take place May 2 at the Warner Bros. Studios in Burbank, Calif. The event will be hosted by **Clint Black** and **Lisa Hartman Black** and will feature performances by **the Wilkinsons**, **Tracy Lawrence**, and **Bryan White**. The evening will also include dinner and a silent and live auction. Contact: **Laura Heatherly** at 615-662-7917.

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

BY GAIL MITCHELL

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

"The response I've gotten from my sampler has been great," says Thomas. "People really seem to enjoy the music. But it was funny at first: I had to get used to public opinion about my private actions. When I write and record, it's a private process, but I try to make songs for the public. I'm trying to empathize with someone else, as well as share my feelings."

He unquestionably does just that on the romance-themed "Emotional," starting with noncommercial single "I Wish," which went to radio in early January. Telling the story of a thwarted love affair, the track is a rhythmic testament to Thomas' deep-rooted passion for old-school-influenced smooth grooves and meaningful lyrics—but handled strictly his way. It stands at No. 14 on this issue's Hot R&B/Hip-Hop Singles & Tracks chart.

Further proof can be heard on such cuts as "Giving You All My Love" with formidable chanteuse Kelly Price ("She just made me want to sing better"), "My Valentine," "Summer Rain," and Thomas' own uptempo favorite, the sexy "You Ain't Right." Adds the singer, "That's the closest I come to Marvin [Gaye] on this album."

Working with such producers as Mario Winans, Mike City, Derric Angeletti, and Heavy D, Thomas also wrote or co-wrote most of the tracks, as well as co-produced several. Calling himself a "voyeur who's inspired by watching how people relate to each other," Thomas is a prolific songwriter with more than 300 songs in his Thom Tunes (ASCAP) archive. He's managed by New York-based Cold World.

With influences ranging from Gaye and Donny Hathaway to Nat "King" Cole, Sting, Ray Parker Jr., Stevie Wonder, James Taylor, Steely Dan, and the Clark Sisters, the Chicago native defines his style as "R&B gumbo. A lot of the songs I've written are reminiscent of the late '70s and early '80s."

"I wanted to approach all of the album's songs from a nostalgic point of view," he continues. "I want people to listen and say, 'I remember when I used to feel like that.' I didn't go down the remake avenue, because

I want people to first trust that I'm able to bring them good music."

He began working on that goal in the Windy City, kicking it around musically with a few groups and even landing a couple of other record and production deals. But "I had to grow up and discover my own thing," recalls the singer. So it was off to New York, where he became a fixture on the open-mike circuit. That's where he hooked up with Bad Boy CEO Sean "Puffy" Combs, who signed him in 1997.

Thomas first began making a name for himself in the rap community, working with everyone from the Notorious B.I.G. ("The World Is Filled") to Noreaga ("I Love My Life"). "A lot of people know my name and voice from those records," says Thomas. "I've been featured on at least 20 rap records in the last two years." His latest appearance: as a featured player on "Jasmine," a track from labelmate Black Rob's

latest album, "Life Story."

Building on that reputation and the positive reaction to Thomas' first single, "I Wish," Bad Boy has drafted a multidimensional marketing plan that includes an "I Wish I Never Met Him Or Her" contest in conjunction with Peeps.com that may extend to radio and BET, an E-mail campaign in association with Hookt.com, and a liaison with Honey magazine through which Thomas will perform showcases in 10 major cities in June. Also on tap: ads in major hip-hop and mainstream urban lifestyle publications, radio buys, and TV appearances.

"Our basic strategy is to keep him out in front of people," says Bad Boy director of marketing Tonya Salvant. "In fact, he's already on tour in Europe with Puffy, singing R. Kelly's part on 'Best Friend.' It's a great opportunity for him to be introduced there [an international release date is still pending]. Carl's a soulful, sultry writer and charismatic performer who can really deliver onstage."

That's something the singer is eager to do. "I want to be the show that's good to take your girl to," says Thomas, laughing. "I want people to come away with the message that romance, even in 2000, isn't dead."

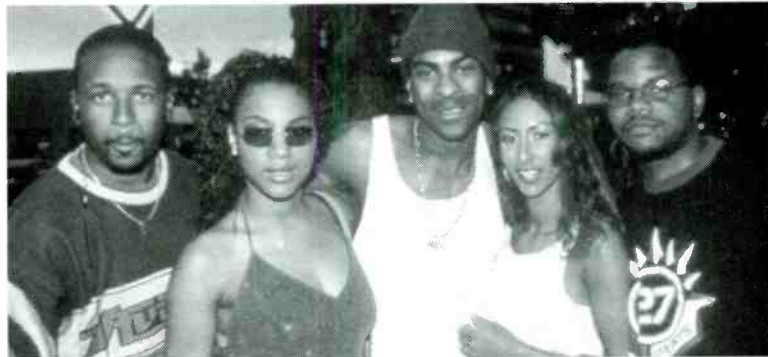
Given early reaction to his work thus far, Thomas is on the right track. Notes Eddie Mister, music buyer for Chicago's Max Records, "I Wish' is super hot. The road he's on now is straight up. There should be a lot of future for him."

"He's got the goods," agrees Sam Weaver, operations manager/PD at KPRS Kansas City, Mo. "He's going

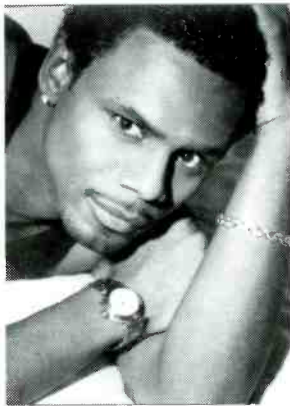
to do very well with this project."

Throwing aside comparisons with Maxwell, Brian McKnight, and others, Thomas humbly acknowledges he's "really excited about what's going on in R&B right now. People like Maxwell, Brian, and D'Angelo are really responsible for the resurgence in R&B. I just think I'm coming along to tell another aspect of it."

Assistance in preparing this story was provided by Clay Marshall in Los Angeles.



**Behind The Video.** DreamWorks rapper Solé and Epic/550 artist Ginuwine joined forces to film the video for her latest single, "It Wasn't Me," from her "Skin Deep" album debut. The video was shot in Los Angeles and directed by Steve Carr ("Next Friday"). Pictured, from left, are DreamWorks' regional promotion man Amon Parker, DreamWorks labelmate Tamar, Ginuwine, Solé, and Tawala Sharp of Los Angeles radio station KKBT.



THOMAS

## Producer André Cymone, Actor T.C. Carson Search For 'Truth'; Summer Starts Early

**SPEAKING THE 'TRUTH':** It turns out actor T.C. Carson—Kyle Barker on Fox television's now-syndicated "Living Single"—wasn't acting when his character was given the opportunity to sing.

"I'm a vocalist who happens to be an actor as well," says Carson. "It's been kind of a battle to get people to understand that I'm not the average actor who wants to sing. I started in the entertainment industry by singing with different jazz bands and doing jingles. But it's hard to get people to see you doing something else once they view you as doing only one thing."

Industry tastemakers got a chance to see Carson the singer do his thing during a recent L.A. showcase—his first. The occasion: the release of his debut independent album, "Truth," currently available on ATC Records through Amazon.com. The 14-track mix of R&B, soul, jazz, dance funk, and African rhythms was something Carson says finally happened because "we decided to do it ourselves."

The "we" he's referring to is André Cymone, producer, artist, and former bass player for **The Artist Formerly Known As Prince's** band **the Revolution**. The pair met through their mutual lawyer, **Roz Jones**.

"We got together and talked for a couple of hours," says Cymone, "and found we definitely had the same mind-set. A lot of people say they can sing, but when you get them in the studio they really can't. And many don't have the work ethic it takes to do this. That's one of the reasons I've been pretty quiet of late. I like working with talented people, be it in jazz, rock, R&B, whatever. T.C. can really sing, and he's got such a work ethic about what he does and how he approaches it."

The pair spent several months writing and then rehearsed for a week, before recording the album live over a 10-day span. "Magic happens when musicians play together as opposed to playing to a track," says Carson. "The album's about 90% live, with minimal overdubs."

The supporting cast on the project—which also performed at the showcase—is pretty heavy by first-album standards: **Patrice Rushen** (keyboards), **Ndugu Chancelier** (drums), **Patrick Gandy** (keyboards), **Munyungo Jackson** (percussion), and **Del Atkins**, plus a guest appearance by **Byron Miller** and Cymone switching

from bass to guitar.

"There was a spiritual connection between everyone involved on this lyric-driven project, which incorporates storytelling and poetry," recalls Cymone, who operates artist development firm ZDC. Among his current clients is **Pernicia Jordan**, a black rock'n'roll singer. "When I first started working with her," says Cymone, "I took her around to different companies where they'd say, 'Rock'n'roll . . . it ain't going to happen.' But that's what I love, taking something new and making it happen. Although it's great to make money, I'm in this business to make music I love."

He's also not ruling out recording another solo album of his own. "I almost hate to think about when my last album was [1985's "A.C." on Columbia]," says Cymone with a laugh. "But everyone's been on me to record again."

As for Carson, who divides his time between Los Angeles and his native Chicago, he hasn't abandoned that acting thing. Coming up: Universal's World War II drama "U-571," filmed on location in Rome with **Matthew McConaughey**, **Bill Paxton**, **Harvey Keitel**, and **Jon Bon Jovi**.

**INDUSTRY BRIEF:** Columbia artist **Maxwell**, who's busy recording his third album, "Now," has signed with Artists Management Group/Violator for management. He's the first to sign with the company since the new R&B-oriented entertainment division was announced in January.

**HOT FUN IN THE SUMMERTIME:** The summer concert scene is heating up. Getting an early start March 24 in Los Angeles was **the United We Funk All-Stars** (members of the **Gap Band**, **Dazz Band**, the **S.O.S. Band**, **Con Funk Shun**, and others). Its 25-city national tour makes funk stops in Phoenix, San Diego, Houston, New Orleans, Cleveland, and other major markets, before wrapping July 3 in Pittsburgh. . . . June 14-18 marks the second annual **Indy Jazz Fest**. Among the headliners who'll be trekking to Indianapolis are **Ray Charles**, **Al Green**, **Cassandra Wilson**, **Dee Dee Bridgewater**, **Kool & the Gang**, **the Temptations**, **Take 6**, **Ruth Brown**, and **Sister Sledge**. . . . This year's edition of **Coca-Cola Presents the Essence Music Festival 2000** (July 1-3) in New Orleans coincides with the magazine's 30th anniversary. Performers include **Montell Jordan**, **Luther Vandross**, **Mint Condition**, **Little Milton**, and **Maze Featuring Frankie Beverly**.



CARSON



by Gail Mitchell



TITLE (Publisher - Licensing Org.) Sheet Music Dist.

Table of R&B singles A-Z with columns for rank, title, artist, and publisher/licensing info.

Hot R&B/Hip-Hop Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 105 R&B stations are electronically monitored 24 hours a day, 7 days a week.

Hot R&B/Hip-Hop Airplay chart table with columns for week, title, and artist.

Hot R&B/Hip-Hop Airplay chart table (continued) with columns for week, title, and artist.

Records with the greatest airplay gains. © 2000 Billboard/BPI Communications.

HOT R&B/HIP-HOP RECURRENT AIRPLAY

Hot R&B/Hip-Hop Recurrent Airplay chart table (left column).

Hot R&B/Hip-Hop Recurrent Airplay chart table (right column).

Recurrences are titles which have appeared on the Hot R&B/Hip-Hop Singles chart for more than 20 weeks and have dropped below the top 50.

Hot R&B/Hip-Hop Singles Sales

Compiled from a national sub-sample of POS (point of sale) equipped key R&B retail stores which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart.

Hot R&B/Hip-Hop Singles Sales chart table (left column).

Hot R&B/Hip-Hop Singles Sales chart table (right column).

Records with the greatest sales gains. © 2000 Billboard/BPI Communications and SoundScan, Inc.

APRIL 1, 2000

Chart table listing top albums with columns for Week, Last Week, 2 Wks Ago, Wks on Chart, Artist, Title, and Peak Position. Includes sections for No. 1, Hot Shot Debut, and Pacesetter.

Chart table listing albums ranked 49-100, including Greatest Gainer and Re-Entry sections.

Albums with the greatest sales gains this week. Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numerals following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. \* Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 2000, Billboard/BPI Communications, and SoundScan, Inc.

WORDS & DEEDS

(Continued from page 27)

about the growth of the awards event, which was inaugurated in 1997 by the Web community SOHH.com (Support Online Hip-Hop). "Last year, it was much more grass-roots and consumer-focused. This year, the focus has been more widespread—national and international."

Sponsors for the Online Hip-Hop Awards 2000 include major online and offline companies, among them hip-hop station WQHT (Hot 97) New York and TWEC.com, the online entity of global retail chain Trans World

Entertainment Corp. "We want to make sure the artists, labels, and entertainment industry recognize this as a credible event," says Palmer, who is also a co-founder of SOHH.com, which in turn has become part of an even larger umbrella—Urban Box Office (UBO.net). Co-founded by the late George Jackson, UBO.net aims to be the main network depot for producers and consumers of R&B-oriented entertainment.

Proceeds from the Online Hip-Hop

Awards will benefit MOUSE (Making Opportunities for Upgrading Schools and Education), a nonprofit organization providing volunteers to aid in the integration of technology in New York's most under-served public schools and communities.

TOUCHDOWN: DJ/MC/producer Tony Touch releases his first full-length album, "The Piece Maker," on April 18. The first, noncommercial single—featuring Gang Starr—is the title track from the Touch Enter-

tainment/Tommy Boy album. The single's B-side is titled "Diaz Bros."

Born as Joseph Anthony Hernandez in Brooklyn, N.Y., Touch is known for his Spanish and English rap mixture as well as his passion and precision on the turntables. Touch is joined by such hip-hop colleagues as Xzibit, Tash, and Defari on "Likwit Rhyming," Cypress Hill on "U Know The Rules," and Mobb Deep on "Basics." Instead of eight to 16 bars, the guest performers all contribute full songs.

The next single, "I Wonder Why (He's The Greatest DJ)," features Total's Keisha and Pam. No official release date has been set.

BRICKLAYING: The Outsidez's full-length album, tentatively titled "The Bricks," is scheduled for a May release through Warner Bros. The group's EP "Night Life" was released in January on Rufflife through Alternative Distribution Alliance. The first single, "The Rah, Rah," is in current rotation on MTV, BET, and the Box.

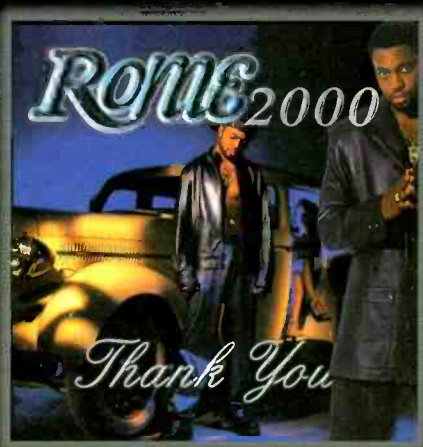
# U Still Ain't Heard...?



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May 2



In Stores:  
April 25



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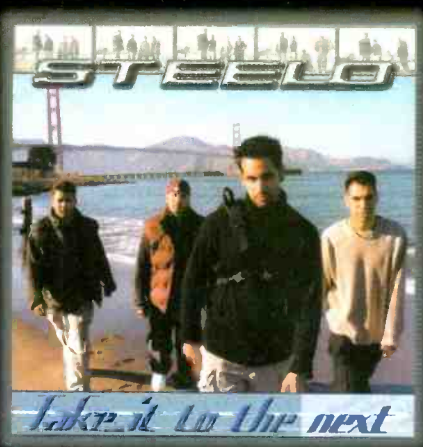
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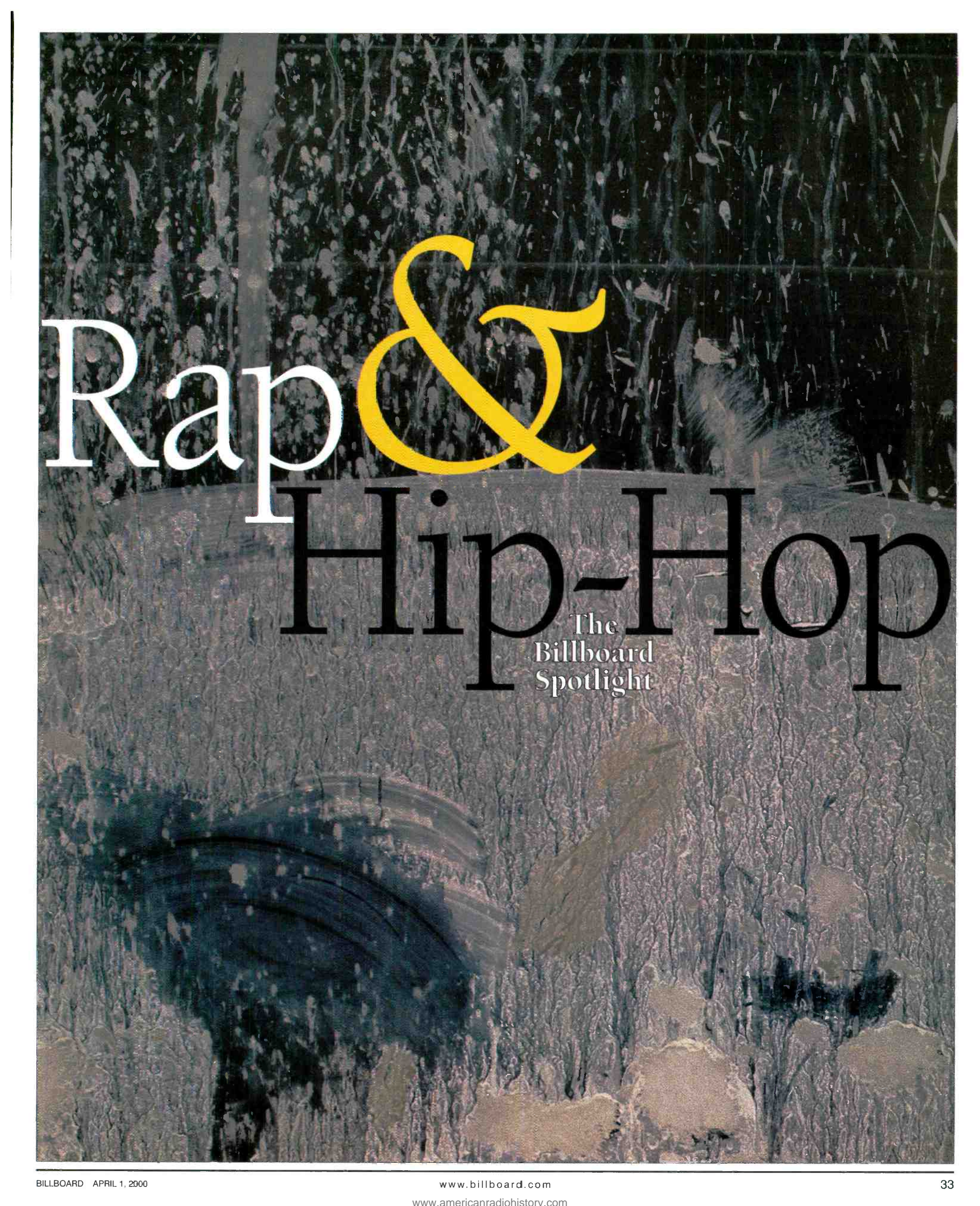


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# Rap & Hip-Hop

The Billboard Spotlight

*In Memory  
of*  
*Christopher Rios*

*aka*

**BIG  
PUN**

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Be In Our Hearts*

*Your Family at*  
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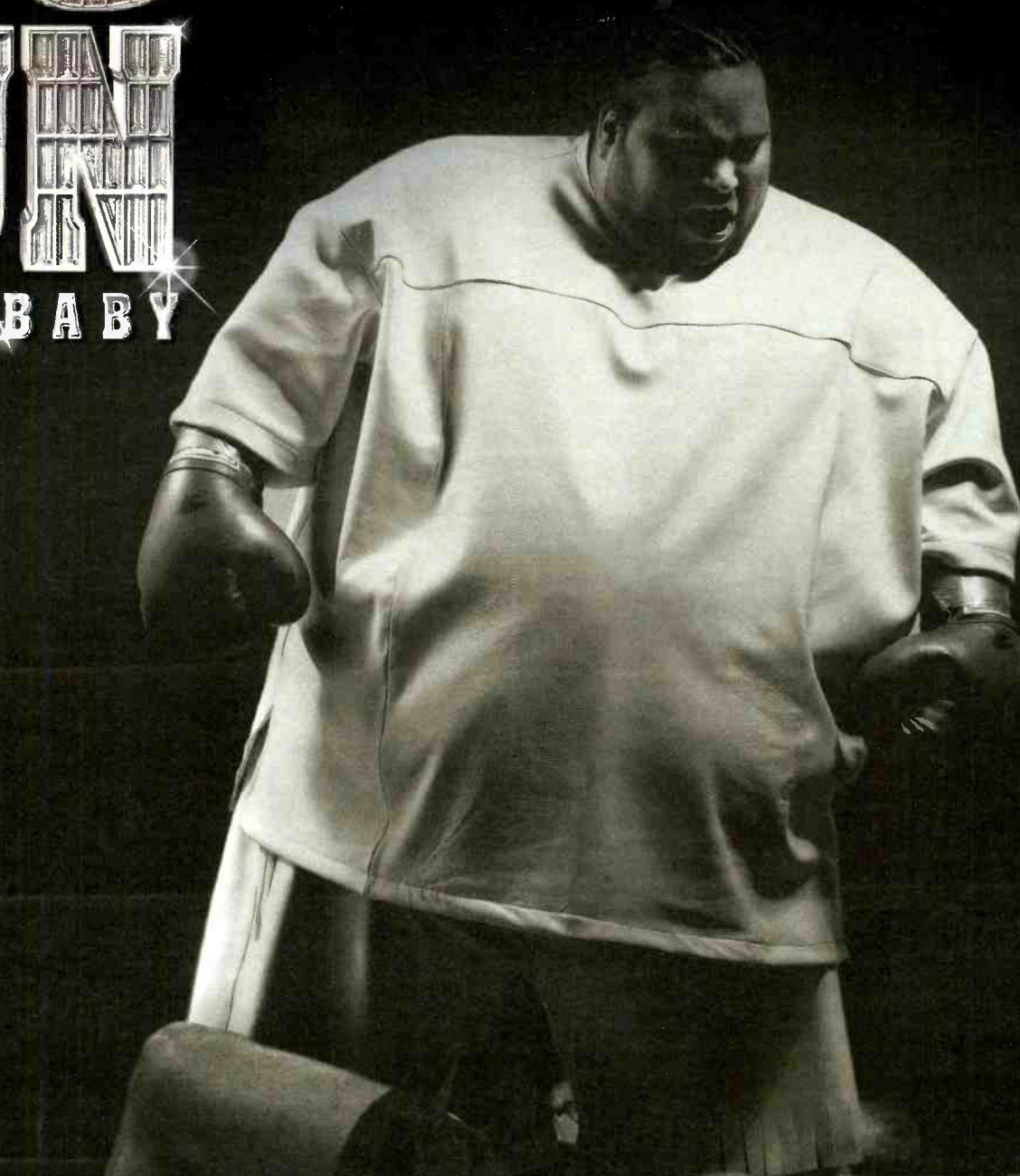




**BIG**

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**IN STORES APRIL 4**

# Rap & Hip-Hop

**R**iding high on the wings of enormous sales, the hip-hop community is now faced with stepping up to the plate of responsibility that comes with generating millions of dollars and exercising great influence in the lives of many young people.

DMX and Jay-Z opened the year with debuts at No. 1 on the The Billboard 200 chart. Dr. Dre, the Lox, Snoop Dogg featuring Tha Eastsidaz, and 2Pac & The Outlawz all entered The Billboard 200 chart in the top 10. In 1999, 10 of the albums in the top 40 of the year were rap albums. In 1998, the RIAA reported that growth in rap music was the biggest story of the year, with Lauryn Hill, the Beastie Boys, Jay-Z and DMX delivering blockbuster releases.

The story had not changed from 1997, when the RIAA reported rap music as the fastest-growing genre; in 10 years, it had more than doubled its market share to 10.1%. According to the RIAA, each year the recording industry makes about \$38.1 billion globally; the U.S. accounts for about one-third of global sales. Rap/hip-hop has become a billion-dollar industry.

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

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

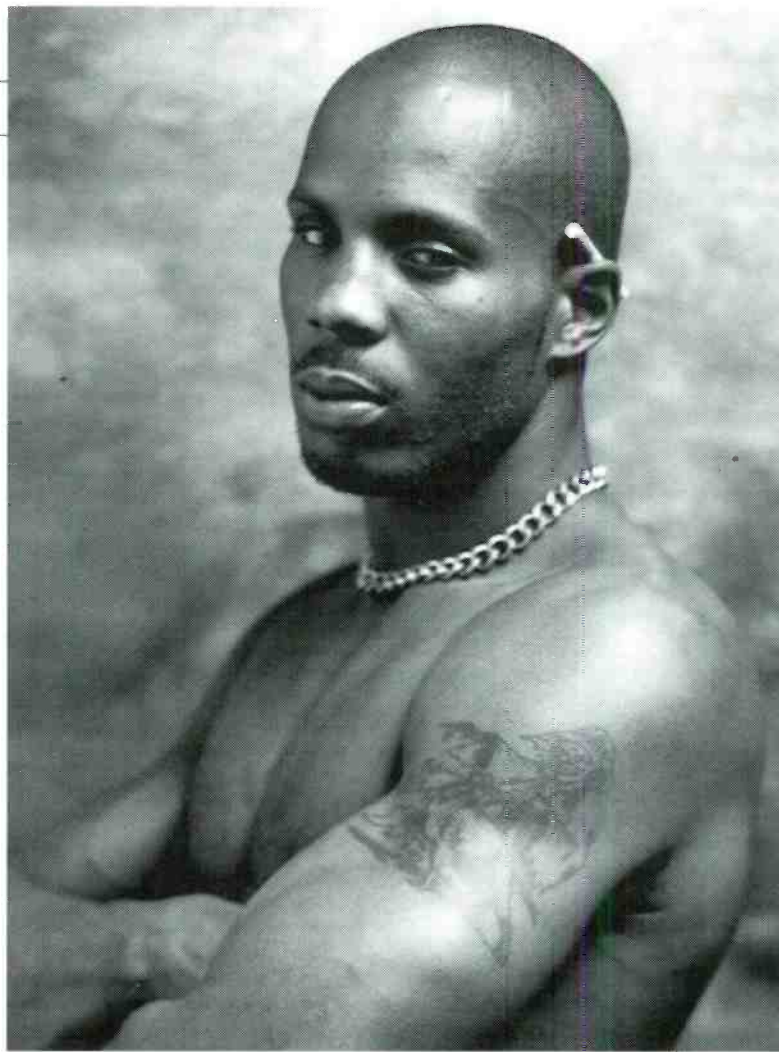
"If you watch corporate America, there is a mass amount of cross-promotion with hip-hop today in commercials, in products," says Joe Marrone, CEO/founder of Antra Records. "Years ago, these major corporations wouldn't associate themselves with this form of music. They felt it wasn't a healthy way to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

## CALLING THE SHOTS

Now that hip-hop has generated the dollars, the community itself has to seize the power to call more major-level shots and get the industry respect some feel is greatly lacking. "A lot of these guys have sold millions of records and can't even talk to the CEOs of the record companies," says veteran Luther Campbell, who owns Luke Records and spends time with newer executives schooling them about the business. Campbell suggests that many executives are often intimidated by the outward appearance of some rap executives. "That's not good, especially when a CEO can sit with a rock 'n' roller whose hair is all the way down to his boots," Campbell concludes.

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

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



DMX

Now That It's Got Its Paper, Does It Get Its House In Order?

BY MARCI KENON

pressing too many insiders, who feel such content is way out of bounds.

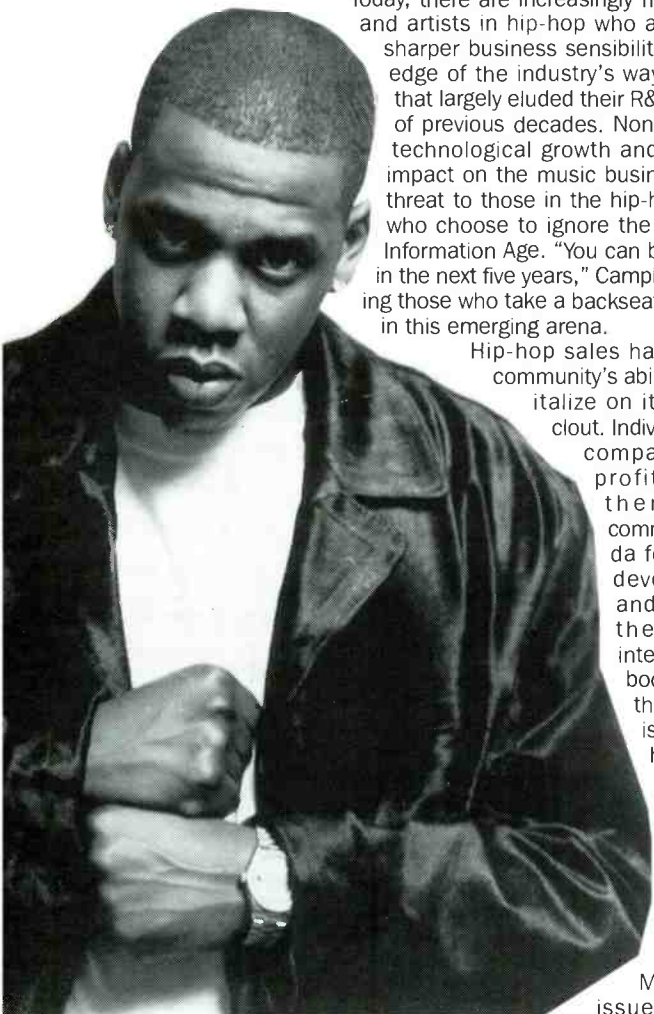
## NOT-SO-GLAMOROUS LIFE

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

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

Continued on page 58

# A Community At The CROSSROADS



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## firm' up:

### New Labels Bring The Heat BY MARCI KENON

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

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



Certified platinum: Juvenile

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

Baby agrees and adds, "Keepin' our heads straight and not letting the pressure of being successful or [letting] money get in the way" is paramount to staying on top. A major seller for Cash Money is Juvenile, whose latest album, "Tha G-Code," has been certified platinum. Juvenile's last album, "400 Degreez," has been certified triple-platinum. Other albums by Cash Money artists include

Hot Boys' "Guerrilla Warfare" and Lil' Wayne's "Tha Block Is Hot," both of which are platinum.

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

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

#### WHO'S IN CONTROL

Priority has signed deals with Kevin Wales, owner of Worldwide Entertainment out of Atlanta, and Dame Grease, co-founder and CEO/chairman of Harlem-based Vacant

Continued on page 52



Real "Mutha": Kurupt

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

as highly commercialized artists, Puff Daddy and Will Smith represent the antithesis of what underground means to most.

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

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

#### JUNKYARD START-UP

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



Butterfly scientist: Sauce Money

band in [the cartoon show] 'Fat Albert.'"

From those humble beginnings, Lyricist Lounge became a premier showcase of some of New York's finest underground artists (as in "unknown to the masses"), giving exposure to such artists as Mos Def and Foxy Brown. Lyricist Lounge itself has gone from the East Side to national audiences, as a tour and television show

The powerful phrase has been used to signify hardcore lyrics, underexposed acts and even professional failure. Often, its meaning depends on who's speaking. Words & Deeds columnist Marci Kenon listens.

# "UNDERGROUND":

## What Does It Really Mean Anyway?

featured on MTV. Can an artist, producer or "get-together" receive mass exposure and still be considered underground?

"Once you get to a certain point, you cannot be considered underground anymore, even if you are doing what some define as underground music," says Domino, producer/CEO of Hieroglyphics Imperium Records, an Oakland, Calif.-based label with a roster that includes Del The Funky Homosapien, Souls Of Mischief, Casual and the Prose. "At one point, hip-hop in general was underground. It wasn't in the magazines. It

wasn't on television. It wasn't in the movies. It was rarely on the radio. It hadn't come to the surface; it wasn't available to everyone."

Steve Rifkind, owner of Loud Records, whose roster includes Wu Tang Clan, a group frequently mentioned as a breakthrough underground act, answers the question from a marketing standpoint. "Underground is no radio play, no video play," Rifkind says. "It's a lot of mix-show radio play and college-radio play. Once you build a foundation and fan base, you move out of the underground."

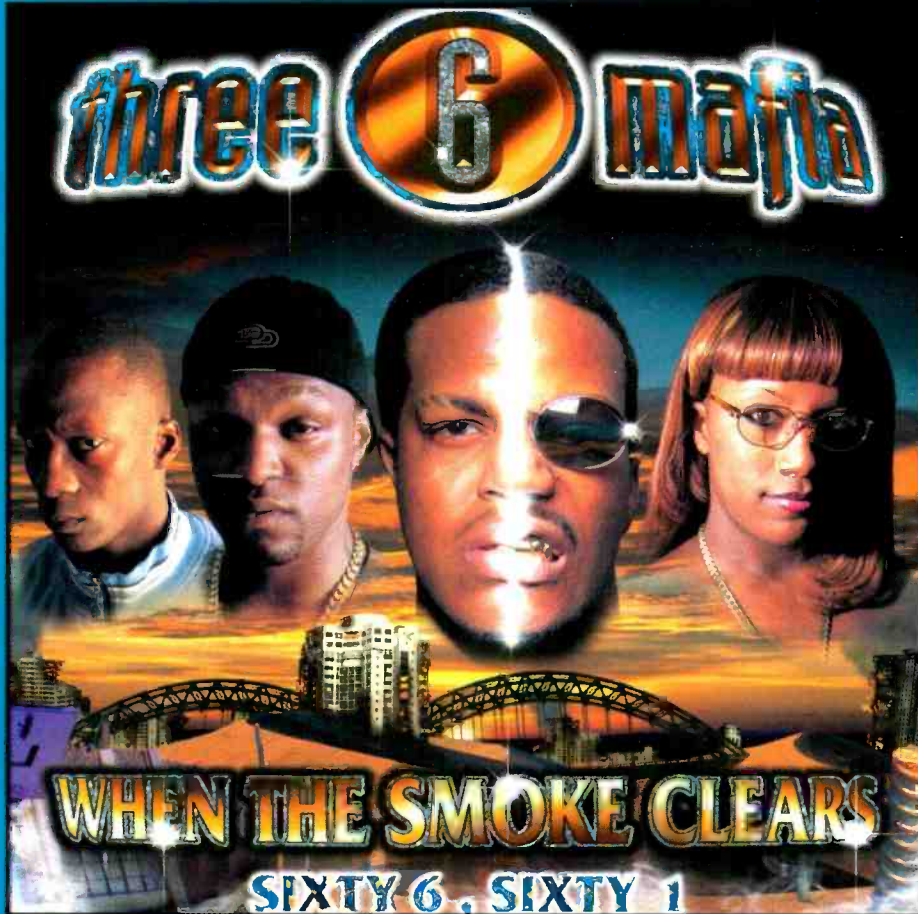
#### MC UP, REP DOWN

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

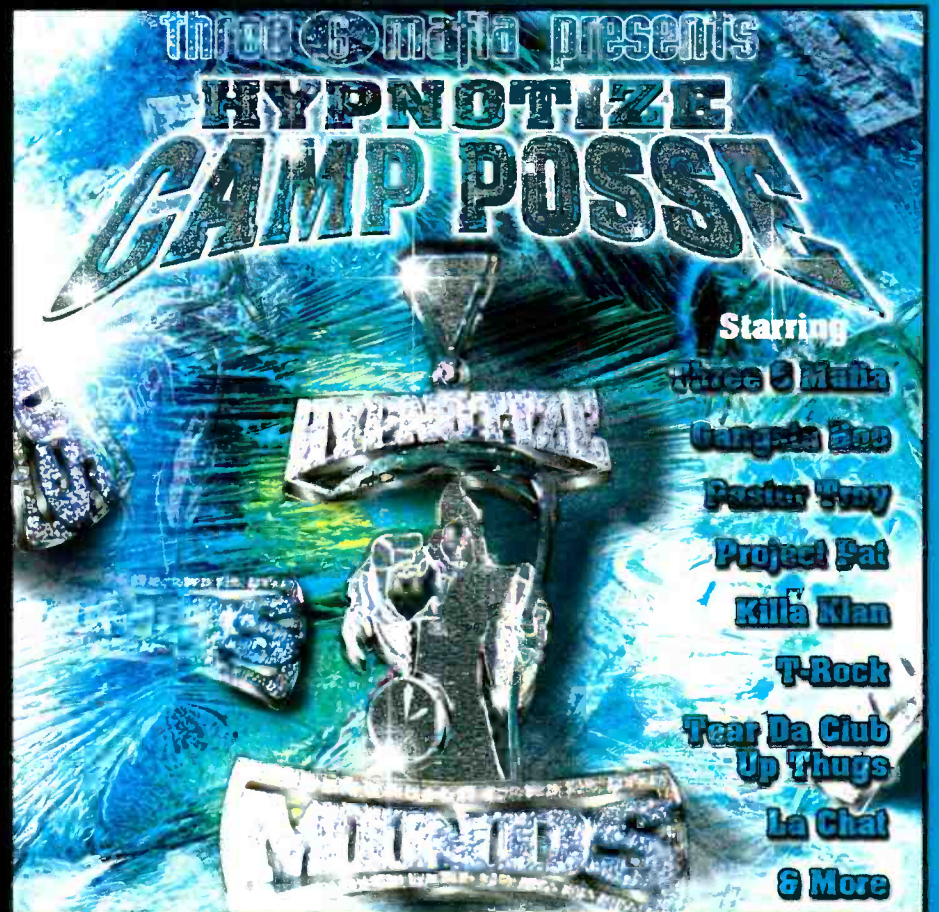
Monch, who had mainstream success with his single "Simon Says" (125,000 units, according to SoundScan) from his album "Internal Affairs," describes the elements of the song. "The beat is very underground," he says. "I didn't expect it to get as much radio play as it did. It's not in the format of a typical rap song. I wanted to be direct with people, lyrically, and not give them anything to think about. Arrangement-wise, I tried to be mathematically correct in fitting into that [radio] format. Lyrically, there's a lot of vulgarity in the song. But it's not my most underground-sounding song."

Continued on page 58

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## word from the world: Rap Abroad

Billboard's international team of correspondents offers a look at notable rap artists, releases and media outlets from around the globe.

**TOKYO**—One of the Japanese music scene's biggest success stories in 1999 was the group Dragon Ash, which has made rap and hip-hop part of mainstream Japanese pop like no other act before. It's done this with a clever, pop-savvy fusion of rap and rock, exemplified by the enormous spring 1999 hit, "I Love Hip-Hop," a reworking of Joan Jett's "I Love Rock 'N' Roll." Dragon Ash's second album, "Viva La Revolution," has sold more than 2 million copies since its July 1999 release on Victor Entertainment, making it one of last year's top-selling albums in Japan.

The band got together in May 1996, when vocalist Kenji Furuya—who'd already gotten his start in show business by appearing in a movie—and drummer Makoto Sakurai held an audition where they chose Ikuzo Baba as their bass player. The fourth member of the band, a DJ who simply goes by the name Bots, joined later. From the second half of 1996, the band played club dates all over Japan, steadily building up a following. In October 1997, the group released its first single, "Rainy Day And Day," which was used as the opening theme song for a popular animated series called "Virus." In November 1997, Dragon Ash issued its first album,



They love it: Dragon Ash

"Mustang." The act also has benefited from heavy exposure on Japanese music-TV programs. When they need to make their sound a little more hardcore, the members draw on the talents of people like Japanese rapper Zebra, who guested on the hit single "Grateful Days."

—STEVE McCLURE

**MUNICH**—The Berlin-based band Die 3. Generation (The 3rd Generation) has emerged as one of Germany's top hip-hop acts since it signed to BMG Ariola in Hamburg three years ago. The trio—known only by the names Darko, Julian and Tolga—was named Hamburg's best new band in 1998 and honored as "Hip-Hop Act Of The Year" in 1999, for the third consecutive year, by radio station Radio Schleswig-Holstein. Most recently, the group picked up the coveted Golden Otto award from teen magazine *Bravo*. The debut single, "Vater, Wo Bist Du" (Father, Where Are You?), peaked at No. 7 and sold 320,000 units after its release in the autumn of 1998. Die 3. Generation's eponymously titled debut album followed, peaking at No. 42 during its 14 weeks on the Musikmarkt charts, fueled by two more chart hits, "Halt's Maul (Shut Up)" and "Du Bist Der Sommer (You Are Summer)." The single "Geschichte (History)" entered the charts during

February with the support of a massive TV-advertising campaign, as well as a video enjoying hot rotation on German music channel VIVA. The group's second album, "Für Morgen (For Tomorrow)," includes such songs as "Bitte Nicht (Please Don't)"—about the psychological agony of a rape victim—and the aforementioned "Geschichte (History)," which declares: "You are history, but we are the future."

Björn Teske, A&R/product manager at BMG in Hamburg, offers this view of the band's success: "There is too much hypocrisy in our society. The members speak their mind, and their message is straight and honest. Plus, they have grown musically." Other promotional activities include performances in two episodes of the popular daily soap "Marienhof," coinciding with the group's new album release. Die 3. Generation also has recorded the theme song, "Leb (Live!)," to the RTL2 series "Big Brother" (which launched in March), set for a single release this month. Says Teske, "If this series becomes as popular in Germany as it is in Holland, we look forward to platinum sales." A tour of small, 1,000-capacity venues in 10 key German cities is set for April 6–18.

—ELLIE WEINERT

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

The latter's debut single, "Doekoe" (Surinamese slang for "Money"), hit the top slot on the Top 100 Mega chart in December. So far, it has sold 40,000 copies. In January, Def Rhymz—a rapper who has been active

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## ON THE BRIT TIP: Less Hip-Hop At The Majors

Why have the U.K.'s big labels largely abandoned British rap?

BY KWAKU

**LONDON**—Despite the confidence and enthusiasm that prevails within the U.K. rap scene, there's no Big Bang expected anytime soon. Independent labels have proven unable to cross over acts to the mainstream, and most of the major labels see no reason to sign domestic rap or hip-hop acts.

The question is, why have the major British labels largely abandoned British rap?

There was a time that "U.K. rap by the likes of Brothers Like Outlaw and Derek B could be marketed to the mainstream," says Marcus Beese, Universal/Island A&R manager. "Monie Love had several hits, like 'Grandma's Party' and 'Monie In The Middle.' But now it seems like the U.K. rappers only want to carry on doing hardcore, and that's a specialist market. Any indie can put that on the streets and sell 2,000, but that's not for major companies. They need what can cut across the mainstream market."

Sony Music A&R manager Matthew Ross, whose responsibilities include black-music marketing, says, "Major companies don't give birth to new musical movements that are grounded in the clubs and independent labels. Those are fueled by the majors only when they get to a critical mass, and U.K. rap hasn't reached that critical mass yet."

Indeed, the picture of U.K. major-label involvement with domestic British rap acts is almost a blank canvas, marked only with a few timid strokes. Major-label ventures into U.K. rap this year include Me One on Universal/Island; Iceberg Slim and JP Esq., both on Polydor; Desert Eagle Discs on BMG's Boilerhouse imprint; Mustaq on Mercury; and Lewis Parker on Virgin/Melankolic. "If I can find a U.K. act half as good as an American one, I will be the first to sign it," says Nick Raphael, head of A&R at Arista, echoing a view held by many A&R staffers interviewed for this report.

### FENCE-SITTING AND BORDER-CROSSING

"A U.K. act will have to achieve the same standards [Jay-Z] set for me, and no U.K. act has achieved these standards, in my humble opinion," adds Raphael, whose Arista imprint Northwestside released Jay-Z's first three albums in the U.K.

