35th MIDEM Embraces Web, Dance Confabs
BY SIRI STAVENES DOVE and GORDON MASSON
LONDON—The international music industry this month makes its 35th annual pilgrimage to France’s Côte d’Azur, with high hopes that, in 2001, the business will begin to reap financial rewards from the Internet—in which it has invested so many millions of dollars.

The city of Cannes is home to MIDEM 2001 from Jan. 21-25, but immediately prior to the event the Palais des Festivals will host MIDEMnet 2001—a one-day (Continued on page 102)

CES Showcases New Breed Of Digital Music Devices
BY BRIAN GARRITY
LAS VEGAS—With Napster’s usage numbers still soaring and the major labels and (their licensed partners) expected to ramp up digital music subscription services over the next year, consumer electronics manufacturers are unveiling a dizzying number of next-generation players and gadgets designed to cater to the emerging market.

The new products—many of which debuted at the annual Consumer Electronics Show (CES) in Las Vegas Jan. 6—are expected to more streaming media, MP3 files, and content-protected music/videos off the personal computer and into home theaters, car stereos, and an assortment of handheld portable devices.

But consumer demand for such high-tech toys in the near term could be hindered by warring manufacturers themselves. A lack of security and memory format standards—coupled with high price points ranging (Continued on page 109)

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THE EYE
Is Anti-Hate Campaign Contradictory To MTV?
BY CARLA HAY
NEW YORK—The irony can’t be ignored. On Jan. 10, MTV launched a campaign called “Fight For Your Rights: Take A Stand Against Discrimination.”

To kick off the yearlong campaign, MTV replaced its usual programming by “going dark” for the first time in its history to show 17½ continuous hours of a listing of hate crimes. Yet this new anti-discrimination campaign comes at a time when MTV gives heavy rotation to (Continued on page 108)

Female Musicians Join Anti-Violence Benefit
BY CHUCK TAYLOR
NEW YORK—More than 75 female entertainers will rally for a live performance of Eve Ensler’s acclaimed “The Vagina Monologues” Feb. 10, with proceeds going to the V-Day Fund, which benefits programs aimed at ending violence against women.

The one-time celebrity staging at New York’s Madison Square Garden is the centerpiece of the fourth annual V-Day campaign and includes special musical performances from Joan Osborne, Phoebe Snow, the long-established female alterna-rock outfit Betty, and Queen Latifah, who will perform the show’s finale. (Continued on page 101)
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Miles Davis: Recalling The Man With The Horn

When I think of Miles Davis, I think of “Walkin’,” the jaunty but missing jazz classic. It was also the first word out of the trumpeter’s mouth the day I met him in September 1981: “Walkin’—want to go walkin’?” He rasped s Tommy as I stood in the foyer of his five-story brownstone on West 77th Street in New York. I thought Miles meant a stroll around the neighborhood, but he continued past me into the next room after folding his slim-fingered hand around mine in a quick grip. When he entered the large, sparsely furnished house—formerly a Russian Orthodox church whose uppermost floors were now rented out—but the windows were shaded. As my eyes adjusted to the soft but adequate mid-afternoon light, my host gestured toward the piano. Twenty years of building dust hung there.

This was disconcerting. Precious little had been seen of Davis since the autumn of his 40th year, and now he was 50. I wanted to get a better look at the jazz world’s reigning croon. A moment later he reappeared on my right and moved past me once more.

“Let’s walk,” he insisted, and so I did, falling behind in its fame, as he became apparent he’d been making a steady circuit through his immediate environment. “My wife is a bigger star than I am,” he quipped—“I’m a truck” and kept to our circuit. (In my mind, I heard the crisply loping tempo of “Walkin’,” with Miles’ prayerful trumpet propelling Horace Silver’s churchful piano counterpoint, as if the prac car was cut on a jam from choir practice in a Harlem church.)

When asked to define himself, the trumpet great replied, “I don’t know. I was a lot of things, but I think my biggest strength was my will to do things.” After he broke both legs in a car accident, he “anounced, “A hit a divider in a Lark aborini on the West Side Highway (at 8 a.m., on Aug. 1, 1972), I was a foot off the ground. I hit the divider, and I did blench. I said, ‘Aw, shit! My ear’s not on my ear yet!’”

Davis described his work as being a critique of the way Miles, and a new stime of energy that comes to the fore in his work after throat surgery. “More than any other jazz musician,” he explained, “I have a new, a stronger voice. I can play more expressively, and I have more control of my instrument.”

He added, “I have a new strength and a new freedom. I can express myself more freely and with greater power.”

Davis died in September 9, 1991, 10 years after our first meeting. Yet he left a legacy of music that will continue to inspire generations to come. His impact on the world of jazz and music as a whole remains immeasurable.
GRAMMY AWARDS FOR SALE?

I couldn’t believe my ears when I heard Mike Greene, head of the National Academy of Recording Arts and Sciences (NARAS), say during a TV interview that Eminem deserved all the nominations he got because “you can’t ignore an album that’s sold over 8 million copies.”

Yes, you can, NARAS. Grammys are not supposed to be sales awards—Billboard Awards honor sales, and that’s legit. Grammys are supposed to honor quality music, and that starting statement to the contrary—spoken by the head of NARAS—is why I quit.

Give me back my shoes. I’m the idiot if I keep giving my hard-earned money to an organization led by someone who lets it slip that NARAS awards are so transparent for sale.

Christine Lavin christinelavin.com New York

EVERHANDED STORY ON SMOOTH JAZZ

Kudos to Melinda Newman and Frank Saxe on an article (“Jazz/AC Is Fiscal & Ratings Success,” Billboard, Dec. 9, 2000) that was thorough in its presentation of the issues that are important in the state of smooth jazz. The last few years have seen revenue increase to very profitable levels at smooth jazz stations around the country.

Our label artists—Jonathan Butler, Paul Taylor, Candy Dulfer, Maysa, Bono, Gregg Karukas—provide the format with excitement, engaging songs, and rhythms that truly reach the listener. We’re hopeful this article will continue a dialogue in which the music, artists, and format thrive.

Cari Griffin, Eulis Cathey, and Sandra Trin-DaCosta
N-Coded Music New York

SOUNDEXCHANGE SOUNDING

I want to thank Bill Holland for his large, accurate article on the launch of SoundExchange (Billboard, Dec. 9, 2000). However, regarding the statement “Not all five majors embraced the direct payments initially”: All labels supported the concept of direct payment to artists. Several companies initially felt it would be easier for them to make these payments, instead of SoundExchange doing so on their behalf.

But ultimately, all decided to avail themselves of our direct payment service.

Executive director, artist, and label relations, SoundExchange Washington, D.C.

HONORING THE AMAZING RANDY

I want to thank Billboard and Timothy White from the bottom of my heart for Randy Newman’s Century Award (“A Portrait Of The Artist,” Billboard, Dec. 9, 2000).
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Benson Is Shuttered

BY DEBORAH EVANS PRICE

NASHVILLE—Provident Music Group, Zomba’s Christian music division, is shuttering Benson Records. The company becomes the second major casualty among Christian labels in the past two months, following Gaylord’s folding of Myrrh Records into Word.

The music company, Nashville’s oldest, would have marked its 100th anniversary next year. Founded in 1902 by John T. Benson, it originated as a songbook company. Over the years, Benson grew into one of the most powerful Christian label/publishing companies in the industry.

In this heyday, the record division served as home to some of the top names in Southern gospel, contemporary Christian, and traditional gospel, including Bill & Gloria Gaither, Dallas Holm, DeCarlo & Key, Albertina Walker, the Speers, Larnelle Harris, 4HIM, Climax City, and the Kingdom. The current roster includes Forty Days, Whisper Loud, NewSong, and Kyle Matthews.

“I’m sad, and that’s a personal comment because I’ve known a lot of people from the ’70s forward who made that company what it was,” says Gospel Music Assn. president Frank Bresciani. “I respected it and ad

erved it for years. I loved what it stood for, and I’m sad for whatever circumstances it has come to a place where it had to be closed. I’m hopeful sometime in the future it can see the light of day again. It was a very historical piece of our city and our music industry.”