"The major companies do not feel it's viable—or big enough to make it worthwhile—so they are waiting on the fence," echoes Kevin Clark, Parlophone/EMI A&R manager and a former member of '90s pop-pinging rap duo Definition Of Sound, which had numerous hits on Circa/Virgin and Fontana/Mercury. "U.K. rap acts can't penetrate America, and they don't have access to places in Europe, such as France, which has its own indigenous rap scene."

However, notes Matthew Ross at Sony, the majors are caught in a "self-fulfilling" loop of not signing domestic acts because U.K. rap hasn't had a "breakthrough hit" domestically. But such a hit is exactly what is needed for the multinational major labels to get behind domestic talent. The Sony A&R executive adds that blame also lies with the clubs, media, consumers and, particularly, DJs for not often getting behind U.K. rap records as enthusiastically as American product.

### JAMS AND CREWS

U.K. hip-hop culture remains underdeveloped because the infrastructure needed to support it—specialist clubs, labels and stores—are still in the developing stages, says Iyare, who compiles the "Street Beats" R&B/hip-hop compilations distributed by CD Pool to industry players. He says hopeful signs include DJ Pogo's Lyrical Lounge, Jonzi D's Apricot Jam and the Mudlumz night clubs, labels like K-Boro and the newly formed Relentless, and "hot artists" such as Intense, Bury Crew and Rodney P.

The issue of authenticity continues to stigmatize U.K. rap. "Hip-hop is an expression quintessentially of the American experience, so U.K. rap is seen almost like a derivative," says Sony's Ross, voicing a widely held truism.

Because the U.K. media and consumer constantly look to America for their reference points and standards, a lot of potentially good U.K. acts have failed because they "have been pretty harsh in their judgment of hip-hop groups in this country," says David Toop,

Continued on page 46



Teutonic trio: Die 3. Generation

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**IN STORES MARCH 28**

IN THEATERS APRIL 5



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## rightsites: An Online Update

Utilizing the latest technologies for Webcasting concerts, downloading music, creating original video programming and hosting chats, these sites deliver all things hip-hop 24-7.

BY GARRIE BELL

Veteran rapper Chuck D wants to remind everyone that technology has always been a part of hip-hop.

"Rap evolved around people using the technology, however minimal, that was available to them to make music," says the Public Enemy founder and the man behind the site Rapstation.com (who also turned heads when he aligned himself with Internet music label Atomic Pop). "Radios, turntables and microphones were there from the beginning. Now you have to know how to use a computer and the Internet. The Internet provides a perfect way to micro-focus on hip-hop. I think it's the future, a more well-rounded and encompassing one."

And he isn't alone. In the last couple of years, there has been a significant growth in interest surrounding urban music online from a variety of hip-hop heavies, artists and fans.

"It isn't new. There have been kids meeting in chat rooms to battle other MCs since AOL cost like \$2.99 a minute, but there has been a giant surge in the number of sites catering to hip-hop music in the last few years. You can really tell it is a hot area by the types of people who are getting involved, like major labels and big corporations," says Felicia Palmer, the co-CEO of 4CONTROL, the company that runs Support Online Hip-Hop (www.sohh.com) and the Online Hip-Hop Awards. "The trend models the history of hip-hop in general. Rap was underground for a long time, and it took years for mainstream America to embrace the music."

"When people started seeing the opportunity for revenue, more people got interested in doing it," Palmer continues. "Then companies started being founded with the sole purpose being hip-hop. Money gets made. Of course, the next step is that the market gets saturated, some early pioneers lose everything they worked for, new artists come up with something fresh, and it all starts again. But, before that happens, I think there will be some interesting developments and a great sense of community will be built, because more and more people log on every day."

### STREET ROOTS AND SPACE

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

"Hip-hop has its roots in the streets, and online space is a new version of the streets," says Matt Kahane, co-founder of Goodvibe, a rap label that

bonuses associated with working online.

"Online sites do things in a way that traditional media won't. We push the envelope by creating a counterculture," Johnson says. "There's a lot of stereotyping and censorship in traditional media. These sites are usually run by people who live the culture they report on. We get immediate feedback from our audience and the artists we cover. We can constantly correct and edit and fiddle until things are perfect." As we've often heard, the possibilities are limitless.

"I'm into building avenues and outlets for the art form. I want to see a million artists succeed out of the digital revolution," Chuck D says. "There are [potential] rap stars across the globe, and so many of them would never have a chance at getting discovered. They don't have the money to

grease palms at MTV or BET or major radio stations. Through the Internet, since the space is so infinite, they can promote themselves. There's less red tape, so the product is fresher. This is about self-control of commerce and art."

Discontent with the slow process of old-school label models has led to the creation of many online labels and MP3 sites. Atomic Pop is one such label. "We've created a model that allows artists to develop a career and earn a living selling records. The Internet can put control back in artist's hands," says Rich Holtzman, VP of marketing. Atomic Pop has been joined recently by Farmclub.com, the brainchild of Universal Music Group chairman Doug Morris and Interscope/Geffen/A&M Records co-chairman Jimmy Iovine. This fully functioning cyber-label takes music submissions online, lets Web surfers vote on songs, has an A&R staff listening to submissions and will release albums through affiliated major labels; it also runs a TV show on the USA Network.

"Farmclub is about access that is unprecedented in the record industry. It's a new and easier A&R path that also gives a much bigger responsibility to the fans to decide who they want to hear on CD," says president Andy Schuon. "The next great rapper could

Continued on page 46



recently partnered with Atomic Pop. "Kids all over the world are participating online and connecting with good music."

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

That is just what sites like 88HIPHOP.COM, AKA.com, Hookt.com and others are giving people. Utilizing the latest technologies for Webcasting concerts, downloading music, creating original video programming and hosting chats, these sites deliver all things hip-hop 24-7. "You can access the data anytime you need it and as often as you need it. The space is infinite, and there's always something new," says executive producer Jackie Johnson of HipHop Massive, an urban-music program on www.den.net. "This is the kind of availability today's generation is used to."

### BUILDING OUTLETS

The timely updates and timeless interaction are just some of the many

## A Right-Sites Reference Guide

### AKA.COM

Created by Loud Records owner Steve Rifkind, this is a combination hip-hop advertising network and global hip-hop search engine. You can also get news, MP3s and free Webmail here.

### ATOMICPOP.COM

With recent records by Public Enemy and Ice T and partnerships with rap heavies Goodvibe and Rufflife, Atomic Pop is one of the leading online music labels. And there's plenty more (features and unique games) where that came from. "We are out there signing real artists. There is no stylist or marketing executive telling our bands what to do, say or look like," says Rich Holtzman, VP of marketing. "Hip-hop is more centralized and focused than most music genres on the Internet."

### CORNERSTONEPROMO.COM

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

### DEN.NET

A more general music site and store, Den offers some specialty news and programming, like the TV show "Hip Hop Massive." Cool games include Turntable Basics and Funky Dressing Room. Says executive producer Jackie Johnson, "We are trying to present the world of hip-hop as straight and uncut as possible on all levels, from the made-its like Wyclef to kids in Miami who beatbox in a park. We take a historical look, as well as give a voice to a new generation."

### 88HIPHOP.COM

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

### GARAGEBAND.COM

About 10,000 songs have been uploaded onto this virtual battle of the bands where recording contracts for \$250,000 and feedback from people like co-founder Jerry Harrison and advisor George Martin are the rewards. Harrison says, "It was an exciting time at CBGBs when the Heads were discovered, and I feel just as excited now about the site and how the Internet will keep big corporations on their toes."

### HOOKT.COM

A grade-A consumer-oriented site, it covers just about everything under the hip-hop sun, from music and graffiti art to break dancing and fashion. Well-written interviews and daily news will keep you informed, but the beat-editing

machine and free e-mail will keep you smiling.

### JIMMY AND DOUG'S FARMCLUB.COM

With major money and the power of the Universal Music Group and Interscope behind it, this online full-service music label hopes to mine some undiscovered talent. Submit your music online for review or become a critic with the online rating system. "We're cutting through the crap," says president Andy Schuon. "Online labels are the evolution of the industry."

### MP3.COM

Offering a wide variety of MP3s and the tools you need to enjoy them, this music-service provider is at the top of its game. The service can create personal playlists for users, and it's also been making a name for itself by sponsoring some great tours. "We have created a level playing field, where unsigned and underground artists are featured right next to such national acts as Master P and Ice Cube," says MP3 spokesperson Paradise Gray.

### PEEPS.COM

It is one of GetMusic's genre channels and is backed by BMG Entertainment and Universal Music Group. It offers a variety of urban content and promises "unparalleled access to artists." Executive producer Aahmek Richards elaborates, "The Web levels the playing field, giving people with virtually no money the same opportunity to create a Web presence as big corporations. There is room for both broad and very niche sites."

### RAPSTATION.COM

Launched last September, Rapstation is the brainchild of rapper Chuck D. It offers an array of MP3s, music videos, chats, cybercasts, an artists' community to share biz tips, and radio streaming. "We are running out of serviceable avenues to expose and promote the rap genre. The Internet is an alternative to aspiring artists. Major labels are dinosaurs, and, if they don't adapt to the new world, they'll die out," Chuck D says.

### SOHH.COM

Support Online Hip-Hop is the closest thing to a trade organization for the cyber-rap revolution. It's a good place to find news, release lists and artist chats. It's also a great place to get artist-friendly links like ones to promotion companies, media-relations firms and lawyers. And it's the home of the Online Hip Hop Awards (held in New York each April). "Hip-hop is the hottest thing out there, as is the Internet. It only makes sense that we combine the efforts for a great effect," says co-CEO Felicia Palmer.

### SOULPURPOSE.COM

It started as an underground newsletter to industry types and has recently begun its life as a full-fledged Web-based newsmagazine in association with the Urban Box Office. "We want to enrich the lives of tastemakers who work in entertainment," says James Andrews, co-founder and CEO. "As an artist, not embracing the Internet is like releasing your album on cassette only." —C.B.



# CONSPIRACY

BY

## Live365.com

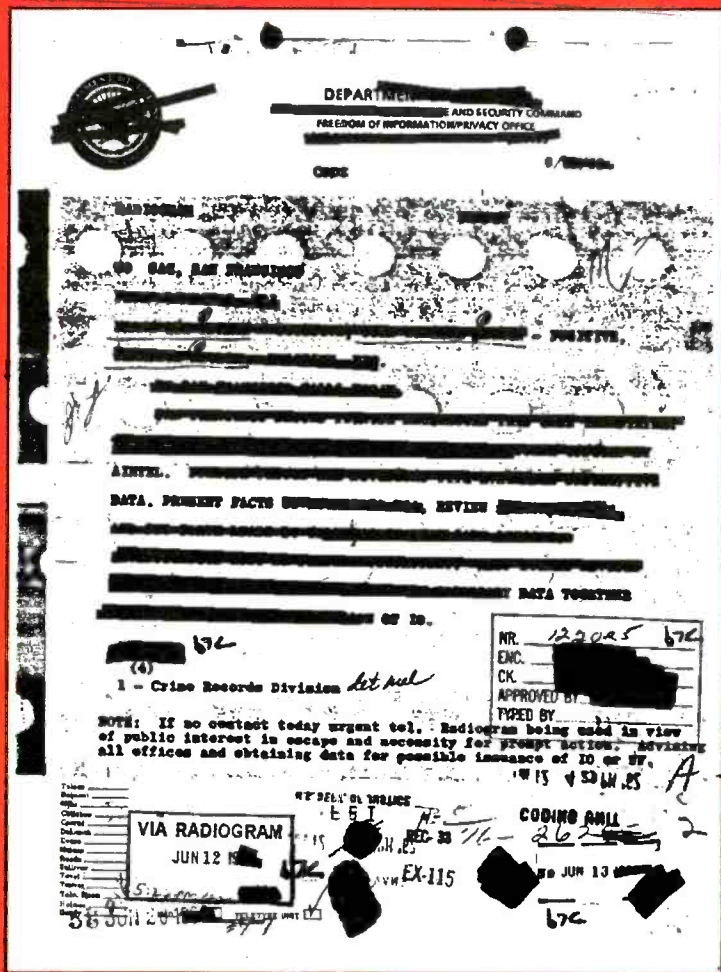
# CONSPIRACY

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

## FACT 1

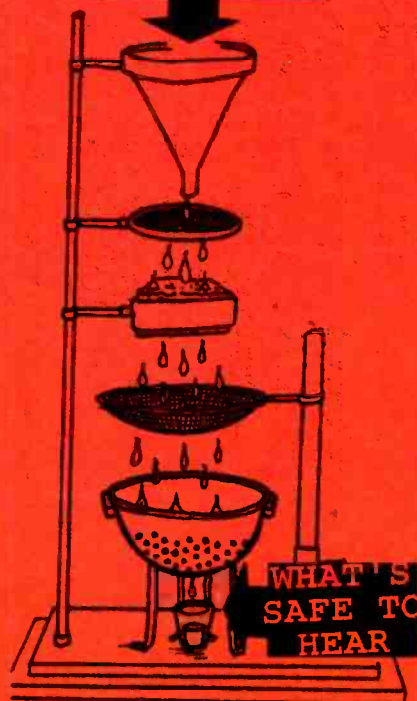
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## FACT 2

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

## FACT 3

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

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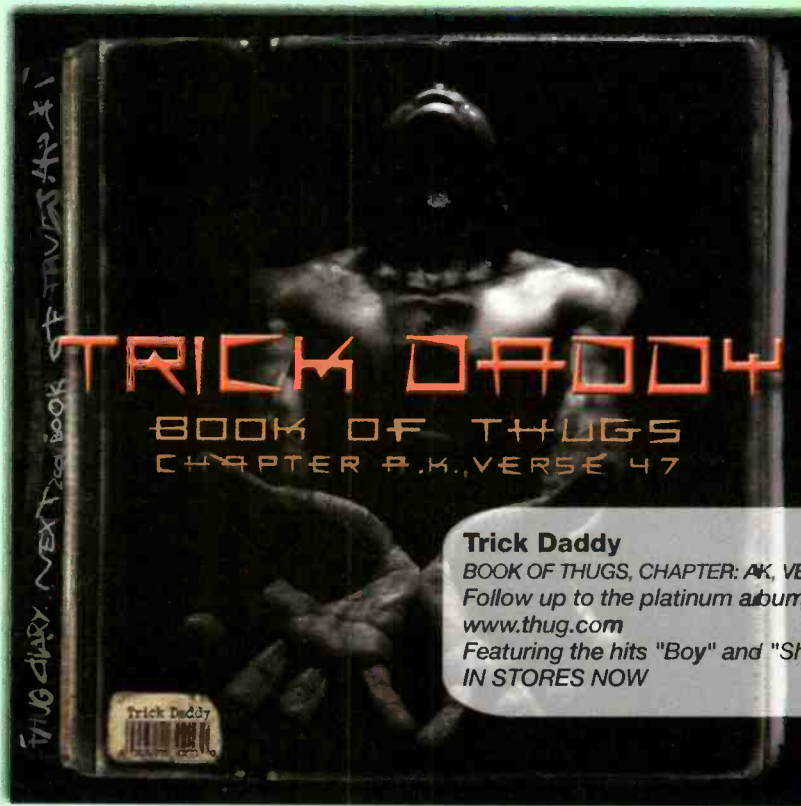


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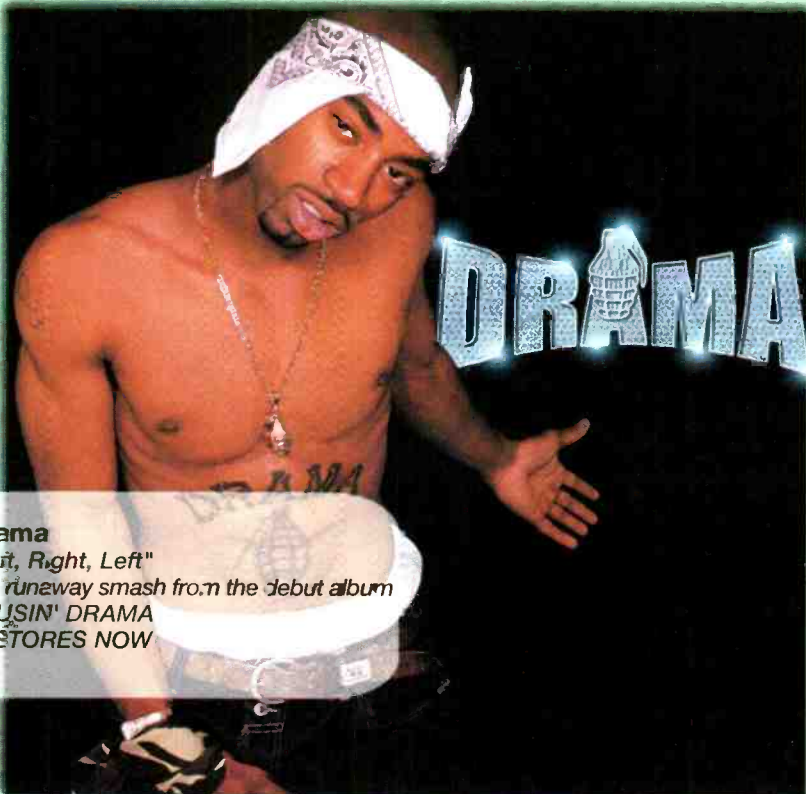
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# Rap & Hip-Hop

## RIGHT SITES

Continued from page 42

be anywhere in the world, but now he is just a click away from getting music into stores."

## CREATE BUZZ, WIN A CONTRACT

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

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

Aahmek Richards, executive pro-

ducer at peeps.com, adds, "Dot.com is everywhere. One can't run from it anymore."

## ONE SITE FITS ALL

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

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

Simmons is also excited at the prospect that the Internet will reach some kids other than "the regulars," and will also get kids who aren't normally interested in the digital revolution.

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

## ON THE BRIT TIP

Continued from page 40

author of "Rap Attack 3."

"Virtually any act that's been signed to a major has been asked to dilute or modify its sound to satisfy a major's perception of commercial potential," contends Andy Cowan, editor of *Hip-Hop Connection* magazine.

However, while A&R executives are aware that most hip-hop fans abhor the "pop-friendly" results from such musical manipulations, it is the only way the majors feel they can attempt to sell U.K. product into the mainstream.

## EAST LONDON ICE

Of the few domestic acts on major labels, Universal/Island's eclectic Me One, signed by Darcus Beese, is the only one with a firm spring release. Pushed back from last year, Me One's single "Old Fashioned" and the album "As Far As I'm Concerned" arrive in May.

There is much excitement at Polydor about the recently signed Iceberg Slim. "A hot 21-year-old rapper from Hackney [East London]," enthuses a Polydor staffer. The label's pop/R&B-tinged rapper, JP Esq., hasn't any imminent release from his long overdue debut album, which is still being recorded.

BMG's Boilerhouse imprint has R&B-laced rap act Desert Eagle Discs, presently recording its sophomore album. Mercury has the eclectically charged, hip-hop-

fusion act Mustaq in development, while Lewis Parker, signed to Massive Attack's Virgin-distributed Melankolic label, is presently recording his first proper album, set for a summer release. And that covers about all the rap-based acts with major-label deals.

## INDIE ARRIVALS

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

Other independent releases include Lost Island's album "Live From Lost Island," due on the Son label in late May, and 57th Dynasty's new single, "Return To Boro 6"/"Dirty South," on the Fasfwd label, setting up a sophomore album for this summer.

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

# singles so far:

## Year-To-Date Charts

The recaps in this Rap/Hip-Hop Spotlight were compiled from Billboard's weekly Hot Rap Singles chart, beginning with the start of the chart year (Dec. 4, 1999, issue) through the March 4 issue. Rankings are determined by accumulated sales, as compiled by SoundScan, for each week a title appears on the chart.

## Hot Rap Singles Artists

Pos. ARTIST (No. of Charted Singles) Imprint/Label

- NAS** (1) The Gold Mind/EastWest/EEG  
(1) Columbia/CRG  
(1) Loud/Columbia/CRG
- Q-TIP** (1) The Gold Mind/EastWest/EEG  
(1) Violator/Def Jam/IDJMG
- EVE** (1) The Gold Mind/EastWest/EEG  
(1) Ruff Ryders/Interscope
- MISSY "MISDEMEANOR" ELLIOTT** (1) The Gold Mind/EastWest/EEG
- DRAMA** (1) Tigt 2 Def
- MACK 10** (1) Lench Mob/Best Side/Priority  
(1) G-Funk/Restless
- JT MONEY** (1) DreamWorks/Interscope  
(1) Tony Mercedes/Freeworld/Priority
- SOLE** (1) DreamWorks/Interscope  
(1) Tony Mercedes/Freeworld/Priority
- KANDI** (1) DreamWorks/Interscope
- SNOOP DOGGY DOGG** (1) Dogg House/TVT  
(1) Aftermath/Interscope



NAS



Missy Elliott

- U-WAY (HOW WE DO IT)**—Youngbloodz—Ghet-O-Vision/LaFace/Arista
- WHAT'S MY NAME**—DMX—Ruff Ryders/Def Jam/IDJMG
- PIMPIN' AIN'T NO ILLUSION**—UGK Featuring Kool Ace & Too Short—Jive
- WHOLE LOT OF GANGSTAS DIE**—Flex G. Featuring Kurupt And Alkatraz—Shanty Town/Holland Group
- I'M JUST A BILL**—Ike Jackson Presents Tom Paper—.447/HMC
- DA ROCKWILDER**—Method Man/Redman—Def Jam/IDJMG
- FLOSS, DON, ONE**—Hot Ones—Vacant Lot/Priority
- IN THE GAME**—O—Hollywood
- GOT YOUR MONEY**—Ol' Dirty Bastard Featuring Kelis—Elektra/EEG
- LUV AT FIRST SIGHT**—Chilldrin Of Da Ghetto Featuring Soultr—Hoo-Bangin'/Priority
- SATISFY YOU**—Puff Daddy Featuring R. Kelly—Bad Boy/Arista
- STILL D.R.E.**—Dr. Dre Featuring Snoop Dogg—Aftermath/Interscope
- BUMPIN' UGLIES**—Chuck Smooth—Wingspan
- BALLAZ 4 LIFE**—Maurice Malone Presents Bullets And Gunsmoke—Hostile Takeover
- STROKIN' 2000**—Grandmaster Slice—Wingspan
- BACK THAT THANG UP**—Juvenile Featuring Mannie Fresh & Lil' Wayne—Cash Money/Universal
- BLING BLING**—B.G. Featuring Baby, Turk, Mannie Fresh, Juvenile & Lil' Wayne—Cash Money/Universal
- JAMBOREE**—Naughty By Nature Featuring Zhane—Arista
- TAKE A LICK**—Akinyele—Volcano/Jive
- VIVRANT THING**—Q-Tip—Violator/Def Jam/IDJMG
- MS. FAT BOOTY**—Mos Def—Rawkus
- BANG BANG BOOGIE**—Champtown Introducing D'Phuzion—.447/Straight Jacket
- THA BLOCK IS HOT**—Lil' Wayne Featuring Juvenile & B.G.—Cash Money/Universal

- P.E. 2000**—Puff Daddy Featuring Hurricane G—Bad Boy/Arista
- WE IN HERE**—Funkmaster Flex & Big Kap Featuring The Ruff Ryders—Def Jam/IDJMG
- EGO TRIPPING**—LT. Stitchie Featuring Mad Lion—PRG/Deh Tyme
- N 2 GETHER NOW**—Limp Bizkit Featuring Method Man—Flip/Interscope
- WHISTLE WHILE YOU TWURK**—Ying Yang Twins—ColliPark
- IT'S YOUR THING**—Mercedes Featuring Master P—No Limit/Priority
- WATCH OUT NOW**—The Beatnuts Featuring Yellaklaw—Violator/Loud
- BIZARRE**—U-God—Wu-Tang/Priority
- WHOA!**—Black Rob—Bad Boy/Arista
- WHEN I B ON THA MIC**—Rakim—Universal
- LOSE YO MIND**—Lil' Rachett—Big Kid/Lightyear
- BOUNCE TO THE OUNCE**—O.G.C.—Duck Down/Priority
- THAT'S WHAT I'M LOOKING FOR**—Da Brat—So So Def/Columbia/CRG

## Hot Rap Singles

Pos. TITLE—Artist—Imprint/Label

- HOT BOYZ**—Missy "Misdemeanor" Elliott Featuring NAS, EVE & Q-Tip—The Gold Mind/EastWest/EEG
- 4, 5, 6**—Sole Featuring JT Money & Kandi—DreamWorks/Interscope
- YOU CAN DO IT**—Ice Cube Featuring Mack 10 & Ms. Toi—Lench Mob/Best Side/Priority
- G'D UP**—Snoop Dogg Presents Tha Eastsidaz—Dogg House/TVT
- LEFT, RIGHT, LEFT**—Drama—Tigt 2 Def
- DOWN BOTTOM**—Drag-On & Juvenile—Ruff Ryders/Interscope
- I WANT IT ALL**—Warren G Featuring Mack 10—G-Funk/Restless
- STEP TO THIS**—Master P Featuring D.I.G.—No Limit/Priority
- NASTRADAMUS**—NAS—Columbia/CRG
- SIMON SAYS**—Pharoahe Monch—Rawkus/Priority
- JIGGA MY N\*\*\*\***—Jay-Z—Roc-A-Fella/Def Jam/IDJMG
- BEST FRIEND**—Puff Daddy Featuring Mario Winans & Hezekiah Walker & The Love Fellowship Crusade Choir—Bad Boy/Arista
- DO IT AGAIN (PUT YA HANDS UP)**—Jay-Z Featuring Beanie Sigel & Amil—Roc-A-Fella/Def Jam/IDJMG
- BOUNCE**—Miracle—Major Turnout/Sound Of Atlanta

## Hot Rap Singles Labels

Pos. LABEL (No. of Charted Singles)

- ELEKTRA ENTERTAINMENT GROUP** (2)
- PRIORITY** (14)
- INTERSCOPE** (7)
- ISLAND DEF JAM MUSIC GROUP** (10)
- TVT** (1)

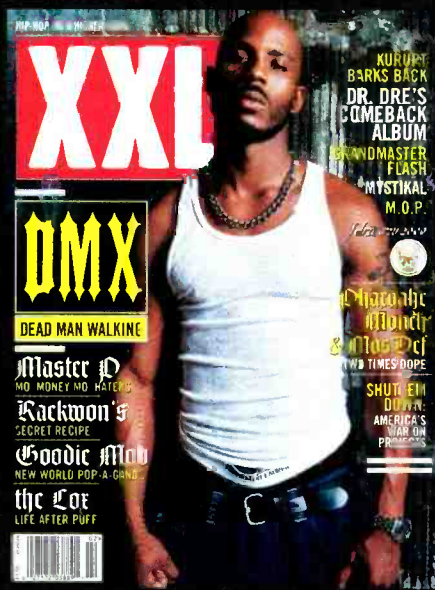
## Hot Rap Singles Imprints

Pos. IMPRINT (No. of Charted Singles)

- EASTWEST** (1)
- THE GOLD MIND** (1)
- DREAMWORKS** (2)
- DOGG HOUSE** (1)
- RUFF RYDERS** (4)



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# Rap & Hip-Hop



Vacant Lot's Dame Grease

## NEW LABELS

Continued from page 38

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

Andrew Shack, senior VP of A&R at Priority, explains his crite-

ria for signing new labels. "What I look at is the person controlling it," Shack says. "Is this the kind of person we want to be in business with?" Shack describes Wales as an established person who has worked with developing acts like TLC, 112 and Another Bad Creation (ABC).

"Kevin has a lot of great relationships, and he knows how to handle artists and produce them and make hits," Shack continues. "The fact that he also has had artists with superstar quality is another reason for

doing the deal."

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

## ACCESS AND EXPERTISE

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

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

Antra is releasing the soundtrack to "Once In The Life," in which Laurence Fishburne makes

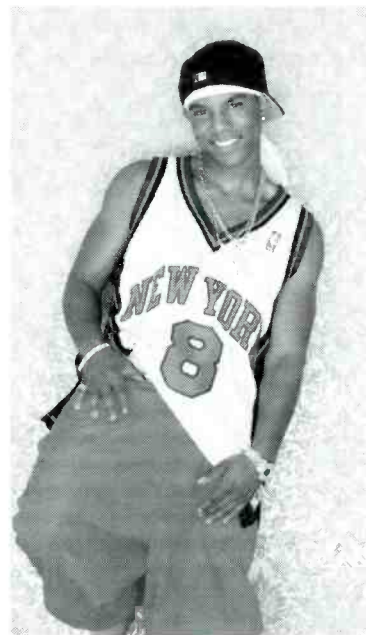
his directorial debut. The soundtrack features Antra group the Spooks and Branford Marsalis' Buckshot Le Fonque, among others. Antra recently signed on to produce and distribute "O," a Miramax film described as a modern-day adaptation of Shakespeare's "Othello" starring Martin Sheen and Mekhi Phifer of "Clockers" and "Soul Food."

## SOUL BY THE SEA

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

"There is so much room for expansion," says Nicolo. "There are so many eager and talented people ready to roll out some really great records. It's made it really exciting for me again." Even as a seasoned and successful executive, Nicolo has a fresh outlook and another level of commitment with his new venture.

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



Worldwide hope: Lil' Zane

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**T**he first generation of hip-hop philanthropists is evolving into large-scale donors responsible for programs and mentors that have become second families to needy students. Starting with summer camps—such as LL Cool J's Camp Cool J Foundation, begun in 1992—rap stars have touched thousands of young lives with caring teachers and round-the-clock counseling.

Among the philanthropists is Sean "Puffy" Combs, one of the industry's most generous donors. In 1999, his long list of philanthropies was topped by a \$500,000 contribution to his alma mater, Howard University. Established in his and his mother's name, the Sean "Puffy" Combs and Janice Combs Endowed Scholarship Fund is earmarked for students pursuing a music career, with an emphasis in business. The gift came on the heels of Howard University's announcement that Combs would receive its 1999 Alumni Award for Distinguished Postgraduate Achievement in Entertainment.

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

## positivepayback: The Community's Good Deeds

From scholarships and mentoring to summer camps and business-management, a variety of artist- and label-sponsored charities focus on giving back. **BY TERRY BARNES**

### CAMP FOR KIDS

A not-for-profit agency, Daddy's House opened its doors in 1994, seven years after Combs met the woman who would run it, hip-hop performer and activist Sister Souljah. "I met Puffy when he was just getting started in the business," Souljah recalls. "I was organizing concerts to raise money to send children to summer camps, and he was interested in the kind of work I was doing. Then I ran into him at a Jodeci concert in 1993, after he'd become successful. He said I was the only person he would really trust to run his foundation."

In seven years, Daddy's House has helped hundreds of New York's disadvantaged children. The weekend program, now operating out of the Harlem YMCA, is free to children age 5 to 16. About 200 children enroll every year.

"To a certain degree, we become a family to our children," says Souljah. "Because a lot of kids have difficulty understanding the difference between right and wrong, we use popular culture to point out the differences between good and evil. For example, we might take a group of 100 to see



Wyclef Jean's Foundation has donated instruments to Haitian orphanages.

a movie, such as 'Eve's Bayou.' Afterwards, they might write an essay on the character played by Samuel Jackson. Some kids would probably say he was good, because of the nice things he bought his family, and some would say he should be locked up. We teach them that every decision matters and leads to consequences."

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

### SPONSORING PERFORMING-ARTS

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

"We started by talking with teachers and principals at New York City schools to identify 10 promising students who could play an instrument," says Chantal Prud'homme, executive director of the Wyclef Jean Foundation. "We selected 10 children to start with, with more to come in six months."

"First, we will buy each child an instrument, so he or she can take it home to practice," Prud'homme explains. "Each child is assigned a counselor, and we pay for the child's weekly music lessons. Once a month, we will all meet to discuss serious, non-musical topics to prepare them for life. We will help them open a small checking account. Their counselors will make sure they're attending school regularly and getting good grades. We'll also help them out when needs arise, such as if they need to go to a doctor. After six months, one student will win a grand prize: the opportunity to perform onstage with Wyclef at his next annual concert fundraiser." Costs for each student are estimated at \$8,000 to \$10,000 per year.

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

*Continued on page 56*

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# Rap & Hip-Hop

## POSITIVE PAYBACK

Continued from page 54

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

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

## CHANGING FOCUS

Jean's fellow Fugees bandmate Lauryn Hill presides over the Refugee Project, a nonprofit organization serving 10-to-14-year-olds in the New Jersey area.

Following Hill's motto—"Change the focus from the richest to the brokest"—the Refugee Project offers after-school programs and mentoring, a reading club and a week-long summer camp in the Catskills. Students completing the Refugee Project Scholarship Program (including a competency exam and 40 hours of community service) are eligible for a scholarship. Refugee's board of directors includes Mariah Carey, Busta Rhymes, Q-Tip, Spike Lee, Nas and Malcolm Jamal Warner.

Another New York-based nonprofit organization is the Wu Charitable fund, administered by Wu-Tang Clan member Robert "RZA" Diggs and Mitchell "Divine" Diggs, executive producer/CEO of all Wu-Tang. Organized in 1997 under the motto, "Wu is for the kids," the organization aims at easing the pain of the ghetto. "We give them what we call 'the 12 jewels of life,'" says RZA. "It's the love from the people that allowed us to escape, the love of the people that keeps us where we are. Therefore, our love for the people takes the form of charitable



Latifah's Lancelot Owens Foundations has funded 25 college scholarships.

programs to help them prevail." Wu recruits support from the Staten Island community through annual scholarship dinners, black-tie dances and Foundation journals. "Feasts of the 12 Jewels" banquets are held monthly for low-income families. The foundation also provides college scholarships and donates equipment, including computers and software, to public schools.

## HOME VISITS

Now in its fourth year is another New York charity, Camp Excel, established by Dr. Gary Altheim and Neil Freedman with the aid of Loud Records owners Jonathan Rifkind, Steven Rifkind and Rich Isaacson. Catering to troubled youth, the camp experience starts in the summer and continues throughout the year, as staff members visit campers at their homes to make sure the participants are practicing what they learned at camp. Last summer, the camp's fundraising efforts, led by Jonathan Rifkind, raised \$20,000.

Actress/rapper Queen Latifah and her mother founded the Lancelot

Owens Foundation in 1992, in the memory of Latifah's brother, a slain police officer. So far, the Foundation has awarded more than 25 full college scholarships to deserving students.

Another rap benefactor is Russell Simmons, who received the 1998 Moet & Chandon Humanitarian award. Simmons and his brother Daniel created the Rush Philanthropic Arts Foundation in 1995.

MC/actor/record executive Heavy D has done everything from assisting organizations designed to foster better relations between African-Americans and Jews to hosting parties at his home to raising funds for the Children's Defense Fund. Naughty By Nature's MC Vinnie heads the group's comprehensive cluster of youth programs through Naughty's Illtown Records label.

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

## WORD ON THE WORLD

Continued from page 40

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



"Money" man: Def Rhymz

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

**STOCKHOLM**—Bits of Swedish hip-hop's motley past, and a slice of its expansive and promising future, are captured on "Aekta-Svenska Hip Hop Klassiker 1990-2000 (Real-Swedish Hip Hop Classics 1990-2000)." The album, released by Warner Music Sweden Feb. 11, contains 17 tracks by such legendary acts as the Latin Kings ("Snubben" and "Kompisar Fran Foerr"), Just D ("Relalalaxa"), Leila K/Rob 'n' Raz ("Got To Get"), Stonefunkers ("Can U Follow") and Papa Dee ("Microphone Poet"). More modern acts include Ken, Ayo, Deetah, Blues, Rusiak and Petter. The latter, capitalizing on the current movement of local-language rap, has also recently created a label in association with BMG Sweden (named "Bananrepubliken," after his sophomore album for BMG). Those responsible for assembling the songs on the Warner compilation are Warner Music Sweden's director of artist development, Lars Nylin, A&R manager Fredrik Lundgren and Daniel Ledinsky, who was A&R director for Warner's Dada Records label. (Dada is being reorganized, renamed and set up separately from Warner by Ledinsky.)

Warner's strategy is to display the past in order to secure an audience for the future, says Lundgren. "Swedish hip-hop didn't happen until 1990, when Leila K. and Rob 'n' Raz broke with 'Got To Get,'" he notes. "We wanted to do this now to show people what has happened since then. There's major attention in Stockholm and Gothenburg towards the genre, and we want to introduce the genre to those who aren't necessarily hardcore fans." —KAI LOFTHUS

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

Tablo is producer of a 30-minute hip-hop TV show, "Flipside," which airs Tuesdays at 11 p.m. on Melbourne's community TV Channel 31; it's then sent through cable to parts of Sydney and Brisbane. It is made in Tablo's living room with two friends co-hosting. Launched this January, "Flipside" has quickly picked up a following for its coverage of music, fashion, visual arts, clubs and DJs. An on-the-street segment called "Sidewalk" provides interaction with the hip-hop community on various sociopolitical issues. Says Tablo, "Hip-hop's more attitude than anything else. What's impressed me is that Australian hip-hop is definitely getting its own voice. When I first came here, it struck me that in the [L.A.] scene I came from, you had to be different to be noticed, whereas in Australia at the time, acts had to be a local imitation of overseas acts to be noticed. But that's changing." —CHRISTIE ELIEZER

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# TAKIN' OVER FROM THE UNDERGROUND



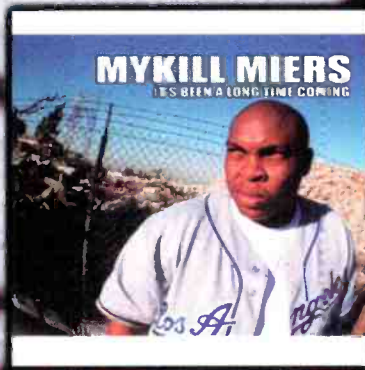
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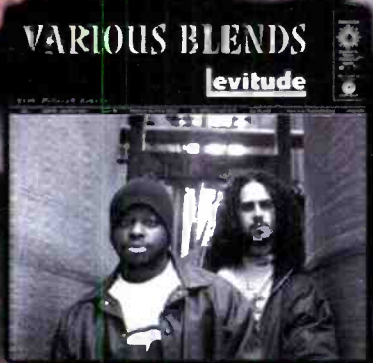
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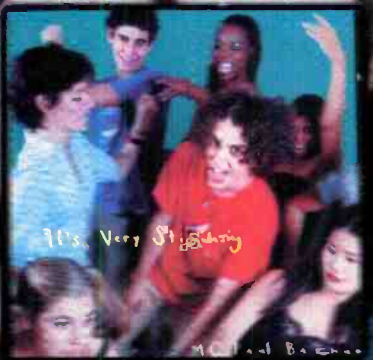
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# Rap & Hip-Hop

## UNDERGROUND

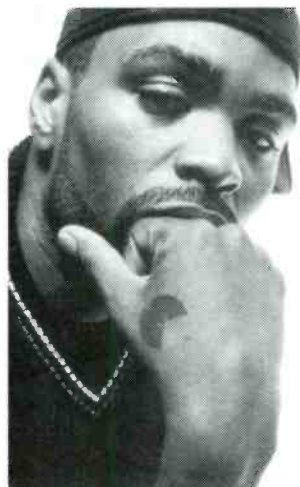
Continued from page 38

At times, the sound of what is underground to some is quite different from what is an underground sound to others. Jarret Myer, co-founder/president of Rawkus Entertainment, notes the variety of artists who emerged from the same underground scene. "Eminem was part of that scene, Mos Def was part of that scene, but you can't really say that

they have anything in common, aside from the fact that they are both immensely talented," Myer concludes.

### MORE NOISE, LESS MUSIC

Chris Schwartz, CEO of Ruffnation/Warner, pinpoints the elements that make a song underground. "I think it's the stuff that's really raw," he says. "It's more sparse, has less music. It's got a lot more energy to it. It's a rawness of the track, the lyrical content and the delivery. I think it's also the



Beat-oriented energy: Method Man (left), Redman

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## CROSSROADS

Continued from page 36

Kevin Wales, CEO of Worldwide Entertainment, agrees that the hip-hop community itself has to be responsible for the type of music it puts out. "What kind of message are we sending to our community and our listeners?" Wales asks. "It's not very often that a young black man can reach the world overnight. I want to take full advantage of that and be very positive with the messages I'm putting out."

### ATTENTION-GETTING MESSAGES

Others in the industry feel that there is a method to some of the madness. As harsh as some of the lyrics are, at times there are messages that some young people need to hear. "The only way a kid is going to listen to what you have to say is if you first get their attention or their respect in some way, shape or form," says Joe Nicolo, CEO/founder of Judgment/RCA Records. "[Judgment artist] Ced Sinatra is a perfect example. He was in prison for three years for running drugs. He lived that lifestyle; he talks about that lifestyle. Once he gets that point across, the real message is 'There's nothing heroic about that lifestyle.'"

Jermaine Dupri, CEO of So So Def/Columbia, reminisces about the time when young people listening to the radio had the option of Kurtis Blow, Run DMC, Whodini and the Fat Boys—all very different rap acts. "Everybody knows that we all can't be that thug," Dupri says. "Everybody can't be that killer. Everybody can't be the greatest MC. There's got to be more to you. The public doesn't know the diversity of hip-hop. The young kids think rap is one-dimensional."

Dupri suggests that the current aura in hip-hop reflects America's insatiable appetite for the negative. It is displayed in television programming, movies, videos and, especially, in media coverage of hip-hop, he adds. "The good people in this game don't get the press we should," Dupri says. "At 19, I was a millionaire. I didn't sell dope to get there. I feel I'm a hellified role model. I don't smoke weed. I'm a clean person who's been in this game doing what I'm doing for 10 years. There's a gang of people in this business like me. That's the kind of stuff kids should follow."

Hip-hop acts like Common, Mos Def, Deadly Venoms and Dead Prez (Loud's new-millennium Public Enemy) are cited as artists whose breakthroughs can interrupt the current monotony and usher in a new phase. Some in the industry feel that these issues and concerns are necessary pains for the continual growth of rap/hip-hop.

"Once a genre of music gets into that 10-to-15-year age, it has to look introspectively," Nicolo says. "You are constantly challenging yourself to raise the bar and bring the music to the next level. If the rap community elects to do that, then it will thrive and it will become the largest-selling style of music in America. If it doesn't, it will have seen its peak right now and start going down the other side. We've pretty much topped out where rap is going in its current form." ■

production approach—it's grittier, it's noisier. It's not as musical. It's more beat-oriented and high-energy. It's the Method Man, Redman, DMX-type of repertoire."

With the emergence of gangster rap and acts like N.W.A, "hardcore" and "street" became terms associated with the underground as this market blossomed outside of mainstream record labels, radio, television and retail chains.

Prior to that, innovative approaches to creating the music had defined the term underground. Artists experimented with jazz. Rules of song structure were bent. Lyrics provoked thought and were no longer a mere invitation for the audience to sing along to a James Brown loop. The success of artists like De La Soul and, later, Digable Planet proved that underground did not mean "lacking commercial viability."

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

### TRADITIONAL HIP-HOP VALUES

There are traditionalists who consider underground a scene that is the epicenter of hip-hop music and culture. "It's a group of fans, open mics, a group of radio shows," says Rawkus' Myer, who met members of his roster while a fan of New York City's underground scene. "At one point, there were a bunch of underground magazines."

Bigg Jus Ingleton, who is chief creative officer—as well as an artist—at Sub Verse Records (a label promoting underground hip-hop on a global scale), elaborates on the cultural aspect of the term underground. "I'm a practicing b-boy, and everyone on my label is a practicing b-boy," he says. "Growing up in New York, hip-hop has been prevalent in my life since I was 3 years old, so it's a way of life. My music expresses that. I think, personally, underground hip-hop is tradi-

tional hip-hop—what hip-hop is supposed to be. Anything else is not hip-hop. Guess it would be rap."

The bombardment of materialism in rap lyrics and video imagery has also led traditionalists to broaden the term underground to include low-key, true and "for-the-love-of-hip-hop" vs. "for-the-money" attitudes.