“I don’t even know how to express it,” says Benson president John Mays. “I don’t even know how to deal with it or how to look back yet. I feel so responsible for the (Continued on page 74)

Universal Music Enterprises
Readies Blues Classics Series

BY JILL PESSELNICK

LOS ANGELES—Blues aficionados will have reason to revisit old favorites Feb. 27 when Universal Music Enterprises (UME) launches its new series “Blues Classics Remastered And Revisited.”

Each album in the “Blues Classics” series will be digitally remastered and feature original liner notes and may also include additional notes or bonus tracks.


With the wealth of catalog titles available to UME as a result of the recent Universal and PolyGram merger, the opportunity to release a slate of spiced-up blues albums was impossible to resist for UME president Bruce Resnikoff. He says, “Blues music in effect represents the roots of rock ‘n’ roll. A lot of artists today are playing music that developed from songs that come from this era, so we believeUniversal and PolyGram catalogs, (Continued on page 74)

Shriver To Start Indie Label

BY PHYLIS STARK

NASHVILLE—Having unexpect-
dedly resigned from Asylum Records, Evelyn Shriver, who was president, signed a new deal to plan to launch an independent record label in Nashville. They are expected to take several Asylum artists with them, including the Warner Bros. and Shriver will not be replaced at Asylum, which will continue as a Warner Bros. imprint run by Jim Ed Norman, president of Warner/Reprise Nashville (WRN). Their parting after nearly three years each with the label was described by both Shriver and a

Warner Bros. representative as very amicable. Contracts for both Shriver and Nadler would have been up in April.

The remaining three Asylum staffers, VP of promotion Stan Byrd and regional promoters Lee Durham and Lisa Strickland, are not affected by the executives’ departure and remain part of the Warner Bros. staff.

Shriver says she wants to launch “the best boutique label in country music that has really creative music but that also successful. I think the time is perfect for it.” She has chosen a name for the new venture but declines to reveal it until a legal search for any similarly named company is complete.

Shriver says she has some financing in place, the source of which she (Continued on page 74)

RIAA’s Sherman Cites Work-For-Hire ‘Misstep’

BY BILL HOLLAND

WASHINGTON, D.C.—Cary Sherman, chief counsel of the Recording Industry Assn. of America(A1), told attendees Jan 10 at “The Future Of Music Summit” here at Georgetown University that the RIAA’s 1998 work-for-hire regulations “are no longer effective” inserted in the U.S. Copyright Act that made sound recordings a new category of works made for hire were a “mistake.”

The change became law in November 1999.

“In retrospect,” Sherman told copyright lawyers, law students, and representatives of electronic music companies, “it was clearly a mistake. It only confirmed the worst suspicions of artists.”

He said that failure of subsequent consultation from artist groups, which believed the change removed rights to reclaim ownership of recordings in the future, the RIAA should have pursued it more fully and discussed the issue with artists’ groups before calling for the provision.

A hearing in which artists’ grievances were were cited. Congress restored the pre-90s status of the work-for-hire provisions last session, and President Clinton signed the regulatory legislation.

Sherman maintained that now sound recordings may still be considered works made for hire under the existing categories of “compilations” or “contributions to a collective work.”

Agreeing with other panelists, he said it was impermissible that the status of sound recordings under the current work-for-hire provisions be carefully considered and resolved by Congress before 2000.

If not, litigating among record companies, artists, producers, and others claiming authorship could paralyze the industry. Sherman also said that record companies and artists have a lot of opportunity now to work together.

Meanwhile, keynote speaker Sen. Orrin Hatch, R-Utah, continued to show himself as a new champion of balanced rights in E-commerce for businesses, artists, and consumers. The shift in view for Hatch, a religious songwriter, began last summer when he sided with artists in the work-for-hire debate and then pushed legislation. In his address, Hatch said, “I welcome the record labels into the online world,” but he added, “I do not think it is any benefit to all.”

Sherman noted that control by leveraging their dominance in content or conduit space in an anti-competitive way to control the new independent services that are attempting to enhance the consumer’s experience of music.”

Hatch also told attendees he opposes “gated access” or “divert flows to preferred content . . . I think it’s crucial that policymakers be vigilant in keeping the [broadcast delivery] pipes wide open.”

Valley Establishes Emerge

BY CHRIS MORRIS

LOS ANGELES—In a move it says is prompted by changes in the retail landscape, Valley Media’s Distribution North America is launching Emerge, a new label in Woodland, Calif., is establishing a second independent distribution band, Emerge Distribution. Jim Colson, GM of DNR A, says, “The main idea is to have the smaller niche catalog labels and niche-genre labels bottled up by major companies (Continued on page 74)

Firm Files Suit Against Sillerman

Management Charges Breach Of Contract, Fraud

BY RAY WADDELL

NASHVILLE—The Firm’s lawsuit against Robert Sillerman and FXM puts an exclamation point on the ambitious plan to roll up management companies into a clout-wielding beast similar to the way he consolidated the Firm’s promotion business to create SFX.

If FXM has indeed hit a brick wall, it would be a rare setback for Sillerman, who earlier spun off SFX for about $600 million to the Clear Channel. Previously, Sillerman had orchestrated a similar consolidation play with radio stations.

The next target for Sillerman had been personal management firms, and the Firm was meant to be the first of many high-profile companies on his list. Others believed to be up for acquisition by FXM included such companies as Brilstein-Grey Entertainment, HK Management (Jimmy Buffett), Q Prime (Metallica, Ozzy Osbourne), and East Management (Tom Petty), and others, as well as the William Morris Agency.

On Nov. 13, 2000, Sillerman announced—in retrospect, prema-
turely—an interest in a music management firm for a price later reported at $200 million. A prepared statement from Sillerman’s camp at the time said more such announcements would follow. But the buildup appears to be seriously derailed, at least for now.

The Firm (Michael Jackson, Backstreet Boys, The Firm, REO Speedwagon) recently filed a lawsuit Jan. 4 in Los Angeles Superior Court against former SFX chairman Sillerman, former SFX executive who proceeded “most FXM, Sillerman’s proposed mega-management compa-
y venture, alleging breach of contract, fraud, and several other charges. The Firm’s suit says Sillerman, while still at the helm of SFX, invested $25 million for a 16% share in the Firm and Sillerman and Fer-
rell’s appointment on its board of directors, and later used this influ-
ence to “effectively force the Firm to abandon its own plans and either proceed with the proposed merger with FXM or face having FXM as a formidable competitor.”

The complaint says Sillerman re-
presented to the Firm that the deal is a “true arm’s length transaction” (initial public-offering) value of the new enti-
ty would be $2.5 billion, “and that he expected the compa-
y’s market value to be in the $15 billion-$20 billion range within 24 months of the IPO.” Therefore, the suit alleges Sillerman’s “misconduct has cost The Firm in the billions of dollars.”

What sent FXM into a tailspin appears to have been a noncompete clause between Sillerman and Clear Channel as part of the SFX sale. Sill-
erman’s plans hit a major snag in find-

ing as a result of this clause (Clear Channel was reportedly in 4%, which the suit alleges Sillerman did not disclose) when Sillerman Decem-
ber Key FXM negotiations with such companies as Brilstein-Grey Ente-
tertainment and the William Morris Agency subsequently fizzled.

The suit alleges that the proposed merger and its delays hurt the Firm’s ability to pursue compet-
ing bids for the company, as well as to acquire other management companies like Overbrook Entertainment.

(Continued on page 113)
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**Famous, Santander Link Publisher, Songwriter In Joint Venture**

**BY LEILA COBO**

MIAMI—Famous Music has signed a long-term, exclusive agreement with Miami-based, Grammy-winning songwriter/producer Kike Santander, Billboard has learned.

The three-year deal is a joint venture and co-publishing deal between Famous—the first major move the company has undertaken since it created its Latin music department late last year—and Santander’s publishing companies, Clear Mind (ASCAP)/Clear Heart (BMI).

“I think we really have the chance to prove that we have the right kind of partner,” says Famous chairman/CEO Irwin Z. Robinson, “someone who understands the value of their contribution and who understands the business element aside from the creative element.”