"As it's grown, underground has come to mean not really flashy. It's a humble type of group," Lyricist Lounge's Marshall suggests. "Like Redman. His music has been certified gold, but he is still grimy. He's not polished. He's still under the dirt."

### ANTI-FLUFF STUFF

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

Myer agrees, using Jay-Z as an example. "As far as the underground goes, I think he has a lot of love in the underground because he is really talented," he says. "Jay-Z can walk into a cipher [a bunch of MCs rhyming with each other in a circle] and blow everyone away with a couple of lines. He may be making millions, but underneath it all, he's a true lyricist."

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

Meanwhile, a few believe that the term underground has been used as a way to excuse professional failure—low record sales or the inability of a newcomer to get a deal. "Just because it's called underground does not mean it's good," Ha emphasizes. "That's where a lot of people create confusion. When people are not accepted by the mainstream, they start to claim they're underground. They hold up underground as a flag or a safety net. They might just be wack, and that's why they are underground." —M.K.



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CHRIS JERICO THEME "BREAK DOWN THE WALLS" BY RA THE RUGGED MAN  
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THE GODFATHER THEME "PIMPIN' AIN'T EASY" BY ICE T  
TRIPLE H THEME "GAME" BY MYSTIKAL & RAS KASS  
THE BIG SHOW THEME "BIG" BY MACK 10, K MAC & BOO KAPONE FEAT. MC EHT  
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# Rap & Hip-Hop

## incoming: A Guide To New Hip-Hop Releases COMPILED BY MARCI KENON

(All information accurate as of press time)

### LATE MARCH

#### ANTRA

Various Artists, "Once In The Life" Soundtrack

#### BLACK MARKET

P.C.O. (Paper Chasin' Organization), "Money Hungry"  
Various Artists, "Best Of Black Market Records 2000"

#### LOUD

Dead Prez, "Let's Get Free"  
Three 6 Mafia, "When The Smoke Clears"  
Various Artists, "Black & White" Soundtrack

#### Luke

Luther Campbell, "Luke's Freak Fest 2000" Soundtrack

#### MCA

Common, "Like Water For Chocolate"

#### MOTOWN

CAPOne, "Through The Eyes Of A Don"

#### NAVARRE DISTRIBUTION

**East Side Records**  
Slow Pain, "The Hit List"

#### PRIORITY

Da 504 Boyz, "Goodfellas"  
Ice Cube, "War & Peace-The Peace Disc-Vol. 2"

#### Death Row

Snoop Dogg, "Snoop's Greatest Hits"

#### P2K

Choclaire, "Ice Cold"

#### Rap-A-Lot

Scarface, "Last Of A Dying Breed"

#### SILVA DOM

A.G., "The Dirty Version"

#### SLIP-N-SLIDE

Trina, "Da Baddest B\*\*\*h"

#### TOMMY BOY

Various Artists, "Hip-Hop 101"

#### UNIVERSAL

**Cash Money**  
Big Tymers, "I Got That Work"

#### WARNER BROS.

**GhettoWorks**  
Various Artists, "The Takeover" Soundtrack

### APRIL

#### ANTRA

Sheeba Black, "Sheeba Baby"

#### ATLANTIC

**Queen Bee/Undeas**  
Lil' Kim, "Notorious K.I.M."

#### COLUMBIA

Mr. Nitro, "Hustlin' Pays"



Common

#### LOUD

Big Pun, "Yeeeah Baby!"  
**So So Def**  
Da Brat, "Unrestricted"

#### DEF JAM

Jayo Felony, Untitled

#### DELICIOUS VINYL

The Pharcyde, Untitled

#### ELEKTRA ENTERTAINMENT

Rah Digga, "Dirty Harriet"

#### EPIC

Cam Ron, "S.D.E."

#### RZA

Cappadonna, Untitled

#### JIVE

Too Short, "The Nasty"

#### LOUD

Various Artists, "Louder Than Ever/Volume 1"; "Loud Rocks!"

#### MCA

Killah Priest, "View From Masada"

#### NAVARRE DISTRIBUTION

**White Label Music**  
Various Artists, "The Rev. Do Wrong Ain't Right" Soundtrack

#### PRIORITY

Sauce Money, "Middle Finger U"  
**Hoo Bangin'**  
MC Eiht, "In My Neighborhood"

#### RAWKUS

Big L, Untitled

#### SUB VERSE

Bigg Jus, "My Little Star"  
Micranots, "Obelisk Movements"  
Rubberoom, "Architechnology"  
Sciencz' Of Life, "Coming Forth By Day"

#### THUMP

Various artists, "Funkin Hip-Hop Thump Records"

#### TOMMY BOY

Pimpadelic, "Southern Devils"  
Tony Touch, "The Piecemaker"

### MAY

#### ANTRA

The Spooks, Untitled

#### ATLANTIC

Philly's Most Mosted, Untitled

#### BLACK MARKET RECORDS

Brotha Lynch Hung, "Everybody Killa 4"

#### COLUMBIA

Cypress Hill, "Skull & Bones"  
50 Cent, "Power Of The Dollar"  
**Roc-A-Bloc**  
Sporty Thievz, "Sporty Thievz"

#### DEF JAM

LL Cool J, "G.O.A.T."  
Memphis Bleek, "The Understanding"

#### DELICIOUS VINYL

Fatlip, "Revenge Of The Nerd"  
Prodigy Of Mobb Deep, Untitled

#### NAVARRE DISTRIBUTION

**East Side Records**  
Lawless, "Way Of Life"  
**Red Clay Recordings**  
Rhyme, "It' Official"

#### PRIORITY

West Side Connection, "Re-Up"

#### Bee Mo Easy

Easy Mo Bee, "Now Or Never: Odyssey 2000"

#### Hoo Bangin'

The Comrads, "Wake Up And Ball"

#### Worldwide

Da Howg, Untitled

#### THUMP

Jonny Z, "Bass Balla"

#### UNIVERSAL

**Cash Money**  
Various Artists, "Baller Blockin'"

#### WARNER BROS.

**GhettoWorks**  
Rowdy Rahz, Untitled  
**Ruffnations**  
Outsidaz, Untitled  
Sonz Of Sacrifice, Untitled

### JUNE

#### ANTRA

Crush, Untitled

#### ARISTA

DJ Quik, "Balance & Options"

#### BLACK MARKET RECORDS

Triple Beam, "Conspiracy"

#### COLUMBIA

Wyclef, "Two Sides Of A Book: Eclectic"

#### Roc-A-Fella

Amil, Untitled  
**Trackmasters**  
Kandi, Untitled  
Kobe Bryant, "Visions"  
Nature, "For All Seasons"

#### DEF JAM

Ja Rule, Untitled  
Lady Luck, Untitled  
Slick Rick, Untitled

#### DELICIOUS VINYL

Elijah, Untitled

#### EPIC

Puerto Rock, Untitled

#### NAVARRE DISTRIBUTION

**Red Clay Recordings**  
Black Mist, "Black Mist Rising"

#### PRIORITY

**Vacant Lot**  
Dame Grease, "Live On Lenox Avenue"  
**Worldwide**  
Lil' Zane, "Young World: The Future"

#### RAWKUS

Talib Kweli & Hi-Tek, "Reflection Eternal"

#### SILVA DOM

GhettoDwella, Untitled

#### SLIP-N-SLIDE

The Lost Tribe, "America's Best Kept Secret"

#### THUMP

T.W.D.Y. (The Whole Damn Yeh), "Extra'D Out"  
Various Artists, "Allen Street Records"; "This Is For The Homies"

#### UNIVERSAL

Tracey Lee, Untitled

#### WARNER BROS.

**Ruffnations**  
No Question, Untitled

### JULY

#### ANTRA

El Drex, Untitled

#### COLUMBIA

Jermaine Dupri, Untitled

#### DEF JAM

Foxy Brown, Untitled  
Various Artists, "The Nutty Professor" Soundtrack

#### ELEKTRA ENTERTAINMENT

Busta Rhymes, Untitled

#### NAVARRE DISTRIBUTION

**East Side Records**  
Various Artists, "East Side's Most Wanted III"

#### Red Clay Recordings

Various Artists, "Memphis All Stars Vol. 1"

#### WARNER BROS

**Ruffnations**  
Doc Holiday, Untitled

### AUGUST

#### LOUD

TRE+6, "World War Tre"

#### NAVARRE DISTRIBUTION

**East Side Records**  
Mr. Shadow, Untitled  
**Red Clay Recordings**  
Utopia State, "Where Y'all From"

#### SILVA DOM

Hellbound, Untitled

#### WARNER BROS

**Ruffnations**  
Liz Leite, Untitled

### DATE TO BE DETERMINED

#### ANTRA

Various Artists, "O" Soundtrack

#### BLACK MARKET RECORDS

L.O.G., Untitled  
Mr. Doctor, "Doc Holiday"  
Various Artists, "West Coast Immortals"

#### COLUMBIA

Glaze, Untitled

#### EPIC

Ruff Endz, Untitled

#### NAVARRE DISTRIBUTION

**Red Clay Recordings**  
Various Artists, "Memphis All Stars Vol. 2"

#### PRIORITY

**Capitol**  
Dilated Peoples, Untitled

#### Death Row

C-Murder, Untitled

#### Hoo Bangin'

Technic, Untitled

#### Rap-A-Lot

Willie D, Untitled

#### WuTang

Shyheim, "Manchild"

#### SLIP-N-SLIDE

IZM, "Philly Blunt"  
Trick Daddy, "Thugs R Us"

#### THUMP

Ant Banks, Untitled

#### TOMMY BOY

Various Artists, "QB's Finest"



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WE AT REPRIZE

HAVE DEEJAYS, BREAKERS,  
WRITERS  
AND EMCEES



## Dimitri's 'Playboy Mansion' Mixes Up Old, New Sounds

**PARISIAN PLEASURES:** Over the course of two solo EPs, a mini-album ("Esquisses"), his 1998 debut album ("Sacrebleu"), numerous remixes (including Stardust's "Music Sounds Better With You"), and his stint as one of the original "Respect Is Burning" DJs, **Dimitri From Paris** has done everything in his power to keep the bubbly disco vibe alive.



DIMITRI FROM PARIS

On his latest release—"A Night At The Playboy Mansion"—which Astralwerks will issue Tuesday (28), the Paris-residing artist beat-mixed a festive and funky collection of 14 retro-induced tracks. By intertwining the then-and-now of dance music, Dimitri has created a seamless DJ mix that will easily please both old and new-school punters.

Included are contemporary soulful house jams (**Wonderful Masses'** "Wonderful Person," **Terry Hunter's** "Sweet Music"), Brazilian rhythms (**Salome de Bahia's** "Outro De Lugar"), funky beats (**Shangri-La's** "La Pregunta," **Stetsasonic's** "Talking All That Jazz"), and Dimitri re-edits of disco classics (**the Originals'** "Down To Love Town," **Ashford & Simpson's** "Found A Cure").

"When I did this compilation, I was thinking of sexy sounds," explains the 36-year-old Dimitri. "I was thinking of the Playboy Mansion and wanted to capture the whole glamour aspect. And since the mansion was around during disco's heyday, I just had to give the set an overall disco sound."

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

Dimitri confirms that he's working on a new album. "I have about 13 demos completed," he notes. "But it's difficult to get more done because I'm DJing more than I probably should."

In addition to DJing throughout Italy, Belgium, Germany, Switzerland, and the U.K., Dimitri—along with DJs **Romain Bno** (of Basenotic Records) and **Ivan Smagghe**—helms the turntables at the weekly "Secret" party at the Queen club in Paris.

According to Dimitri, "Secret" replaced the weekly "Respect Is Burn-

ing" party last summer.

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

Dimitri says "Secret" is "about the origins of club music. Instead of playing new records that sample the classics, I'll play the original from which the sample is taken."

But "Respect Is Burning" isn't completely dead. These days, and according to its original promoters—**Jerome Viger-Kohler**, **Fred Agostini**, and **David Blot**—the party's concept and vibe are kept alive via monthly residencies at clubs in Brussels (Fuse); Lausanne, Switzerland (the DJ Club); Copenhagen (the Vega); and New York (Twilo).

To celebrate the release of "A Night At The Playboy Mansion," as well as Playboy founder **Hugh Hefner's** 75th birthday, Dimitri is scheduled to be the headline DJ at a party April 29 at the legendary mansion in Hollywood. Yes, it'll be his first time there.

**MOTOR CITY SWEETHEART:** Card-carrying members of the club community who have embraced such alterna-soul sisters as **Macy Gray**, **Angie Stone**, and **Kelis** may want to prepare themselves for the one-named singer/songwriter **Kina**, whose debut solo album on DreamWorks is slated for a midsummer release.

At a recent artist showcase at New York's Mercury Lounge, the ultra-photogenic, Detroit-raised/Los Angeles-residing artist previewed several hit-worthy and radio-ready jams from the rock-based album. Days after the show, we can't get songs like "Girl From The Gutter," "Have A Cry," and especially "Me" out of our heads. Their melodies and too real lyrics only seem to strengthen with each passing day.

Vocally, **Kina**, a one-time member of R&B trio **Brownstone**, stands some-



by Michael Paoletta

where between faves **Nona Hendryx** and **Dionne Farris**. Trust us, her voice is that wicked and sublime.

According to her manager, **Benny Medina** of Los Angeles-based Handprint Entertainment, club remixes of the set's first single, "Girl From The Gutter," are in the works.

**CELESTIAL SEASONINGS:** New York-based specialty retailer Satellite Records is launching two label imprints: Pitch Black and Central Park, which will specialize in trance and deep house, respectively. **Eddie Bang** is the label manager/A&R



• **Tom Chasteen**, "Freedom" (F-111/Warner Bros. single). Many may recall Chasteen from the early '90s, when he helmed the Exist Dance record label and recorded under numerous aliases, including **Voodoo Transmission** and **Tranquility Bass**, among others. With "Freedom," he has created a positively euphoric gospel-splashed peak house jam. The remixing team of **Kerri Chandler** and **Jerome Sydenham** deliver divine rhythmic revelations on the **Ibadansere Mainline** mix. Out April 18.

• **Soulsearcher**, "Do It To Me Again" (Defected U.K. single). Soulsearcher (aka **Marc Pomeroy** and **Brian Tappert**, who also record as **Jazz-N-Groove**) follow up the dancefloor smash "Can't Get Enough" with another slice of disco/house. **Thea Austin**, once again, provides the soul-drenched vocals. Remixers on board include **Richard F.** and **Mark Picchiotti**.

• **Beck**, "Mixed Bizness" (DGC single). Refueled by **Les Rythmes Digitales**, the Nu Wave Dreamix sounds like a **Bobby O.** or **New Order** production from the '80s. Fun, indeed. For something less sugarcoated, go directly to **Cornelius'** dreamy acoustic remix.

• **George Benson** featuring **Joe Sample**, "The Ghetto/EI Barrio" (GRP single). Dancefloor purists will find much to admire about the **Master At Work** restructuring of "EI Barrio." Percussion, coupled with signature guitar licks and vocal ad-libs from Benson, make for one delicious journey.

• **Chicane** featuring **Bryan Adams**, "Don't Give Up" (Xtravaganza U.K. single). Club DJs and punters who embraced Chicane's previous dancefloor hit, "Saltwater," won't be disappointed here. Rocker Adams' grainy vocals ride smoothly atop Chicane's multilayered trance-etched soundscape.

• **Class A**, "Your Love Is What I Need" (Azuli U.K. single). Producers **Paul Emmanuel** and **Jeremy Sylvester** have created the type of off-kilter house track that the late DJ **Larry Levan** would've championed at New York's legendary (now defunct) **Paradise Garage**.

• **Platinum Doll** featuring **PY Anderson**, "Let Love Live" (Suburban single). **Frankie Feliciano** and **Tommy Musto** provide the R&B-fueled remixes; Anderson provides the powerful diva wailings. The end result is rather fab, if ya ask us!

director of Pitch Black, while **Sean Holland** will handle the same duties for Central Park.

According to Bang, the imprint will debut in mid-May with **Nerva's** "Modo VII," a progressive, melodic trance track. Promotional 12-inches

are scheduled to be mailed to club DJs in mid-April.

In addition to releasing original productions, Pitch Black will issue a series of samplers, with each volume spotlighting a different U.K. trance track. (Continued on next page)

## Studio K7's Funkstörung Debuts

BY AMANDA NOWINSKI

**SAN FRANCISCO**—Munich-based experimental dance music duo **Funkstörung** operates like one obsessive aural scientist.

The pair—**Michael Fakesch** and **Chris De Luca**—labors for months on each track, dissecting and splintering hundreds of digital noises and beats until each element bursts like neurons set on maximum overdrive.

It's really no wonder, then, that it



FUNKSTÖRUNG

took the self-managed duo five years to complete its debut album, "Appetite For Disctruction," which streets April 25 via Studio K7.

"We process rhythms and tones for every song at least 500 different ways," says Fakesch. "It sounds ridiculous, but if we count all our edits and effects, the number is so high no one will believe us. I suppose we are the opposite of minimal."

The two 25-year-olds received international critical praise last year with Studio K7's "Additional Productions," a full-length that featured the twosome's remixes for such high-profile acts as **Björk** and **Wu-Tang Clan**.

Inspired by the static and distortion methods pioneered by techno deviants **Autechre** and **Aphex Twin**, **Funkstörung** (Radio Interference) merges its irreverent sensibility with rumbling, warped basslines and mangled hip-hop beats. But beneath the storming deluge of effects is the foundation of a danceable groove.

"Being funky is our biggest aim," says Fakesch. "But we like to experiment with sound, and when you do that, you're going to head toward distortion. We like sounds that aren't very clean or normal—which are the sounds you hear all the time in music."

Although the album primarily comprises instrumental tracks (**Funkstörung's** music is published by Hamburg-based **Schaet Music Verlag**), it does feature some human vocal touches—however discordant they may be.

**MC Triple H** ("Grammy Win-

ners") and singers **Greenwood** ("Think!") and **Carin** ("Red Shirt, White Shoes") add a soulful, earthy edge, but naturally, all vocals are heavily manipulated during the group's infinite engineering processes.

Fakesch and De Luca's partnership began 10 years ago, when the emerging techno DJs met at a nightclub in their hometown of **Rosenheim, Germany**.

The two developed **Funkstörung** in 1994 and have since released a slew of singles on labels such as **Autechre's Skam**, **Acid Planet**, **Chocolate Industries**, **Compost**, their own **Musik Aus Strom** (Synthesizer Music), and **MASK**, a collaborative label project between **Skam** and **Musik Aus Strom**.

As agents of both experimental techno and hip-hop, the group is unsure of how to categorize its enigmatic sound.

"Journalists are always searching for names, and in America they call what we do 'intelligent dance music,'" explains Fakesch. "I think it's quite a funny name. We don't mind it, but we don't like it much, either. In Germany they call our style 'rhythm-oriented electronic dance music,' but I guess the English translation is a bit too long."

**Dave Watkins**, GM of the New York branch of Berlin-based **Studio K7**, believes that **Funkstörung** will win over audiences beyond the esoteric circles of experimental techno.

"Unlike other artists in their genre," Watkins says, "Funkstörung produces challenging avant-garde electronic music while maintaining accessibility."

"They're introducing new audiences to a beautiful music that typically appeals to a very, very small 'tuned-in' crowd," Watkins adds.

Studio K7 is scheduled to service the first single from "Appetite For Disctruction"—"Grammy Winners"—to radio and club DJs the week of May 8. Watkins says the label will target college, alternative, and RPM radio. Additionally, Watkins notes that Studio K7 will employ Internet marketing tactics to reach "the tech-savvy."

A U.S. tour is in the planning stages for late spring/early summer; it will encompass major metropolitan cities such as **New York**, **Los Angeles**, **San Francisco**, **Miami**, and **Chicago**. At press time, **Funkstörung** was confirming booking agents for the U.S. and other territories.

### Billboard Dance Breakouts

APRIL 1, 2000

#### CLUB PLAY

1. I DON'T KNOW WHAT YOU WANT... PET SHOP BOYS SIRE
2. I'M IN LOVE VERONICA JELLYBEAN
3. THE LIFT MEPHISTO ODYSSEY PRIMAL TRAX
4. GOT A LOVE FOR YOU HEAVEN FEAT. REINA GROOVILICIOUS
5. GET ALONG WITH YOU KELIS VIRGIN

#### MAXI-SINGLES SALES

1. GOTTA KEEP TRYIN' MICHELLE WEEKS BASEMENT BOYS
2. THE CARNIVAL ALDO JELLYBEAN
3. THE RELIEF EVIL STEPSISTER GROOVILICIOUS
4. RUSHIN' TO MEET YOU PAT HODGES RAW NERVE
5. SHARE MY JOY GTS FEAT. LOLEATTA HOLLOWAY ARTIMAGE

Breakouts: Titles with future chart potential, based on club play or sales reported this week.



## Label Difficulties Behind, Howard Makes Her MCA Debut

BY DEBORAH EVANS PRICE

NASHVILLE—Though there seems to be an abundance of young female acts vying for attention these days, MCA newcomer Rebecca Lynn Howard appears to be a double threat.

Not only is she garnering attention for her vocals, she is an accomplished songwriter who has already had her songs recorded by Reba McEntire, John Michael Montgomery, and Lila McCann. In an unusual move for a new artist, Howard also penned nine of the 11 cuts on her forthcoming MCA Nashville debut, "When My Dreams Come True."

"It's very rare that you come across someone that young that can write like that," says MCA VP of marketing and sales Dave Weigand. "And I'm really impressed with her confidence. When she steps up to perform she has no fear."

An ASCAP writer, Howard has her own publishing company, Tennessee Colonel/Rebecca Lynn Howard Music. "I hear it's going to pay off in the long run," the 20-year-old singer/songwriter says. "I first started coming to Nashville when I was 10 and

tried to make contacts with people who could plug me into the pipeline."

Howard signed her first record deal at 18 and began working on a record for Universal's Rising Tide label. After the label closed its doors, she wound up on Decca Records, which soon met the same fate. Now Howard is hoping the third time will be the charm.

"During that whole process, I just kept writing songs and focusing more on the songwriting," she says. "So I started pitching songs, and a couple of them landed on John Michael's album ['Love Is Our Business'] and Lila McCann's album ['Hit By Love']. In that time period, Reba picked up one and recorded it. It didn't make her final cut, but at least she liked it enough to go in and give it a shot, and the same with Patty [Loveless]. It was pretty exciting."

A Kentucky native, Howard honed her vocal skills as a member of the



HOWARD

Kentucky Opry and singing at the Mountain Arts Center in Prestonsburg, Ky. When she was 16, her manager, Howard Fields, began shopping a three-song demo. During her senior year, Fields called to tell her Rising Tide was interested, and thus began her introduction to the music business.

Though her music was never released through her deals with Rising Tide and Decca, Howard is philosophical about the label turmoil she's endured. "Everything happens for a reason," she says. "That's the motto and the attitude I took through this whole up-and-down process. And it's proved to be a pretty good thing. I'm on MCA, which is like the biggest label in town with a great staff, and I've got a lot of support behind me. I really can't complain. I'm a lot more mature, and I've got songs that I wouldn't have had had all that stuff not happened."

She says her new MCA disc, due May 2, is a better album because of the things she's gone through. "I felt like I tapped into a deeper emotional atmosphere within myself. It brought out a lot of stuff that was somewhere inside of me, growing up and matur-

ing, and coming to terms with the real you. [The album] is more well-rounded. The songs are more who I am now, the grown-up me."

Booked by William Morris, Howard is looking forward to trying those songs out on audiences this summer and is particularly excited about opening for Vince Gill May 13 at Nashville's First American Music Center. Thus far, much of her performance schedule has been showcasing for radio and retail.

Weigand says the setup on Howard's record began with a showcase last year during Fan Fair. "We showcased her at a barbecue we had for a lot of our distribution company accounts that we had in for Fan Fair," he says. "Then we followed with her performance on the Fan Fair show. Then we took her out to visit radio. We did a whole Southeast and mid-South run and hit a ton of stations. We followed that up with visits to key accounts."

Weigand says Howard performed in the fall at several account conventions. "Our goal was to expose her to as many retailers and radio stations as possible before the launch of the

record. So we kept her really busy," he says, adding that in February the label partnered with Universal Studios in Florida to showcase Howard again for retailers and radio programmers.

"We love Rebecca Lynn Howard," says Jeff Stoltz, senior buyer for the Torrance, Calif.-based Warehouse chain. "We heard a four-song sampler last year. Then we had the opportunity to see her in Orlando [Fla.]. The record is good, but to see her live, her voice was incredible. I was completely blown away. I don't know if it's conscious or not, but [MCA Nashville president Tony Brown] always seems to find amazingly powerful female singers, and I think she's going to be the next in that long tradition of his."

To help consumers become exposed to that voice, the label is offering special pricing on Howard's release, Weigand says. "We're coming out at an aggressive price point on the product. It's going to be a \$12.98 list on CD and \$8.98 on cassette. That's not something we do every day... We are also going to buy a lot of the new and developing artist programs, which will include listening posts."

## 'Goodbye Earl' Aside, Songs About Murder Are Nothing New

ON THE AIR: Political correctness is officially out of control.

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

As KXKC Lafayette, La., PD Renee Revett points out, "The message in 'Earl,' while certainly more bawdy and satirical, is nothing new to country music."

Martina McBride's "Independence Day" went to No. 12 on the singles chart in '94 with a virtually identical theme, albeit without the humor. Two of Garth Brooks' early hits, "The Thunder Rolls" and "Papa Loved Mama," deal with murderous spouses, yet those songs managed to peak at Nos. 1 and 3, respectively, in the early '90s. Reba McEntire's remake of "The Night The Lights Went Out In Georgia" went to No. 12 in '92. And then there is Kenny Rogers. Remember "Coward Of The County"? It was a No. 1 hit for Rogers in '79. As one industry wit points out, "Kenny's offed at least four people in his songs, yet he's the housewives' friend."

But in the March 24 issue of Billboard sister publication Country Airplay Monitor, country radio programmers detail why "Goodbye Earl" and its subject matter present serious programming

challenges for them. To their credit, most programmers are playing the song despite their reservations, choosing to let their listeners decide if it should be a hit, which it is quickly turning out to be. Still, if the National Coalition Against Domestic Violence can endorse the song, as it recently did, why should radio fear it?

Some have a legitimate reason to. "We are playing 'Earl,' and it is getting all kinds of negative calls, letters, and E-mails," says WPOC Baltimore PD Scott Lindy. "The resounding negative response to this song worries me. We are still on the record on the principle that this is not a 'man hater' song but a 'woman-beater hater' song, yet I still have reservations about playing it more than we are now."

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

"We're just trying to play 'Goodbye Earl' off as a funny and humorous song that really reflects the sense of humor and personalities of the Dixie Chicks," says WGAR Cleveland PD Clay Hunnicutt.

WKXX (Kix 106.5) St. Louis PD Jeff Allen says, "Bottom line is, if the song can generate some discussion about spousal abuse, great, but according to our audience, 'Lighten up. It obviously is not meant to be taken seriously, and it's a good song, so play it.'"

"Dixie Chicks are creating talk about country radio in the media, and

we need that," says WCTQ Sarasota, Fla., PD Rob Carpenter. "This song is doing the same. This is all good in my book. Turning our backs on 'Papa Loved Mama' and 'The Thunder Rolls' could have stunted Garth Brooks' growth. Last time I checked, Leno and Letterman were booking the Chicks on their shows regularly. Do we really want to kill the only goose—or chick—that is laying any golden

other jobs, including creative services director Michael Hagewood, who segues to Elektra in New York.

Dan Harrell and Mike Blanton have resigned from Gaylord Entertainment Co., although they continue in a consulting capacity. Blanton Harrell Entertainment, the artist management company they created and sold to Gaylord in 1997, remains part of Gaylord and will be renamed. Its artist roster includes Amy Grant and Michael W. Smith. The pair's responsibilities at Gaylord included the management company, Word Entertainment, and Cornerstone Sports, among other businesses.

**SIGNINGS:** Former Arista/Nashville act the Tractors have signed a new recording deal with Nashville-based independent Audium Entertainment, distributed by Koch International. A new album is scheduled for a midsummer release.

HighTone Records has signed country legend Hank Thompson. A new album is due in July, with Lloyd Maines producing.

Mercury artist Eric Heatherly signs with the Bobby Roberts Company for management.

**NEW BEGINNINGS:** This is my first Nashville Scene column in my new role as Nashville bureau chief for Billboard and Country Airplay Monitor, although it's something of a return home for me. I previously worked at Billboard from 1989 to '95,

most recently as senior radio editor, and continued as a contributor to Billboard even after seguing to Monitor as managing editor, a job I will retain.

Our newly restructured Nashville team is further bolstered by the well-deserved promotion of one-woman dynamo Deborah Evans Price to country/Christian music editor and by Ray Waddell, who recently joined Billboard as touring reporter from sister publication Amusement Business. Special thanks go to Wade Jessen, who remains director of country, contemporary Christian, and gospel charts, reporting to Geoff Mayfield in Los Angeles. Since my arrival in Nashville nearly five years ago, Jessen has taken me under his wing, introduced me to nearly everyone in town, and been my friend, supporter, and cheerleader. Through the hard work and dedication of Jessen, Evans Price, and Waddell, along with Hollie Adams, Mary DeCroe, Len Durham, Phil Hart, and Lee Ann Phatoglo, I believe our Nashville staff is truly the A-team.

I look forward to continuing the strong relationships I've forged with many of you, both on Music Row and in radio over the years, and to building plenty of new relationships as well. I'd like this column to reflect many different voices and points of view. Thus, feedback is always welcomed and encouraged. I can be reached by phone directly at 615-321-4284, by fax at 615-320-0454, or by E-mail at pstark@billboard.com.



by Phyllis Stark

eggs for us right now?"

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

**ON THE ROW:** A corporate restructuring shifts Asylum Records from a subsidiary of Elektra to a subsidiary of Warner Bros. Concurrently, the label will move into a new Music Row home at 24 Music Square East, next to the Warner/Reprise Building, on Wednesday (29).

Meanwhile, A&R manager Anthony Van Dolen and A&R coordinator Valerie Main are out, following the recent departure of VP of marketing/sales Walt Wilson. Three more staffers recently left the company for

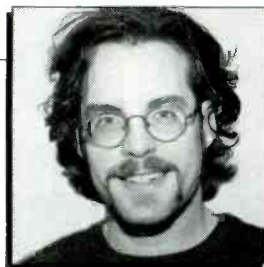








## Classical KEEPING SCORE



by Bradley Bamberger

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

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

In his devotion to the symphony—the form that carries the past's greatest weight—Penderecki finds common cause among his peers with only **Hans Werner Henze**, a fellow iconoclast whom he holds in high regard. "Like Henze, I am convinced that the symphony is a great tradition, one worth carrying on," Penderecki says. "Also, it is an Austro-German invention, and that was my musical heritage. Modern music was forbidden in Poland after the war, so I was brought up on the classics. It wasn't until 1957 that I heard **Schoenberg** and **Webern**. My 'St. Luke Passion' from the mid-'60s came from studying the 16th-century contrapuntists like **Josquin** and then trying to create something new that was still rooted to that tradition. Even early on, I was looking back to go forward."

With such pivotal pieces as the exotic, chant-laced "St. Luke Passion" and 1983's hugely emotional, Solidarity-minded "Polish Requiem," Penderecki began a line of religious choral/orchestral edifices of grandiose gesture and textural abundance. In two recent works, the composer has upped the ante with a new monumentalism, an oratorio style that invokes such past spirits as **Bach** and **Bruckner**. The 50-minute "Credo," recorded live at the 1998 Oregon Bach Festival with conductor **Helmuth Rilling**, quickly made for the best-selling disc ever for German indie Hanssler Classic. If much of Penderecki's music can seem like constant variations on that common Eastern European theme of existential dread, then "Credo" is his art at its most open and uplifting.

Penderecki composed his monolithic choral Symphony No. 7, or "Seven Gates Of Jerusalem," to mark that city's 3,000th anniversary. Following a U.S. premiere at the 1997 Lincoln Center Festival, the composer conducted the work last month in his **Chicago Symphony Orchestra** debut. This month, Wergo—the label of his publisher, Schott & Co. of Mainz, Germany—releases a live recording of "Seven Gates Of Jerusalem" in a powerful performance by the **National Philharmonic Orchestra and Choir of Warsaw** under **Kazimierz Kord**. The disc is the fifth in an admirable Wergo series surveying Penderecki's choral, chamber, symphonic, and *concertante* music.

In a move that should work wonders in proliferating Penderecki's music, Naxos has embarked on a budget-priced orchestral edition similar to its acclaimed series devoted to the composer's elder compatriot, **Witold Lutoslawski**. As with that line, the Penderecki

sets feature the **National Polish Radio Symphony Orchestra of Katowice** led by a former student of the composer, **Antoni Wit**. The first three persuasive titles are out: volume one with Symphony No. 3, plus such sonority-driven early works as "Threnody" and "Fluorescences"; volume two with Symphony No. 1 and the Mahlerian No. 5; and volume three with Symphonies No. 2 ("Christmas") and No. 4. Due next year, the fourth of eight planned volumes will comprise the two violin concertos.

Earlier this year, Penderecki won the "best living composer" prize at MIDEEM's Cannes Classical Awards, with successes like that of his Violin Concerto No. 2 paving the way. Following world-class soloists like **Mstislav Rostropovich** and **Isaac Stern** in premiering Penderecki's art, **Anne-Sophie Mutter** made a name for the dramatic concerto, performing it around the world over the past several seasons. Her Deutsche Grammophon recording—with the composer conducting—hit the Billboard Top Classical Albums chart in 1998 and earned two Grammy Awards.

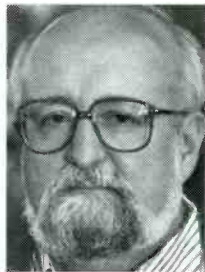
Other highlights of Penderecki's burgeoning discography include a Sony set of chamber and vocal scores recorded in 1993 at a Warsaw gala celebrating his 60th birthday. The disc includes the shadowy Clarinet Quartet with soloist **Sharon Kam**, a favorite of the composer's. **Kim Kashkashian**, also a participant in the Warsaw gala, is the apt soloist on an ECM disc featuring the lachrymose Viola Concerto.

A fine Finlandia anthology of a cappella choral works includes the Stabat Mater from the "St. Luke Passion." And the key "Polish Requiem" is the Deutsche Grammophon recording, with the composer leading the **North German Radio Symphony and Chorus**.

Pioneering Penderecki recordings from the early '70s were reissued in the mid-'90s via EMI's wonderful (and sadly lapsed) "Matrix" series, with the composer leading white-hot takes on such initial string-orchestra experiments as "Emanationen" and the more expansive "Dream Of Jacob." The Philips set of Penderecki's harrowing 1969 opera "The Devils Of Loudun" (an ideal gloss on the classic **Aldous Huxley** tome) is out of print. His subsequent stage works—"Paradise Lost" (1978), "The Black Mask" ('86), and "Ubu Rex" ('91)—unfortunately remain unrecorded.

One means for popularizing Penderecki's theatrical output would be showcases for the several freestanding pieces drawn from the operas, such as the Adagio for orchestra and "Prelude, Vision, And Finale" for orchestra and chorus from "Paradise Lost." Among other recent works ready to record is his Sextet premiered last summer in Vienna by the heady ensemble of **Rostropovich**, violist **Yuri Bashmet**, violinist **Maxim Vengerov**, pianist **Krystian Zimerman**, clarinetist **Paul Meyer**, and French horn player **Radovan Vlatcovic**. Mutter unveils Penderecki's large-scale Violin Sonata No. 2 this month in London. And this fall in Tokyo, cellists **Boris Pergamenschikow**, **Truls Mork**, and **Hannah Chang** will team to debut the Triple Concerto.

Directly in Penderecki's book of essays, "Labyrinth Of Time" (Hinshaw Music)—and indirectly in **Bernard Jacobson's** excellent "A Polish Renaissance: Lutoslawski, Panufnik, Penderecki, Gorecki" (Phaidon)—the composer underlines his view that "the postwar pushing of the boundaries of music so far, so fast" was a necessary movement, yet one that soon reached its limit. A future avant-garde will likely entail "inventing new instruments," he adds. "We've been using basically the same sound makers for nearly 300 years. I am no inventor. My best inspirations come from working with orchestras. The imagination is much richer than you can ever realize in a score. It is only by performing with other musicians in front of an audience that you can regain what is lost on its way to paper."



PENDERECKI

## TOP CLASSICAL ALBUMS™

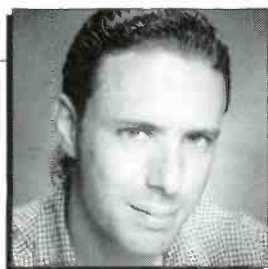
THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	19	<b>ANDREA BOCELLI</b> ▲ PHILIPS 462600 (12.98/18.98)	<b>NO. 1</b> SACRED ARIAS 19 weeks at No. 1
2	2	102	<b>ANDREA BOCELLI</b> ● PHILIPS 462033 (12.98/18.98)	ARIA — THE OPERA ALBUM
3	3	16	<b>CHICAGO SYMPHONY ORCHESTRA (LEVINE)</b> WALT DISNEY 860986 (17.98 CD)	FANTASIA 2000
4	4	2	<b>ANDRE RIEU</b> PHILIPS 450054 (10.98/17.98)	100 YEARS OF STRAUSS
5	5	50	<b>VARIOUS ARTISTS</b> CIRCA/VIRGIN 44890 (9.98/16.98)	THE MOST RELAXING CLASSICAL ALBUM IN THE WORLD...EVER!
6	9	4	<b>VARIOUS ARTISTS</b> ECM 449958 (18.98 CD)	ARVO PART: ALINA
7	RE-ENTRY		<b>ANDRE RIEU</b> PHILIPS 557914 (10.98/17.98)	ROMANTIC MOMENTS
8	7	20	<b>ANNE-SOPHIE MUTTER</b> DG 463259 (17.98 CD)	PLAYS VIVALDI'S THE FOUR SEASONS
9	8	3	<b>VARIOUS ARTISTS</b> HEARTS OF SPACE 11114 (10.98/16.98)	SACRED TREASURES III-CHORAL MASTERWORKS FROM RUSSIA AND BEYOND
10	NEW		<b>VARIOUS ARTISTS</b> DECCA 466849 (17.98 CD)	THE ULTIMATE MOZART ALBUM
11	10	8	<b>NADJA SALERNO-SONNENBERG/SERGIO AND ODAIR ASSAD</b> NONESUCH 79505 (16.98 CD)	NADJA SALERNO-SONNENBERG, SERGIO & ODAIR ASSAD
12	13	58	<b>YO-YO MA</b> SONY CLASSICAL 60680 (10.98 EQ/16.98)	SIMPLY BAROQUE
13	12	2	<b>LIBERA</b> ERATO 29053 (16.98 CD)	LIBERA
14	6	22	<b>LONDON SYMPHONY ORCH. LOMA MAR QUARTET</b> MPL/ANGEL 56897 (10.98/17.98)	PAUL MCCARTNEY'S WORKING CLASSICAL
15	11	34	<b>VARIOUS ARTISTS</b> CIRCA/VIRGIN 42203 (19.98/22.98)	THE BEST OPERA ALBUM IN THE WORLD...EVER!

## TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	53	<b>CHARLOTTE CHURCH</b> ▲ SONY CLASSICAL 60957 (10.98 EQ/16.98)	<b>NO. 1</b> VOICE OF AN ANGEL 30 weeks at No. 1
2	2	18	<b>CHARLOTTE CHURCH</b> ▲ SONY CLASSICAL 64356 (11.98 EQ/17.98)	CHARLOTTE CHURCH
3	3	4	<b>WILLIAM ORBIT</b> MAVERICK 47596 (17.98 CD) [CS]	PIECES IN A MODERN STYLE
4	4	41	<b>SARAH BRIGHTMAN</b> REALLY USEFUL/DECCA 539330 (11.98/17.98)	THE ANDREW LLOYD WEBBER COLLECTION
5	5	48	<b>SARAH BRIGHTMAN</b> ● NEMO STUDIO/ANGEL 56769 (9.98/16.98)	EDEN
6	6	2	<b>GROVER WASHINGTON, JR.</b> SONY CLASSICAL 61884 (10.98 EQ/16.98)	ARIA
7	9	46	<b>LONDON SYMPHONY ORCHESTRA (WILLIAMS) ▲</b> SONY CLASSICAL 61816 (11.98 EQ/18.98)	STAR WARS EPISODE I: THE PHANTOM MENACE
8	11	20	<b>JOHN WILLIAMS</b> SONY CLASSICAL 51333 (24.98 EQ CD)	GREATEST HITS: 1969-1999
9	8	42	<b>JOSHUA BELL/ESA-PEKKA SALONEN</b> SONY CLASSICAL 63010 (10.98 EQ/16.98)	THE RED VIOLIN
10	7	23	<b>ARIA</b> ASTOR PLACE 40172 (16.98 CD)	ARIA 2: NEW HORIZON
11	10	17	<b>SARAH BRIGHTMAN</b> REALLY USEFUL/DECCA 839116 (17.98 CD)	THE SONGS THAT GOT AWAY
12	13	64	<b>JOHN WILLIAMS/CHRISTOPHER PARKENING</b> SONY CLASSICAL 61649 (17.98 EQ CD)	STEPMOM
13	14	82	<b>LONDON SYMPHONY ORCHESTRA (HORNER) ▲</b> SONY CLASSICAL 60691 (11.98 EQ/17.98)	BACK TO TITANIC
14	12	6	<b>JESSYE NORMAN</b> PHILIPS 456654 (12.98/18.98)	I WAS BORN IN LOVE WITH YOU
15	15	25	<b>VARIOUS ARTISTS</b> DECCA 466600 (10.98/17.98)	PAVAROTTI & FRIENDS FOR GUATEMALA AND KOSOVO

▲ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. \*Asterisk indicates vinyl available. [CS] indicates past or present Heatseeker title. Classical Midline compact discs have a wholesale cost between \$8.98 and \$12.97. CDs with a wholesale price lower than \$8.98 appear on Classical Budget. © 2000 Billboard/BPI Communications and SoundScan, Inc.

TOP CLASSICAL MIDLINE	TOP CLASSICAL BUDGET
1 BARBER'S ADAGIO VARIOUS ARTISTS RCA VICTOR	1 SURROUND YOURSELF IN CLASSICS VARIOUS ARTISTS PLATINUM
2 ONLY CLASSICAL CD YOU NEED VARIOUS ARTISTS RCA VICTOR	2 20 CLASSICAL FAVORITES VARIOUS ARTISTS MADACY
3 MOZART FOR YOUR MIND VARIOUS ARTISTS PHILIPS	3 BABY'S FIRST CLASSICS VARIOUS ARTISTS STCLAIR
4 BUILD YOUR BABY'S BRAIN 2 VARIOUS ARTISTS SONY CLASSICAL	4 MOZART: SYMPHONY NOS. 40 & 41 VARIOUS ARTISTS MADACY
5 ALBINONI'S ADAGIOS I SOLISTI VENETI SCIMONE ERATO	5 GERSHWIN: AN AMERICAN IN PARIS VARIOUS ARTISTS MADACY
6 BUILD YOUR BABY'S BRAIN THROUGH MUSIC VARIOUS ARTISTS SONY CLASSICAL	6 CLASSICAL MASTERPIECES VARIOUS ARTISTS MADACY
7 FAURE: REQUIEM VARIOUS ARTISTS EMI CLASSICS	7 CLASSICAL GREATNESS IN THE MAKING VARIOUS ARTISTS NARM
8 PACHELBEL CANON VARIOUS ARTISTS RCA VICTOR	8 LISTEN, LEARN & GROW VARIOUS ARTISTS NAXOS
9 PIANO ADAGIOS VARIOUS ARTISTS ERATO	9 MOZART-GREATEST HITS VARIOUS ARTISTS REFERENCE GOLD
10 BEETHOVEN: SYMPHONY NO. 9 VARIOUS ARTISTS SONY CLASSICAL	10 BEETHOVEN: PIANO SONATAS VARIOUS ARTISTS MADACY
11 ADAGIO: ROMANTIC FAVORITES NEW YORK PHILHARMONIC BERNSTEIN SONY CLASSICAL	11 BEETHOVEN: GREATEST HITS VARIOUS ARTISTS REFERENCE GOLD
12 BEETHOVEN: SUPER HITS VARIOUS ARTISTS SONY CLASSICAL	12 BACH'S GREATEST HITS VARIOUS ARTISTS REFERENCE GOLD
13 BRIDE'S GUIDE TO WEDDING MUSIC VARIOUS ANGEL	13 MEDITATION: GREATEST HITS VARIOUS ARTISTS REFERENCE GOLD
14 50 GREATEST CLASSICS VARIOUS ARTISTS STCLAIR	14 CLASSICAL MASTERPIECES: ROMANTIC PIANO VARIOUS ARTISTS MADACY
15 SCHUMAN: IN PRAISE NEW YORK PHILHARMONIC BERNSTEIN SONY CLASSICAL	15 BEETHOVEN: SYMPHONY NOS. 5 & 9 VARIOUS ARTISTS MADACY



by Steve Graybow

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

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

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

"We wanted to bring the concepts of our favorite

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

With the pervading influence that the Beatles continue to have on music fans of all ages and backgrounds, the use of the group's songs presents a unique opportunity to lure non-jazz listeners to a project fueled by creative jazz improvisation. Zebra president Ricky Schultz notes that BeatleJazz has appeal beyond the norm for a jazz trio. "Because they are playing some of the world's most beloved songs," he says, "their appeal is universal, and they are a perfect introduction to jazz for everyman."