Although Santander’s own publishing will not be part of the deal—he is still under contract with Emilio Estefan’s Foreign Imported Publishing—Famous is banking on Santander’s talent to produce hit songs and his name to help place them. Santander’s companies currently have a catalog of approximately 400 songs representing some 25 writers. A total of 12 writers signed exclusively to Santander will fall under the Famous deal, although that number may grow.

“I worked with this man and I knew he would do it—when he said yes, I knew it was going to work,” says Famous VP of Latin, Anthony Iannone. “He has a great ear and a great feeling for Latin music.”

**Uni Canada Execs Get New Roles**

**BY LARRY LEBLANC**

TORONTO—Ross Reynolds, chairman of Universal Music Canada, has been appointed chairman emeritus, and Randy Lennox has been promoted from president to CEO of the Canadian company, assuming overall responsibility for operations.

In his new role, Reynolds will oversee a program to promote Canadian music and artists. He says, “It’s time to bring Canadian music to the forefront of the Canadian music industry for 35 years,” says Brian Robertson, president of the Canadian Recording Industry Assn. “He’s been the essence of an industry builder and is going to be missed. But there’s also a great relationship between Ross and Randy. Randy has had a very powerful education process and is well-qualified to take over as CEO.”

Lennox, a 22-year company veteran, was appointed president of Universal Music Canada in December 1998. He began his career with MCA Records in 1978 as a customer service representative. He was promoted to Ontario branch manager, followed in quick succession by a promotion to VP overseeing sales and marketing and to senior VP in 1985. In this post, he handled the company’s day-to-day business, leaving Reynolds to concentrate on international developments.

“Ross has been more than a friend and a mentor,” acknowledges Lennox. (Continued on page 104)

**Bertelsmann Online Acquires Boxman Assets**

**BY KAI R. LOFTUS**

OSLO—The Boxman online retail venture has officially come to an end. The subsidiary BOL International acquired the rights to the dissolved competitor’s trademark, its central customer database, and all European Web site domain names that the once London-headquartered company had registered.

But there’s less desire within the Munich-based corporation to reconstruct Boxman than to exploit the some 600,000 customers in the idle database. (By acquiring the trademark, it has also effectively blocked any potential external attempt to reassemble Boxman.)

Boxman’s national Web sites are currently carrying the BOL logo (with an underlying hyperlink) and a recommendation to shop at BOL. While the page has no longer strategic than commercial dimensions, was struck by Jerker Nilsson, managing director of BOL’s Lund, Sweden-based Nordic division, and Boxman’s Stockholm law firm Wis- trands Advokatbyrå, who administers the company’s estate.

Nilsson declined comment on the financial details, aside from saying, “It’s not much—not compared to what the shareholders of Boxman have invested in the company.”

“In view of Boxman’s bankruptcy, the logo is too negatively charged. But we want to protect ourselves against any other company using it,” he says.

Boxman’s former president/CEO Tony Salter tells Billboard he can’t say whether he feels that Boxman’s assets are being properly handled now. “I don’t know the final details, as I only became aware of this yesterday [Jan. 9]. I’ve not been involved in the process apart from helping both the Swedish and U.K. liquidators. It’s something I haven’t really had any control over either.”

Since the end of October, my role has been quite technical in the sense that I’ve been supporting the liquidators,” he continues. (Continued on page 105)

**Rydenä To Leave MTV Nordic Decision Said To Predate Music Week Criticisms**

**BY KAI R. LOFTUS**

STOCKHOLM—Boel Rydenä is relinquishing her VP/GM duties at MTV Nordic’s headquarters in Stockholm, effective in March or April.

In London, he hasn’t yet officially named her successor.

The move had been rumored since early December (Billboard, Jan. 30, 2000) following industry-wide criticism over the video network’s minimum support of local artists during the MTV Europe Music Awards and the corresponding Stockholm Music Week last November.

While Rydenä says she gave her notice Dec. 3, one week after telling her boss, MTV Northern Europe’s London-based managing director, Alex Ogilvie, the 32-year-old executive says she has been mentally planning to depart since last summer because of impending family duties (a baby is expected next May).