By utilizing a font similar to that associated with the Beatles' own logo and a cover photo of a green apple, BeatleJazz is bound to catch the attention of Fab Four fans. "It was a very conscious effort on our part," says Zebra marketing manager Rob Evanoff, who notes that the label will position BeatleJazz in 70 college



BEATLEJAZZ

campus bookstores in May. "That is when students return their books and have money to spend. The Beatles' music is interwoven into the college experience, and when students bring the disc home and their parents hear it, the music comes full circle."

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

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Intimate Jazz performance filmed in Paris' hippest Jazz club.

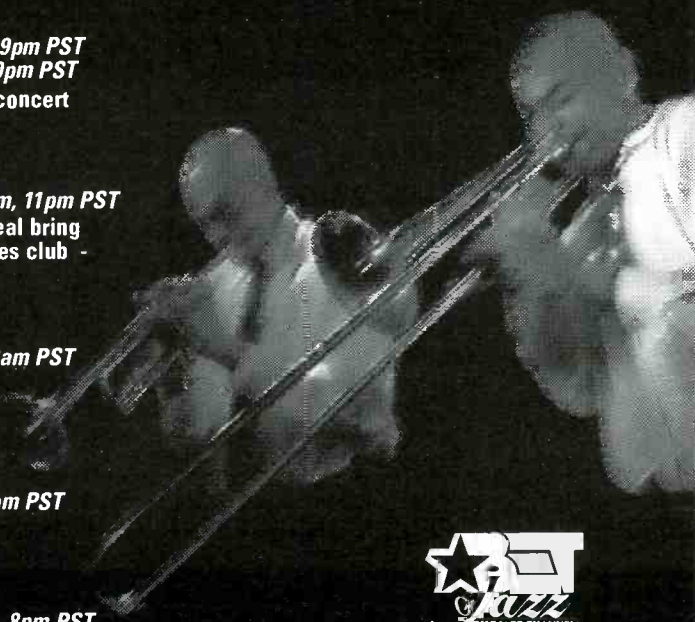
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Great Jazz concerts from Paris.

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## Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	41	DIANA KRALL ● VERVE 050304/NG	29 weeks at No. 1 WHEN I LOOK IN YOUR EYES
2	3	6	PAT METHENY WARNER BROS. 47632	TRIO 99-00
3	NEW ▶		JOHN SCOFIELD VERVE 543430/NG	BUMP
4	4	7	DR. JOHN BLUE NOTE 23220/CAPITOL	DUKE ELEGANT
5	5	22	KEITH JARRETT ECM 547949 HS	THE MELODY AT NIGHT, WITH YOU
6	8	59	VARIOUS ARTISTS 32 JAZZ 32106/RVKODISC	JAZZ FOR WHEN YOU'RE ALONE
7	7	42	HARRY CONNICK, JR. COLUMBIA 69618/CRG	COME BY ME
8	9	59	MILES DAVIS LEGACY/COLUMBIA 65853/CRG	LOVE SONGS
9	11	12	VARIOUS ARTISTS SONY CLASSICAL 89019	SWEET AND LOWDOWN - MUSIC FROM THE MOTION PICTURE
10	6	5	JOHN COLTRANE RHINO 79778	THE VERY BEST OF JOHN COLTRANE
11	10	25	VARIOUS ARTISTS 32 JAZZ 32152/RVKODISC	JAZZ FOR THOSE PEACEFUL MOMENTS
12	15	4	DIANA KRALL JUSTIN TIME 40050	STEPPING OUT
13	19	11	STEVE TYRELL ATLANTIC 83209/AG	A NEW STANDARD
14	17	3	KEELY SMITH CONCORD 4882	SWING, SWING, SWING
15	13	80	VARIOUS ARTISTS 32 JAZZ 32097/RVKODISC	JAZZ FOR THE QUIET TIMES
16	16	25	TONY BENNETT RPM/COLUMBIA 63668/CRG	BENNETT SINGS ELLINGTON HOT & COOL
17	18	44	VARIOUS ARTISTS 32 JAZZ 32130/RVKODISC	JAZZ FOR A LAZY DAY
18	14	2	INGRID LUCIA AND THE FLYING NEUTRINOS ARTISTS ONLY 7033	HOTEL CHILD
19	12	14	PONCHO SANCHEZ CONCORD JAZZ 4863/CONCORD	LATIN SOUL
20	21	66	VARIOUS ARTISTS 32 JAZZ 32101/RVKODISC	JAZZ FOR THE OPEN ROAD
21	NEW ▶		VARIOUS ARTISTS BLUE NOTE 24271/CAPITOL	PURE COOL
22	NEW ▶		LAVAY SMITH & HER RED HOT SKILLET LICKERS FAT NOTE 0002	EVERYBODY'S TALKIN' 'BOUT MISS THING!
23	20	5	DEE DEE BRIDGEWATER VERVE 543354/NG	LIVE AT YOSHI'S
24	22	10	VARIOUS ARTISTS HIGH STREET 10359/WINDHAM HILL	ORGANIZED: ALL-STAR TRIBUTE TO THE HAMMOND B3 ORGAN
25	NEW ▶		JAMES DARREN CONCORD JAZZ 4868/CONCORD	THIS ONE'S FROM THE HEART

## TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	2	AL JARREAU GRP 547884/NG	2 weeks at No. 1 TOMORROW TODAY
2	4	25	DAVE KOZ CAPITOL 99458 HS	THE DANCE
3	2	38	KENNY G ▲ ARISTA 19085	CLASSICS IN THE KEY OF G
4	3	2	PHIL PERRY PEAK/PRIVATE MUSIC 82181/WINDHAM HILL HS	MY BOOK OF LOVE
5	7	3	URBAN KNIGHTS NARADA 48498/VIRGIN	URBAN KNIGHTS III
6	6	4	PAUL TAYLOR PEAK/N-CODED 4208/WARLOCK HS	UNDERCOVER
7	5	2	LARRY CARLTON WARNER BROS. 47338	FINGERPRINTS
8	8	56	BONEY JAMES WARNER BROS. 47283	BODY LANGUAGE
9	NEW ▶		RONNY JORDAN BLUE NOTE 20208/CAPITOL	BRIGHTER DAY
10	9	5	MARC ANTOINE GRP 543061/NG	UNIVERSAL LANGUAGE
11	11	73	KIRK WHALUM WARNER BROS. 47124 HS	FOR YOU
12	10	7	ALEX BUGNON NARADA JAZZ 48725/VIRGIN	...AS PROMISED
13	12	26	BRIAN CULBERTSON ATLANTIC 83237/AG	SOMETHIN' BOUT LOVE
14	14	48	JOE SAMPLE FEATURING LALAH HATHAWAY PRA/GRP 059956/NG	THE SONG LIVES ON
15	13	2	BILL FRISELL NONESUCH 79583/AG	GHOST TOWN
16	16	8	VARIOUS ARTISTS RHINO 78024	SMOOTH GROOVES: VOLUME 1, JAZZY SOUL
17	15	32	NORMAN BROWN WARNER BROS. 47300	CELEBRATION
18	17	15	GROVER WASHINGTON, JR. COLUMBIA 69722/CRG	PRIME CUTS: THE COLUMBIA YEARS 1987-1999
19	19	42	PAUL HARDCASTLE TRIPPIN' 'N' RHYTHM/PUSH 90506/V2	THE JAZZMASTERS III
20	NEW ▶		LIQUID SOUL SHANACHIE 5065	HERE'S THE DEAL
21	21	19	KIM WATERS SHANACHIE 5062	ONE SPECIAL MOMENT
22	18	16	PAT METHENY WARNER BROS. 47366	A MAP OF THE WORLD (ORIGINAL SCORE)
23	25	36	RICHARD ELLIOT BLUE NOTE 57481/CAPITOL HS	CHILL FACTOR
24	20	28	BOB JAMES WARNER BROS. 47355	JOY RIDE
25	22	9	VARIOUS ARTISTS RHINO 78034	SMOOTH GROOVES: AFTER HOURS

Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. \*Asterisk indicates vinyl available. HS indicates past or present Heatseeker title. © 2000, Billboard/BPI Communications, and SoundScan, Inc.

## Sold! Digibid Scores In Pro Audio Internet Auction Biz

**WHO KNEW?** In November 1998 Studio Monitor reported on Digibid, the online arm of pro audio auction powerhouse Ham Brosious Associates (HBA).

Although it was a mere 6 months old at the time, Digibid had already logged a month in which its sales matched those of its live-auction counterpart.



MAXWELL

Well, 18 months later, Digibid continues its spectacular growth spurt. The company was acquired in September 1999 by IndustryClick, a division of Primedia—a \$1.5 billion media company that specializes in business-to-business solutions.

Then, in January, Digibid appointed longtime Lexicon executive **Ray Maxwell** to the post of GM.

Maxwell reports directly to Digibid co-founder **Matt Brosious**, the son of company patriarch **Ham Brosious** and the architect of the company's transition from the brick-and-mortar auction house to the digital frontier. Although the Brosious family sold its majority stake in HBA and Digibid to IndustryClick, they both remain actively involved in the management of their former company. Matt Brosious is VP of E-commerce for IndustryClick, and Ham is a consultant.

In another example of Digibid's success, the company has so far outpaced its predecessor as to render it moot. To wit, there is no live auction business anymore; all of the company's transactions are done online, according to Maxwell.

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

Like many Internet auction sites, Digibid earns revenue by taking a

10% commission from the seller on every transaction. The company either buys merchandise outright or sells it on consignment.

Although its business model is similar to that of its competitors, Digibid distinguishes itself by offering a 100% satisfaction guarantee.

"The vast majority of auction sites are bulletin-board listings that put together buyers and sellers," says Maxwell. "The transactions are done [cash on delivery], and the buyer has no recourse if something goes wrong. Our intention is to do it the right way and take the risk out of buying equipment on the Internet. We take funds and hold them in escrow so the buyers have three days to evaluate the gear they've just bought. If it doesn't work, they have recourse through our customer service department."

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

"Everyone in this business, from manufacturers to users to companies that are involved in the business, have equipment that they're replacing with new technology," says Maxwell. "We provide a great liquidation channel for those people, be they manufacturers or professionals."

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

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



by Paul Verna

With the greater visibility provided by the IndustryClick platform, Digibid should be able to build on its already enviable customer base. In late February the company received 500,000 page impressions and 1.275 million hits in just a week, according to Maxwell.

That's not to say that Digibid pretends to be all things to all people. One area the company is not inter-

ested in tapping is the new gear retail market, which is dominated by such chain operations as Sam Ash and Guitar Center, as well as Internet and mail-order retailers like Sweetwater Sound.

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

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

"Because of the markets that we service, to quote the well-used phrase, 'One man's junk is another man's treasure,'" says Maxwell.

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

"We're pretty small," says Maxwell. "In some areas it's hard to say where IndustryClick ends and Digibid begins."

(Continued on next page)

## Emerald's Moore Bets On Euphonix Console

BY DAN DALEY

**NASHVILLE**—Emerald Studios owner Dale Moore has been taking chances for more than a year now.

Returning to Nashville full-time after developing, then selling, a string of radio stations in Montana, Moore dramatically changed the landscape of the studio business here with a series of acquisitions.

These include the purchase of the assets of one of Emerald's historical competitors, Masterfonics, out of bankruptcy in January 1999; the purchase of the assets of the Workstation studio; and entering into a joint venture with another new facility, the Parlour.

Those deals gave the Emerald complex eight studios in four buildings in a single city, making it the largest studio complex in the Southeast; it rivals in size such studio powerhouses as Ocean Way in Los Angeles, Chicago Recording Co., and the Hit Factory in New York.

Moore hasn't stopped there. Emerald has created new businesses within the organization, including a direct-to-satellite radio promotional service, a Webcasting service, a digital audio post-production venture, a talent agency, and a marketing division that seeks to match corporate sponsorships to artists and record labels.

Emerald has also introduced a tiered pricing structure in which the unit cost for time decreases as the number of services used with the Emerald system, from tracking to mixing to mastering to promotion, increases.

So it wasn't too surprising that Moore also took a chance on a new console platform, the Euphonix System 5 all-digital board, installing Nashville's first one in mid-March.

Even in a rapidly changing digital audio environment, going for a radically new platform in Nashville has its risks. The studio community here, which had evolved to accom-

modate Nashville's historical methodology of making lots of records very quickly, has traditionally been partial to one particular type of console or another, particularly since automation became standard in the early 1980s.

Trident, Neve, and (currently) Solid State Logic (SSL) have all held dominance at one time or another as the console of choice for upper-tier Nashville studios, allowing the city's freelance engineers to move from studio to studio and make records on familiar work surfaces.

"That's the way it's always been in Nashville," says Moore. "I know we took a chance by putting in an SSL E Series console back in 1985 when everyone here was working on Neves. And we now have to do the same thing as we did then: educate the engineering community here about the console and why we think we made the right decision."

Moore—who bought Emerald from producers David Malloy and Even Stevens in 1985 but kept it out of the studio arms race that was Nashville in the mid-'90s—says he believes the automation approach of the System 5 will enable the studio's clients to work faster and still achieve the sonic results they want.

"We saw where the technical demands were leading, which is toward higher resolution," he explains. "The System 5 operates at up to 96 kilohertz. That's where the mastering end is moving, and mastering is something that we do here as well. So it provides a seamless path through the facility."

Moore didn't move based solely on technical considerations, however. He says he polled Nashville-area producers and engineers about the console, which was introduced at the 1999 Audio Engineering Society show in New York. He also had Euphonix put the console into the studio for a period of time prior to finalizing the sale so engineers could

preview it *in situ*, a move he said provided feedback to the manufacturer, which he says subsequently acted on several suggestions.

Looking to insure his decision a bit further, Moore also is hiring a dedicated assistant for the Euphonix room who will be an Emerald employee but will be trained by Euphonix.

"When you put in a piece of equipment like this, you're selling to a group of people—record labels, artists, producers, engineers," Moore says. "The mixing engineer especially has considerable influence over where mixes get done. You want to get as many of them to check the console out as possible. So there's both a technical and a marketing decision that has to be made."

Moore adds that another consideration was the studio's purchase of a pair of Euphonix R-1 hard disc recorders, which together with the console create an integrated recording and mixing environment for the Mix Room.

"We also expect that surround mixing is going to continue to grow, and the things that this console can do for surround mixing are tremendous," says Moore.

No rates have yet been set for the newly outfitted Mix Room at Emerald. Moore says, however, that he is likely to go with an introductory type of rate for the first several months. And while he expects to increase that rate after the console gains some traction in the market, he says Emerald's volume-based variable rate structure will add economies to that room as it does to all the other services the facility offers.

"The studio business is about taking chances," he says. "It's a good console, so I don't consider this a risky gamble. But it's a high-stakes game at this level, so you want to think things out as best you can before you move."



**BBMak Attack.** Hollywood Records act BBMak spent time at Ocean Way Recording's Studio B (a custom API room) recording the album "Sooner Or Later," scheduled for spring release. Shown, standing from left, are engineer/studio owner Allen Sides, songwriters Jon Lind and Richard Page, Pro Tools operator Tal Herzberg, and producer Rob Cavallo. Seated, from left, are BBMak's Ste McNally, Mark Barry, and Christian Burns. (Photo: David Goggin)

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## Pro Audio

### STUDIO MONITOR

(Continued from preceding page)

THE AUDIO ENGINEERING Society (AES) reports that its Feb. 19-22 108th Convention at the Palais des Congrès in Paris attracted 8,700 attendees and 302 exhibitors, making it the largest European AES gathering to date.

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

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

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

Session topics will include "Audio Over USB," "AES31 Audio File Interchange," "Deploying Real-Time Ethernet Networks," and "Wide Area Network Issues and ATM."

"These themes are becoming increasingly important to the industry, as digital equipment now makes possible operations that

were inconceivable in the past," says Mark Yonge of Solid State Logic, who will participate in the AES31 forum. "With digital tape and hard disk files replacing analog recording, the future will be determined by the way networks are used to transmit digital audio and on the methods for digital file exchange."

**PRO PEOPLE ON THE MOVE:** Dallas Austin Recording Projects names Julian Wright head of production and artist management for

Darp Inc., the producer/management division of the Atlanta-based entertainment company. Wright began his career in 1993 as production coordinator at Darp Inc. and later ran his own management company, Music World Entertainment, whose clients included **Destiny's Child** and **Jagged Edge**. . . **Paul Schwartz** joins Otari Corp. as marketing communications coordinator. He was most recently project manager at Waterland Design, a prominent acoustical and electrical design firm.



**Tippin The Hat.** Veteran country artist Aaron Tippin worked on his first album for the Lyric Street label at SoundShop Studio in Nashville. Shown, from left, are producer/engineer/studio owner Mike Bradley, Tippin, and co-producer Biff Watson. The project is Bradley's first as a producer.

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## PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (MARCH 25, 2000)

CATEGORY	HOT 100	R&B	COUNTRY	ADULT CONT.	RAP
TITLE Artist/ Producer (Label)	SAY MY NAME Destiny's Child/ R. Jerkins (Columbia)	SAY MY NAME Destiny's Child/ R. Jerkins (Columbia)	HOW DO YOU LIKE ME NOW?! Toby Keith/ J. Stroud, T. Keith (Dreamworks)	I KNEW I LOVED YOU Savage Garden/ W. Afanasieff (Columbia)	HOY BOYZ Missy'Misdemeanor" Elliot/Timbaland (The Gold Mind/ EastWest)
RECORDING STUDIO(S) Engineer(s)	PACIFIQUE (Los Angeles) Lashwan Daniels Brad Gilden	PACIFIQUE (Los Angeles) Lashwan Daniels Brad Gilden	LOUD (Nashville) Julian King	WALLYWORLD (Marin, CA) Kent Matcke David Frazer	MASTER SOUND (Virginia Beach, VA) Senator Jimmy D
CONSOLE(S)/ DAW(S)	SSL 9000J	SSL 9000J	SSL 4000	SSL 4000	Amek G 2520
RECORDER(S)	Sony 3348	Sony 3348	Sony 3348	Sony 3348/Pro Tools	Studer A827
MIX MEDIUM	Quantegy 467	Quantegy 467	Quantegy 467	Sony DAT	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	PACIFIQUE (Franklin, TN) Jean Marie Hurout	PACIFIQUE (Franklin, TN) Jean Marie Hurout	BACKSTAGE (Nashville) Chuck Ainlay	WALLYWORLD (Marin, NY) Dave Way	MANHATTAN CENTER STUDIOS (New York) Timbaland Jimmy Douglass
CONSOLE(S)/ DAW(S)	SSL 9000J	SSL 9000J	SSL Axiom	SSL 9000J	Neve VR
RECORDER(S)	Sony 3348	Sony 3348	Sony 3348	Sony 3348	Panasonic 3800
MASTER MEDIUM	Quantegy 467	Quantegy 467	BASF 900	Sony DAT	Ampex 467 DAT
MASTERING Engineer	BERNIE GRUNDMAN Brian Gardner	BERNIE GRUNDMAN Brian Gardner	GEORGETOWN MASTERS Denny Purcell	SONY MUSIC Vlado Meller	POWERS HOUSE OF SOUND Herb Powers
CD/CASSETTE MANUFACTURER	Sony	Sony	UNI	Sony	WEA

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# Songwriters & Publishers

ARTISTS & MUSIC

## U.K.'s Massey Sets Up Shop As Indie His Walk On The Wild Side Is A One-Man Publishing Co.

BY NIGEL HUNTER

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

He has office space within shouting distance of the BBC's Broadcasting House in London's West End and unbounded enthusiasm for the monumental task he has set for himself.

"I'm thrilled to be up and running, doing what I enjoy most," says Massey. "I did consider sports journalism or training to practice shiat-su and other alternative medicine, but the chance of this office accommodation in the heart of the West End was a great opportunity to get back in the loop."

Massey departed from Hit & Run Music, publishers of Phil Collins, Mike + the Mechanics, and Genesis, in May 1998, after eight years as creative and international director.

During his Hit & Run days, Massey signed Kula Shaker, whose debut album sold 2 million copies worldwide (an added bonus from that deal was a co-write on the second-best-selling Prodigy album), and the British-based Latin singer/songwriter Marie Claire D'Ubaldo.

D'Ubaldo had the highest-selling No. 1 success in Italy in 1994 with "The Rhythm Is Magic," and she co-wrote "Falling Into You," the title track of the 1997 Celine Dion



MASSEY

album that is nearing 30 million sales worldwide, as well as hits for Robert Miles and cuts with Suga and Enrique Iglesias.

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

"I've signed three acts so far to Walk on the Wild Side," says Massey. "One is a very young alternative rock band, still unnamed, who are a cross between U2, Pearl Jam, and Led Zeppelin. Another is a duo called Pushka from the west of England, who are a mixture of Fatboy Slim, Deee-Lite, B-52's, and Garbage. And the third is the Liverpool-based band Scary Monsters,

who created a buzz last year at the In the City confab in their hometown.

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

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

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

Massey appreciates the difficulties facing A&R people at labels in this era of merger mania who are cautious about deciding to sign acts. "There are three complementary R's for the acts and me," he says. "Theirs are riting, rehearsing, and recording. Mine are rights, royalties, and—most importantly—results!"

## 'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"BLACK MAGIC WOMAN"  
Written by Peter Green  
Published by Bourne/Murbo  
Publishers Inc. (BMI)

Every once in a while an album comes along that is not just a collection of songs but a portrait of the American landscape. "I-10 Chronicles" is such an album.

Issued on Back Porch Records, a new Virgin Records imprint whose mission is to release both "new and heritage American music," the project is a musical journey that features a variety of gifted artists including Joe Ely, Charlie Musselwhite, Willie Nelson, Counting Crows' Adam Duritz, and others. Co-produced by John Wooler and Randy Jacobs, the chronicles begin in Los Angeles with Bill Hearn's

rendition of "L.A. Freeway" and then head to Texas with intriguing little musical stops along the way. Among the gems on this fine collection is Musselwhite's cover of "Black Magic Woman." The song peaked at No. 4 for Santana in 1971 and gets a bluesy new treatment from Musselwhite here on "I-10 Chronicles."

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

Musselwhite is signed to the Point Blank label, which is headed by Wooler, and he credits Wooler with recruiting him for "I-10

Chronicles." "He called me and needed a good harp player," says Musselwhite, a former Memphis resident who now makes his home in Sonoma Valley, Calif. "I'm real happy with the way 'Black Magic Woman' turned out. I like the way it goes into a shuffle at the end.

It's just a great arrangement and a real fresh sound to it."

Musselwhite is thrilled at Carlos Santana's recent success. "I'm real happy for Santana winning all those awards—a guy in his 50s, that's great," he says.

Musselwhite says he was proud to be a part of "I-10 Chronicles." "It's a great idea," he enthuses. "It's a mixture of country and blues and Latin. It's a real nice balance between those three feelings, and they all fit together real well because it's all music from the heart."



### NO. 1 SONG CREDITS

**THE HOT 100**  
SAY MY NAME • Rodney Jerkins, Fred Jerkins III, LaShawn Daniels, B. Knowles, L. Luckett, Kelendria Rowland, LaTavia Roberson • EMI Blackwood/BMI, Rodney Jerkins/BMI, Ensign/BMI, Fred Jerkins III/BMI, Beyonce/ASCAP, Le Toya/ASCAP, Kelendria/ASCAP, LaTavia/ASCAP

**HOT COUNTRY SINGLES & TRACKS**  
HOW DO YOU LIKE ME NOW? • Toby Keith, Chuck Cannon • Tokeco Tunes/BMI, Wacissa River/BMI, CMI/BMI, CMI/BMI

**HOT R&B SINGLES**  
SAY MY NAME • Rodney Jerkins, Fred Jerkins III, LaShawn Daniels, B. Knowles, L. Luckett, Kelendria Rowland, LaTavia Roberson • EMI Blackwood/BMI, Rodney Jerkins/BMI, Ensign/BMI, Fred Jerkins III/BMI, Beyonce/ASCAP, Le Toya/ASCAP, Kelendria/ASCAP, LaTavia/ASCAP

**HOT RAP SINGLES**  
WHISTLE WHILE YOU TWURK • D-Roc, Kane, Beat-In-Azz • ColliPark/BMI

**HOT LATIN TRACKS**  
A PURO DOLOR • Omar Alfanno • EMOA/ASCAP

## ASCAP/Kennedy Center Program To Benefit Writers Of New Musicals

**ON WITH THE SHOWS:** New talent among musical theater composers and lyricists is getting a boost via an alliance—called In the Works—between the Kennedy Center for the Performing Arts and the ASCAP Foundation Musical Theatre Development Program.

Those in the process of writing new musicals will receive professional feedback and have the opportunity to see their works performed immediately following the development process. Each July, In the Works will identify two promising new musicals from the ASCAP workshops, from which the writers will be brought to the Kennedy Center for what is termed "an intensive, three-week development process."

Additionally, producers and representatives of regional theater companies will be invited to attend the musicals, which will each be performed three times at the Kennedy Center following the development process. Composer/lyricist Stephen Schwartz will serve as artistic director of In the Works.

Says ASCAP Foundation president Marilyn Bergman, "We've wanted to ensure that the most promising of the new musicals to emerge from the ASCAP Foundation's musical theater workshops could undergo further development with an eye toward eventual development."

**IT'S OFFICIAL:** Performance right group SESAC has officially opened its first office in Los Angeles under the direction of VP of writer/public relations Pat Rogers, who has relocated from SESAC's offices in Nashville. The location offers SESAC a way to enhance its services to TV and film composers, as well acquire catalogs in those areas.

**SIGNINGS OF SUCCESS:** Almost a year after they established a co-publishing relationship in the Nashville marketplace, Chrysalis

Music and Creative Artists Agency now represent seven songwriters there, including Eric Silver, Irene Kelley, Clay Mills, Bryan Wayne, and Joe Feeney. All told, they've got 23 covers from such acts as Tina Turner, Lonestar, LeAnn Rimes, Ty Herndon, 98°, and Wynonna Judd.

**SONG CONTEST:** The USA Songwriting Competition for 2000 has been launched. Entrants—in the categories of pop, rock, country, R&B, world music, hip-hop/rap, folk, jazz, and Latin—compete for a grand prize of more than \$50,000 in cash and merchandise. Judges include representatives from Warner/Reprise, Walt Disney Music Publishing, Sony Music, peermusic,

ASCAP, and Tommy Boy Records.

Call toll-free 1-877-USA-SONG. Outside the U.S., 781-397-0256. Entry deadline is May 31.



by Irv Lichtman

**NEW ARRIVALS:** Music print giant Hal Leonard's Music Catalog 2000 arrived draped in a diaper-like cardboard wrapping held together by a diaper pin, along with a "birth certificate." The idea for the mailing came from Hal Leonard's ad manager, Trish Dulka, who was about to give birth herself. That grand moment for Trish came March 13 in Milwaukee with the birth of a son, Alexander Joseph Radocha.

"She's had baby on the brain all-around," says a Hal Leonard spokeswoman. Helping to create the mailing was Hal Leonard designer Max Fischer.

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

1. Dave Matthews Band, "Live At Luther College."
2. Pokémon, "2 B.A. Master Piano Fun Pack."
3. Metallica, "Garage Inc."
4. Mary Chapin Carpenter, "Party Doll And Other Favorites."
5. "Jekyll & Hyde," vocal selections.





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# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## Hong Kong Agencies Mixed On Royalty Plan

BY DAVENA MOK

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

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

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

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

However, the voluntary aspect of the proposed registration has led to an unenthusiastic response from

CGMCO, which represents hotels, restaurants, the film industry, movie theaters, karaoke bars, retail stores, shopping malls, hospitals, and medical clinics.

"We have until April 7 to submit our views on the consultation paper," says CGMCO member Chan Shuk-fong. "But I can say right now that we are not pleased with the noncompulsory registration aspect. What's the point of the government even set-

*(Continued on page 82)*

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

BY STEVE McCLURE

TOKYO—To absolutely no one's surprise, teenage singer/songwriter Utada Hikaru (Eastworld/Toshiba-EMI)—whose debut "First Love" is the Japanese industry's biggest-selling (at 8.4 million units) album ever—was named domestic artist of the year March 15 at the Recording Industry Assn. of Japan's (RIAJ) 14th annual Gold Disc Awards ceremony here.

The awards are based on sales for the period between Jan. 21, 1999, and Jan. 20, 2000. Utada also picked up a special song of the year prize for "Automatic" and the domestic pop album of the

## Act Names Raise Trademark Issue

### Industry's Latest Test Is Scandinavian Dispute Over M2M

BY KAI R. LOFTHUS

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

That prospect was amply illustrated by a case that emerged this February in Sweden. Two Swedish artists, Magnus Lundkvist and Markus Lundberg, whose stage name is M2M, asked for

*'It's definitely a desire to include artists' names in the trademark law'*

—DENIS CROZ—

an out-of-court settlement of about \$100,000 from Warner Music to give up their claim to using the name in favor of Norwegian teen act M2M. The latter is signed to Atlantic in New York and distributed by Warner worldwide.

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

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

One solution is that Warner Music Sweden may buy the M2M name just

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

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

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

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

*(Continued on page 82)*



year award for "First Love." Unlike many other Gold Disc winners, the New York-born-and-raised singer did not perform at the ceremony—broadcast live nationwide on NHK satellite TV—but sang two numbers live from a Toshiba-EMI studio where she was in the middle of recording.

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

*(Continued on page 82)*

## Stellar\* Dominates NZ Awards

### Televised Event Fails To Attract Large Audience

BY DAVID McNICKEL

AUCKLAND, New Zealand—The 37th annual New Zealand Music Awards proved to be a glittering night for pop/rockers Stellar\* (Epic), but the country's TV viewers declined to tune in and be dazzled.

Stellar\* won three awards in its own right, while its vocalist/songwriter, producer, and engineer topped their relevant categories at the show, held March 4 in Auckland's Civic Theatre before an audience of some 1,600. An edited version of the show was broadcast nationally at 8:30 p.m.—two hours after the event—simultaneously free on music network Juice (normally a pay channel) and on pay TV channel Sky 1.

However, according to ratings company AC Nielsen, the show was watched by less than 1% of viewers aged over 5 years. By comparison, the previous week's U.S. Grammy Awards highlights (broadcast free on the TV2 network) rated 9%. According to Nielsen, Saturday is traditionally a poor night for TV viewing in New Zealand, with only 35% of the potential audience regularly watching.

According to Michael Glading, president of the Recording Industry Assn. of New Zealand (RIANZ) and managing director of Sony Music New Zealand, the awards show has traditionally been broadcast by free channel TV3, but it pulled out this year. "To be honest," he concedes, "the format in the past hasn't made for great TV, which is why we've made moves to add some excitement with the live stage show. I think that worked well, so we're confident the networks will be more interested next year."

Stellar\* collected awards for single ("Violent") and album ("Mix") of the year and as top group. British-born New Zealand resident Tom Bailey (formerly of the Thompson Twins) was named top producer; Luke Tomes won in the engineer category. While collecting the producer award on behalf of Bailey, Stellar\* drummer Andrew Maclaren credited Bailey's "supreme pop sensibilities" for the success of the album.

Stellar\* members were seldom off the stage during the two-hour show. In addition to the group awards,

*(Continued on page 106)*



**Cut The Cake.** During her recent European tour, Mariah Carey was presented with a special sales award to recognize international album sales in excess of 25 million since her first, self-titled album was released in 1990. Carey is shown after her show in Milan being congratulated by senior Sony executives from across Europe. They included Sony Music Europe (SME) chairman Paul Russell (far left), Sony Music International (SMI) president Rick Dobbis (second from left), SME senior VP Richard Ogden (fifth from left), SME executive VP and president/CEO of Sony France Paul-René Albertini (sixth from right), senior VP of SMI Peter Asher (fourth from right), and Sony Asia Region president Richard Denekamp (far right).



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



BMG Entertainment chairman Michael Dornemann and MTV Central Europe managing director Christiene zu Salm enjoy the evening's festivities.



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



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

## Industry Listens In To Echo 2000

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



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



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



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



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



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



George Glueck, left, owner of Berlin independent label X-Cell, meets with two of the major-label executives attending the Echo Awards: Sony Music Entertainment Europe chairman Paul Russell, center, and Thomas Stein, president of BMG Germany/Switzerland/Austria (GSA) and Eastern Europe.



EMI Music GSA president Heinz Canibol, left, and EMI Recorded Music senior VP Rupert Perry enjoy the after-show ambience.



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



Producer Alex Christensen is shown with his act Rollergirl.

# Warner/EMI Combination Would Create Dominant Force In Italy's Music Market

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

BY MARK DEZZANI

MILAN—The Romans may have been extraordinary road-makers, but the last time that two of the world's major music companies were put together, it wasn't exactly a smooth passage in Italy.

On that occasion in 1998, the chiefs of Universal Music and PolyGram—respectively, Piero LaFalce and Stefano Senardi—couldn't find an acceptable way of working together in a post-merger world. Consequently, Senardi departed, amid some acrimony.

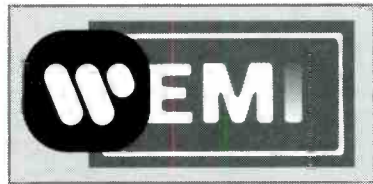
Those engineering a combined Warner EMI Music (WEM) in Italy will likely face a similar challenge—and the outcome will be a test of the declared determination of WEM chiefs Roger Ames and Ken Berry to maintain separate and distinct creative centers when their companies are merged.

Both firms are significant players in the local record market, which is worth more than \$600 million at retail. Official market-share figures are not yet available, but EMI insiders believe that it will have 23%-24% in its financial year ending March 31, divided between EMI (13%-14%) and Virgin (10%). Warner's share for 1999 is thought to be around the 17% mark, but it has ambitions to reach 19%-20% in the current year. That would be divided among WEA (9%), CGD/East-West (8%), and Warner Fonit (2.5%).

The combined Warner EMI Music share of 40% in Italy would be greater

than that enjoyed by the combination in most world markets, assuming the merger is consummated.

Warner Music Italy president Gerolamo Caccia Dominioni and EMI Music Italy president Riccardo Clary have both risen to the top of the class from Italy's new school of record company executives. "Both companies are doing well," notes Alfredo Conti, managing director of Milan megastore



Messagerie Musicale. "EMI has a constant chart presence... while Warner has a handful of very big successes."

Caccia Dominioni's background is administrative—he joined Warner in 1985 as its financial controller—but he has gained kudos in the creative community for the international success of Warner's domestic roster. In addition, the executive has been a pioneer of modern communications within the local music industry and played a vital role at label trade organization FIMI while president from 1994-98. He was promoted to the top slot at Warner Music in 1995.

The more flamboyant Clary, who once worked for Warner in radio promotion, is seen as strongly artist-oriented. He ran his own promotion and publishing firm in Rome in the mid-'80s, spent several years at BMG, then joined Virgin as managing director in 1994.

"I like to promote myself as the creative guy," he says.

Both men have double duties. Caccia Dominioni is president of Warner Music for southern Europe, responsible for France, Portugal, Spain, and Greece as well as Italy. He reports to Warner Music International chairman/CEO Stephen Shrimpton. Clary, named to the EMI top slot in 1998, has

retained his managing director duties at Virgin; he is accountable to EMI Europe chief executive Charlie Dimont.

Perhaps because his Virgin/EMI success helped him advance to the upper echelons of the Italian music industry, Clary says he is "very relaxed" about the prospect of changes ahead. "The two entities [Warner and EMI] are complementary. One is British and the other American, and both have leading catalogs and strong local repertoire."

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

For his part, Caccia Dominioni can stand proudly behind the popularity of a number of his artists abroad and his effectiveness in persuading sister Warner companies to invest in those artists.

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

The latest priorities for international development are CGD/East-West's Irene Grandi and pop group 883, previously licensed to Sony Music's local S4 label.

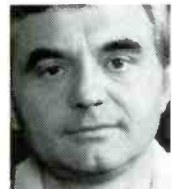
Both EMI and Warner boast strong rosters of domestic talent, in a market where such repertoire generally outsells international product. EMI's star signing and best seller is veteran rocker Vasco Rossi; his labelmates include Francesco Guccini, Roberto Vecchioni, and Angelo Branduardi. The company also has top rock act Litfiba, although its lead singer, Piero Pelu, departed last year and signed as a solo artist with WEA.

Besides Pelu, the Warner group's major domestic signings include rocker Ligabue, Nek, and, on the CGD/EastWest label, Pausini and Conte.

Neither Warner nor EMI releases revenue information as a rule, but sources indicate that the latter group generated 110 billion lire (\$55 million) in its 1999-2000 fiscal year. This includes Virgin but excludes an estimated 40 billion lire (\$20 million) produced by its separate manufacturing/distribution arm, EMI Operations. The labels group has a staff of 90, while operations has 140.

Clary claims that Virgin's performance in the fiscal year just ending is 50% higher than for the previous 12 months. "This is its sixth consecutive

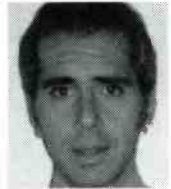
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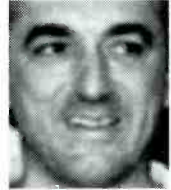
CACCIA DOMINIONI



CLARY



GIANNINI



GIULIANO

## newsline...

**THE PHILIPPINE MUSIC PUBLISHING ASSN. (PMPA)**, the country's first music publishers' association, was launched March 16 by the Philippines' five major publishers: Warner/Chappell, Sony, BMG, MCA/Universal Music Publishing, and Verje Music Publishing, subpublisher in the Philippines for EMI. Says Verje GM Marivic Benedicto, "PMPA is encouraging more publishers to join, but right now it's starting with the five major publishers. The PMPA will be dedicated to addressing issues concerning publishing in the Philippines, such as mechanicals and synchronization fees." **DAVID GONZALES**

**MORE THAN 500 MEMBERS** of the Austrian music community have signed a petition protesting the arts policies of the country's new government, which includes members of the far-right Freedom Party. The petition—signed by artists Georg Danzer and Kurt Ostbahn, along with jazz and classical musicians, composers, DJs, and promoters—says the Freedom Party is "promoting a concept of art and culture driven by populism and nationalism." Musicologist Bernhard Guenther, who organized the petition, says the Freedom Party has criticized artists for taking a political stance and has said that artists involved in anti-government protests should no longer receive state subsidies. A new Freedom Party proposal would also require state-owned top 40 station Oe3 to play more Austrian music. "It's like a banana republic. It's very provincial," Guenther says. **SUSAN L. SCHUHMYER**

**SONY MUSIC ENTERTAINMENT EUROPE (SME)** has named Dwayne Welch VP of Continental artist development. Welch, who started working for the company in January (*Billboard* **Bulletin**, Jan. 4), was VP of international marketing at RCA Records U.S. He reports to senior VP Richard Ogden. In addition, Sharon Addison has been named artist liaison/promotions manager, Continental artist development, at SME Europe, reporting to Welch.

**MASTERCARD HAS SIGNED** a three-year deal to sponsor the U.K.'s annual Music of Black Origin (MOBO) Awards. The credit card company already sponsors the U.K.'s Brit Awards. Founded four years ago, the MOBOs honor artists in R&B, reggae, dance, drum'n'bass, jazz, gospel, and hip-hop. This year's awards will be held Oct. 4 at London's Alexandra Palace venue. **GORDON MASSON**

**UNIVERSAL MUSIC HOLLAND** president/CEO Theo Roos has added the position of Universal Music International (UMI) senior VP for Belgium and the Nordic territories to his responsibilities. Roos, who retains his current duties, continues to report to UMI chairman/CEO Jorgen Larsen. Managing directors of Universal companies in Belgium, Denmark, Finland, Norway, and Sweden will now report to Roos, who is based in Hilversum, the Netherlands. They had been accountable to Larsen.

**SINGER CHARLOTTE CHURCH** heads the list of nominees for the first Classical Brit Awards, set for May 6 at London's Royal Albert Hall. Church is nominated as best young British classical performer and female artist of the year. Other nominees include Vanessa-Mae, for the young British honor; Kiri Te Kanawa, for female artist; Paul McCartney's "Working Classical," for ensemble/orchestral album of the year; and Andrea Bocelli, John Williams, and Nigel Kennedy, as male artist of the year. Voting is by a jury of industry executives, retailers, and musicians. There will also be a public-voted award. **MONIKA MAURER**



CHURCH

**BRUNO LION** has been promoted to the new position of executive manager of French music publishing group SEMI/Méridian/peermusic, effective Saturday (1). Lion, who joined the company in January 1999, was head of peermusic's artistic services, a position he retains. He will work closely with administrative and legal director Joëlle Galante and financial and accountancy manager Catherine Picot. Lion gained prominence in the late '80s/early '90s as an adviser on popular music to Jack Lang, the French minister of culture at the time. **EMMANUEL LEGRAND**

**STEFAN EGMAR**, managing director of EMI Music Publishing Scandinavia, has been named president of the bureau for popular music within Paris-based trade body the International Confederation of Music Publishers. Egmar, a longtime member of the board in that bureau, succeeds Jean Davoust. The first meeting to be chaired by Egmar is scheduled for May 16 in Stockholm, to coincide with the international Eurovision Song Contest (May 13) and the Polar Music Prize ceremony (May 15). **KAIR LOFTHUS**

**OLE MORTENSEN**—GM of Flex Records, a subsidiary of Danish company EMI-Medley—will take over as exploitation manager of the parent company, effective Saturday (1). In his new role, Mortensen will be in charge of music exports, replacing Mikkel Bagger, who is exiting. Charlotte Wisøfeldt, formerly of Scandinavian Records, will take over Mortensen's responsibilities at Flex. **CHARLES FERRO**

## Virgin Benelux Adds 'Labels'

BY ROBERT TILLI

AMSTERDAM—Following the example set by its French and Italian sister companies, on Saturday (1) Virgin Benelux will group its experimental and genre-based imprints together in a new Amsterdam operation dubbed Labels.

Virgin's headquarters for the Benelux countries will remain based in Hilversum, the Netherlands' media and industry center.

Virgin Benelux managing director Dick Stolk describes the move as a logical maneuver.

"Living in Amsterdam, for a long time I've felt like doing something there," says Stolk. "The Netherlands is the only country in the world where the record industry is still based out of town. We had so

many different labels on our plate that it was only fair to divide our activities over two independently operating offices. Besides, the city is where the trends happen and where retail and clubs are."