An MTV representative says her resignation is scheduled for March, but Rydenä says she is available for (Continued on page 115)

**EXECUTIVE TURNTABLE**

**BY JIM NOONAN**

New appointments and moves at the top of Billboard companies.

**LEVIENDS**

Jerod Pritzman is promoted to VP of media relations and Josh Lerman to director of international product development/new media in New York. They were, respectively, VP of international and VP of marketing, Asia-Pacific region, for BMG Records.

**GEOGRASSON**

Sheila Richman is promoted to VP of media and artist relations for the Island/DefJam Music Group in Los Angeles. She was senior director of media and artist relations.

Atlantic Records promotes Caroline Prutzman to VP of media relations and Josh Lerman to director of international product development/new media in New York. They were, respectively, VP of publicity for the company’s associated labels division and director of international product development.

Jennifer Bohler is named VP of publicity for MCA Nashville in Nashville. She was VP of media relations for Starstruck Entertainment.

**NOONAN**

Hector Baldonado is named president of Big Dread Records in New York. He was an attorney.

Carlos Tabakoff is named senior director of the Spanish-language division for Warner Music Latin America in New York. He was senior director of marketing for Sony Music International in Miami. He was director of English-language product.

**RICHMAN**

Tommy Delaney is named national director of promotion for Mammoth Records in New York. He was national director of alternative promotion for Virgin Records.

Daniel di Salvo is promoted to director of new media, Latin America, for Sony Music International in Miami. He was director of English-language product.

**PRUITZMAN**

John Franck is named director of marketing for Koch Records in New York. He was a junior product manager for the Epic Records Group.

**BALDONADO**

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Columbia’s Crazy Town Survives Troubles To See Chart Success

BY CARLA HAY

NEW YORK—Just a few months ago, the rock/hip-hop band Crazy Town was on the verge of calling it quits. In the year since the group’s 1999 debut album, “The Gift Of Game” (Columbia Records), was released, the band endured enough rigorous touring, struggling album sales, and extreme personal problems that would break up most bands.

But in a remarkable reversal of fortune, “The Gift Of Game” has become a hit on The Billboard 200 at a time when many people would have considered the album incapable of getting such a big jum-start. Industry observers say that attention for Crazy Town’s third single, “Butterfly,” is an propelling sales for the album.

Released in October 1999, “The Gift Of Game” spent months struggling to break into the charts until it entered the Heatseekers chart until it entered the Heatseekers chart at No. 42 in the July 22, 2000, issue. For the next several months, the album was a steady seller on the Heatseekers chart, and it reached No. 1 in the Dec. 30, 2000, issue. Meanwhile, “Butterfly,” reached Heatseekers Impact status in the Jan. 13 issue when it soared from No. 17 to No. 13 on The Billboard 200. The album was also the Greatest Gainer (largest unit increase) in sales that issue, and this issue the album is at No. 46.

“Crazy Town” — a groove-oriented love song, was finding an audience via radio and MTV. The single is No. 7 this issue on the Modern Rock Tracks chart, and MTV has the video in medium rotation.

That song is the one we knew could be our break-through,” says co-lead vocalist Bret “Epic” Mazur. “In the back of our mind, we knew that if we faced our problems, pulled ourselves up by the bootstraps, and turned things around, that song might do it for us.”

Those problems included former Crazy Town guitarist Rusty Ep (losing a nervous breakdown while we were on tour,” says Mazur. “We were pulled off of Ozzfest last year because of the breakdown and some of us had drug problems, too.”

He says candidly that part of the band’s turmoil was due to the elusiveness of catching a break. “The pressure was just so built up after eight months of touring. It’s like putting a football team out there and they lose every game after. Being at Ozzfest is like Satan’s playground, because if you’re looking for any kind of drug or bad news, you can find it. And if you don’t have your head screwed on tight, you can get really fucked up.”

He pauses to reflect. “The strangest low point was seeing Seth [Rust Epique] getting taken away in handcuffs after he threw a chair out a window.”