The Virgin Benelux Labels operation groups together the Cityslang, Pussyfoot, Wall of Sound, Melankolic, Source, and Phoenix labels, plus hip-hop imprint Priority.

"As hip-hop is so street-wise, the latter label should move to the city," says Stolk. "That's where it belongs."

Although a Labels act in its home country of France, dance group Daft Punk will continue to be handled from Hilversum, as will Source act Air.

# Singer/Cellist Jorane Makes Big Splash With Canada Debut

BY LARRY LeBLANC

TORONTO—Within two years, the classically trained, French-language singer/cellist Jorane, 24, has vaulted from being an unknown club performer in Quebec to being a recent Juno Award contender.

Following the June 16 release of her debut album, "Vent Fou" (Crazy Wind), last year on the Montreal-based Tacca Musique label (now distributed nationally by Select), Jorane has kept up a hectic tour schedule. "In February, I performed 16 shows, one show every two days, as well as an industry showcase in Brussels," says the Montreal-based, alternative-styled performer.

"It's unbelievable how busy she is," says Jorane's Montreal-based manager, Sébastien Nasra. "We're working her album territory by territory. We started in Quebec, and we are now promoting it in English [speaking] Canada. We are on the verge of signing a deal in France—we haven't shopped it yet in the U.S."

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

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

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

"The album's sales are good considering she hasn't had [commercial] radio airplay," says Ralph Boney, music director of Quebec video channel MusiMax. "She's unique, and her success has been unexpected. The video of 'Ineffable,' directed by Patrick Gaze, is amazing."

"The album sells well off our listening stations," reports Stewart Duncan, director of music with the Indigo Books Music and Cafe chain, which operates 14 stores in Ontario. "We can't play all of the album in stores—because of it being quite odd in parts—but on listening stations, people lock into it."

Jorane (born Johanne Peltier) is jubilant about her debut, which was produced by Bernard Falaise. "I got what I wanted because of the won-

derful people I worked with," she says. "Each song is a story. You begin somewhere, and at the end you are somewhere else. That's why I



JORANE

derful people I worked with."

Despite her being a Francophone with a minimal understanding of English, two of the album's most noteworthy songs, "Jinx" and "Coda," were composed and sung in English. "The first sentence of 'Jinx' I had in my head was in English," she recalls. "It was, 'I feel protected by something.' Why translate it

into French? I decided to put the words around it in English too."

Like most French-speaking Quebecers, Jorane grew up a fan of English-language pop even though she didn't understand most of its lyrics. "For me, the music is the language, and the voice can be an instrument," she says. "That's why I'm not always using words in some of my songs. When I was really young and didn't understand English as much, I listened to a lot of English-language music, including Michael Jackson, that I didn't understand. But I liked the music."

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

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

music," she explains.

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

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

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

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

## IS THE MUSIC INDUSTRY UP IN THE AIR?



THE FUTURE OF MUSIC:  
CONTENT AND CONVERGENCE

JUNE 1 - 2 2000 HONG KONG CONVENTION CENTRE

### Topics

#### THE VALUE OF MUSIC: ARE WE SINGING OFF THE SAME PAGE?

- Is there [cyber]space for virtual record companies?
- And virtual music stores?
- What about digital rights and distribution?
- And who is investing in music and why?

#### THE CONVERGENCE OF CREATIVITY AND CULTURE: IS ASIA HOME OF THE NEXT MEGA STAR?

- Why always Japan?
- Why not Asia?
- Does Asia really have music in its sites?
- And will this mean a greater future for the 'new' Asian artist?

### Speakers

Confirmed speakers include:

- Chris Blackwell, Founder, Island Records, home to artists such as Bob Marley & U2
- Jason Berman, Chairman & CEO, International Federation of the Phonographic Industry (IFPI)
- Les Bider, Chairman & CEO, Warner Chappell Music, Inc

### Registration Fee

US\$200. Inclusive of full day conference, conference documents, invitation to cocktail reception on June 1 & 2, lunch & tea break.

### Registration

To register, please contact:

Hong Kong: Jessica Kam kamj@mtv-asia.com Tel (852) 2313 8023 Fax (852) 2312 0066  
Singapore: Magdalene Ew ewm@mtv-asia.com Tel (65) 420 7195 Fax (65) 221 6016

### Hotel accommodation

Special corporate rates have been negotiated for delegates. Please contact the Grand Hyatt Hong Kong Reservation Centre directly. Kindly indicate that you are attending the Asian Music Conference. Tel: (852) 2584 7038 Fax: (852) 2824 2077  
Rates: HK\$1,300++ (Garden view) HK\$1,500++ (Harbour view)

(room rates are subjected to 10% service charge and 3% government tax)

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## ACT NAMES RAISE TRADEMARK ISSUE

(Continued from page 76)

released and establish the new name.

A similar case happened in 1997, when Universal Music Norway, after releasing two albums by Sway, had to start all over again by re-establishing the artist with his real name, Espen Lind. The name Sway was already taken in the U.S., where the company planned a major launch, and it made the decision to avoid potential lawsuits.

Similarly, in 1993, Nude/Sony Independent Network Europe-affiliated Suede had to change its name to London Suede for U.S. marketing purposes.

Several labels contacted by Bill-

board would not comment on the issue, which obviously is a thorny and complicated one.

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

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

Evidence of having been active as a touring or recording artist is viewed as being substantial enough to claim the copyright of a name, but this leaves open a potentially lucrative scheme for unscrupulous acts. They can record tracks for small expense and then claim that they were, for example, Spice Girls, years before that name was thought up.

However, some record industry sources are confident that the United Nations' Geneva, Switzerland-based office for copyright issues, the World Intellectual Property Organization (WIPO), may be of substantial help in dispute resolution. Its Internet Corporation for Assigned Names and Numbers, part of WIPO's Arbitration and Mediation Center, is the dispute-resolution unit, where so far some 130 complaints by companies such as Australian telecommunications operator Telstra and Finland-based electronics company Nokia have been filed.

Warner Music International's London-based VP of legal/business affairs, Darrell Panethiere says, "When it comes to Internet domains, we anticipate that it is an issue that is going to rise [in Europe] in the future. In that respect, we are encouraged by WIPO now having dispute-resolution procedures, which we would expect to use [if necessary]. We also take comfort in the new U.S. legislation, since most of our labels are U.S.-based."

In 1998, 27 country artists, including Trisha Yearwood, Faith Hill, and Randy Travis, filed and won a lawsuit in Los Angeles against a businessman who had reserved the artists' names, and variations of them, and linked them to a pornography site and a commercial music site (Billboard, July 11, 1998). Similar lawsuits have been filed by Don Henley and Dwight Yoakam.

After that legal precedent, the Cyber-Piracy Prevention Act (Billboard, Dec. 4, 1999) was passed, and U.S.-signed artists are able to enjoy trademark protection on the Internet. But due to the aforementioned technical incompatibility of trademarks and copyright, WIPO can't take responsibility for administering artists' names.

WIPO head of trademark law section Denis Croz says, "It's definitely a desire to include artists' names in the trademark law. That would be very helpful for the trademark. However, it's a long process before we can reach such possibilities. But it may come in the future."



**BMG Signs Xuxa.** BMG Argentina has signed Brazilian TV star Xuxa to a four-album deal. Xuxa's label debut will be produced by Afo Verde, A&R director of BMG Argentina. Shown, from left, are Verde; Xuxa; and Carlos San Martín, president of BMG Argentina.

## LATIN NOTAS

(Continued from page 74)

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

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

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

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

**Charlie Zaa's** "Dónde Está El Amor?" (Sony Discos) stays put at the apex of the tropical/salsa genre chart for the second straight week on 7.9 million audience impressions, up 200,000 impressions from last issue.

**Conjunto Primavera's** "Morir De Amor" (Fonovisa) returns to the apogee of the regional Mexican genre chart on 9.7 million audience impressions, up 200,000 impressions from last issue.

**CHART NOTES, RETAIL:** **Los Temerarios'** "En La Madrugada Se

Fué" (Fonovisa) stays atop The Billboard Latin 50 for the third straight week on sales of 10,500, down 21% from last issue. The Billboard Latin 50 is unpublished this issue.

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

For the 19th consecutive week, **Marc Anthony's** "Desde Un Principio—From The Beginning" (RMM/Sony Discos) rides atop the tropical/salsa genre chart with 7,500 pieces, unchanged from last issue.

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

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

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

Tropical/salsa genre chart—this issue: 41,500 units; last issue: 39,500 units; similar issue last year: 38,500 units.

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

*Assistance in preparing this column was provided by Marcelo Fernández Bítar in Buenos Aires and Sergio Fortuño in Santiago, Chile.*

## M3 Buys Canadian Online Trade

BY LARRY LeBLANC

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

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

Launched in 1997 m3 is a public company, headed by CEO Wolfgang Spegg and listed on the Frankfurt Stock Exchange. The company has five divisions—notably Radiomoi.com, which live-streams audio—and business-to-business applications.

The online version of The Record will continue to be helmed by David Farrell, who becomes divisional GM of therecord.ca, and Steve McLean,

as editor under contract to musicmusicmusic. David Farrell & Associates Inc., owned by Farrell and its president Patricia Dunn-Farrell, retains first option on print rights to The Record and will continue to publish the annual music industry directory "Contact."

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

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

Spegg noted in a prepared statement that "the merger is a sure sign the record industry is starting to embrace what the Internet can bring to the table."

## UTADA, DION STRIKE GOLD AT JAPAN AWARDS

(Continued from page 76)

(Zetima), Tina (Tokuma Japan Communications), and Bird (SMEJ Associated Records). In this and other categories, the RIAJ presents Gold Disc awards to acts or albums that have topped the 1 million-unit sales mark.

The best new international artist was Britney Spears (licensed to Avex in Japan). The 17 domestic albums named winners in the best rock album of the year category included Nanase Aikawa's "ID" (Avex), glay's "Heavy Gauge" (Unlimited Records/Pony Canyon), and Dragon Ash's "Viva La Revolution" (Victor Entertainment).

Two acts—singer/songwriter Zard (B-Gram Records) and rock band L'Arc-En-Ciel (Kioon/Sony)—had three albums each included in this category. Foreign rock albums of the year were Eric Clapton's "Clapton Chronicles—The Best Of Eric Clapton" (Warner Music Japan) and Jamiroquai's "Synkronized" (Epic Records/Sony).

In the best domestic pop album of the

year category, awards went to 11 albums, including veteran singer/songwriter Yosui Inoue's "Golden Best" collection (For Life Records), Misia's "Love Is The Message" (BMG Funhouse), and Speed's "Carry On My Way" (Toy's Factory).

The five best international pop albums included Celine Dion's "The Very Best" (Epic Records/Sony) and Mariah Carey's "Rainbow" (Sony Records).

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

## HONG KONG AGENCIES MIXED ON ROYALTY PLAN

(Continued from page 76)

ting up this registry if agencies don't have to join?"

Ricky Fung, CEO of IFPI Hong Kong, says the body would welcome the introduction of a voluntary registration scheme. "Efforts to providing transparency and efficiency for both collection agencies and [copyrighted music] users have always been the target of our agency, the Phonographic Performance [South-East Asia] Ltd.," says Fung. He adds that the group is "seriously considering" joining the register.

Angelina Law, senior manager of corporate communications at CASH, says the group also welcomes the government's initiative. CASH is concerned, however, about a proposal that would require details of royalty rates be published via advertisements in one English and one Chinese Hong Kong publication each time the rates change. This would involve CASH incurring "excessive costs," she says, pointing out that "CASH has more than 30 scales of copyright royalty charges in operation." CASH is estab-

lishing a Web site where relevant charges could be downloaded instead.

Apart from the new proposals, CGMCO is also unhappy with what it says is an ineffectual performance from Hong Kong's nine-member Copyright Tribunal, set up by the government in 1997 to arbitrate royalty collection disputes. Chan says, "It is nonactive in supporting our causes, lacks guidelines for us to follow, and is made up of members who are lawyers or academics—not people representing the rights of copyright users."



# Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

## Bayside Entertainment Distribution's Urban Unit Takes Off

**BY CATHERINE APPELFELD OLSON**  
WASHINGTON, D.C.—To crib the old adage: If you haven't taken a good look at Bayside Entertainment Distribution lately, look again.

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

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

During its first year, the urban unit skyrocketed from six labels to more than 70—a respectable slice of the

*'We will continue to give [labels] a shot as long as they understand everything is 100% their gamble'*

—MARK VIDUEICH—

approximately 260 independent labels that West Sacramento, Calif.-based Bayside distributes.

"And we are just warming up," says Bayside COO Mark Vidueich.

"It was an uphill battle for a few months getting retailers to pay at-

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

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

May will see the release of new albums from former Jive artist Celly Cel on his own Realside Records and from former Island act Boo Ya Tribe.

Rodegeb says Bayside has wooed away labels from other independent distributors, including the now-shuttered M.S. Distributing; Select-O-Hits, a heavy hitter in the South with limited presence on the West Coast; and Bay Area-based City Hall Records.

And because the new Bayside division is "hungrier" than some of its competitors, Rodegeb says, it is more willing to go out on a limb.

"We will get involved in marketing campaigns for a select handful of labels, or we might let them use the services of our public relations company," he says.

Additionally, Bayside runs group advertising in consumer and trade magazines to tout acts that have the potential of breaking nationally.

The payoff has been rapid growth. The urban division contributed \$6.5 million in sales last year. (Continued on next page)

## Panel Stresses Label/Retail Cooperation

**NARM Confab Attendees Offer Case Studies On Helping Acts Break Out**

**BY MARILYN A. GILLEN**

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

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

Several case studies of instances in which artists did break through as a result of coordinated campaigns between labels and merchants were

presented March 1 during a panel dubbed "Marketing Choices And Chances: Breaking Through At Retail." The artists included Christina Aguilera, the Freestylers, and Kelly Willis.

While the nature of the individual



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

In other words, don't expect to

simply ride the other party's marketing and promotional coattails, executives here stressed.

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

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

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

## When Shoppers Choose Not To Buy: Soundata Asks Why

**MOST RECORD STORES** don't take the time to count the number of people who walk out empty-handed nor find out why. But if they did, they might be unpleasantly surprised.

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

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

According to the researchers, only 39% of those who walked into the store left with a CD, tape, or vinyl record. Males were the more motivated shoppers: 41% purchased music, vs. 36% of females.

The youngest consumers were the most likely buyers: 52% of the under-18s took music home (legally, one assumes). Visitors 25 and older were the least likely buyers: Only 34% handed over cash or charge cards.

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

But that's not what Soundata discovered.

The biggest group of respondents (34%) said they didn't buy any music because they hadn't planned to. Another group (29%) said they did not see anything they wanted.

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

Some areas for retailers to consider: better displays, more compelling and identifiable in-store play, and more proactive store employees. Labels might reassess how their marketing messages are reaching consumers.

### BUYING TRENDS



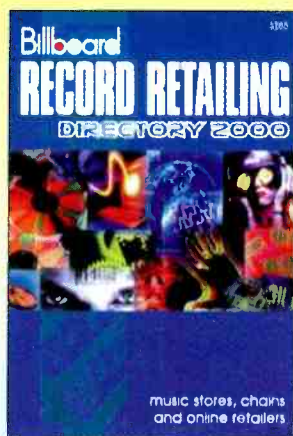
by Don Jeffrey

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**BEATNIK INC.**, which makes technology for integrating music and other audio on Web sites, has filed with the Securities and Exchange Commission to raise \$63 million in an initial public offering. The San Mateo, Calif.-based company, founded by new-wave recording artist Thomas Dolby Robertson, says it has deals with such companies as BMG Entertainment, Sony Music Entertainment, Zomba Group, Macromedia, and Yahoo! MTV.com has a stake in the company.

**VIACOM** has acquired the 50% interest in the United Paramount Network (UPN) that it does not already own from its joint venture partner, BHC Communications—a subsidiary of Chris Craft Industries—for \$5 million. The deal came after a New York court upheld Viacom's right to exercise a buy-sell agreement for UPN. Chris Craft had sued Viacom to block the buy-sell as well as Viacom's proposed merger with CBS.

**BARNES & NOBLE** reports that sales from its 542 books-and-music superstores rose 12.2% in the fiscal year that ended Jan. 29 to \$2.8 billion from \$2.5 billion a year earlier. Sales from superstores open at least a year increased 6.1%. The retailer says that Barnesandnoble.com lost 35 cents a share in the year. For the year, the company reports a net profit of \$124.5 million on \$3.5 billion in sales, compared with a profit of \$92.3 million on \$3 billion in sales the year before.

**SONY CLASSICAL** has joined with Microsoft's Windows Media and MSN for online promotions for pianist/composer Ryuichi Sakamoto's latest titles, "BTTB" and "Cinemale." Through Friday (31), Windows Media will feature music videos from the artist, interviews, and downloads of two tracks.



**DMX**, the marketer of digital music services to businesses, has changed its corporate identity, with a new name, DMX Music, and logo. The Los Angeles-based company recently formed music deals with Macy's department stores and the Bellagio resort in Las Vegas. DMX is a wholly owned subsidiary of Liberty Digital.

**ALLIED DIGITAL TECHNOLOGIES**, a replicator of compact discs, has closed its optical-disc duplication plant in Fremont, Calif., and has added videotape duplication production in its Hauppauge, N.Y., and Clinton, Tenn., operations. Allied has been consolidating operations since it acquired Vaughn Communications last year.

**MP3.COM** and Philips Electronics have invested in Voquette, which develops software that manages and records streamed audio in multiple formats for playback on portable devices. Other investors include Citigroup Investments and 21st Century Internet Venture Partners. Voquette software will be distributed on MP3.com, and MP3.com artists will be promoted at Voquette.com. Philips will bundle Voquette's software on future Internet audio electronics products.

**TRANS WORLD ENTERTAINMENT** says that its Web store, TWEC.com, has formed an exclusive marketing agreement with New York alternative weekly newspaper The Village Voice, becoming the retail sponsor of the music section of villagevoice.com.

**PARAMOUNT HOME ENTERTAINMENT** will debut four Elvis Presley films on DVD on May 2—"G.I. Blues," "Blue Hawaii," "King Creole," and "Roustabout"—each with a list price of \$29.99. Paramount also says it is introducing DVD titles in Europe and Japan in April. Initial titles include "The Truman Show" and "Star Trek: Insurrection."

**ENIGMA DIGITAL**, operator of a network of music sites, has formed a promotional deal with Internet audio service company Kerbang, in which Enigma's music sites will have preset locations on Kerbang's Web station listings. Enigma will display Kerbang banner ads and promote the service on its sites.

**PPI ENTERTAINMENT** has reintroduced its Peter Pan Records line of children's audio titles, many of them appearing on CD for the first time. The first six titles will be in stores Tuesday (28) at a CD list price of \$9.98. Six more releases will be out in the summer.



**EXCITE@HOME**, a Web portal and broadband Internet provider, has teamed with online ticketing company Tickets.com on Excite Events, a service providing information on concerts and ticket purchases.

**LAVA.COM**, which markets software for producing music videos online, has inked a deal with dance label Moonshine Music in which Lava's technology will create videos for Moonshine's "Mixed Live" CD series.

## BAYSIDE ENTERTAINMENT DISTRIBUTION'S URBAN UNIT TAKES OFF

(Continued from preceding page)

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

An even more bullish Viducich says the genre likely will account for 65%-75% of the company's total business within three years. Looking ahead to 2003, Viducich says Bayside will be three times the size it is today, with up to 80% exclusivity among the labels it distributes, compared with the less than 50% exclusivity it has today.

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

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

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

bank. It's amazing how naive so many record labels are."

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

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

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

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

The genre also provides another freedom, Viducich says—the opportunity to deliver hit product without

much deep catalog attached to it.

"Our systems are big enough to handle the 25,000 titles we sell today, but in all honesty it's a lot nicer to sell 200,000 of one title than 10,000 of 200 of them," he says.

To keep step with its intended expansion, Bayside is planning to open a handful of regional offices—most with an R&B focus—while maintaining one central warehouse in West Sacramento. A New York office, which contains a 10,000-square-foot warehouse, is already in operation, with Atlanta, Chicago, Dallas, and Miami on the radar screen.

As it expands in new directions, Bayside continues to distance itself from the perception that it is a subservient arm of Tower Records, with which it has shared parent MTS Inc. since 1992.

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

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

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

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

Bayside made a hefty investment in its warehouse computer system in '97 when it moved to a new facility, and Viducich says software is upgraded daily. "One of the reasons the independent distribution market is shrinking in terms of number of distributors is that if you are not computerized, you don't compete any more," he says.



Pictured, from left, are Bayside Distribution executives Rob Nonies, urban product manager; Michael Cleveland, urban retail coordinator; COO Mark Viducich; Brandon C. Rodegeb, director of A&R and urban operations; and Daric Bergeron, urban marketing and promotions director.

## EXECUTIVE TURNTABLE

**HOME VIDEO.** Warner Home Video promotes Patrick Conner VP of rental sales, Trevor Drinkwater VP of sell-through sales, and Dan Miron VP of retail direct in Burbank, Calif. They were, respectively, VP of retail direct, VP of rental sales, and VP of sell-through sales.

Karyn Filek is promoted to director of online sales and special markets for Columbia TriStar Home Video in Culver City, Calif. She was manager of online sales and special markets.

**DISTRIBUTORS.** Peter M. Anderson is named senior VP of sales and marketing for Valley Media in Woodland, Calif. He was senior VP of sales for Atlantic Records.



WEINTRAUB



KENDALL



GASSMAN

**NEW MEDIA.** Lori Weintraub is named senior VP of programming development for Farmclub.com in Los Angeles. She was a member of senior management at MP3.com.

ClickRadio names Charlie Kendall VP of entertainment programming, Scott Shannon developer of pop music and programming content, and Patti Galluzzi adviser for music and content. They were, respectively, PD of WNEW

New York, on-air personality for WPLJ New York, and senior VP of music and talent at MTV.

Musicblitz names Bret Moore VP of

product development and Eric Besner VP of business development and legal affairs in Los Angeles. They were, respectively, merchandising group GM at Ticketmaster and associate general counsel and senior director of business affairs at e4L.

David Gassman is named director of content acquisition for Vidnet in Los Angeles. He was an agent for International Creative Management.

# Merchants & Marketing

## WARNER/EMI COMBINATION WOULD CREATE DOMINANT FORCE IN ITALY

(Continued from page 78)

year of substantial growth," he says. "We have now turned around EMI's fortunes, and it is into growth as well. Both companies are highly profitable."

Warner Music has a staff of around 170, including its distribution arm. Accurate revenue figures for the group may be difficult to obtain, but the WEA division is thought to have produced 63 billion lire (\$32 million) in 1999, compared with 45 billion lire (\$23 million) five years ago.

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

Both Warner and EMI have undergone restructuring in the past 18 months. The former has just merged its sales networks for WEA and CGD/EastWest, with 30 staffers, down from 40. As for manufacturing, Warner meets its CD requirements with a Pan-European plant in Germany.

At EMI, the label and manufacturing/distribution arms were separated last April. The British company has a CD plant and distribution center on the outskirts of Milan, under the com-

mand of company veteran Vico Dello Iajo. The factory has an annual capacity of 30 million discs, says Dello Iajo.

Employee turnover is nothing new at EMI. "Since I took charge," says Clary, "I have changed 40% of the marketing people and have made it my priority to re-motivate the staff and build a strong team spirit."

At sister Virgin, a new division was launched in Rome under the name Extra Labels, headed by Carlo Martelli. Established as an independent-style operation within a major, it deals with alternative rock, rap, and hip-hop licensed labels and is now signing its own cutting-edge domestic acts.

Much of Warner Music Italy's growth has come through acquisition. The company was originally formed in 1975, then powered up significantly in 1989 with the purchase of long-established indie CGD from the Sugar Group for an estimated \$7 million. Between 1985 and 1996, the group's revenues surged from \$9 million to \$90 million, Caccia Dominioni told Billboard at the time.

Last year, Warner acquired the Fonit Cetra label from public service broadcaster RAI and relaunched it as Warner Fonit, taking on all strategic marketing projects for the group.

"Fonit Cetra was pretty well closed down, and no one really wanted it," says Caccia Dominioni. "We have now

revived its fortunes, and as well as turning around the careers of its signings, such as Mango, we have revived it as our specialist label for compilations and special projects."

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

They are marketed through newsstands with the Corriere della Sera newspaper.

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

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

It is the acquisition and development of up-and-coming stars that also fueled the career of Riccardo Clary. Through its earliest incarnations, EMI's presence in Italy dates back almost 100 years. Virgin is rather younger, having been formed in 1983. When Clary took over in 1994, "the company was in crisis," according to Marco Cestoni, who is its joint GM today. "Together with myself and [joint GM] Marco Alboni, Clary reinjected the original Virgin spirit and introduced a young, fresh, and agile decision-making team."

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

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

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

To comment on this story or other aspects of the Warner/EMI merger; E-mail Mark Dezzani at [mdezzan@tin.it](mailto:mdezzan@tin.it).



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## How Did Hastings End Up Restating Earnings?

**REVISIONS:** With Hastings Entertainment reporting that it has to restate earnings by as much as \$27 million spread over a period as far back as possibly five years, investors appear pretty unhappy with the Amarillo, Texas-based chain. Already, a couple of law firms have filed class-action suits alleging that the company misrepresented its financial condition.

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

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

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

How did all this hoopla get started? What happened is that on March 7 Hastings announced that due to an accounting error, it had understated cost of goods for the first three quarters of 1999 and for the previous four years, which means that its pretax earnings during that period were overstated. The company estimates that due to the mistake it will have to

take a \$23 million-\$27 million non-cash charge in an adjustment to its income statements, with the exact amount for each year still being worked out.

Since Hastings has to restate earnings, it has fallen out of compliance with the fixed charge coverage ratio, a financial covenant for its \$20 million debentures, which are held by Metropolitan Life. What a fixed charge coverage ratio measures is the amount of breathing room between cash flow and interest payments.

I don't know what the ratio was for the Hastings debentures, but lenders generally like to see a swing of 3-1, which means that cash flow from operations should be three times larger than any interest payments due on debt that year.

For the current quarter, Met Life granted a waiver, and Hastings says it is engaged in discussions with the lender to amend the fixed charge coverage ratio and other financial covenants so that it won't be in violation of the loan terms.

While the pending adjustments caused Hastings to be in violation of the financial covenants of its debentures, its \$60 million revolving credit facility is not affected at all, and the company still has access to those funds, the company press release states. At the time of the announcement, the company

had drawn down \$23 million.

Also, the company says it believes that the charges it is taking in adjusting earnings can be used to amend its tax returns for the tax years 1996-98, which would result in a tax refund to the company of approximately \$6.8 million.

But in addition to adjusting earnings due to the accounting error, the company also reported it expects to take a \$6 million pretax charge in the current fiscal year's fourth quarter (ending March 31) for closing five stores and a \$3.5 million write-down of inventory. Of the \$9.5

million fourth-quarter charges, which will amount to 51 cents per share, \$5.8 million is non-cash, according to a company statement (Billboard, March 18).

**TOWER DATA:** Tower Records/Video/Books, reports that it made \$2 million on sales of \$335.6 million in its second fiscal quarter; ending Jan. 31, 1999. That is down from the \$2.4 million the company reported for the same time frame in the previous year, when it had sales of \$302.8 million, according to its quarterly filing with the Securities and Exchange Commission.

Earnings before interest, taxes, depreciation, and amortization (EBITDA) were \$13.9 million, down from the \$15.6 million in EBITDA the company generated in the second quarter last year.

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by Ed Christman



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## PANEL STRESSES LABEL/RETAIL COOPERATION

(Continued from page 83)

First."

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

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

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

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

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

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

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

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

### A GOOD FIT

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

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

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

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

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

this project."

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

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

Another label, Rykodisc, saw a

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

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

"We did the ABCs of retail," Kunz says of the store's setup for the release. "We made sure we had it in

stock, we had it at a developing artist/under-\$10 price, and we had a knowledgeable, friendly staff."

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

Rykodisc recognized the strength of that regional fan base and targeted the area for promotions and press, according to label GM Peter

Wright. It also outfitted Waterloo staff with Willis T-shirts and made the artist available to the store for a party on the album's street date.

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

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

"That gave us some national visibility out of the box," Wright said.

The recording industry is facing a **revolution** of new proportion. Retail and e-tail are facing off; distribution now comes in two flavors (digital and physical); and music is morphing into software. The Association For Independent Music Cleveland Convention is the **ONLY** forum for the independent community, bringing labels, retailers, distributors, and suppliers together in one place for a single purpose — to discuss the **future** facing all of us.

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## Doug Sahm Remembered With New Compilations; Subteens Punk Out

**ADIOS, AMIGO:** We never got a chance to say goodbye to Sir Doug Sahm, but the occasion of some new compilations of the late Texas musician's early work will afford us an opportunity to get a few words down.

The shockingly sudden death of Sahm from a heart attack at the age of 58 on Nov. 18, 1999, left the world feeling somehow... emptier. Months later, it still seems impossible that we'll never again pick up the phone to hear Sahm raving in his uniquely manic way, or putting us on with a thick, mock-hombre



SAHM

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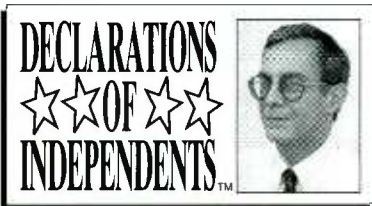
Declarations of Independents got to know Sahm over the last dozen years or so, and he was unlike anybody we've ever met, musician or otherwise. He was a force of nature, pure and simple. He spoke and moved at dizzying speed (a friend notes he would drive from Texas to San Francisco to get a haircut),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

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

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

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

Beyond his powerful (some would say overpowering) personality, Sahm was also a consummate musician—we would go so far as to say he was one of the most underestimated musicians of his generation. We saw him perform a lot during the last decade of his life, in every imaginable configuration, from



by Chris Morris

small combos to big bands. He could play anything—country, blues, rock'n'roll, R&B, Texas swing—with soul and absolute authority and authenticity.

His amazing chops and ability were the result of a lifetime spent making music professionally. Most listeners, who first became acquainted with Sahm's music in the mid-'60s, when the Sir Douglas Quintet notched its first national hits, were unaware of the fact that Sahm began his pro career as a child, when he was known as "Little Doug." He cut his first single at the age of 12, and in his teens he recorded for a group of labels run by the San Antonio entrepreneur E.J. Henke.

Those sides are collected on "San Antonio Rock: The Harlem Recordings 1957-1961," a new compilation that New York indie Norton Records will release April 4. The package has been lovingly produced by Norton's Billy Miller and Miriam Linna.

We've always been partial to Sahm's 1988 album "Juke Box Music," which was released by Austin, Texas, indie Antone's Records. The record comprised brilliantly sung covers of obscure R&B and rock'n'roll material. "San Antonio Rock" demonstrates that Sahm drank deeply from that well as a young performer; anybody who loved the Antone's set should be thrilled by "San Antonio Rock."

The Norton album shows that even as a kid, Sahm was an estimable singer. The most sublime tracks are ballads—"Why Why Why," "Can't Believe You Wanna Leave," "More And More," "Just A Moment"—on which Sahm soars over what Frank Zappa memorably referred to as "redundant piano triplets." The album also focuses on Sahm's work as a guitar sideman on tracks by such labelmates as Jimmy Dee, Red Hiburn, and Spot Barnett.

Just as we were putting this column to bed, Tim Livingston at Sundazed Records in Coxsackie, N.Y., called to tell us that the label is issuing two volumes of Tribe Records' Sahm material produced by Huey Meaux, "The Best Of The Sir Douglas Quintet" and "The Sir Douglas Quintet Is Back!" LP versions were released on March 21; the CDs are due in April.

Take a listen to Sir Doug's roots and be cheered by what he gave us

in his too-short time on the planet.

**FLAG WAVING:** Classic punk rock is alive and well in Memphis, thanks in large measure to the Subteens, who recently released their debut album, "Burn Your Cardigan," on their own Royal Subterranean Records.

The trio, which has been in business in the Bluff City since 1995, wear their influences proudly on their sleeve.

Singer/guitarist Mark Akin says, "[Bassist] Jay [Hines] is a huge Buzzcocks/Sham 69/Clash fan, and I'm more [into] the Ramones, the Sex Pistols, and even AC/DC and the early-'70s Rolling Stones."

Akin also quickly cops to the fact that all the members of the group are big Replacements fans, which accounts for the group's rueful, self-deprecating lyrics and Akin's Bob Stinson-derived guitar attack.

The Subteens have also inherited the 'Mats' taste for the unexpected cover version; thus, "Burn Your Cardigan" includes the band's crowd-pleasing, high-velocity take on Billy Joel's "You May Be Right."

"We certainly don't do more covers than originals," says Akin, reflecting on the 'Mats' frequent tendency to do all-covers sets. "Depending on how quickly we're running people out of the club, we'll do three or four in a night."

The formation of the Subteens had a certain inevitability about it: Akin says he has been friends with Hines since they were grade-school classmates.

Since the band was founded, the weak link has always been in the drum chair; Akins likes to compare his group's lot to Spinal Tap's in that regard. However, last year the Subteens hooked up with skinman Bubba John Bonds. Akins says admiringly of him, "He went through the 'Scared Straight' program twice."

Despite the fact that their self-released album has to date received only local, car-trunk-style distribution, the Subteens have managed to land gigs in such markets as Chicago; Louisville, Ky.; Little Rock, Ark.; and St. Louis. (Those interested in picking up the record can E-mail the band at thesubteens@hotmail.com.)

The group also plays regularly in its hometown. Though live opportunities are hit-and-miss for local bands in Memphis, Akins is encouraged by the current state of things in town.

"It seems like it's shifting, man," he says. "I remember for a long time all people wanted to see were cover bands playing INXS or U2, or [locals] the Oblivians and the Grifters. There's a subtle shift, where people are seeking out original punk and rock'n'roll."

## Top Independent Albums

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	7	<b>SNOOP DOGG &amp; THA EASTSIDAZ</b> DOGG HOUSE 2040* (10.98/17.98)	<b>No. 1</b> SNOOP DOGG PRESENTS THA EASTSIDAZ 7 weeks at No. 1
2	3	10	<b>SLIPKNOT</b> I AM 8655/ROADRUNNER (11.98/16.98) <b>HS</b>	SLIPKNOT
3	2	5	<b>SOUNDTRACK</b> 2GETHER: MUSIC FROM THE MTV ORIGINAL TV MOVIE TVT SOUNDTRAX 6800/TVT (10.98/17.98)	
4	<b>NEW</b>		<b>DEAD PREZ</b> LOUD 1867* (10.98/16.98)	LET'S GET FREE
5	4	10	<b>KITTIE</b> NG 751002/ARTEMIS (13.98 CD) <b>HS</b>	SPIT
6	5	10	<b>KENNY ROGERS</b> DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES
7	9	2	<b>ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT</b> MASTERTONE 9018/POINT (11.98/17.98) <b>HS</b>	THE IRISH TENORS LIVE IN BELFAST
8	7	8	<b>VARIOUS ARTISTS</b> THREE 6 MAFIA PRESENTS HYPNOTIZE CAMP POSSE HYPNOTIZE MINDS 1883/LOUD (11.98/17.98)	
9	<b>NEW</b>		<b>LUKE</b> LUKE 1876/LOUD (11.98/17.98)	LUKE'S FREAK FEST 2000
10	6	3	<b>LOS TEMERARIOS</b> FONOVI SA 0519 (10.98/16.98)	EN LA MADRUGADA SE FUE
11	8	10	<b>JIM JOHNSTON</b> KOCH 8808 (10.98/17.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 4
12	17	10	<b>JOHN McDERMOTT/ANTHONY KEARNS/RONAN TYNAN</b> MASTERTONE 8552/POINT (13.98/16.98) <b>HS</b>	THE IRISH TENORS
13	12	10	<b>AMBER</b> TOMMY BOY 1253 (11.98/16.98) <b>HS</b>	AMBER
14	34	6	<b>VARIOUS ARTISTS</b> LOVE SERENADE BODY + SOUL TWENTY-FOUR SENSUAL GROOVES TIME LIFE 3397/MADACY (17.98/19.98)	
15	11	10	<b>KURUPT</b> ANTRA 2001* (10.98/16.98)	THA STREETZ IZ A MUTHA
16	15	10	<b>ENRIQUE IGLESIAS</b> FONOVI SA 0518 (10.98/16.98)	THE BEST HITS
17	10	3	<b>AIR</b> SOURCE/ASTRALWERKS 48848*/CAROLINE (16.98 CD) <b>HS</b>	THE VIRGIN SUICIDES (ORIGINAL SCORE)
18	19	10	<b>JIMMY BUFFETT</b> MAILBOAT 2000 (9.98/16.98)	BUFFETT LIVE: TUESDAYS, THURSDAYS, SATURDAYS
19	14	4	<b>YO LA TENGO</b> MATADOR 0371* (16.98 CD) <b>HS</b>	AND THEN NOTHING TURNED ITSELF INSIDE-OUT
20	13	4	<b>D.I.T.C.</b> TOMMY BOY 1304* (11.98/18.98) <b>HS</b>	D.I.T.C.
21	20	10	<b>SEVENDUST</b> TVT 5820 (10.98/16.98)	HOME
22	23	10	<b>VARIOUS ARTISTS</b> TOMMY BOY 1365 (12.98/17.98)	MTV PARTY TO GO 2000
23	18	8	<b>CONJUNTO PRIMAVERA</b> G.M.P. 9926/FONOVI SA (7.98/11.98) <b>HS</b>	MORIR DE AMOR
24	21	10	<b>VENGABOYS</b> GROOVILICIOUS 100/STRICTLY RHYTHM (16.98 CD) <b>HS</b>	THE PARTY ALBUM!
25	28	10	<b>SPM</b> DOPEHOUSE 5039 (11.98/16.98) <b>HS</b>	THE 3RD WISH
26	47	10	<b>BRENT JONES AND T.P. MOBB</b> HOLY ROLLER 7012/MCG (11.98/16.98) <b>HS</b>	BRENT JONES AND T.P. MOBB
27	27	9	<b>OUTSIDAZ</b> RUFFLIFE 60000* (5.98/7.98) <b>HS</b>	NIGHT LIFE (EP)
28	25	10	<b>EVERLAST</b> TOMMY BOY 1236 (11.98/17.98) <b>HS</b>	WHITEY FORD SINGS THE BLUES
29	22	10	<b>ROME</b> JIT 7442/GROUND LEVEL (11.98/17.98)	ROME 2000 THANK YOU
30	24	5	<b>COUNTDOWN MIX MASTERS</b> MADACY 0399 (3.98/7.98) <b>HS</b>	BLUE (DA BA DEE) DANCE PARTY
31	26	4	<b>EIGHTBALL &amp; M.J.G.</b> OTS 8881/TAM (11.98/16.98)	MEMPHIS UNDERWORLD
32	29	4	<b>PAUL TAYLOR</b> PEAK/N-CODED 4208/WARLOCK (16.98 CD) <b>HS</b>	UNDERCOVER
33	32	9	<b>VARIOUS ARTISTS</b> LEGIT BALLIN' 50000 (11.98/16.98)	TWISTA PRESENTS: LEGIT BALLIN' THE ALBUM VOL. 1
34	33	6	<b>VARIOUS ARTISTS</b> MALACO 1003 (3.98/4.98)	CELEBRATE THE HERITAGE OF GOSPEL 2
35	40	3	<b>VARIOUS ARTISTS</b> SONY MUSIC SPECIAL PRODUCTS/COLD FRONT 6445/K-TEL (13.98/18.98)	DIGITAL EMPIRE 3: PHUTURISM
36	45	10	<b>MARCO ANTONIO SOLIS</b> FONOVI SA 0516 (10.98/16.98) <b>HS</b>	TROZOS DE MI ALMA
37	<b>RE-ENTRY</b>		<b>VARIOUS ARTISTS</b> REDLINE 75997 (21.98 CD)	THE HARD + THE HEAVY VOLUME ONE
38	<b>NEW</b>		<b>KINGPIN SKINNY PIMP</b> BASIX (11.98/16.98)	BACK TO THA PLAYAZ BALL
39	37	10	<b>SOUNDTRACK</b> TVT SOUNDTRAX 8220/TVT (17.98 CD)	RUN LOLA RUN
40	31	9	<b>TRICK DADDY</b> SLIP-N-SLIDE 2802/WARLOCK (10.98/16.98) <b>HS</b>	WWW.THUG.COM
41	30	6	<b>VARIOUS ARTISTS</b> PLATINUM 3854 (26.98 CD)	SURROUND YOURSELF IN CLASSICS
42	44	10	<b>SOUNDTRACK</b> KOCH 8901 (11.98/16.98)	POKEMON: 2.B.A. MASTER — MUSIC FROM THE HIT TV SERIES
43	<b>NEW</b>		<b>SIERRA</b> PAMPLIN 2077 (11.98/16.98)	CHANGE
44	<b>NEW</b>		<b>CHAP CHEEZE</b> ALLIED ARTISTS (15.98 CD)	LIFE IZA GAMBLE
45	41	10	<b>THE COUNTDOWN SINGERS</b> MADACY 0353 (3.98/7.98) <b>HS</b>	MAMBO #5
46	43	7	<b>PROJECT PLAYAZ</b> MO CHEDA 2823/WARLOCK (10.98/16.98) <b>HS</b>	TIL WE DIE
47	<b>RE-ENTRY</b>		<b>TOM WAITS</b> EPITAPH 86547* (10.98/17.98)	MULE VARIATIONS
48	<b>NEW</b>		<b>FATBOY SLIM</b> PLATINUM 9590 (16.98 CD)	THE SIGNATURE SERIES VOLUME 1: FATBOY SLIM'S GREATEST REMIXES
49	38	8	<b>JOHNNIE TAYLOR</b> MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK
50	48	8	<b>KENNY ROGERS</b> ONQ 0371/MADACY (5.98/9.98)	WITH LOVE

Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. **HS** Albums with the greatest sales gains this week. **RE** Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). **PL** RIAA certification for net shipment of 1 million units (Platinum). **DI** RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: **C** Certification for net shipment of 100,000 units (Oro). **△** Certification of 200,000 units (Platino). **△** Certification of 400,000 units (Multi-Platino). \*Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. **■** Indicates past or present Heatseeker title. ©2000, Billboard/BPI Communications, and SoundScan, Inc.



555 West 25th Street 5th Floor  
New York, N.Y. 10001

March 20, 2000

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

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

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

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

From all of us at Ryko Distribution,

Peace



Love



Music



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

This week's column was prepared by Steve Traiman.

**T**HE EXPANDING Medium4 Music network, owned by Medium4.com, is giving a big boost to the streaming of videos for artists in niche genres.

Medium4.com launched its ForeignTV.com network with the AllWorldMusicTV.com channel in April 1999 and has since expanded to provide streaming video free on-demand in genre-specific channels—what music coordinator Charles Blass calls "Internet-only TV."

In recent weeks the Medium4-Music network announced the launch of the AllLatinMusicTV.com Spanish-language channel, and its OldSchoolRapTV.com channel went live; a new AllCountryTV.com channel is slated to go up in April.

With the launch of the country channel, there will be 18 distinct, round-the-clock, and on-demand international music channels on the Medium4Music network. Other genres covered include classical, alternative, Americana, British rock, club music, Goth, martini, and Southern rock.

The Bob Marley family and Microsoft joined with Medium4's RootsReggaeTV.com channel to



bring the first music downloads from Tuff Gong International; AllJazzTV.com has teamed with the independent jazz super site AllAboutJazz (AAJ) to feature weekly interviews and music videos; and upcoming promotions with BMG International are set for the "Giorgio Moroder Project" and Pan-China star Ding Wei.

"The name Medium4 reflects the Internet as the fourth medium for TV, after broadcast, cable and satellite," says Dennis Oppenheimer, senior VP for entertainment of Medium4.com and president of its Medium4Music network.

Oppenheimer launched the streaming video network with business partner Jonathan Braun. "We have avoided top 40-style videos, as the Internet is really for these ultra-niche channels and artists who otherwise would not get that vital exposure," Oppenheimer says. He had previously managed acts like Patricia Kaas on Sony, the Judybats on Warner Bros., and the Nields on EMI and had an indie

label, Citizen X, distributed by Interscope and RCA with the *Mysteries of Life* as a top act.

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

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

The joint promotion is the first Internet venture for Tuff Gong, and it marks the first time that the label

(Continued on page 94)

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### TRAFFIC TICKER Top Music Info Sites

Unique Visitors (in 000s)  
Home/Work

#### ALL PERSONS

1. mp3.com	2,326
2. mtv.com	2,280
3. tunes.com	1,468
4. ubl.com	893
5. peeps.com	884
6. sonicnet.com	840
7. launch.com	790
8. vh1.com	739
9. bmg.com	645
10. rollingstone.com	461

#### FEMALES

1. mtv.com	1,184
2. tunes.com	749
3. mp3.com	612
4. sonicnet.com	404
5. peeps.com	393
6. vh1.com	393
7. ubl.com	361
8. launch.com	352
9. bmg.com	312
10. backstreetboys.com	289

#### MALES

1. mp3.com	1,715
2. mtv.com	1,096
3. tunes.com	719
4. ubl.com	532
5. peeps.com	491
6. launch.com	437
7. sonicnet.com	435
8. soundblaster.com	381
9. vh1.com	346
10. bmg.com	333

Source: Media Metrix, January 2000. Sites categorized by Billboard. Media Metrix defines unique visitors as the actual number of users who visited each site, without duplication, once in a given month. More than 40,000 individuals throughout the U.S. participate in the Media Metrix sample.



### Billboard

APRIL 1, 2000

## Top Internet Album Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	BILLBOARD 200 RANK
1	1	40	SUPERNATURAL ♦ <sup>10</sup> ARISTA 19080	SANTANA	1
			◀ NO. 1 ▶ 15 weeks at No. 1		
2	2	3	TWO AGAINST NATURE GIANT 24719/WARNER BROS.	STEELY DAN	19
3	3	9	ON HOW LIFE IS ▲ EPIC 69490* HS	MACY GRAY	4
4	NEW▶		THE MILLION DOLLAR HOTEL INTERSCOPE 542395	SOUNDTRACK	104
5	4	3	MACHINA/THE MACHINES OF GOD VIRGIN 48936	THE SMASHING PUMPKINS	27
6	9	14	BRAND NEW DAY A&M 490443/INTERSCOPE	STING	45
7	5	24	FLY ▲ <sup>4</sup> MONUMENT 69678/SONY (NASHVILLE)	DIXIE CHICKS	12
8	8	23	CALIFORNICATION ▲ <sup>3</sup> WARNER BROS. 47386*	RED HOT CHILI PEPPERS	24
9	17	11	DR. DRE — 2001 ▲ <sup>4</sup> AFTERMATH 490486*/INTERSCOPE	DR. DRE	3
10	16	3	HOORAY FOR BOOBIES REPUBLIC/GEFFEN 490455/INTERSCOPE	BLOODHOUND GANG	16
11	NEW▶		TROPICAL SPIRITS CLEOPATRA 0778/CAROLINE	SANTANA	—
12	NEW▶		ENGINES OF CREATION EPIC 67860	JOE SATRIANI	90
13	18	14	HUMAN CLAY ▲ <sup>3</sup> WIND-UP 13053*	CREED	18
14	RE-ENTRY		ALL THE WAY... A DECADE OF SONG ▲ <sup>3</sup> 550 MUSIC 63760/EPIC	CELINE DION	14
15	10	43	MILLENNIUM ♦ <sup>11</sup> JIVE 41672	BACKSTREET BOYS	15
16	6	2	LATEST GREATEST STRAITEST HITS MCA NASHVILLE 170100	GEORGE STRAIT	9
17	12	9	PLAY ● V2 27049* HS	MOBY	60
18	14	5	BLOODFLOWERS FICTION/ELEKTRA 62236*/EEG	THE CURE	102
19	19	5	TELLING STORIES ELEKTRA 62478/EEG	TRACY CHAPMAN	58
20	11	3	STIFF UPPER LIP EASTWEST 62494/EEG	AC/DC	22

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ♦ RIAA certification for net shipment of 10 million units (Diamond). Numerals following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. \*Asterisk indicates vinyl available. HS Indicates past and present Heatseekers titles. © 2000, Billboard/BPI Communications and SoundScan, Inc.



# NARM Confab Offers Discussion, Awards, And Music



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



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



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

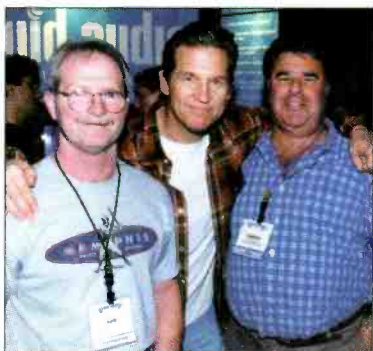
**SAN ANTONIO**—The National Assn. of Recording Merchandisers (NARM) held its 42nd annual convention Feb. 27 through March 1 at the Marriott Riverwalk and Rivercenter Hotels here. About 2,300 people attended.



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



WEA Caribe/WEA Latina recording artist Frankie Negron played tropical salsa music at the opening session.



Actor and singer Jeff Bridges promoted his new Ramp Records album at NARM. Pictured, from left are Sam Phillips, president of Select-O-Hits; Bridges; and Harold Sulman, president of Chicago Records.



Universal Music and Video Distribution chairman Henry Droz, right, received the Presidential Award for Sustained Executive Excellence from NARM president Pam Horovitz. Joining in the presentation was Droz's longtime friend Mel Lewinter, chairman of the Universal/Motown Records Group.



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



Motown recording artist Erykah Badu performed at the awards banquet.



MCA Nashville recording artist Trisha Yearwood performed at the awards banquet. She is joined here by MCA Nashville chairman Bruce Hinton.



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



A mariachi band and dancers were featured at the opening "Fiesta" reception sponsored by BMG Distribution.



The 2000-2001 NARM Board of Directors, shown seated from left, are outgoing chairman Stan Goman, COO, Tower Records/Video/Books; treasurer David Schlager, president, One Way Records; Alayna Hill, VP, Record Archive; NARM president Pam Horovitz; George Daniels, owner, George's Music Room; and incoming chairman Terry Woodward, president, WaxWorks/Disc Jockey Records; Standing, from left, are Joe Pagano, VP, Best Buy; secretary Gil Wachsmann, vice chairman, the Musciland Group; Paul Culberg, executive VP worldwide, Columbia TriStar Home Video; chairman-elect Peter Cline, president, Handleman Entertainment Resources; legal counsel John Mitchell of Jenkins & Gilchrist; Tony Kirsch, COO, Dart Distributing; legal counsel Alan Malasky of Jenkins & Gilchrist; Eric Paulson, chairman/president/CEO, Navarre Corp.; Larry Gaines, COO, Warehouse Entertainment; Dave Mount, chairman/CEO, WEA; and Joe Micallef, president/CEO, Allegro.



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

## DVD Player Sales Lag Outside U.S.

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

BY EILEEN FITZPATRICK

LA QUINTA, Calif.—While the DVD format is growing by leaps and bounds in the U.S., the rest of the world is lagging behind, according to a report from Warner Home Video presented at the 30th annual International Recording Media Assn. forum held here March 15-19.

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

Since the format's 1997 launch, approximately 5.5 million players have been shipped to U.S. retailers. By comparison, 1.4 million have been

wide, according to Nickerson.

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

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

In the U.S. the DVD Entertainment Group estimates that more than 5,000 titles are available, 2,300 of which are feature films. Only a fraction of that is available in international territories.

According to Warner's estimates, 695 feature titles were available in Western Europe at the end of last year, 639 in Australia, 456 in Japan, 550 in Asia, and 353 in Latin America.

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

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

But the lack of title availability in Europe could seriously hinder worldwide acceptance. Players must also be compatible with new recordable and high-definition TV sets to continue to grow in sales, Nickerson said.

However, the biggest potential stumbling block for DVD will be the hardware and software capacity issues.

Warner estimates put U.S. hardware sales at 10 million units, with another 10 million being sold internationally this year. Software sales are expected to hit 500 million units worldwide, Warner estimates, based on hardware sales projections.

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

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

While DVD continues to grab the spotlight, the more than 300 attendees from the replication industry also basked in the glow of the old video standard—VHS.

"The perception is that VHS is a dying format, but it's actually growing," said Fuji Photo Film USA VP/GM Stan Bauer. "We're dealing with the 800-pound gorilla, and it will remain king for some time."

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

"VHS tape sales are very healthy," said Technicolor senior VP of worldwide video sales Paul Scott. "We were above last year's numbers, and a lot of that had to do with the Internet,

which is a new and different way to market video. We're deep into duplicating catalog titles, which have been a big part of our revenue."

But duplicators warn that they must learn to streamline operations and find ways to cut back on costs.

"We've been focusing on taking the costs out of VHS with technology investments," said Deluxe Video Services executive VP of business development Mary Ann Fialkowski. "We've also invested in distribution, because VHS will always be there even as DVD takes over."



**Welcome To America.** In a ceremony held March 10 at New York's Ellis Island, Universal Studios Home Video named animated star Fievel Mousekewitz its children's spokesman. In his new position, Fievel will promote good will and cultural understanding. Shown, from left, are Marjorie Newman-Williams, communications director for UNICEF; Fievel Mousekewitz; William Hetzer, chief of the Internet Broadcast and Image Section at UNICEF; Craig Kornblau, president of Universal Studios Home Video; and Vincent DiPietro, chief ranger and educational specialist, National Park Service, Ellis Island.

## VSDA Launches DVD Sales Certification Program; Music Video DVDs Sell Big

**P**RECIOUS METALS: The Video Software Dealers Assn. (VSDA) is initiating a DVD sales certification program similar to that sponsored by the Recording Industry Assn. of America (RIAA) for music CDs.

Under the VSDA plan, three levels of sales will be recognized. Level 1, or silver, designates sales of 500,000 units; Level 2, or gold, represents 1 million units; and Level 3, or platinum, signifies sales of 2 million units or more.

All sales are based on consumer U.S. sales only, minus returns.

Every quarter, the VSDA will send out applications to suppliers, which they can fill out and return with each title's sales figures. A certified audit is required with each submission, which can be conducted by the supplier or by the VSDA's New York-based accounting firm, Thomas Turrin & Co. P.C., for a fee.

Titles are eligible from release date through the life of the title, enabling more titles to be certified. Winners will be announced each quarter, and suppliers must pay a small fee for the cost of making the award.

The VSDA says it started the program to recognize the growing DVD market and to provide a guide for consumers to judge which titles are the most popular.

The first certification awards will be presented on July 8, the opening day of the VSDA's annual convention, which runs through July 10 at the Venetian Hotel and Sands Expo in Las Vegas. In-store material touting the program and award winners are also in development.

In other VSDA news, the trade organization successfully defeated a Rhode Island Senate bill that would have made the rental of R-rated movies to minors a crime.

The VSDA argued that trade organization member retailers already have the "Pledge To Parents" program, which asks parents to designate if their underage children can rent R-rated films.

In addition, the VSDA opposed the legislation because, it said, the bill was a violation of the First Amendment and gave the Motion Picture Assn. of America's rating system government authority, which is unconstitutional.

When the sponsor became aware of the VSDA opposition through retail member Peter Goolgasian, who owns three stores in the state, the bill was withdrawn

and declared dead for one year.

**E**QUAL TIME: Artisan Home Entertainment has restructured its sales department, eliminating the line between sell-through and rental.

Each of the supplier's reps will now handle all categories—rental, sell-through, and DVD. At most suppliers there are separate sales forces for rental and sell-through product.

With the announcement, Kurt Schroeder has been promoted to VP of national distribution and Marie Diperna has been promoted to director of national accounts.

**O**PPOSITES ATTRACT: Internet DVD rental site NetFlix is teaming with the Circuit City chain to "bridge the online and offline DVD market-

place."

Through Aug. 31, when consumers purchase a DVD player at one of Circuit City's 600 stores nationwide, they will receive a coupon good toward 13 free rentals from NetFlix.

The offer is good on any model available at the chain.

**M**MUSICAL DVDS: After several ups and downs in the VHS format, music video is making another comeback on DVD.

According to the RIAA, music video DVD shipments increased 400% in 1999. The DVD Entertainment Group estimates that 550 music video titles are available.

The top seller for 1999 was "The Eagles: Hell Freezes Over," which has sold more than 300,000 units, according to SoundScan, since its release in February 1999 by Image Entertainment.

Other top sellers included "Dave Matthews Band: Listener Supported" from RCA, "Cher: Live In Concert" from HBO Video, "Sheryl Crow: Rockin' The Globe Live" from Image, and "Shania Twain: Live" from Mercury/Universal.

In other DVD music news, DVD International will distribute 5.1 Entertainment Group titles in video stores.

5.1 announced that it will release 15 DVD classical and jazz titles on Tuesday (28) (Billboard, March 25). Each title retails for \$19.98 and is marketed under the Silverline Records label.



shipped to retailers in Western Europe, 2.5 million to Asian retailers, and 1.7 million to dealers in other parts of the world.

The figures were compiled from Consumer Electronics Assn. (CEA) data for the U.S., from the European Assn. of Consumer Electronics Manufacturers for Western Europe, and from Warner Home Video for Asia and other territories.

But depending on pricing models, shipments within Western Europe could see a dramatic rise this year, according to forecasts from AC Nielsen/Vantis.

If players were priced at \$299 euros (\$291), consumer sales could top 4.6 million this year, according to the research firm. If players were priced at \$362 euros (\$352), sales would drop to 3.5 million.

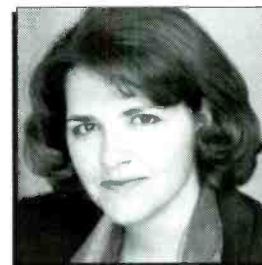
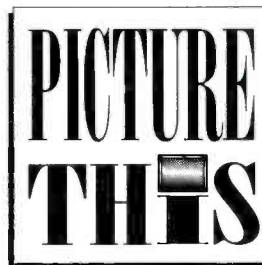
Nickerson said the Nielsen figures are more aggressive than other projections that say DVD sales will be between 2 million and 2.5 million this year. Even with the spike in sales, Western Europe will be "one year behind the U.S." in terms of DVD penetration levels.

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

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

In Asia, the introduction of PlayStation 2 "doubled the installed base of DVD in one day," said Nickerson. The new game system is able to play DVD software.

It's estimated that by the end of the year, PlayStation 2 will ship between 8 million and 10 million units world-



by Eileen Fitzpatrick



# Columbia Gives 'Stuart Little' Big Promo Push With Tie-Ins

**NOT SO LITTLE:** Columbia TriStar Home Video is partnering with a host of packaged-goods manufacturers, and one electronics retailer, to promote the April 18 video and DVD release of its sleeper hit "Stuart Little" (Billboard, March 11).

The five promotional partners are Banquet Frozen Foods, Break Cake, Smileworks.com, Sorrento Cheese, and Radio Shack.

"It's one of the biggest campaigns we've ever put together as far as promotional partners," says Columbia executive director of marketing **Suzanne Bouchard-White**.

Radio Shack and Smileworks.com were also involved with promotions

for the theatrical release of "Stuart Little," she notes.

The Banquet promotion involves 15 million packages of Banquet frozen pot pies, which will be graced with artwork of "Stuart Little's" clamshell video packaging. The availability date will appear on the boxes along with a coupon for a free mousepad by mail. Static clings featuring the clamshell packaging and availability date will also be featured in grocery stores.

Break Cake will run an on-pack sticker on 1.5 million packages of its snacks promoting a consumer sweepstakes running through June 9. In addition, a series of collector



by *Moira McCormick*

cards will be included in Break Cake packages.

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

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

Sorrento String Cheese will be offering a \$5 mail-in rebate when consumers buy the video and two packages of 12-ounce or larger Sorrento or Precious String Cheese products. The promotion runs from April through June, but the rebate doesn't expire until October. An on-pack burst will alert consumers to the rebate and the video availability date. One of the four "Stuart Little" collector's cards will be packed with the cheese products as well.

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

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

For the film's theatrical release, the retailer offered a remote control roadster car, which appeared in the movie. For the video release, the chain will reprise the car offer, according to Bouchard-White.

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

Dental Web site Smileworks.com will put up \$2 million in TV media to support "Stuart Little" throughout April and May and will run an online sweepstakes from April 10 to May 31.

"Smileworks.com launched their site with the theatrical release of 'Stuart Little,'" notes Bouchard-White. "There's a scene with Stuart Little brushing his teeth, and their association with the character made their site very popular. The TV commercials will utilize movie scenes and will run right before and a couple weeks after the video and DVD street date," she says.

Columbia TriStar will support "Stuart Little" with national net-

work and cable TV advertising, including spots on ABC, NBC, CBS, the Cartoon Network, Nickelodeon, Nick at Night, TNT, Fox Family Channel, HGTV, E!, Discovery, Food Network, TV Land, GSN, and Animal Planet.

The stuartlittle.com Web site has been redesigned to promote the video and DVD release and will go up in stages, featuring an E-card, splash page, games, and a sweepstakes.

**SPEAK THE LANGUAGE:** Due to space limitations, we were unable to include WorldKids Press of Troy, Mich., makers of the series "Sing, Color 'n Say World Of Language," in our story about foreign language tapes for babies and toddlers. So here's their story.

The company has released one video; spun off its audiocassette-coloring book activity packs, called "Going To Grandma's Around The World"; and is in the process of putting out a second video, "Happy Birthday Around The World."

President **Lenore Paxton** says her product differs from other foreign-language videos for kids on the market because it's more of an introduction rather than a course study to learn the language.

As an example, the videos teach kids how to say a simple phrase in 10 different tongues. The narrative includes "fun facts about other countries," Paxton says.

## SITES + SOUNDS

(Continued from page 90)

has sanctioned Marley songs recorded by other artists to be available for downloads. "We thought the traffic would be there on the new RootsReggaeTV.com site and that it would work for both of us," says Tuff Gong spokeswoman **Stephanie Levine**. "The two Ziggy covers are from the live [Central Park] Summerstage event [in New York] that became the 'Marley Magic' album."

"The Chase" by **Giorgio Moroder Vs. Jam & Spoon**, from the Logic album "Giorgio Moroder Project," was No. 1 on the Billboard Hot Dance Music/Club Play chart, notes the album's executive producer **Michael Studer**. "In early stages, I see streaming video and audio on the Internet really promoting sales, but in five to 10 years, we may be more reluctant to give it away," says Studer.

For Ding Wei, Medium4Music will conduct a live interview and have the American video premiere of the title track from her "Begin" album, which was made available in the U.S. March 21. "We're really pleased that Ding will get this kind of video exposure on the Internet," says BMG International spokeswoman **Cindy Hwang**. "We're assisting Pan-China in getting Ding some good attention here in the U.S."

AAJ has begun airing one music

In "Going To Grandma's," kids learn how to say "I love you, Grandma and Grandpa" in Spanish, Italian, German, French, Hebrew, Palestinian, Japanese, Hungarian, Russian, and Arabic.

The video runs about 20 minutes and features 3D and 2D computer animation. Retail price is \$14.95.

"Our videos are an introduction to the broad concept of different languages and cultures, to the idea that kids around the world speak a lot of different ways," says Paxton, who coproduces the videos with **Phillip Siadi**. "When we do the fun facts about each country, we include information about what those countries have contributed to the world."

She says that the tapes project a positive image of nationalities that are often stereotyped in the media. "I wouldn't call it PC, but we're sincere," she says.

By early summer the company's third video should be in production and is slated for an early-fall release.

She notes that on the third video, "Christmas Time Of Year," Swedish will be substituted for Arabic, since the Arabic culture does not celebrate Christmas.

In addition to tapes that feature multiple languages, WorldKids Press has a library of single-language titles. "We also distribute single-language products for kids through our Web site," she says, "and we get orders from all over the world."

streaming video per week, provided by AllJazzTV.com, with **Rene Rosnes'** "As We Are Now" on Blue Note featured the week of March 13. AAJ is an independent collection of jazz journalists, writers, and aficionados not affiliated with any label, publicity firm, other jazz publication, ad agency, or publisher.

"We launched the project in 1996 as a volunteer collective to write about jazz and blues as a service to other enthusiasts," says AAJ executive producer **Michael Ricci**. "Our goal is to foster a world-class jazz Internet community and further jazz music in general."

"We're very excited about the opportunity to work with Medium4," he adds. "Bringing a streaming video component to the site has always been a priority, and AllJazzTV.com is making that possible. We're happy to report that reader feedback on the video interviews has been tremendous."

On March 3, Medium4Music launched OldSchoolRapTV.com as the company's first channel dedicated to broadcasting classic hip-hop videos from performers like **LL Cool J, D.J. Jazzy Jeff & the Fresh Prince, Run-D.M.C., and Afrika Bambaataa**. "Visitors can not only log on and catch the videos, but they also can purchase albums from artists' catalogs without leaving the site," says Oppenheimer.

Billboard®

APRIL 1, 2000

## Top Kid Video™

THIS WEEK	WKS. AGO	WAS ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
<b>NO. 1</b>					
1	2	6	<b>THE ADVENTURES OF ELMO IN GROUCHLAND</b> Columbia TriStar Home Video 04528	1999	21.96
2	1	3	<b>TARZAN</b> Walt Disney Home Video/Buena Vista Home Entertainment 15799	1999	26.99
3	3	13	<b>MARY-KATE &amp; ASHLEY: PASSPORT TO PARIS</b> Dualstar Video/Warner Home Video 36878	1999	19.96
4	13	2	<b>AN EXTREMELY GOOFY MOVIE</b> Walt Disney Home Video/Buena Vista Home Entertainment 4156	2000	24.99
5	<b>NEW ▶</b>		<b>BARNEY: MORE BARNEY SONGS</b> Barney Home Video/The Lyons Group 1234	1999	14.95
6	21	292	<b>PINOCCHIO ♦</b> Walt Disney Home Video/Buena Vista Home Entertainment 239	1940	14.99
7	7	4	<b>POKEMON: JIGGLYPUFF POP</b> Viz Video/Pioneer Entertainment 241	2000	14.98
8	5	9	<b>THE IRON GIANT</b> Warner Family Entertainment/Warner Home Video 17644	1999	22.95
9	14	47	<b>MULAN</b> Walt Disney Home Video/Buena Vista Home Entertainment 4773	1998	26.99
10	18	2	<b>ELMO'S WORLD</b> Sony Wonder 51720	2000	9.98
11	4	3	<b>POKEMON: WAKE UP SNORLAX</b> Viz Video/Pioneer Entertainment 242	2000	14.95
12	25	59	<b>POKEMON: I CHOOSE YOU, PICKACHU</b> Viz Video/Pioneer Entertainment 0001D	1998	14.98
13	<b>RE-ENTRY</b>		<b>BLUE'S CLUES: BLUE'S BIG PAJAMA PARTY</b> Nickelodeon Video/Paramount Home Video 835963	1999	9.95
14	<b>RE-ENTRY</b>		<b>MARY-KATE &amp; ASHLEY: BILLBOARD DAD</b> Dualstar Video/Warner Home Video 36519	1998	19.96
15	<b>NEW ▶</b>		<b>BLUES CLUES: MAGENTA COMES OVER</b> Paramount Home Video 05645	2000	9.95
16	12	9	<b>POKEMON: PIKACHU PARTY</b> Viz Video/Pioneer Entertainment 1049	1999	14.98
17	6	15	<b>MUPPETS FROM SPACE</b> Columbia TriStar Home Video 04251	1999	21.95
18	17	32	<b>POKEMON: THE MYSTERY OF MOUNT MOON</b> Viz Video/Pioneer Entertainment 0002D	1999	14.98
19	19	2	<b>AN AMERICAN TAIL: TREASURE OF MANHATTAN ISLAND</b> Universal Studios Home Video 83305	2000	14.99
20	16	254	<b>BAMBI</b> Walt Disney Home Video/Buena Vista Home Entertainment 942	1942	26.99
21	<b>NEW ▶</b>		<b>POKEMON: TOTALLY TOGOPI</b> Viz Video/Pioneer Entertainment 191	2000	14.98
22	20	18	<b>POKEMON: THUNDERSHOCK</b> Viz Video/Pioneer Entertainment 0005D	1999	14.98
23	9	206	<b>LADY AND THE TRAMP</b> Walt Disney Home Video/Buena Vista Home Entertainment 582	1955	26.99
24	11	19	<b>THE PRINCE OF EGYPT</b> DreamWorks Home Entertainment 84779	1998	26.99
25	8	181	<b>101 DALMATIANS</b> Walt Disney Home Video/Buena Vista Home Entertainment 15797	1961	26.99

♦ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.

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1515 Broadway  
New York, NY 10036.  
EOE.**

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If qualifications are met, candidates should fax, mail or email resume with salary requirements to:

**Barnes & Noble.com  
Attn: HR  
769th Ave., 11th Fl.  
New York, NY 10011  
Fax: (212) 414-6394  
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EOE M/F**

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**HELP WANTED**

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For information go to: **www.GRAMMY.com**

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**HELP WANTED**

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Industry leader in music information is seeking Latin Format Administrator in our White Plains office. Candidate must have fluent Spanish skills, be familiar with music formats, and detail oriented. Preferred qualifications include knowledge of US music or radio industry, competent in MS software. Please send resume and salary requirements to:

**VNU EG  
1 North Lexington Ave, 14th Flr.  
White Plains, NY 10601  
Email: hr2@vnueig.com  
E.O.E.**

**CURATOR/DIRECTOR**

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Applications must be received by **April 7, 2000.**

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# Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR

## Putting The Online Pieces Together

### RocketTalk, BuySellBid.com Partner To Empower Web Sites

BY CHUCK TAYLOR

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

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

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

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

"It creates another way for listeners to interact with the radio station," says Roy Laughlin, GM of KIIS-FM. "We like to call radio the original interactive medium; every enhancement that comes along is a new way to build

a deeper bond with our listeners.

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

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

He adds that such alliances are changing the face of radio's relationship with advertisers. "Not only will we profit through traditional advertising," he says, "but [also] through revenue shares in our relationships with advertisers."

KIISFMi continues to use the system, even after the beta test. "It's really a triple win: for the advertiser, for the share partner, and for us," says Laughlin.

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

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

The messaging service works, for instance, when an on-air personality brings up a provocative topic and asks for listener feedback. Internet listeners can then send messages that appear immediately on a screen in the DJ booth, allowing conversations to ensue from around the globe.

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

During the trial at KIIS-FM, "we learned what it takes to integrate the Internet within the existing structure of radio; that was the big lesson," Weiner says. But an added component was to create commerce opportunities, via the link with BuySellBid.com.

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

"RocketTalk gives us one more ele-

ment in our baskets to utilize a content partner for radio stations. We can grow as fast as a station's Web traffic, so we're always looking for something that brings them to the site and keeps them there."

BuySellBid.com also has established a partnership with Clear Channel

Communications in which the radio group's 455 U.S. station Web sites will utilize the company's online classified listings service, allowing listeners to post free classified ads of up to 200 words on the station sites, including cars, homes, jobs, and other items within driving distance of the Web site user. The alliance will include a \$9 million radio and billboard advertising program within markets where Clear Channel owns stations.

BuySellBid.com, meanwhile, is also strengthening its link to the radio industry with the announcement in mid-March that broadcast industry veteran William J. Hogan has been hired as company president.

He currently serves on the board of the Radio Advertising Bureau and was previously executive VP of Metromedia International Inc., overseeing 13 international joint ventures and 19 stations in Russia and in six Eastern European countries. He has also served as president and a board member at Westwood One Radio and as president of Unistar Radio Network.

## newsline...

**STORM CLOUDS GATHER OVER CUMULUS MEDIA.** With rumors of accounting book-cooking, high-level executive reshuffling, and a plummeting stock price, the future of Cumulus Media and its rapidly expanding portfolio has become cloudy. Although Cumulus management says small accounting errors have been corrected and calls its revenue adjustments "tiny," the turmoil may not be over, according to several analysts who foresee pieces of the company being placed on the block. "This is called unraveling; this is 'We're scrambling and trying to save our butts before things implode,'" says one analyst.

Cumulus CEO Richard Weening says the company discovered "misallocations" in its accounting practices in early March and immediately began an internal investigation. Weening says its auditors determined spot sales revenues were being realized in the quarter in which ads were placed, not when ads were aired and billed—in effect, ballooning the quarter's numbers. Weening said in a March 17 conference call, "It is all over. We have cleaned it all up. [It was] much ado about nothing."

But the procedure is said to have cost Cumulus president Bill Bungeerth his job, and executive vice chairman Lew Dickey was named president. CFO Richard Bonick also resigned in February, although Cumulus executives say it was unrelated to accounting issues. "When you lose a CFO and a president and you have these types of admitted allegations, you suspect there's going to be more than two sacrificial lambs," says an analyst.

Cumulus stock dropped 30% with the news March 17, leading more than a half-dozen Cumulus shareholders to file suits against the company in U.S. District Court for the Eastern District of Wisconsin. A Securities and Exchange Commission representative would not confirm or deny whether it is investigating Cumulus' bookkeeping. The turmoil has seemingly cost Cumulus whatever Wall Street confidence it had. In turn, that may impede its efforts to secure financing and close on \$600 million worth of previously announced deals, including its purchase of 11 Clear Channel spinoffs and its \$242 million purchase of Connoisseur.

"It will be harder for them to get financing because of the credibility issue," says Harry DeMott of Gothic Capital Partners. Following the announcement, a number of analysts cut their rating of Cumulus stock.

FRANK SAXE

## Socially Conscious 'E-Town' Attracts Acts, Radio

BY WHITNEY PINION

For anyone who believes that radio should be about more than chart-toppers and a tight playlist, the national radio show "E-town" offers an antidote to narrowcasting and the often superficial nature of music celebrity.

Aired over 33 commercial and 75 noncommercial stations around the country each week, the 59-minute program combines music from well-known rock, folk, country, and pop artists, as well as lesser-known musicians in a variety of genres, set against a backdrop of social and environmental awareness and activism.

Recorded live each week at Boulder Theater in Boulder, Colo.—and around the country when the show hits the road—"E-town" is the finely tuned product of musicians Nick and Helen Forster.

Executive producer and host Nick Forster describes "E-town" as a variety show, a mixture of music and meaningful conversation. Each program features two musical guests, one with marquee value to ensure a sizeable audience in the theater and to

give radio stations something to promote to listeners.

In the nine years that "E-town" has been on the air, headliners have included Natalie Merchant, Sarah McLachlan, Ani DiFranco, Lyle Lovett, Shawn Colvin, Barenaked Ladies, Mary Chapin Carpenter, Cowboy Junkies, Ben Harper, Los Lobos, and Chris Isaak—artists whose music does not typically fit most radio stations' rigid format criteria.

The second musical guest is an emerging artist, a world musician, or, as Forster puts it, "someone who is different but has a common thread of some kind" to the first guest.

### FINALE: THE JAM SESSION

That commonality becomes apparent in the finale of each show, when the two musicians jam together onstage. "Sometimes that thread gets pretty thin," Forster says, recalling one show with Willie Nelson and West

African pop singer Angélique Kidjo. "The finale of that show was quite a challenge."

Interspersed between the musical acts are two non-music segments—the E-chievement Award and an interview with a high-profile guest. The award acknowledges ordinary citizens who improve their communities by helping those in need or cleaning up the environment. The Forsters find out about these individuals from listeners who write to the show.

In the six-minute interview segment, Nick Forster chats with a writer, politician, policymaker, or some other insightful, passionate person. The interview is intended to inspire thought and dialogue and to remind people of the value of their communities—in particular, their natural environments. Jimmy Carter, Ralph Nader, Jane Goodall, Michael Moore, and Dave Barry are among those who have been interviewed on "E-town."

### MIX OF MUSIC AND ACTIVISM

This mix of music and activism was (Continued on next page)



**Hold On Loosely.** KZHT Salt Lake City recently hosted a listener concert featuring Jessica Simpson, Shaggy, Beth Hart, and more. Here, nighttime jock Sean Kelly gives Simpson the big squeeze.



## SOCIALLY CONSCIOUS 'E-TOWN' ATTRACTS ACTS, RADIO

(Continued from preceding page)

the formula Forster had in mind when he conceived "E-town" 10 years ago. While touring for the State Department in Eastern Europe as part of an all-star bluegrass band, he played in the first open, public concert in Bulgaria in 40 years, an event that drew together politically disparate groups in the former communist country. While traveling in the region, he also noticed the heavily polluted air and water, symptomatic of environmental degradation.

Forster came home from the trip convinced that music's power to bring people together could be combined somehow with ideas and information about the health of communities and the environment.

The "E" in "E-town" is all-encompassing, Forster says, and can stand interchangeably for entertainment, education, environment, eclectic, and earth—everything the show is about.

The idea of using music to educate and inspire had been fermenting in Forster's mind for some time. As a performer and full-time musician with the bluegrass band Hot Rize, he says that he was always searching for a deeper level of satisfaction in his playing, a way to squeeze more meaning into every show.

Growing up in the shadow of folk legend Pete Seeger, Forster had a sense that music and celebrity could be used to affect positive change.

"Musicians tend to be a pretty civic-minded group as a whole," Forster says. "I think most are looking for a way to make a difference and share their feelings without preaching to an audience. In the context of "E-town," they're invited to be thoughtful, and that comes across in the material they choose [to play] or the conversations I have with them between songs."

### DIFFERENT STYLES OF MUSIC

On another level, Forster says he really wanted an outlet for the different styles of music he appreciates. "I grew up in New York listening to WABC commercial radio at a time when you could hear all kinds of different music in the course of a day," he says. "Now you're fed one thing, and if you want that one thing, you go to one station. Unfortunately, it's limiting for people not to recognize that there is a connection between blues and bluegrass, between pop music and Motown and gospel. Our goal is to find and reveal those connections."

This eclecticism and the homey radio show feel of "E-town" appeal to Jo-

anne Doody, program director of alternative WXRV-FM (the River) Boston, which airs the show Sunday nights at 9. "We love 'E-town,'" she says. "The show introduces me and our listeners to a lot of artists we wouldn't be introduced to any other way, acts that I might have thought I wouldn't like."

In markets where stations with similar formats compete to distinguish themselves, "E-town" helps set stations apart or, as in the case of KGSR-FM Austin, Texas, reinforces a station's identity.

"Our station is distinguished in a variety of ways from others in the market," says KGSR-FM PD Jody Denberg. "So 'E-town' is one more thing that makes us different than other stations."

For KGSR, an eclectic, "rootsy" triple-A, "E-town" is also a good fit. Some of the station's core artists have appeared on "E-town," and the second musical segment befits KGSR's three-hour block of new music programming on Sunday nights, during which "E-town" airs.

"E-town" also complements KGSR's image. "We like the fact that "E-town" leans green," as it were," says Denberg. "That is something that we try to do in our promotions. As a radio station, we try to be socially conscious, so we like that aspect of the program as well."

### PUBLIC AFFAIRS PROGRAMMING

"E-town" offers stations another bonus as well. Because of its emphasis on community activism, "E-town" qualifies as public affairs programming. "As stations struggle to position themselves as community leaders in their market," Forster says, "they find that 'E-town' is consistent with their mission."

For WNCW-FM Spindale, N.C., a noncommercial triple-A/American outlet, "E-town" is the perfect public affairs solution. WNCW covers three major media markets—Charlotte, N.C., Greenville/Spartanburg, S.C., and Asheville/Knoxville, Tenn.—so public affairs can be a tricky thing. "It's hard for us to concentrate on the specific environmental or public affairs issues that affect, say, Knoxville, because they might not be the same for people in Charlotte, which is 5½ hours away," says PD Mark Keefe. "With 'E-town,' we can be a little more general while still fulfilling the public service aspect of a public radio station."

In addition to fulfilling public af-

fairs requirements, "E-town" is viewed as a good value for stations. Because "E-town" is nonprofit, the show is inexpensive—\$750 per year for commercial stations and \$500 for noncommercial stations. It has solid financial backing from the natural foods industry, counting industry heavies Ben & Jerry's, Celestial Seasonings, Tom's of Maine, and Green Foods among its national sponsors. Many public and some commercial stations find that they can parlay this national support into underwriting or advertising dollars from local natural foods retailers.

Although the situation varies by market, "E-town" does not offer a conventional barter system for commercial stations. "So far, all of our commercial stations run the 59-minute hour," Forster says. "The stations get no spot time, which is really unusual. And in most cases, they pay for the show, which is also unusual."

### 'E-TOWN' ON THE ROAD

To generate some excitement and publicity for the show and the stations that carry it, "E-town" often hits the road. Last fall, the show traveled to Boston and worked with both WXRV and public station WUMB-FM to tape a show with Bruce Cockburn and the Bobs.

"It was a great promotion for both stations," Forster says, "even though in a sense they compete. They worked together to give away tickets and have a presence in the theater. It's weird for stations, in a way, because they're not used to partnering, but at the same time, it's consistent with our mission."

That mission, it seems, is to stretch across boundaries and find the similarities, the common thread, connecting sometimes very different stations, listeners, communities and genres of music. Referring to the Willie Nelson/Angélique Kidjo show, Forster says, "Imagine those two crowds sitting together in the theater—the guys in their cowboy hats and the West African/Afro-pop fans."

"Luckily, I knew that Willie had just recorded a reggae record, so I suggested a Jimmy Cliff tune they both knew," he continues. "It was great. His fans were introduced to this other kind of music, and her fans thought he was a good songwriter and a game guy to get up onstage and do this."

Forster adds, "We know from all the E-mails and letters we get that the show is working, that it's a moving hour on the radio. That's an amazing thing."



"E-Town" gets busy on location for its nationally syndicated weekly radio show. At left, co-host Helen Forster hangs with the members of Los Lobos—and, yes, a pack of wolves—after taping a performance. At right, Nick Forster, program co-host, performs as rock legend David Crosby looks on.

## Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
<b>No. 1</b>					
1	1	1	25	I KNEW I LOVED YOU COLUMBIA 79236 †	SAVAGE GARDEN 15 weeks at No. 1
2	2	2	23	THAT'S THE WAY IT IS 550 MUSIC ALBUM CUT/550-WORK †	CELINE DION
3	3	3	29	AMAZED BNA 65957 †	LONESTAR
4	4	6	9	BREATHE WARNER BROS. 16884 †	FAITH HILL
5	6	4	14	BACK AT ONE MOTOWN 156501*/UNIVERSAL †	BRIAN MCKNIGHT
6	5	5	9	SHOW ME THE MEANING OF BEING LONELY JIVE ALBUM CUT †	BACKSTREET BOYS
7	7	8	50	YOU'LL BE IN MY HEART WALT DISNEY 860025/HOLLYWOOD †	PHIL COLLINS
8	9	13	5	SOMEDAY OUT OF THE BLUE DREAMWORKS SOUNDTRACK CUT †	ELTON JOHN
9	8	7	31	I DO (CHERISH YOU) UNIVERSAL ALBUM CUT †	98 DEGREES
10	11	9	47	I WANT IT THAT WAY JIVE ALBUM CUT †	BACKSTREET BOYS
11	15	16	22	SMOOTH ARISTA 13718 †	SANTANA FEATURING ROB THOMAS
12	10	10	33	MUSIC OF MY HEART MIRAMAX 79245/EPIC †	'N SYNC & GLORIA ESTEFAN
13	13	12	41	I COULD NOT ASK FOR MORE LAVA ALBUM CUT/ATLANTIC †	EDWIN MCCAIN
14	12	11	15	ANGELS CAPITOL ALBUM CUT †	ROBBIE WILLIAMS
15	14	14	48	I WILL REMEMBER YOU (LIVE) ARISTA ALBUM CUT †	SARAH MCLACHLAN
<b>AIRPOWER</b>					
16	23	25	4	YOU SANG TO ME COLUMBIA ALBUM CUT †	MARC ANTHONY
17	18	18	72	ANGEL WARNER SUNSET 13621/REPRISE †	SARAH MCLACHLAN
18	19	17	116	TRULY MADLY DEEPLY COLUMBIA 78723 †	SAVAGE GARDEN
19	17	20	54	KISS ME SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
20	16	15	35	SHE'S ALL I EVER HAD C2 79259 †	RICKY MARTIN
21	22	21	6	AMERICAN PIE MAVERICK SOUNDTRACK CUT/WARNER BROS. †	MADONNA
22	20	19	19	STRANGERS LIKE ME WALT DISNEY SOUNDTRACK CUT/HOLLYWOOD	PHIL COLLINS
23	24	24	6	PRIVATE EMOTION C2 ALBUM CUT †	RICKY MARTIN FEATURING MEJA
24	26	23	11	WHEN THE HEARTACHE IS OVER VIRGIN 38691* †	TINA TURNER
25	NEW ▶		1	WHERE YOU ARE COLUMBIA ALBUM & SOUNDTRACK CUT †	JESSICA SIMPSON FEATURING NICK LACHEY

## Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
<b>No. 1</b>					
1	1	1	39	SMOOTH ARISTA 13718 †	SANTANA FEATURING ROB THOMAS 24 weeks at No. 1
2	3	3	17	EVERYTHING YOU WANT RCA ALBUM CUT †	VERTICAL HORIZON
3	2	2	23	THEN THE MORNING COMES INTERSCOPE ALBUM CUT †	SMASH MOUTH
4	4	5	12	NEVER LET YOU GO ELEKTRA ALBUM CUT/EEG †	THIRD EYE BLIND
5	5	10	9	BREATHE WARNER BROS. 16884 †	FAITH HILL
6	7	6	35	MEET VIRGINIA AWARE ALBUM CUT/COLUMBIA †	TRAIN
7	6	4	24	I KNEW I LOVED YOU COLUMBIA 79236 †	SAVAGE GARDEN
8	11	12	13	I TRY EPIC ALBUM CUT †	MACY GRAY
9	9	9	20	I NEED TO KNOW COLUMBIA 79250 †	MARC ANTHONY
10	10	8	20	THAT'S THE WAY IT IS 550 MUSIC ALBUM CUT/550-WORK †	CELINE DION
11	8	7	17	TAKE A PICTURE REPRISE 16889 †	FILTER
12	13	13	11	AMAZED BNA 65957 †	LONESTAR
13	12	11	41	BLACK BALLOON WARNER BROS. 16946 †	GOO GOO DOLLS
14	14	14	23	HANGIN' AROUND DGC ALBUM CUT/INTERSCOPE †	COUNTING CROWS
15	15	15	26	BRAND NEW DAY A&M ALBUM CUT/INTERSCOPE †	STING
<b>AIRPOWER</b>					
16	19	23	8	TELLING STORIES (THERE IS FICTION IN THE SPACE BETWEEN) ELEKTRA ALBUM CUT/EEG †	TRACY CHAPMAN
17	16	17	15	FALLS APART LAVA ALBUM CUT/ATLANTIC †	SUGAR RAY
18	17	16	41	SOMEDAY LAVA 84536*/ATLANTIC †	SUGAR RAY
19	18	18	51	OUT OF MY HEAD HOLLYWOOD ALBUM CUT †	FASTBALL
20	23	24	8	ENOUGH OF ME ISLAND ALBUM CUT/IDJMG †	MELISSA ETHERIDGE
21	22	22	10	SHOW ME THE MEANING OF BEING LONELY JIVE ALBUM CUT †	BACKSTREET BOYS
22	21	20	7	AMERICAN PIE MAVERICK SOUNDTRACK CUT/WARNER BROS. †	MADONNA
23	24	21	21	LEARN TO FLY ROSWELL ALBUM CUT/RCA †	FOO FIGHTERS
24	25	28	6	I BELONG TO YOU VIRGIN ALBUM CUT †	LENNY KRAVITZ
25	27	29	6	HIGHER WIND-UP ALBUM CUT †	CREED

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 74 adult contemporary stations and 86 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. (□) Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip available. © 2000, Billboard/BPI Communications.

## Top 40 Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
				<b>No. 1</b>	
1	1	1	10	<b>BYE BYE BYE</b> JIVE	'N SYNC
(2)	5	7	11	<b>SAY MY NAME</b> COLUMBIA	DESTINY'S CHILD
(3)	4	9	9	<b>MARIA MARIA</b> ARISTA	SANTANA FEATURING THE PRODUCT G&B
4	2	2	14	<b>SHOW ME THE MEANING OF BEING LONELY</b> JIVE	BACKSTREET BOYS
5	8	10	10	<b>IT FEELS SO GOOD</b> FARM CLUB/REPUBLIC/UNIVERSAL	SONIQUE
6	6	5	36	<b>SMOOTH</b> ARISTA	SANTANA FEATURING ROB THOMAS
7	3	3	19	<b>THAT'S THE WAY IT IS</b> 550 MUSIC/550-WORK	CELINE DION
(8)	11	15	8	<b>I TRY</b> EPIC	MACY GRAY
(9)	12	12	10	<b>NEVER LET YOU GO</b> ELEKTRA/VEEG	THIRD EYE BLIND
10	10	8	11	<b>AMAZED</b> BNA	LONESTAR
(11)	13	16	7	<b>BREATHE</b> WARNER BROS.	FAITH HILL
12	7	4	24	<b>I KNEW I LOVED YOU</b> COLUMBIA	SAVAGE GARDEN
13	9	6	19	<b>WHAT A GIRL WANTS</b> RCA	CHRISTINA AGUILERA
(14)	14	14	11	<b>EVERYTHING YOU WANT</b> RCA	VERTICAL HORIZON
15	15	11	26	<b>BRING IT ALL TO ME</b> TRACK MASTERS/COLUMBIA	BLAQUE
16	16	13	23	<b>THEN THE MORNING COMES</b> INTERSCOPE	SMASH MOUTH
(17)	18	24	6	<b>YOU SANG TO ME</b> COLUMBIA	MARC ANTHONY
18	17	17	33	<b>I NEED TO KNOW</b> COLUMBIA	MARC ANTHONY
(19)	28	30	4	<b>THONG SONG</b> DRAGON/DEF SOUL/IDJMG	SISQO
20	19	19	30	<b>BACK AT ONE</b> MOTOWN	BRIAN MCKNIGHT
(21)	22	27	6	<b>ONLY GOD KNOWS WHY</b> TOP DOG/LAVA/ATLANTIC	KID ROCK
22	20	20	13	<b>ALL THE SMALL THINGS</b> MCA	BLINK-182
(23)	27	26	8	<b>GET IT ON TONITE</b> DEF SOUL/IDJMG	MONTELL JORDAN
24	25	22	13	<b>FALLS APART</b> LAVA/ATLANTIC	SUGAR RAY
(25)	29	28	7	<b>FORGOT ABOUT DRE</b> AFTERMATH/INTERSCOPE	DR. DRE FEATURING EMINEM
26	21	21	8	<b>AMERICAN PIE</b> MAVERICK/WARNER BROS.	MADONNA
(27)	30	32	6	<b>THERE YOU GO</b> LAFACE/ARISTA	PINK
28	24	18	18	<b>BLUE (DA BA DEE)</b> REPUBLIC/UNIVERSAL	EIFFEL 65
29	26	25	14	<b>TAKE A PICTURE</b> REPRISE	FILTER
30	32	33	6	<b>FEELIN' SO GOOD</b> WORK/550-WORK	JENNIFER LOPEZ FEATURING BIG PUN & FAT JOE
(31)	38	—	2	<b>BE WITH YOU</b> INTERSCOPE	ENRIQUE IGLESIAS
(32)	33	36	3	<b>HIGHER</b> WIND-UP	CREED
33	31	29	18	<b>SEXUAL (LI DA DI)</b> TOMMY BOY	AMBER
(34)	35	—	2	<b>I BELONG TO YOU</b> VIRGIN	LENNY KRAVITZ
35	34	31	22	<b>MY LOVE IS YOUR LOVE</b> ARISTA	WHITNEY HOUSTON
(36)	39	—	2	<b>WHERE YOU ARE</b> COLUMBIA	JESSICA SIMPSON FEATURING NICK LACHEY
37	36	35	4	<b>HOT BOYZ</b> THE GOLD MIND/EASTWEST/VEEG	MISSY "MISDEMEANOR" ELLIOTT FEATURING NAS, EVE & Q-TIP
(38)	<b>NEW</b>	—	1	<b>BETTER OFF ALONE</b> REPUBLIC/UNIVERSAL	ALICE DEEJAY
(39)	<b>NEW</b>	—	1	<b>THE BAD TOUCH</b> REPUBLIC/GEFFEN/INTERSCOPE	BLOODHOUND GANG
40	37	34	20	<b>HANGINAROUND</b> DGC/INTERSCOPE	COUNTING CROWS

Compiled from a national sample of airplay of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations supplied by Broadcast Data Systems' Radio Track service. 243 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. (C) Tracks showing an increase in Audience over the previous week. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in audience. Records below the top 20 are removed from the chart after 26 weeks. © 2000, Billboard/BPI Communications.

## Radio

## PROGRAMMING

AC Radio Gets Hungry For New Single  
As Eric Carmen Adds To 30-Year Career

**BORN AGAIN:** When Eric Carmen batted out his first hit with the Raspberries in 1972—"Go All The Way"—little did he know the song title would prophesy his own career in the music industry.

With a dozen classic pop smashes to his credit and a river of covers by admiring, grade-A artists, Carmen has now returned to open the fourth chapter of a career that has spanned nearly 30 years.

"Needless to say, it's been a while since I've done this, and I must say it's kind of fun—it's refreshing for me," says the 50-year-old singer/songwriter. "I guess I always try and go away for 10 years so that I can have a comeback."

Carmen's calling began as the lead singer of pop/rock act the Raspberries, which hit in the early '70s with "Go All The Way," "I Wanna Be With You," "Let's Pretend," and "Overnight Sensation (Hit Record)."

When he went solo in 1975, Carmen found success with songs like "All By Myself," "Never Gonna Fall In Love Again," "Change Of Heart," and "I Wanna Hear It From Your Lips." He then fell out of public sight until the 1987 phenomenon of the film "Dirty Dancing," which re-launched the artist via "Hungry Eyes" and the next year's "Make Me Lose Control."

More than a decade later, Carmen has returned via a new label contract with Miami-based Pyramid Records and the first single, "I Was Born To Love You," performed, arranged, co-written, and produced by the artist. The song is already making waves at AC radio, championing his fourth decade as a hitmaker.

"The soft AC format needs to have some of its own artists. We have Jim Brickman and John Tesh who fit the sound of our radio station," says Bill Cahill, PD of WTVR Richmond, Va. "Eric Carmen is perfect in that role, too, and we were an early believer of this song. People know who he is from his solo career and from the Raspberries, but I tell you, this song is being judged on its own merit."

"We've always liked Eric with his previous songs, and he blends in with our bright AC format," adds Mary Turner, assistant PD/music director at WLHT Grand Rapids, Mich. "We've missed him, and he sounds right for us with this song. And you can hear that he's enjoying what he's doing; that means a lot."

The journey toward Carmen's latest reincarnation sprung to life when he decided a few years ago to exit his base in Los Angeles and head home to Cleveland.

"Right before I left, a friend asked what it would take for me to do another record," Carmen says. "I thought about it for a while, then went into a studio just a few blocks from my home and did some demos,"

which were forwarded to labels in Japan. He was signed pronto.

"Part of the deal was that I would have complete artistic control and would own the masters," he adds, which led to a meeting with Pyramid Records in the U.S. and a deal



by Chuck Taylor

for his accompanying album, "I Was Born To Love You," replete with the very kind of love songs and ballads so well-suited to Carmen's cherished romantic reputation.

"I'm one of those that goes back to the Raspberries," says Pyramid president Allen Jacobi. "But on this album, he's taken the path of the maturing artist, which I'm interested in because his fans are most likely those who have followed along and moved forward in their music tastes. I heard the record and thought, 'Gosh, these are really beautiful ballads.' We took it to various consultants we work with, and they all came back and said, 'Bingo, you found one this time.'"

"It's almost as if Eric sat down and synthesized all the great AC ballads getting played today and wrote one," Jacobi says. "It's lush, it fits the format beautifully, and it centers on the vocals. It's just one of those 'oh, yeah' songs with a monster hook, which is what he's famous for."

Carmen recalls that when the song was written with partner Andy Goldmark, "it was about six months before I got married and a year before he did, and I said, 'Let's write the ultimate love letter to our wives.' We just went into the studio and did it."

The track has some 30 adds to date at AC radio, a format that stands apart from other current music-based broadcast genres by embracing songs with less regard for artist profile.

"AC is a lot less hung up about who is on the record instead of what is on the record," Jacobi attests.

"We at AC seem to be like the top 40 of yesteryear, with a lot of different artists and a lot of genres," says Bernie Moody, PD/music director of KWAV Monterey, Calif. "Phil Collins was gone for a while and came back, and Cher obviously made a big comeback. When the music is there and meets all the criteria, it's a good thing for radio to

embrace some of these older artists."

Of course, through the magic of remakes, Carmen has never really left the format. His last achievement was Celine Dion's No. 1 AC and top five Hot 100 remake of "All By Myself."

His take on the version: "Oh, I hated that, anytime anyone sings one of my songs and sells millions," he says with a laugh. "I thought Celine sang the daylights out of it, and David Foster did a brilliant job of producing it. It was an absolutely wonderful thing, and my children thank her, and I thank her."

In fact, Carmen's songs have been covered so many times that for a recent birthday, a friend compiled a four-CD set filled with nothing but other artists' takes on his songs, including one disc dedicated solely to "All By Myself," with an astonishing lineup that included Dion, Hank Williams Jr., Vanessa Williams, Sheryl Crow, Tom Jones, Jewel, Henry Mancini, Eartha Kitt, Shirley Bassey, and Frank Sinatra.

"When I sat down and listened to all of that, it gave me an amazing feeling that all of these people thought to record these songs in different ways," Carmen says. "That's a joyous experience for a songwriter, when you feel you've done something that will stand the test of time."

Carmen is supporting his latest effort, first with a sold-out solo concert and Q&A period March 22 in Cleveland, then as a member of Ringo Starr's All-Starr Band—along with Dave Edmunds, Cream's Jack Bruce, and Simon Kirke of Bad Company—through most of the summer.

He also has a deal in place with Microsoft Windows to offer a free download of "I Was Born To Love You" through the end of March with the opportunity to purchase the full set, and had a Valentine's Day tie-in with FTD, in which the track was attached to an Internet greeting card. Meanwhile, Carmen and his wife, Susan, are expecting their second child in April—all of which brings a smile of satisfaction to Carmen.

"If somebody told me that after 30 years, I'd have songs that were standards, had worked with terrific people over the years, had any number of hit records, been successful to the point of not having to worry too much, and have Sinatra, Celine, and Sheryl Crow singing my songs, I'd have been pretty happy."

"They haven't thrown me out yet, and that's pretty darn cool," he adds. "It's been a long and winding road, as someone once said. I'm glad it led to here."



CARMEN





(Continued from page 1)

That cohesion shows on "Mad Season By matchbox twenty," which arrives in stores worldwide May 23.

The 13-track project sees the band—composed of vocalist Rob Thomas, guitarists Kyle Cook and Adam Gaynor, bassist Brian Yale, and drummer Paul Doucette—bolstering their pop/rock layered sound with stronger harmonies and the addition of horns on a number of tracks (see track listing, this page).

Topically, the project mines relationships with lovers, friends, and even one's self.



THOMAS

"It's all about interaction," says Thomas, who is published by EMI Music Publishing. "Everything I write is about that, because it's the only thing that

comes to me . . . Relationships are one of the common denominators that everyone can relate to, no matter what their demographic, what tax bracket they're in, or what city you come from."

The new project also touts the band's slight name change from matchbox 20 to matchbox twenty. "There were a lot of number bands out there—Eve 6, Eiffel 65, Blink-182 . . . We wanted to alleviate some of the confusion," says Thomas.

While "Mad Season's" predecessor has sold 6.9 million copies in the U.S., according to SoundScan, the biggest lift for the new project has come from Thomas' success as co-writer (with Itaal Shur) and singer of Santana's smash "Smooth," from the multi-platinum Arista release "Supernatural."

Thomas won three Grammys for his work with Santana—and a huge boost in his songwriting credibility and, most notably, his visibility.

"I was on my honeymoon in October in Hawaii. Matchbox twenty never really made it off the mainland, but Santana is huge there. Our driver asked me if doing the Santana thing had opened any doors for me in my career," recalls Thomas with a laugh. "What do you say to that? I just said, 'It's been great!'"

Despite the increased recognition, Thomas says, he's still surprised when a stranger stops him. "I forget that people recognize me," he says. "It's such a weird thing. I think if you get used to that, you're an asshole. You just want to say to people, 'I'm such a geek, and you have no clue!'"

For label executives, "Smooth's" success has been a wonderful gift. "'Smooth' obviously made for a very nice segue," says Jason Flom, president of Lava Records. "I think it turned a lot of people on who may or may not have been matchbox twenty fans, and they see that Rob's an incredible writer and singer. That particular record helped to assuage any fears of a sophomore jinx."

**STRONG ANTICIPATION**

"I'm sure that Atlantic had no idea that they would have Arista to thank [for the] setup for this record," says Eric Keil, VP of South Plainfield, N.J.-based Compact Disc World. "We've got all these months of putting Rob Thomas in people's minds. I'm sure the radio story will be huge. WPLJ in New York would

**'Mad Season' Reflects On Relationships**

The following is a track list from matchbox twenty's May 23 release, "Mad Season By matchbox twenty." All songs are written by lead singer Rob Thomas. He co-wrote "Last Beautiful Girl" and "Bed Of Lies" with the album's producer, Matt Serletic, and "Stop" with the band's drummer, Paul Doucette.

**"Angry":** A midtempo, jangly song reminiscent of the BoDeans. "This was kind of me being sarcastic about the whole anger thing, and I'm trying to pat myself on the back about being a bigger man when I'm really not. It's me fighting with myself," says Thomas. "I wanted it to open the record because it seemed like if our songs were a train, it would connect to the last [album] and make one continuous record."

**"Black & White People":** Horn-propelled pop pleasure written by Thomas eight years ago. "Part of me is just so glad this song is on the record," says Thomas. "When we did the last record, we didn't know what to do with it. It needed its own time to grow."

**"Crutch":** A rush of words poured out of a relationship that left one partner feeling bitter and used. "I made it more universal," says Thomas, "but it's about my old guitar players from my last band. It's kind of my big finger to them. It's probably one of my

favorites."

**"Last Beautiful Girl":** Reflections on a relationship gone bad and a girl who knew all the right things to say at all the wrong times. Cool, '70s-style backing vocals surround the midtempo track.

**"If You're Gone":** "I wrote this right after I met my wife," says Thomas. "We were separated for a few weeks and were on the phone all the time, and I was thinking, 'I met this wonderful person,' and I wondered if everything I was going through [with matchbox twenty's success] was going to make it too crazy to build a relationship."

**"Mad Season":** The song took on a more universal tone but was originally about the wild ride that the band has been on since success hit, says Thomas. "The whole idea came from our mad season," he says. "It has nothing to do with being bad, it's just crazy. There are no handbooks for any of this."

**"Rest Stop":** Written from the woman's point of view, this is about her having to end the relationship before she "loses her nerve." And the man's sad realization that she sees all his faults despite his efforts to hide them. "This is actually a true story," says Thomas. "I was hitchhiking to Daytona [Fla.] and met a woman, and I just wound up stay-

ing with her and her friends. She was driving me back, and she stopped somewhere in the middle of the night to wake me up and let me out about three miles from a rest stop."

**"The Burn":** Vague track about just not having the energy to pull it all together and wondering why that bolt of ambition, "the burn," never hit.

**"Bent":** About as optimistic a song as there is on the album, "Bent" is a lover's plea that his intended help him through life. "It's a love song and a rock song; there's a hopeful tone to it," says Thomas. "It's kind of like the person is saying, 'As misguided as I may be, these are the things that it takes to be with me.'"

**"Bed Of Lies":** Beautiful layered ballad about a wrenching lover's spat. "I was originally hearing this as a Bonnie Raitt song," says Thomas. "Matt was putting on the verses, and it took on this Peter Gabriel-esque turn."

**"Leave":** Quiet ballad about that exact moment when the relationship goes sour and all that's left is the heartache.

**"Stop":** Driving rocker about being fed up and scared and just ready to shed all the troubles.

**"You Won't Be Mine":** Sultry, lean, jazzy number that highlights Thomas' voice and swells to include a 68-piece orchestra.

MELINDA NEWMAN

is just around the corner."

Similarly, Brent McKay, music director of WKCI New Haven, Conn., wants new music. "Matchbox twenty is such a multi-appeal kind of band. Once you find a song you like off the album, it'll be in your CD player, and you won't take it out. Rob Thomas and 'Smooth' have kept their name out there."

**CLUB TOUR PLANNED**

The campaign for the album kicks off with the release of the single. That weekend, Lava/Atlantic will host a party at Lippman's ranch in Santa Barbara, Calif., for the domestic and international music community, including radio, retail, press, and worldwide Atlantic music executives. The evening will include a performance by the band.



SHAPIRO

The party will be followed by a major-city club tour by the group in May. Thomas says matchbox twenty, booked by CAA, can't wait to

hit the road. "In the end, the reason you do all this other stuff is so you can play live. The record is just a necessary evil. Nothing can ever beat playing live. It's instant gratification."

The band will be visiting local radio and retail at each stop as well, although in-store appearances are not a big part of the marketing plan.

"They've never really done [that many] in-stores," says Lippman. "They're dangerous, they're chaotic, and it's not something [the band is] comfortable doing." While he stresses that the band does want to stay close to its fans, it prefers to accomplish that goal through its live shows and its Internet site.

The site, which is being restructured and renamed from matchbox20.com to matchboxtwenty.com, will include contests to attend shows on the club tour, as well as provide fans opportunities to purchase tickets.

Fans will also be apprised of the limited edition of the album via the Web site. According to Lippman, the first million units will feature special packaging. "The concept is like a small children's book; it's bound, there's no jewel case," he says. "After the first million, we'll go to a jewel box."

Atlantic says initial album shipments will be slightly more than 1 million.

**OUTSIDE THE U.S.**

Another goal for Atlantic is to increase the group's awareness outside the U.S. The band "had comparable sales and stardom in Australia and Canada and had a little success in Japan and Germany with the last record," says Lippman. "It's our intention to return to all four of those places, as well as the rest of the world. The ranch event will help start the awareness."

Already on matchbox twenty's docket are three trips to Europe: two in April and June to promote the new album, and then one in January 2001 to play concerts.

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

play every matchbox twenty song heavily, and they affect our sales."

"Rob Thomas' collaboration with Santana opens matchbox twenty up to an older audience," says John Artale, buyer for the Carnegie, Pa.-based National Record Mart chain. "It does make them seem like a more substantial band. Everybody has been impressed with the song with Santana. All they have to do is come up with a good record. Certainly, I would be a lot more worried if it weren't for the Santana collaboration."

To help fans and industryites connect the dots between Thomas, the singer/co-writer of "Smooth," and Thomas, the leader of matchbox twenty, the label has been running a trade and consumer print campaign identifying him as the songwriter/singer of matchbox twenty's songs as well as of "Smooth."

"We ran the ad in a dozen publications coming out of the Grammy Awards to draw the correlation between Rob Thomas of Santana and Rob Thomas of matchbox twenty. It was our intent to get Rob and this band a substantial amount of credibility," says Ron Shapiro, executive VP/GM of Atlantic Records. "When you have the success they did on the debut record, there tends to be some doubting Thomases on their importance and their longevity. This success with 'Smooth' puts the doubting Thomases in a precarious position." However, given that Rob Thomas is the leader of a band and not a solo artist, Atlantic realizes that it is pro-

moting an entire group, not just Thomas. To that end, "from here on out all the advertising will be about the band, everything we do on the Internet, all the publicity, will be the whole band and substantiate the wholeness of the band," says Shapiro. In fact, on the last album, the group went out of its way to project a band image, including turning down a Rolling Stone cover because the magazine wanted to feature only Thomas as opposed to the entire group.

"It may take a while to build up a band and get it noticed this way, but something like the Rolling Stone



FLOM

cover with just me could tear it down instantly," says Thomas. "On the videos, we're trying to focus on everyone seeing the band. It really is a great band. I wouldn't want to play with anyone else. During the whole Santana thing, it was bitter-sweet. I was having such a great time, but my guys that I traveled the world with and have known for years weren't there."

When it came time to reunite with producer Matt Serletic for the new album, Thomas admits, there were a few frayed nerves in the band about how to top the group's last project. "We freaked out a little during the break," he says. "When we first got into the studio, me and Paul were at each other's throats. We both won-

## IFPI'S NEW TECH TACKLES NET PIRATES

(Continued from page 1)

those Internet pirates.

"There is research [by Forrester Research] suggesting that, at the beginning of 1999, at least 3 million tracks were being illegally downloaded from the Internet every single day, taking the figure to well over a billion tracks in a year," says Dave Powell, managing director of London-based Copyright Control Services (CCS). "What we have now developed is a sure-fire way of removing pirate music sites from the Web and, more importantly, making it as difficult as possible for the pirates to re-establish themselves online."

Powell's company may be a small player in a vast online ocean dominated by pirates, but the five-man operation has developed a level of expertise impressive enough to catch the attention of the International Federation of the Phonographic Industry (IFPI).

As part of its multi-prong attack against the pirates, the IFPI is building an automated research service in its fight against Internet piracy. "We believe this has to be done, because if it was just the case of our people sitting at computer screens against the pirates doing the same thing, then we know that we would lose," says Mike Edwards, IFPI operations director.

One initiative to track down the culprits is to create computer programs to do the investigative work. Explains Edwards, "There is not an off-the-shelf piracy search engine available, so the IFPI is working to develop one—the first part of which already has been contracted out." He would not divulge the name of the contractor involved in that work.

"However, there will always be a need for human beings to perform certain functions, and that's where someone like CCS comes in," he says. "We are using CCS in a fairly limited area of our battle against piracy, but they are the most experienced [company] that we have found in this particular field," says Edwards, adding that he believes that more than 1 billion tracks were pirated over the Internet in the last year.

"The function CCS is serving [for the IFPI] is that they conduct a manual search of Web and [file transfer protocol] servers [for illegal sites] and pass on their findings to the IFPI's national groups," Edwards says. The IFPI also commissioned CCS to run a training workshop for its national groups to familiarize them with some of the more arcane Internet protocols.

Determined to build on its success, CCS is about to close on a \$2 million financing deal, which it will use to further develop its technologies, ramp up staff, and expand overseas. The company is opening its New York operation

soon and plans to move to larger premises in London and open a regional office to serve Southeast Asia.

Explaining the historical background of CCS, Powell tells Billboard, "Internet software piracy in 1997 was running at \$11.5 billion, excluding MP3s and motion pictures. We wanted to deal with one vertical market that was large enough to get proof of concept [of our proprietary solution] but not large enough to attract a lot of attention, where we would end up with a lot of competitors."

Powell decided that the pro audio software industry offered such a market. "We gathered all of these [pro audio industry] competitors in one room at one presentation and asked them what they thought they were losing. The consensus estimate was that they were losing between 25%

and 40% of their revenues through Internet piracy—a massive amount," he says. CCS' pitch was that if it could claw back 5% of the lost revenue, it would take 1% of that revenue as its cut.

"For the pro audio software industry, we shut down in eight months over 90% of the servers offering pirated software belonging to our clients—nearly 5,000 sites," says Powell. "We removed probably on average about 100 pieces of software from each of those sites—so that's 500,000 pieces of software we removed. Average value of that software was anywhere between 300 pounds [\$480] and 1,000 pounds [\$1,600], which gives you an idea of the scale of the economic damage that was being caused."

Now CCS is attempting to do the same thing for the music industry.

"With all due respect," says Powell, "the record companies and the IFPI have traditionally been litigation heavy, and what happens when they start action against [alleged pirates] and start sending lawyers letters is that the person or ISP [Internet service provider] receiving the letter also gets a lawyer and gets their legal team involved, and the whole process grinds to a halt."

"CCS has no history of litigation," he continues. "In fact we are actually saying that we are not going to sue the Internet service providers, provided they act responsibly and in a timely fashion. This approach also gives the ISP a bonus: Pirated software, MP3s, graphic arts, and video take up huge amounts of bandwidth."

"Bandwidth is the ISPs' most precious resource, after their actual subscribers or eyeballs on pages," he says. "So by removing that pirated material, the ISPs free up a lot of bandwidth, and we get a result by getting those sites

# How Do Net Pirates Distribute Music?

BY GORDON MASSON

LONDON—Mention the Internet and most people think of www, dotcoms, and E-mail. But there is an entire generation growing up that sees the Internet in a different way—including the means to obtaining free music—and that age group is exactly the demographic record companies aim their products at.

"For kids of 15 to 25, the Web is a tool involving protocols, some of which are incredibly powerful," says Dave Powell of Copyright Control Services (CCS). "Those protocols allow kids to download music completely free of charge."

As part of a contract with the International Federation of the Phonographic Industry, Powell's company conducted surveys of illegal downloads of music from the Internet and came up with the figure of more than 750 million tracks in the past year.

"Our figure is a conservative estimate of best case for the music industry, but the true figure has been estimated by others at more than 1 billion illegally downloaded tracks, and our tracking of the rate of growth shows that the numbers are projected to triple in the next year," Powell tells Billboard.

So just how do today's teens get hold of so-called free music? "Through protocols such as hotline, IRC, Usenet [news groups], ICQ, FTP, and many other types of protocol, most of which are much more powerful than www pages," says Powell.

Showing Billboard the hotline system, Powell logs on to the Internet under a nickname and enters the world of the pirate's client. He explains that the pirates can support their activities through a variety of methods. One such method involves a banner ad on the pirate's Web site, which might, for example, generate 5 cents of revenue for the pirate every time someone clicks on the banner. The Inter-

net pirates do not, however, tend to charge for downloads, resulting in untold losses for the music industry.

At random, Powell chooses a hotline site and is able to track the site to an individual pirate based in Slovenia. The site itself offers a massive catalog of albums, alphabetized for easy access. The catalog from A

*One site chosen at random offers a massive catalog of albums, alphabetized for easy access*

through E (Abba through Europe) totals 30 pages when it is printed out. Each page details 75 different tracks of illegal MP3s.

"If, as a pirate, I've got my computer sitting there at home, and I pay a one-shot monthly fee for my cable service, my computer can be online around the clock, 365 days a year. My own computer becomes a server and is no longer under the Internet service providers' control. It's very corrosive, very dangerous, and a lot of people, especially kids, are doing this," says Powell.

CCS estimates that, in the past 12 months, about 100 million individual pirated tracks have been downloaded on hotline.

Another system is Internet relay chat (IRC)—originally a chat mechanism but now also a powerful file transfer system. Says Powell, "There are probably 5,000 servers on IRC, and we are saying at least 80 [million] to 100 million tracks have been downloaded by IRC in the trailing 12 months."

Powell adds, "IRC is probably the system that the record companies know the least about, and it is the highest-level distribu-

tion system. Much of what we see on IRC is coordinated action between large groups of people, so you have automated servers serving up files. You can go on to an IRC channel and type, 'Find me Madonna,' and maybe 15 servers will come back saying, 'Take it from me, take it from me.'"

Powell also details file transfer protocol (FTP) servers—originally the domain of universities and educational facilities. "We are looking at probably another 100 million-plus tracks being downloaded from FTP servers in the trailing 12-month period," he says.

"The www stuff that everyone knows about—the come-to-MP3s and that sort of thing—probably accounts for about 80 million tracks," he says.

"You also have other file transfer protocols that are hot topics right now, like Napster," he adds. "Looking at the amount of activity that's going on there, we estimate that maybe 200 million tracks have been downloaded in the trailing 12 months. But that's conservative. It's almost impossible to measure, because you are looking at it from the outside."

"One other system, which is also difficult to measure, is Newsnet, made up of unmoderated bulletin-board-type systems that propagate around the world," he continues. "When somebody in one of those servers posts a track to one of the news servers, all these other servers automatically talk to each other to update their file listings, and thus whatever is posted in one server is rapidly propagated around the world to thousands of other servers."

"And once it is on there, it cannot be removed," he adds. "So it's almost like an online chat system, where you can also post requests for software or MP3s, and somebody else around the world will say, 'OK, I'll post that for you on this server,' but it then appears everywhere."

shut down, all in a very non-confrontational and fast-track method."

CCS claims that with many of its fast-track relationships with large ISPs, once an infringement notification is sent to an ISP via E-mail or telephone, an illegal site can be removed within about three minutes. Comments Powell, "The record industry currently takes anything from three days to about three weeks to get a site removed. Getting sites removed rapidly and applying pressure to groups of pirates is very important. We are now working with over 1,500 ISPs in that fast-track mode."

He adds, "The Internet is not bound by geographical borders, so

we're dealing with types of infringement that are quite foreign to many of the IFPI national groups. What we are now trying to do is to bring a central point of coordination for shutting down these sites and allowing the national groups to use their expertise, which is the actual pursuit in criminal court or civil court for those persistent infringers."

Although impressed by CCS' work, the IFPI's Edwards says the company's input is just a small part of the arsenal it is calling upon to do battle with the pirates.

Just what the music industry might be losing is also a complex argument. Comments Edwards,

"There has been research to suggest that MP3 downloaders actually buy more records. However, other research indicates that those who download MP3s are inclined not to buy records at all anymore—so it's impossible to guess what the industry is losing in terms of revenue."

"But such is the concern that the IFPI, in conjunction with our national bodies and the record companies, is in the process of bringing in big resources to fight piracy through additional cash and people," says Edwards. "And, of course, there are various groups building very sophisticated software for the future [secure] delivery of music over the Internet."

## LUCY PEARL DEBUTS ON POOKIE/BEYOND

(Continued from page 1)

Word-of-mouth about the R&B super trio—producer/bassist/songwriter/singer Raphael Saadiq (formerly of Tony Toni Toné), singer/songwriter Dawn Robinson (formerly of En Vogue), and producer/mix maven Ali Shaheed Muhammad (formerly of A Tribe Called Quest)—began circulating last summer when the threesome initially banded together for the project that Saadiq has dreamed about for several years.

The public got its first taste of Lucy Pearl's Sly & the Family Stone-tipped mélange of R&B, funk, and hip-hop during an online audio/video event staged early last December in partnership with Yahoo!

The first, noncommercial single to be spun off is the sexy "Dance Tonight." Going to radio the week of March 27, the track will also play over the end title and be featured on the Overbrook Music/New Line Records soundtrack to the Spike Lee-produced "Love And Basketball." The New Line Cinema film stars Omar Epps ("In Too Deep") and hits theaters nationwide on April 21.

Anyone worth his or her R&B salt knows the rhythmic legacies laid down by neo-soulsters Tony Toni Toné ("The Blues," "It Never Rains [In Southern California]"), sultry female quartet En Vogue ("Hold On," "Don't Let Go [Love]"), and pioneering hip-hoppers A Tribe Called Quest ("Midnight Marauders," "Beats, Rhymes And Life"). But that was then and this is now.

"I don't get tired of the old songs," says Saadiq, who left his band in 1998 and has since worked with artists from John Mellencamp to D'Angelo. "I miss the guys [brother Dwayne Wiggins, cousin Timothy Christian]. But right now the universe wants me to do something else.

"Dawn, Ali, and I wanted a new challenge, to do something unique, with catchy hooks and real instrumentation," he continues. "We all had this common goal of having fun while making good, melodic music."

That creative freedom was also a contributing factor in naming the trio. "Our music has a loose sound and feeling, while what we're doing is something precious to us, like a pearl. When I said the words Lucy Pearl, we looked at each other. No one stopped me, so we went with it," says Saadiq with a laugh.

Collectively written, performed, and produced by Saadiq, Robinson, and Muhammad, the 15-track album was recorded in New York, Los Angeles, and San Francisco. Besides "Dance Tonight," other notable tracks include the hook-laden female entreaty "Don't Mess With My Man" and "You," with guest vocals by Q-Tip—also formerly of A Tribe Called Quest—and Snoop Dogg.

The tightly produced album also boasts seamless between-song segues that complement the overall flow. Saadiq says he envisioned a "radio-friendly record whose tunes come on and go off, reminiscent of the songs I grew up on, like [Marvin Gaye's] 'How Sweet It Is To Be Loved By You.'"

In the all-important consumer-friendly derby, BMG-distributed Beyond Music (Billboard, Sept. 11, 1999)—also home to Blondie, Jill Sobule, and Veruca Salt—and Saadiq's Pookie Records—headed by presi-

dent Elton Williams—have devised a marketing campaign that encompasses the Internet, radio, retailers, and clubs.

"Lucy Pearl has a built-in recognition factor from the gate," says Beyond founder and Left Bank Organization chairman/CEO Allen Kovac, whose ties to Saadiq date back to Tony Toni Toné's heyday. "Rather than advertising and promoting to the industry, what we're doing is maximizing our dollars by building awareness and anticipation on the street through direct marketing to the core urban consumer base."

The first phase in that plan was the aforementioned Internet event in December. Now Pookie/Beyond is wrapping up a "Complete The Lucy Pearl Album" competition in partnership with MTV/MTV.com and Beatnik.com. The Web-based contest allowed fans to "finish" the Lucy

Pearl album by creating a bonus mix of album track "LaLa." The best mix (announced Tuesday [28]) will be added as the last track on the album.

A 13-city promotional tour is being mounted in April to help set up "Dance Tonight" at radio, with Lucy Pearl members doing key local media interviews. A subsequent 20-market club tour in House of Blues-size venues is timed to coincide with the album's May release. The group's bookings are handled by the William Morris Agency.

In addition, Pookie Records will be teaming up with key brick-and-mortar and online retailers to offer exclusive Lucy Pearl content in exchange for online and offline media during the four weeks leading up to the album's in-store date. A video is also in the works, along with other marketing elements.

Outside North America, the album

is being released May 22 by Virgin U.K. That agreement came via the relationship between Kovac and Virgin U.K. president Paul Conroy. "Allen's managed [Virgin-signed] Meat Loaf for a good few years," says Conroy, "and he was talking to me about various acts including Lucy Pearl. Obviously I knew the members' track records, and the project excited me no end. The reaction we've had has been nothing short of stunning."

The group will travel to Europe for upfront promotion during April and is looking to tour internationally, with U.K. booking by Jon Giddings at the Solo Agency.

"Lucy Pearl has one of the most innovative sounds I've heard in quite some time, and yet it's hip with what's going on today," says programmer Michael Saunders of WJLB Detroit. "It's a hot record; I can't wait to play it."

Adds Violet Brown, director of urban music and marketing for Wherehouse, "This is exactly what you would expect from Raphael, Dawn, and Ali. It stands up to their past accomplishments and welcomes fans to the future of urban music."

Saadiq is planning to develop more Pookie projects, including another Lucy Pearl album. He'd also like to work with his father, who's a singer, and sibling Randy and perhaps record a solo album. But his immediate focus—and that of the other members—is centered on the new album.

"I'm sure some people won't like it, but for a majority I think it will be refreshing," says Saadiq. "The three of us have a lot to live up to—and we're not taking that lightly."

Assistance in preparing this story was provided by Paul Sexton in London.

## BERTELSMANN SHOPPING?

(Continued from page 1)

On March 22, the conglomerate denied reports originating in the German press that it is set to buy the current market leader, Seagram Co.'s Universal Music Group, for roughly 10 billion marks (\$4.9 billion).

Meanwhile, Wall Street sources have said another possibility is a hostile takeover bid for EMI Group plc.

EMI stockholders have been vocal in their displeasure with the Warner transaction, observers note, and many would welcome a competing

*'We envision a world of 'super distribution' which would enable consumers to easily exchange music files via E-mail or Web sites securely for subsequent purchase opportunities'*

—THOMAS MIDDELHOFF—

premium-priced takeover offer. Analysts say the stock ran up on hopes of a bidding war for the company and has since deflated with a second suit-or failing to materialize.

EMI shares, which in the wake of its announced joint venture with Warner Music Group spiked as high as 810 pence (\$12.80) on Jan. 24, were trading close to 600 pence (\$9.40) on March 17—a more than two-month low. The stock closed March 24 at 630 pence (\$9.94).

Middelhoff, while not commenting on specific intentions, says that Bertelsmann has relaxed its return-on-investment mandate of 12%-15% and is willing to increase its debt levels to "open up new room for the companies to maneuver."

But because Bertelsmann is not publicly traded, its lack of stock cur-

## BMG Classics, Windham Hill To Be Combined Under RCA

BMG Entertainment's plans to fold Windham Hill and BMG Classics into one entity under the RCA umbrella (*Billboard* Bulletin, March 23) will give the Bob Jamieson-led label group another \$90 million in billing, *Billboard* estimates.

Details of how the two companies would be combined into one under RCA are still being worked out, but at the very least RCA would handle back-room functions for the combined entity. The seven imprint logos of Windham Hill and BMG Classics likely would be retained, although the labels are being combined under RCA, sources say.

BMG spokesman Keith Estabrook declines to comment on the Windham Hill/BMG Classics situation specifically but in general says, "We are currently going through our annual business plan with an eye toward creating a more efficient and competitive structure."

In placing the two entities under Jamieson, BMG is turning to the man who revitalized the RCA label. For the first half of the 1990s, before Jamieson joined the label in mid-1995 from BMG Canada, RCA had been adrift.

In addition to its Windham Hill imprint, the label, headed by Steve Vining, releases titles under Windham Hill Jazz, Private Music, and High Street. Key artists are Jim Brickman, George Winston, Barry White, and Jeffrey Osborne.

BMG Classics, which is headed up by GM David Eyer, releases titles under Red Seal (classical), RCA Victor (Broadway, world music, and jazz), and Arte Nova (a European budget classical label). Key artists include the Chieftains, Phil Coulter, Denyce Graves, Michael Tilson Thomas, and Ramone Vargas. Its Broadway cast album lineup includes such hits as "Chicago," "Cabaret," and "Fosse."

ED CHRISTMAN

rency and limited access to the capital markets still make any major takeover attempts highly challenging. If the company is looking to do something quickly, immediate liquidity is going to have to come from loans.

Payment on the AOL sale, to be made in either cash or stock, won't take place until after Jan. 31, 2002. Another developing source of cash: holdings in Lycos Europe (a venture with Lycos Inc. that raised \$649 million in a March 23 IPO) and BOL.com (the Swiss-based book/music E-tailer that is set for an IPO by late spring).

The most immediate area of activity for Bertelsmann could come on the online retail side. BOL is set to launch sites in Japan and Italy and also plans to acquire 50% of Stockholm-based bookseller Bokus.com. Meanwhile, Boxman, the U.K.-based

Internet music seller, has been mentioned as a potential Bertelsmann partner, or acquisition target, sources say.

Certainly the Internet is proving to be a profitable source of revenue for Bertelsmann. Middelhoff says he expects revenues from online businesses and holdings to double this year to \$1.4 billion. With BOL and its stake in Barnesandnoble.com, the E-tailing arm of Barnes & Noble, Middelhoff claims Bertelsmann is No. 2 in media E-commerce behind Amazon.

In a separate agreement to the sale, Bertelsmann and AOL have forged a cross-marketing deal valued at \$250 million. AOL will plug Bertelsmann's media content and E-commerce properties—including GetMusic.com and its music and book clubs—via the AOL, CompuServe,

and Netscape Online services. Bertelsmann, in turn, will aim to deliver 1 million new AOL subscribers by promoting the Internet giant via its various media properties.

AOL and Bertelsmann also said they will work together on digital rights management, including "evaluating InterTrust and Reciprocal for secure downloading and financial clearing of all digital content," according to a statement.

"It makes sense they should take advantage of their existing relationship, [even if] they can't have a joint venture 50-50-owned anymore," says Aram Sinnreich, an analyst with Jupiter Communications. If AOL wants to roll out a compelling and comprehensive music destination, it is going to have to work BMG and Universal into the fold, he adds.

"I think keeping that friendly strategic relationship where they are already distributing Bertelsmann-branded content is certainly going to be helpful in terms of greasing those wheels," Sinnreich says.

As for benefit to Bertelsmann, Middelhoff says he sees such arrangements as helping his organization carve out a leadership position in the next major growth area: digital content sales.

"We envision a world of 'super-distribution,' which would enable consumers to easily exchange music files via E-mail or Web sites securely for subsequent purchase opportunities. This represents an unprecedented opportunity to substantially expand the music industry, and we are actively working toward creating an environment through our technology and business partnerships to ensure that BMG and the rest of the industry will be able to capitalize on this tremendous opportunity," says Middelhoff.

As to when this will all begin, he adds, "The plan contemplates a more intensive saturation of the market in the summer or fall, and a wide range of digitally distributed music content will be available before the Christmas season begins."

Assistance in preparing this story was provided by Kai R. Loftus in Stockholm.

# Waters Tour Extended Into 2000

## Dates Will Follow Columbia's Release Of 'The Wall Live'

BY RAY WADDELL

NASHVILLE—The response to Roger Waters' In the Flesh tour last year was so enthusiastic that the Pink Floyd alum has added another 25 dates for summer 2000 following the release of "The Wall Live" on April 18 by Columbia Records.

While Waters' status in rock'n'roll history is secure—many acknowledge him as the creative force behind such legendary Floyd albums as "The Dark Side Of The Moon" and "The Wall"—his drawing power at the box office in 1999 was uncertain prior to the tour. When tickets flew out the window, even those closest to the situation were caught off guard.

"We were very surprised at how well it did," says Mark Fenwick, Waters' manager. "Roger Waters is a huge name, but he hadn't been out in 12 years."

Waters did not tour behind "Amused To Death," his 1992 release on Columbia. "The last time he had played live had been at Berlin [a live performance of "The Wall" in 1990 that featured guest performances], and Roger really wanted to get back on the road," says Fenwick.

The In the Flesh tour grossed \$6,734,260 from 21 shows and notched attendance of 243,113, according to Billboard sister publication Amusement Business. The top date was a sellout at Gund Arena in Cleveland that grossed \$470,740.

Given that kind of success, extending the tour into 2000 seemed logical, Fenwick says. The first In the Flesh date for 2000 is June 2 at the Ice Palace in Tampa, Fla.

The tour band features Andy Fairweather Low (guitar), Snowy White (guitar), Doyle Bramhall (guitar/vocals), Jon Carin (keyboards), Andy Wallace (keyboards), Graham Broad (drums), and Katie Kissoon, P.P. Arnold, and Susannah Melvoin (vocals).

The release of "The Wall Live" is timed well to cross-promote with the tour, a fact not lost on the label. The album was culled from the original 1980-81 performances of the landmark record at Earls Court in London, where the album was performed live in its entirety by Pink Floyd. Tapes of those performances have never been released in any official capacity, and the new record features a high-resolution mix from the band's original master tapes.

"This record will be receiving a superstar campaign of marketing, promotion, consumer advertising, and point-of-purchase materials," says James Diener, VP of A&R/marketing for Columbia.

When the tour goes out this summer, Diener says, Columbia will refocus its promotional efforts on the Floyd catalog, as well as Waters' three solo efforts for the label. "I think it's fair to say you'll see a great deal of the Columbia catalog repositioned," says Diener. "Young Lust," the first track from "The Wall Live," was released via streaming Internet download on March 16, then shipped to radio immediately afterward. On March 29, mainstream rock radio was to be serviced with a three-track promo CD featuring "In The Flesh," "Another Brick In The Wall,

Part 2," and "Goodbye Blue Sky."

Last year, the In the Flesh tour utilized local and regional promoters, with deals in each market cut individually. This year, SFX Entertainment will produce all dates, largely due to the relationships in place between Waters and Fenwick and veteran SFX promoter Ron Delsener, according to Fenwick. Waters was very interested in keeping ticket prices affordable, Fenwick says.

"We absolutely made it a contractual stipulation that everywhere except for Los Angeles and New York tickets would be no more than \$50, and in those

*'Roger always did good business; now he's doing great business'*

- RON DELSENER -

two cities they would be no more than \$60," says Fenwick. "Ticket prices are escalating at a ludicrous rate. However much you like an act, if you pay too much, you go away with a bad feeling. It's unnecessary profiteering."

The asking price could have been higher, according to Delsener. "God knows he could've gotten \$60-\$75 everywhere," he says.

Delsener is confident the tour will do well. "Roger always did good busi-

ness; now he's doing great business," he says.

Delsener will see his share of performances before the tour wraps July 16 at Alltel Pavilion in Raleigh, N.C. "I personally have to be at 15 of the 25 dates," he says. "The only other guy I do that for is Van Morrison, but that's only a few dates at a time."

While SFX has the whole tour, local promoters are also involved. "We're cutting the local promoters in on every date," says Delsener. "Everybody has a piece, even our competitors. Evening Star [Phoenix], Jam [Chicago], and House of Blues [North America] all have dates, some six or seven."

Barbara Skydel of Premier Talent in New York booked the tour as responsible agent for Waters. The only repeat market from last year's outing is Chicago, where Waters sold out the Rosemont (Ill.) Theatre last July.

"Last year we booked theaters to begin with, and when they sold out in minutes we moved [the shows] into sheds and in some cases arenas," says Skydel. "In Chicago we were unable to move the show into a larger venue, so the market was underplayed."

Skydel adds that she is pleased with the first on-sales on March 18-19. She expects early sellouts in several markets, including Southern California and Denver.

When asked about his thoughts on the tour, Waters replied, through his management company, "It could be the tipping point."

## BMG PUBLISHING GROWS

(Continued from page 8)

"My first priority is to make everyone [at Ricordi, EMB, and Editions Durand] know that they are working on the same ship," says de Scarano. "The problem is that the companies all have long, long histories, and they used to fight each other; but now they are working on the same [side]."

"We want to give to classical music the same possibilities that the major companies give to [other] music," de Scarano adds. He is adamant that classical music have the same high profile on the Internet as other music genres have. "It is very important, as [the Internet] is tomorrow's world," he says.

Berlow declines to discuss the financial terms of the deal except to admit it is "probably the biggest transaction ever in the French publishing sector."

With the addition of Durand, BMG Music Publishing France's turnover will grow by about 30%, which Berlow believes will put his company in third position in France, ahead of Universal Music Publishing but after Warner/Chappell and EMI Music Publishing.

Firth tells Billboard, "There are clearly economies of scale in acquiring Durand and putting it together with our recording interests, and that is the biggest single impact for our company."

Berlow adds, "On this particular deal, we have always been in a different position [than our competitors] in the sense that we already have a quite

strong position in 'serious music' with catalogs such as Ricordi or EMB. With these catalogs and the addition of Durand, we are now able to build a solid group in 'serious music,' especially in Europe, which will allow for collaborations and synergies at an international level."

## STELLAR\*

(Continued from page 76)

singer Boh Runga won the female vocalist and songwriter categories. First released in August 1999, "Mix" is now four-times platinum (60,000) in New Zealand. Another big winner of the night was Warner rock group Shihad (video, cover design, and Jon Toogood for male vocalist), and Universal act Deep Obsession's Vanessa Kelly won most promising female vocalist. In all, 24 awards were presented.

The annual event, honoring domestic acts, is organized by local labels' body RIANZ, which assembles a panel of six judges from the media and retail.

This year, some label execs had expressed concern about the exclusion of pop acts as nominees, particularly in the singles category. According to Glading, commercial success is considered when choosing the finalists. However, he says, "I don't think the judges were clear enough about that part of the criteria, and I don't believe they took it into account to the degree that they should have."

# newsline...

**PUBLISHERS MPL COMMUNICATIONS INC.** and Peer International Corp. have filed suit against MP3.com, claiming that the online company's My.MP3.com service violates copyrights. The move follows a similar suit filed against MP3.com earlier this year by the Recording Industry Assn. of America on behalf of the major record companies. My.MP3.com allows users to store and manage CD collections online. The publishers' suit, filed in mid-March in U.S. District Court for the Southern District of New York, alleges that copyright violations occur because users do not copy their own CDs onto MP3's servers. Instead, the suit says, "MP3.com has itself systematically copied tracks from over 80,000 copyrighted audio CDs onto its servers." A user, the suit adds, accesses "these infringing copies and not, as defendant has misrepresented to consumers, the user's own CDs." In the suit, MPL, owned by Paul McCartney, and Peer describe the service as "a cynical attempt to exploit the value of famous songs without the copyright owners' consent." The plaintiffs seek a declaration that MP3.com is violating the Copyright Act, the removal of their copyrighted works, and damages of \$150,000 per infringed work. MP3.com CEO Michael Robertson could not be reached for comment.



CAROLYN HORWITZ

**COLUMBIA HOUSE CHIEF EXECUTIVE** Scott Flanders has participated in an \$8 million venture-capital investment in Internet shopping technology company Snaz.com, the Web company announced. Snaz also said that Bud Howey, senior VP/chief information officer for Sony Music Entertainment Inc., will serve on its newly named outside board of directors. Based in New York, Snaz offers an online shopping-cart technology that can be used at various merchants and allows users to make multiple purchases at the same time. The company, which counts Amazon.com as a client, says CDnow and Tower Online will sign on in coming weeks.

BRIAN GARRITY

**KOZMO.COM, THE ONLINE RETAILER** of videos, CDs, and other goods that specializes in delivery in less than an hour, filed with the Securities and Exchange Commission on March 21 to raise \$150 million in an initial public offering. Proceeds will be used to expand into at least 10 new cities this year. The company operates in six U.S. cities, including New York and Los Angeles. Kozmo is backed by, among others,

Amazon.com, which reportedly holds a 31% equity stake. Credit Suisse First Boston will serve as lead underwriter for the transaction. Kozmo shares will trade on Nasdaq under KZMO.

BRIAN GARRITY

**CONSUMERS WILL SOON** be able to trade secure Windows Media Audio files with a new version of music file-sharing software Napster, set for release within the next three weeks, according to a Napster spokesman. The current version of Napster allows consumers to copy and trade unprotected MP3-formatted music files. In other Napster news, Indiana University will allow the use of the Napster software on its server in a two-week test of a new application designed to cut down the program's bandwidth usage. The university had blocked access to the MP3 file-swapping software on Feb. 12 after users swamped its Internet server. The test begins Saturday (25). Other universities, including Oregon State University, Northwestern University, and the University of California at San Diego, have also blocked use of the program for similar reasons.

MICHAEL AMICONE and EILEEN FITZPATRICK

**WESTWOOD ONE** has entered into a multi-year pact with WebRadio.com. Under terms of the deal, the radio network will receive a 6% initial stake in the Internet broadcaster. Westwood will receive an additional 4.5% stake in WebRadio.com for marketing the site to the 7,500 radio stations in its network.

EILEEN FITZPATRICK

**ISLAND/DEF JAM ACT** Hanson is launching a Web site, Hanson.net, and an Internet service provider on Wednesday (29), through David Bowie's online marketing company, UltraStar Internet Services. Users of the site will be able to obtain Hanson-branded full-service Internet access, including personalized E-mail, for \$14.95 a month. Those who have Internet access can subscribe to Hanson.net for \$6.95 a month, which offers exclusive tour footage and interviews, ticket offers, and contests. There will be a live online listening party hosted by MTV on Friday (31). The activity is in preparation for Hanson's new album, "This Time Around," coming out May 9. The band is expected to go on a worldwide tour.

DON JEFFREY



## SISTER SEVEN 'WRESTLES OVER TINY MATTERS' ON ARISTA ALBUM

(Continued from page 13)

ing the record there."

So Pike faxed Davis a letter requesting a meeting, and he immediately responded positively.

"Carlos Santana was in New York finishing 'Supernatural,' and I met him at this crazy 'Goodfellas-esque' Italian restaurant, and he advised me to speak to Clive from my heart," Pike says. "I needed to walk in there and talk and back it up, so I said [to Davis], 'We're a great asset to you and can make a great rock record and want to know if you're committed,' and he gave us his blessing and said to make every song be the most important one of our lives, that our entire career rests on every song."

"I said, 'Thank you very much. See you in a few months,'" she continues. "I can't tell you what a great thing it was to get a message

from him afterward that we made a great album."

The title, then, "reinforces the whole struggle of writing the letter to Clive—and all the other little battles we went through to make this record," Pike says. The end product furthers the radio-friendly format exemplified by "This The Trip's" triple-A hit "Know What You Mean," a departure somewhat from the band's more free-form "jam band" pre-Arista approach.

"We were a band which survived on revenue from live performances," says Pike, who formed it first in Dallas in 1991 as Little Sister, an acoustic duo with vocalist/guitarist Wayne Sutton. Vocalist/bassist Darrell Phillips and drummer Sean Phillips (no relation) were hired later, and a demo-

***'[Clive Davis] gave us his blessing and said to make every song be the most important one of our lives, that our entire career rests on every song'***

—PATRICE PIKE—

cratic rock group was structured.

"Three months later we had moved to Austin and were playing the Black Cat Lounge, where everyone wanted to play because you got 100% of the door," she says. "But you were required to play original music all night long—without any break at all. So naturally we played 10-minute songs! But we were making \$3,000 or \$4,000 a night and were the only 20-year-old kids in a band with a van and on the road—and adopted by Widespread Panic and Blues Traveler. So we accidentally became a jam band."

But even though Sutton "loves to play three-minute solos like Carlos Santana—whom he adores," Pike notes, the Warner/Chappell (BMI)-published group's early indie albums showed their knack for three-minute-song writing.

"So it's no mystery for us to write those songs now—just that you can be perceived in a certain way based on a first impression and never revisited by journalists or whomever," Pike says. "So suddenly you're petrified in stone when you're really a living organism that transforms over time. That's the true story of Sister Seven."

The original plan was to send the track "Fallen Angel" to rock radio formats, says Pike, "but there's a huge backlash now against women in modern rock and particularly active rock formats, which blatantly and without any shame are saying they have no interest in even hearing women—which I've been dealing with my whole life. Fortunately, we have a handful of great

singles on the album and don't have to go that way, but I hope to fight that fight later."

"Under The Radar," then, has gone out to triple-A and modern adult formats, with "decent play out of the box," says Arista senior VP of worldwide marketing and sales Tom Corson.

Mike Wolf, music director and assistant PD at triple-A station KTCZ Minneapolis, added the track before the official date. "It's going to be a multi-format hit," he says, "but the other songs are just as good, if not better—especially for our format. 'The Only Thing That's Real' is just awesome, and we're hoping it's the next track they go for."

Corson reports "very supportive" initial response from regional press, with national "coming in strong." A "very substantial" Internet marketing plan, he adds, will "create an army of Sister Seven fans going out and recruiting listeners."

Specifics include chats on numerous sites, including Barnesandnoble.com, Guitar.com, and tvguide.com; a "Fallen Angel" download via Liquid Audio; and a Sister Seven mouse pad giveaway with album purchase on BMG's GetMusic retail site. An E-card mailing will target

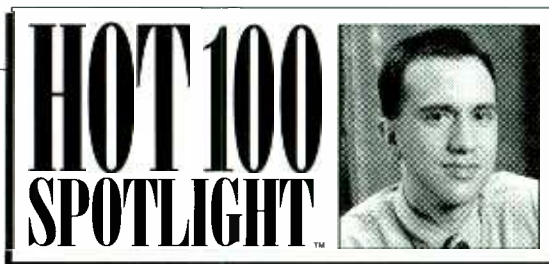
the group's E-mail list and BMG employees, and an online contest on the group's site will award a one-minute music store shopping spree with Pike.

Retail efforts are targeting the Coalition of Independent Music Stores.

"They've got a real large following, and we sold well over 1,000 of the last album," says John Kunz, president of Austin's Waterloo Records & Video, anticipating continued success with "Wrestling Over Tiny Matters," which the band produced with John Shanks. "It sounds like a great record for them, and being that it's been three years since the last one—and that they're hometown heroes—we're looking forward to it."

"It's a terrific record that's of the market and of the moment," says Corson, noting that the band will now launch it with showcases in 12 key radio markets. He expects the David Passick Entertainment-managed band to nab an opening slot on a national tour in due time.

"Some of the biggest bands are looking for tour support," notes Pike, who says that William Morris is the group's primary booker. "The thing about Sister Seven is that it's a friggin' great live band."



by Silvio Pietroluongo

**NAME GAME:** "Say My Name" by **Destiny's Child** (Columbia) holds off the advances of "Maria Maria" by **Santana Featuring The Product G&B** (Arista) to remain at No. 1 on The Billboard Hot 100 for a third consecutive week. "Maria" has positioned itself to reach the top next issue, as it posts impressive gains at retail and radio, earning the Greatest Gainer/Sales & Airplay designation. "Maria" moves back to the No. 1 slot of the Hot 100 Singles Sales chart after a two-week respite, with sales of 94,000 units, an increase of 11,500 pieces. On the radio side, "Maria" is up 11 million listeners from last issue, its third consecutive week of 10 million-plus gains.

**BYE A THREAD:** 'N Sync's "Bye Bye Bye" (Jive) bests **Destiny's Child's** "Say My Name" for the No. 1 spot on the Hot 100 Airplay chart by the narrowest of margins. In the closest race for the top in the nine-year history of the airplay chart, "Bye" remains victorious by only 9,000 listeners. To illustrate how tight this is, prior to this issue, the most hotly contested battle for the top of this chart occurred in the April 5, 1997, issue, when "Don't Speak" by **No Doubt** (Trauma/Interscope) edged "Lovefool" by **the Cardigans** (Trampolene/Stockholm/IDJMG) by 319,000 listeners.

**NO NEWS IS BAD NEWS:** For the first time in nearly four years, there are no new entries on the Hot 100 Singles Sales chart. The last time this occurred was the May 25, 1996, issue. The paucity of singles hitting the retail pipeline certainly is alarming, as is the 23% drop in overall singles sales when comparing current year-to-date figures with that of 1999 (see Market Watch, page 114). To further sound the alarm, a comparison of this issue's Hot 100 with that of April 3, 1999, shows that there are almost 20% fewer titles on the chart that are available at retail than there were at this time last year. Excluding 12-inch vinyl-only releases, 53 of the Hot 100 titles from the April '99 chart were released at retail in major configurations (CD and cassette). In contrast, this issue's chart has only 34 titles available at retail. There are also fewer of the most popular radio songs available to the public. A year ago, 60% of the top 20 songs on the Hot 100 Airplay chart could be purchased, as compared with 45% this issue.

There is a flicker of hope on the horizon with the release of singles from a trio of major acts. On April 4, **Hanson** returns with "This Time Around" (Island/IDJMG), and April 25 brings us retail releases from **Marc Anthony** with "You Sang To Me" (Columbia) and **Jennifer Lopez's** "Feelin' So Good" (Work/550-Work). Although it is not an onslaught of product, any number of titles at this point is welcome.

**YOUNG LOVE:** Real-life item **Jessica Simpson** and **Nick Lachey** of 98° debut on the Hot 100 at No. 73 with "Where You Are" (Columbia). The song is featured in the 20th Century Fox film "Here On Earth" as well as the trailer and radio spots for the romantic drama, which opens on March 24. The duo have been making the rounds on behalf of this project, appearing on "The Tonight Show With Jay Leno" (March 15) and "Donny & Marie" (March 16), as well as MTV's "Total Request Live" (March 22).

## KINGFISHER REPORTS A SURGE IN PROFITS

(Continued from page 10)

previous 12 months. In a statement, the company notes that the sector was "strongly impacted" by price-cutting promotion of entertainment product. The group says profits on entertainment sales dropped by 16 million pounds (\$25.2 million) year-on-year.

Kingfisher says the EUK entertainment wholesale operation registered a 10.1% sales increase, while VCI achieved "a considerable profits turnaround" as a result of cost-cutting exercises. The VCI group includes the music imprints MCI and Demon/Westside, largely concentrated on catalog product. Kingfisher does not break out detailed figures for its individual entertainment operations from

its totals.

Kingfisher also used the March 22 announcement of its annual results to unveil large-scale expansion plans for its online businesses, which it plans to develop under a new division, e-Kingfisher.

Within that operation, the London-headquartered group is creating five separate E-commerce entities, each with its own management team. Those will be DIY, Electricals, Woolworths, Health and Beauty, and e-Kingfisher Investments.

The Woolworths unit will handle all the group's online entertainment activities. Kingfisher says it will issue further details of its online strategy in late May/early June.

## MA, MEYER, O'CONNOR 'JOURNEY' ON SONY

(Continued from page 13)

this sequel album, "Mark and I wanted to do more independent writing. We didn't go quite as often and directly into traditional things, such as playing the Texas fiddle, which was more of a central point on the first record."

"James Taylor and Alison Krauss were natural choices for this record," Meyer adds. "We've known and admired them for a long time, and it was great to have singers on the record who were also instrumentalists."

Taylor's first instrumental recording, "Benjamin" (named for Taylor's son), is featured on "Appalachian Journey."

Sony Classical president Peter Gelb says, "At Sony Classical, we view ourselves as a label of collabo-

rations. We try very hard to bring artists together for projects. The collaboration of Yo-Yo, Edgar, and Mark made perfect sense."

As for the label's expectations for "Appalachian Journey," Gelb adds, "On an artistic level, we hope it will add more musical literature to the landscape, it will be listened to by a broad range of people. On a sales level, we're expecting 'Appalachian Journey' to do just as well, if not better, than its predecessor."

"Appalachia Waltz" debuted at No. 1 on the Top Classical Albums chart. According to SoundScan, the album has sold 190,000 copies in the U.S. to date.

Sony Classical senior VP of marketing Jeb Hart says, "We have a

three-prong attack for 'Appalachian Journey.' First, with radio we're going with a broad, non-pop campaign: We're taking the album to triple-A, Americana, college radio, and National Public Radio [NPR] classical. Second, there's the tour. The New York show on the tour will be taped April 5 for NPR, and the program will be broadcast April 7. And third, at retail, we'll be focusing on listening stations as well as an aggressive price-and-positioning campaign."

"Most of the people who buy Yo-Yo Ma recordings are pretty loyal," says Danielle Kemp, assistant manager at the Warehouse's West End location in Nashville. "The new album is doing pretty well in sales, and I think it might outsell the first album."





## TIN HAT TRIO ON ANGEL

(Continued from page 13)

According to Ed Lube, E-commerce manager for Minnesota Public Radio and its Public Radio Music Source retail operation, the surprisingly strong orders for "Elephant" upon its issue indicated that some national air-play ensued from this single audition.

"Elephant" made friends at retail as well. "That record did really, really well for us," says Terry Currier, owner of Music Millennium in Portland, Ore., and co-chair of the Coalition for Independent Music Stores. "I think that's because our employees loved it and played it in the store like crazy, so customers got a chance to hear quite a bit of it—which they probably wouldn't have on the radio here. We also sold more copies of it in the pop store than in the classical. I think if Tin Hat got the chance to open up for the right rock band, they could really cross over."

Tin Hat's pop appeal comes from the fact that even with the group's manifold sound and smart, sophisticated solos, their albums revolve around concise, catchy pieces. "We do stretch out and get weird occasionally, particularly live, but we're tune-oriented for the most part," says Tin Hat guitarist/main composer Mark Orton. "We definitely appeal to the short attention span of the 21st-century human."

Tin Hat—with Orton joined by violinist Carla Kihlstedt and accordionist/archaic keyboard specialist Rob Burger—just returned from its first significant tour of Europe, through Germany and Spain.

Such fresh Orton compositions as the loping "A Life In East Poultney," the twisted but tuneful "Beverly's March," and the instrumental version of the urbanely Latin title track have proved live favorites.

The new album also features such standout tracks as Kihlstedt's lyrical "Esperanto," Burger's junkyard groover "Sand Dog Blues," and the reprise of "Helium," which features poetic words by Orton and Waits—delivered via Waits' bent *boulevardier* voice.

Tin Hat came into contact with Waits through his predilection for tapping Bay Area musicians for his various projects. Kihlstedt contributed to his score to the Academy Award-nominated animation short "Bunny," and Burger plays in the avant-lounge act Oranj Symphonette, several of whose members have performed on Waits' recent albums.

Each member of Tin Hat is active in the Bay Area music scene beyond the trio. Kihlstedt is a member of ethno-rock act the Charming Hostess, which is finishing its second full band album, for release by local indie Vaccination Records; Kihlstedt and the other two vocalists from Charming Hostess are also set to make an a cappella disc for John Zorn's Tzadik label. Kihlstedt is also in Sleepy Time Gorilla Museum, what she describes as a "Harry Partch rock" group that gigs around the Bay Area and is set to record for Vaccination.

Burger plays organ and piano in the Jim Campilongo Quartet, having contributed to the San Francisco jazz guitar vet's last album and forthcoming disc. He has also been playing on sessions for high-profile jazz producers Craig Street and Yves Beauvais.

When he's not writing for Tin Hat, Orton composes for indie films. (The group members publish their music via Camp Watertown Music/Broca's

*'We do stretch out and get weird occasionally, particularly live, but we're tune-oriented for the most part. We definitely appeal to the short attention span of the 21st-century human'*

— MARK ORTON —

Fold/Ungarten Music, ASCAP)

Tin Hat hits the road in the U.S. this spring and summer, including a May 6 gig at the Bay Area's Yerba Buena Gardens as part of a Blue Note/EMI developing artists show with singer/pianist Patricia Barber, vibist Stefan Harris, and guitarist Charlie Hunter. All of Tin Hat's tour dates will be posted on the Web at tinhattrio.com; the band is represented by the Berkeley,

Calif.-based Hans Wendl, who also produces their records.

As Angel marketing director Andria Tay points out, Tin Hat's genre-defying, cross-cultural music presents the label with a challenge, but it also offers an opportunity as the label seeks to expand its purview beyond classical music. To this end, Angel has enlisted several independent companies to aid its Tin Hat efforts.

The Los Angeles-based firm S.P.E.C.T.R.E.—which has worked such contemporary-minded Blue Note acts as Medeski Martin & Wood—will join Angel for "Helium" radio and tour promotion. Retail marketing support will come from New York-based Intercultural Niche Strategies, which has contributed to Angel's campaigns for such artists as Ravi Shankar and his daughter Anoushka. New York's indie rock-oriented Carla Sacks & Co. will lead the independent publicity efforts.

"Tin Hat Trio is a developing band, and no matter how cool it is, 'Helium' will take a lot of work in order to get it across to people," Tay says. "But we're not in this with the idea that we have to sell a ton of records right away. We're behind Tin Hat because they're a great band, and we think they represent the sound of the future—and that they could sell a lot of records in that future."

## AD GIVES DRAKE'S 'MOON' RISE IN SALES

(Continued from page 10)

people. He wanted to be an artist who sold records . . . He was unable to really comprehend or come to grips with the fact that people would come up to him and say, 'You're a genius,' and he'd sell 5,000 records."

"Pink Moon" is an improbable candidate for popular success. In marked contrast to its two lushly produced predecessors, Drake's third and final album was a spare work recorded in just two evenings, with Drake accompanied only by his own guitar and piano. The set is an often harrowing song cycle that reflects the musician's deepening depression; in its unedited form, the title song is a chilling paranoid prophecy.

The album was issued in the U.K. by Island on Feb. 25, 1972; exactly 33 months later, on Nov. 25, 1974, Drake was found dead in his bedroom at his family's home in Tanworth-in-Arden, England, the victim of an apparently accidental overdose of a prescription antidepressant. He was 26.

Little known in the U.S. outside of Drake's devoted cult of fans, "Pink Moon" entered the mass consciousness when "Milky Way," the Cabrio spot utilizing an edit of Drake's song, began to air here in November.

Shane Hutton, senior writer at Arnold Communications, the Boston ad agency that handles the Volkswagen account, says he suggested using the Drake song early in the development of the spot.

"I brought in some stuff from my record collection, and that song was one of them," Hutton says. "As soon as I played the Nick Drake track for [creative director] Tim [Vaccarino], it was like, 'Done.'"

Hutton says that cutting the music was a delicate process. "It was personally a somewhat difficult decision to change it in any way . . . It was

[edited] to get all the sweetest bits in. It wasn't to mask [Drake's] demons."

Boyd says he welcomed the use of the song in the ad. "We're well aware of the effect the use of music tracks on an ad can have. We just felt anything that gets Nick's music out to more people [is good] . . . When I saw the ad, I was stunned. I thought it was brilliant."

Retailers say the spot—which mates Drake's song to evocative visuals by veteran music video directors Jonathan Dayton and Valerie Faris—is having a major impact on consumers.

Bob Douglas, music merchandising manager at Seattle-based Amazon.com, says, "Nick Drake is a great match for our customer in many ways—literate, thoughtful, introspective—so when the VW ad kicked in in November and a broader audience became aware of his music, we saw a tremendous spike, to the point where our March sales on the 'Pink Moon' record will be close to 2,000 pieces."

At Criminal Records in Atlanta, where "Pink Moon" was No. 11 on the independent store's sales chart for the week ending March 19, owner Eric Levin says, "We've highlighted it with a listening post position, but the commercial is the reason [for the sales], of course. Drake's back catalog, especially the [Hannibal] boxed set ["Fruit Tree"], is also huge. It's a wonderful phenomenon when it happens for the right artist."

"Pink Moon" and "Way To Blue" currently bear a sticker noting the inclusion of the song "as heard in the new Volkswagen Cabrio commercial." Volkswagen is also making the album available for sale through its Web site (vw.com).

With sales already soaring, Hannibal now plans to take "Pink Moon" to triple-A radio in April, says Boyd.

BETWEEN THE BULLETS™



by Geoff Mayfield

**ROOM WITH A VIEW:** A 10% decline from prior-week sales leaves **Santana** with a still-substantial 308,000 units for the issue, almost double the total held by The Billboard 200's No. 2 album. It's a marvelous opportunity for **Carlos Santana**, co-producer **Clive Davis**, and company to enjoy the view from the chart's penthouse for one last week as they bask in their considerable accomplishments: a dozen weeks at No. 1 on the album list, the 12-week reign of "Smooth" atop The Billboard Hot 100, more than an armful of Grammys, and the American Music Awards' best album trophy.

On top of those achievements, "Supernatural" has now exceeded the 300,000-unit mark for four consecutive weeks, becoming just the second album in the SoundScan era to do so during a year's first quarter. The only other album to accomplish such domination in the months of January, February, or March—since May 1991, when The Billboard 200 adopted SoundScan data—was the phenomenon that was 1998's "Titanic" soundtrack. That **James Horner** score actually surpassed 300,000 units for 11 straight weeks, with all but two of those frames falling in that year's first quarter.

**THE NEXT BIG THING:** Those piercing screams in the background, the ones my co-workers could hear clearly throughout March 21 in our New York headquarters, 14 stories above Times Square, served as **Santana's** eviction notice to vacate the No. 1 slot. That noise signaled the arrival of the new 'N Sync album, as the group visited MTV's "Total Request Live"—filmed in the same building as our New York offices—and the nearby Virgin Megastore.

Across the street from Billboard, even higher off the ground on the 37th floor, BMG Distribution president **Pete Jones** could also hear those screams. He had to be smiling, as The Billboard 200's current champ and the next No. 1 are both shipped by his company.

The rumblings from retail were even louder than the squeals of 'N Sync's fans, as opening-day numbers suggest the group's new "No Strings Attached" could well exceed the single-week SoundScan record, set in May by labelmates **Backstreet Boys** (see story, page 1). The number to beat: 1.13 million units.

That grinding sound in the background? That would be the gnashing of teeth by the brass at RCA, 'N Sync's label until it defected to Jive last year, who are left with those saddest of words: "What might have been."

**HIGH JUMPER:** During the tracking week, he sang on USA's "Farmclub.com" and hosted MTV's "Total Request Live," but **Sisqo's** Greatest Gainer ribbon on The Billboard 200 also illustrates the value of a hit song, which is what the **Dru Hill** vocalist has in "Thong Song." His solo album, "Unleash The Dragon," has posted sales gains in seven of the last eight weeks, a spurt that closely corresponds with the week that "Thong" spread from R&B radio to rhythmic top 40 stations.

MTV threw gas on the fire when it added the clip. "Thong" is the fourth most-played clip on the channel, according to Broadcast Data Systems; the album has snared the Greatest Gainer in each of the three weeks the song has appeared on MTV. Two issues ago it skipped 12-9 with a 22% increase. It grew by 14.5% last issue when it rose to No. 6, while this issue's 10% rise pushes the album to No. 2 (156,000 units).

**GREEN ON GREEN:** The newly cast **Irish Tenors**, who have **Finbar Wright** replacing the ailing **John McDermott**, march to No. 1 on Heatseekers, as St. Patrick's Day inspires its annual parade of Irish music sales. The 82% increase that moves "The Irish Tenors Live In Belfast" to the top of the Heatseekers chart also earns the Pacesetter award on The Billboard 200, where the album advances 189-122. Their first album also explodes; a 61% burst moves it 24-6 on Heatseekers, as it re-enters the big chart at No. 184. The Tenors were also assisted by a recent public television special.

Flying even higher are **the Chieftains**, whose latest soars 131-96 with a 43% gain. St. Patrick's Day has been kind to the ensemble, which also leads this issue's unpublished Top World Music Albums list (the chart, which prints biweekly in Billboard, is compiled weekly by SoundScan).

As you might expect, Irish albums account for 10 of the world music chart's 15 slots, including a new entry, a various artists compilation from St. Clair called "Irish Drinking Songs." The run on Irish titles accounts for a 23% increase of volume on Top World Music Albums.

**JUST SO YOU'LL KNOW:** The label listings on our sales charts are adjusted this issue to reflect that titles on the Asylum label are now being sold through Warner Bros. Nashville (see Nashville Scene, page 65).

## JIVE'S 'N SYNC BREAKS RECORDS

(Continued from page 1)

ous one-day record for album sales. The Handleman Co. reported that its accounts' stores moved about 300,000 units alone on street date.

Using words like "phenomenal" and "blowout," merchants say they are ecstatic about the strength of the title, which apparently also had a strong incremental pull, as merchants reported that sales across the board were fantastic for that day.

Pete Cline, president of Handleman Entertainment Resources, the racking division of the Troy, Mich.-based company, says that 'N Sync's album "drives the customer into the department, and all boats rise with this type of title."

Executives with the Musicland Group and Trans World Entertainment each declared that "No Strings Attached" had achieved their best-ever one-day sales record.

The SoundScan week ends on Sunday (26), beyond press time, so actual sales data is not available. With verbal reports putting first-day sales totals from the major accounts at about 1 million units, sales from the indie sector might have allowed 'N Sync to top the Backstreet Boys' "Millennium" first-week number of 1.13 million units. But because SoundScan does not collect sales data on a daily basis, no one will ever know for sure if that feat was achieved.

Estimates by industry observers on how well the album will do for the

entire week ranged from 1.3 million units to 1.6 million units.

Jive executives, of course, were ecstatic about the first-day results.

"We did everything in our power to point the consumer to the street date," says Tom Carrabba, senior VP/GM of the label. "We benefited by having 10 weeks of saturated radio and eight weeks of strong video play that built a tremendous amount of buzz for a group that already had a major fan base and directed them toward this in-store date, with sales going beyond our expectations."

'N Sync's self-titled debut, which has sold more than 7.6 million units in the U.S., according to SoundScan, was released by BMG-owned RCA. BMG, which distributes the Zomba-owned Jive in North America, sued the band and Zomba when the act moved to Jive in September 1999. After months of legal wrangling and countersuits, the dispute was settled in December, with the act remaining on Jive (Billboard, Jan. 8).

Jive shipped 4.2 million units of the new album for street date, with reorders as of March 22 standing at an additional 2.3 million units, reports Bob Anderson, Jive VP of sales.

The act is slated to start its North American tour May 9. Tickets for the 83-date tour, produced by SFX, were to go on sale Saturday (25).

### A TEXTBOOK SETUP

Of the Jive efforts on behalf of the album, John Grandoni, VP of purchasing at 185-unit National Record Mart, says, "Not only was this a clinic in setting up a record, but, from a distribution point of view, a textbook case in making sure that demand was met."

As did other accounts, Grandoni says he placed a reorder on the Monday evening before street date and received the product Wednesday morning.

At press time Wednesday afternoon, Eric Vaughn, BMG buyer at the 120-unit WaxWorks, says that although he knew it was going to be a big album and placed an order accordingly, "I ended up reordering on Monday afternoon to beef up our warehouse, ordered again on Tuesday, and will probably place another order today. It's blowing out the doors."

As did other merchants, John Marmaduke, CEO of Amarillo, Texas-based Hastings Entertainment, says that "No Strings Attached" broke the chain's record for one-day sales for a title. In fact, his sales on the 'N Sync album were about 50% larger than those of the previous record-holder, Backstreet Boys.

"It's like the old days where the fans know exactly what day it came out and anticipated it," he says.

Jive's Carrabba credits the band itself with making sure that its fans knew when the album was coming out. "The group worked diligently to do all we asked them to do, all the fanzines, TV, radio" to promote the album.

Judging by the scene in New York's Times Square on March 21, the band's fans certainly knew all about the album as well as the group's promotional efforts on its behalf.

It was pandemonium, as about 8,000 fans gathered in Times Square to support the band, which had a full day of events lined up in the area, including a performance on "Good Morning America," an appearance on MTV's "Total Request Live"—both broadcast from Times Square—and an in-store appearance at the Virgin Megastore, which is No. 1 in volume among music stores in the U.S.

"About 250 people camped out for two nights for the in-store, which is crazy," says Andy Moreno, Virgin's regional marketing manager. "So many people with so many mothers from so many states came here for the 'N Sync event. Unfortunately, with the

## ALL-REGION DVD PLAYERS IRK U.S.

(Continued from page 1)

the ability to play discs sold in the U.S., a research firm says that nearly two-thirds of the players sold have the ability.

Concern heightened this month with the introduction of more than 1 million Sony PlayStation 2 players, some of which can play DVDs from anywhere around the world.

Sony has stopped short of doing a recall of the players and has corrected the problem on units shipped after the initial mid-March launch.

The player is expected to be on sale in North America and Europe this fall.

According to a spokesman for Sony Computer Entertainment, the company may ship new software to consumers to correct the problem.

Jim Bottoms, director and co-founder of international research firm Understanding & Solutions, says that in Western Europe "a high level of demand for product" and easy access through Internet retail channels is driving sales of the players that can disable regional coding.

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

The problem is most prevalent in the U.K., where several major chains, including Tesco, are advertising inexpensive players that can play all-region discs.

"For hardware companies it's so competitive that being able to play multi-zone discs is an added feature to advertise to consumers," says one studio source.

Other retailers are offering to alter machines with a chip that disables the coding.

The U.K. market is especially ripe for hardware that overrides U.S. region 1 coding, since there is no language barrier. U.S. discs are also more desirable because local censorship laws often severely edit the programs for domestic release.

In addition, under U.K. copyright laws, it is not illegal to alter the players for personal use.

But software suppliers say the problem lies within the hardware community.

"Sure it's a problem, because it cre-

ates disruption and confusion," says Warner Home Video VP of DVD worldwide marketing Steve Nickerson. "It goes against the business plan everyone has built DVD on, but it's not a company issue."

Toshiba director of product planning Craig Eggers says that the company has made efforts to make its hardware more difficult to alter.

Toshiba, along with Sony and Time Warner, owns the DVD technology copyright and is a member of the international trade group DVD Forum.

"The efforts in Europe to hack the codes are the result of the lack of software [available for that region]," says Eggers, "and that situation will be resolved quickly."

Indeed, one reason why the all-region players are so popular is the lack of software in various regional territories. In other cases, local laws keep out new releases.

France De Mijola, head of video at French retailer FNAC, says that her company sells region 1 discs to keep ahead of the competition. "It is extraordinary that, for instance, we cannot sell 'The Matrix' because of the protection period of nine months on theatrical windows in France, when all our European neighbors are selling it."

More than 2,300 feature films are available on DVD in the U.S., compared with fewer than 700 each in Western Europe, Australia, Asia, and Japan, according to industry estimates.

While U.S. discs are heavily imported via the Internet, some suppliers say that will change as more titles become available in international markets. "The import business is not a real business, and you can only build a real business with local product," says Columbia TriStar Home Video senior VP of international Lexine Wong. "DVD is fast becoming a mass-mar-

chandise for the 520-unit chain, says that the company is very pleased with sales results anyway.

On a per-store basis, Snoop Dogg's first album was the strongest-selling album ever for street date, Milligan reports. Nonetheless, on a total unit basis, the album should garner the largest total sales units for the chain, now that it also incorporates the stores it acquired from Blockbuster Music.

First-day sales for the chain were 47,500 units. Milligan says he expects first-week sales to total 120,000 units.

Assistance in preparing this story was provided by Divine-Asia Planes and Anna Berent in New York.

ket product, and when that happens there will be a lot of local-language product that will eliminate regional coding problems."

But one organization taking a hard look now at the de-coding issue is the Motion Picture Assn. of America (MPAA), which serves both the theatrical and home video industries.

The MPAA is concerned about dedicated players and is considering a number of solutions, including legal action, to enforce regional coding.

According to the AC Nielsen/Vantis estimates, DVD player sales in Western Europe this year will range between 3.5 million and 4.6 million units.

Assistance in preparing this story was provided by Sam Andrews in London.

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## Masson, Brandle Join Billboard's London Team

Billboard Music Group's London office has added two key new editorial staffers.

Gordon Masson has joined as international news editor of Billboard, and Lars Brandle comes on board as international editor of Billboard Bulletin.

Masson was previously with the Phillips Publishing group, where he was the London-based editor of Satellite Today, the daily online publication of the satellite industry. Prior to that, he worked for Phillips in the U.S., on Satellite Today and the biweekly newsletter Mobile Satellite News. Masson's background includes nine years at one of the U.K.'s largest publishers, D.C. Thomson.



MASSON

"What's more, I'm pleased that we've been able to recruit such able individuals from other fields of journalism. The industries served by Billboard are going through such change at present that a fresh perspective—which is what Gordon and Lars bring to the Music Group—is essential."

Both report to international editor-in-chief Adam White. They will be working alongside Billboard international editor Tom Ferguson, and in conjunction with the Music Group's extensive network of correspondents and contributing editors worldwide. These include bureau chiefs for Germany (Wolfgang Spahr), Asia (Steve McClure), Australasia (Christie Eliezer) and the Nordic region (Kai Lofthus). Another key member of this editorial team is international deputy editor Thom Duffy, who is based in New York.

"Of course, it's become a cliché that the music business is increasingly a global business," says White, "but it's also the truth. And this puts considerable demand on the Billboard publications, be they in print or online, to provide the most sophisticated and savvy on-the-spot reporting that there can be. Our new team intends to meet that demand."

## March Of Music Slated For July

The July 1 issue of Billboard will feature a special supplement titled "The March of Music." This 28-page color section will include decade-by-decade text and pictorial spreads covering the people who shaped the music industry over the last 100 years. In addition, the supplement will include Billboard's exclusive chart-rankings of the all-time top 100 singles and top 200



albums for each decade as well as an overall singles and album chart covering the entire 20th century.

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## Living In The Past, Present & Future

HE MADE HIS BILLBOARD chart debut 41 years ago—definitely the past. He revitalized his singing career by becoming a holographic lounge singer in the 24th century—without a doubt, the future. And in the present, James Darren debuts at No. 25 on the Top Jazz Albums chart with "This One's From The Heart" (Concord Jazz), a collection inspired by his stint as crooner Vic Fontaine on "Star Trek: Deep Space Nine."

Darren first appeared on a Billboard chart in the April 27, 1959, issue, when his single "Gidget" debuted on the Hot 100. He was so young he was billed as Jimmy Darren, in the film and on the record label. "Gidget" faltered at No. 41, and Darren didn't have his chart breakthrough until 2½ years later, when "Goodbye Cruel World" soared to No. 3. His last appearance on the Hot 100 was in 1977, with a single on Larry Uttal's Private Stock label, "You Take My Heart Away," a song originally heard in the film "Rocky."

Darren is known these days for his acting, with TV series like "The Time Tunnel" and "T.J. Hooker" under his belt. Executive producer Ira Steven Behr cast him as a swinging Vegas lounge singer from the 1960s in an episode of "Deep Space Nine," and the character became a pivotal recurring figure in the series' final two seasons.

Fontaine performed a number of songs in the series, including "Paper Moon" and "Come Fly With Me," and that inspired Darren's current chart album.

**LET THE MUSIC PLAY:** Exactly 16 years ago this issue, the No. 1 title on The Billboard Dance/Disco Top

80 was "Give Me Tonight" by Shannon. The Washington, D.C.-born singer is No. 5 on this issue's Hot Dance Music/Club Play chart with "Give Me Tonight 2000" (Contagious), and she could easily be on top next issue.

To do that, she'll have to dislodge Madonna, who advances 2-1 with "American Pie" (Maverick). The remake of the Don McLean favorite is Madonna's 22nd No. 1 hit on this chart, more than any other artist. "Pie" is her third consecutive Club Play chart-topper, following "Nothing Really Matters" and "Beautiful Stranger." It is the 35th entry on this chart for Madonna, and she has had at least one Club Play track every year since she debuted in 1982 with "Everybody."

Also in the top 10 of the Club Play chart this issue is Tina Turner, who falls 3-9 with "When The Heartache Is Over" (Virgin). Going back to that chart of 16 years ago, Turner was No. 10 with her first Capitol single, a cover of Al Green's "Let's Stay Together." It was the single that preceded her signature song, "What's Love Got To Do With It."

**EX-SPICE:** Geri Halliwell claims her third post-Spice Girls No. 1 in the U.K. with "Bag It Up" (EMI). Counting her eight chart-toppers with the quintet, Halliwell has now appeared on 11 No. 1 singles.

One of the contenders to succeed her in pole position is "Never Be The Same," produced by Rhett Lawrence for Mel C. Featuring Left Eye. The combination of a Spice Girl with a member of TLC could prove potent enough to give us two Spice Girls in a row at the top of the British chart.



by Fred Bronson

## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

### YEAR-TO-DATE OVERALL UNIT SALES

	1999	2000
TOTAL	157,494,000	162,547,000 (UP 3.2%)
ALBUMS	138,851,000	148,143,000 (UP 6.7%)
SINGLES	18,643,000	14,404,000 (DN 22.7%)

### YEAR-TO-DATE SALES BY ALBUM FORMAT

	1999	2000
CD	116,179,000	130,332,000 (UP 12.2%)
CASSETTE	22,341,000	17,473,000 (DN 21.8%)
OTHER	331,000	338,000 (UP 2.1%)

### OVERALL UNIT SALES THIS WEEK

14,842,000

### LAST WEEK

15,061,000

### CHANGE

DOWN 1.5%

### THIS WEEK 1999

15,073,000

### CHANGE

DOWN 1.5%

### ALBUM SALES THIS WEEK

13,544,000

### LAST WEEK

13,732,000

### CHANGE

DOWN 1.4%

### THIS WEEK 1999

13,053,000

### CHANGE

UP 3.8%

### SINGLES SALES THIS WEEK

1,298,000

### LAST WEEK

1,329,000

### CHANGE

DOWN 2.3%

### THIS WEEK 1999

2,020,000

### CHANGE

DOWN 35.7%

### CASSETTE ALBUM SALES BY GEOGRAPHIC REGION

	1999	2000		1999	2000
NORTHEAST	1,254,000	1,105,000 (DN 11.9%)	SOUTH ATLANTIC	4,514,000	3,656,000 (DN 19%)
MIDDLE ATLANTIC	3,002,000	2,504,000 (DN 16.6%)	SOUTH CENTRAL	4,668,000	3,603,000 (DN 22.8%)
E. NORTH CENTRAL	3,531,000	2,738,000 (DN 22.5%)	MOUNTAIN	1,285,000	967,000 (DN 24.7%)
W. NORTH CENTRAL	1,323,000	964,000 (DN 27.1%)	PACIFIC	2,764,000	1,935,000 (DN 30%)

ROUNDED FIGURES

FOR WEEK ENDING 3/19/00

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