With origins that date back to 1992, Crazy Town was formed in Los Angeles by Mazur and co-lead vocalist Shifty Shellshock. Before Crazy Town, Mazur had already made a name for himself as a producer and DJ. In addition to Mazur and Shellshock, the current band lineup consists of bassist Faye-doe Deejay, guitarist Trouble Valli, drummer JB, and guitarist Squirel.

Mazur co-produced the “Gift Of Game” with Josh Abraham, whose credits include Orgy and Coal Chamber. Crazy Town’s songs are published by Crazy Town Music (ASCAP).

Crazy Town’s VP of marketing Greg Linn says, “We began setting up the Crazy Town record in the summer of 1999. We began an extensive street-marketing campaign that ran for a few months that ran up to the launch of this record. Nobody knew who Crazy Town was, and the theme of the campaign was, ‘Who The Hell Is Crazy Town?’ It created a nice buzz.”

The album’s first two singles—the harder-edged “Toxic” and “Darkside”—were released but were essentially ignored by most mainstream media. Over a yearlong period, Crazy Town toured with acts such as Methods Of Mayhem, Buckcherry, and Red Hot Chili Peppers, and as part of MTV’s first Return of the Rock tour, which also featured Staind, F.O.D., and Dope.

Crazy Town was building momentum from touring until the band’s ill-fated stint with Ozzfest had ended.

“Everything just joined and stuff. But the band did stay together, and ironically, after months of touring and an effort to break the band in the mainstream, “Butterfly” has become a hit while the band isn’t on tour.”

“Sales for the Crazy Town album have increased for us about 10% every week for the past three weeks,” reports Eric Tittle, manager of the Wherethehouse’s Geary Street location in San Francisco, “And it has mostly to do with radio airplay. Our in-store promotion has helped, too.”

Linn says that “‘Butterfly’ has taken Crazy Town to a whole new level. We wanted to build a fan base before we released the song. When we took it to radio, it was an instant reaction,” he says.

Holly Williams, PD/music director of modern rock station WROX Norfolk, Va., says, “‘Butterfly’ is a cool-groove record. The requests for it are still going strong. It’s great to have it mixed in with the hard stuff. It helps us stay in touch with our audience.”

As for inevitable comparisons to other rock/rap hybrids acts such as Kid Rock and Limp Bizkit, Williams says, “Crazy Town has a funkier sound.”

“This song is starting to cross over at top 40 radio,” says Linn. “People are hearing it everywhere. It’s even been on (NBC TV show) ER. In the beginning of this album’s life cycle, Crazy Town’s audience was predominantly male, but now because of the success of ‘Butterfly’ there are more women starting to get into this band.”

(“Butterfly” is also featured in the film “Saving Silverman.”)

Linn says Columbia is looking for the next touring opportunity for the band. Crazy Town is booked in North America by Paola Palazzo of Creative Artists Agency. The band is managed by Q Prime.

While the group considers new tour plans, Crazy Town is hard at work on its next album, which Mazur says should be out by the end of the year.

As he describes the new material, “The heavy stuff is going to go a lot more aggro than the first album, but the new album will also be a lot more melodic and have more singing. I want to continue to confuse people in categorizing what we do.”
**Maverick’s Tantric Makes ‘Final’ Offer**

**Ex-Days Of The New Members Find Chemistry With New Vocalist**

BY CHRISTA TITUS

NEW YORK—Most people kick off the new year with a party and the hope of keeping one of their resolutions for the next 12 months.

The band Tantric, however, has gone one better. It kick-started 2001 by generating a great deal of excitement at radio shortly after its song “Breakdown” was shipped in December. The tune is the precursor to Tantric’s debut album, “Fina” (Maverick), a 12-song set that is bound to make the modern rock world take notice when it’s released Feb. 12.

Success, however, is not a stranger to Tantric. Three of its members—bassist Jesse Vest, drummer Matt Taul, and guitarist Todd Whitener—were once members of Days Of The New, along with singer/songwriter Travis Meeks. Days’ 1997 eponymous debut went platinum, thanks to the hits “Touch, Peel And Stand,” “The Down Town,” and “Shelf In The Room,” and earned them the plum gig of opening at an opening act for Metallica—a very nice start for four guys who were so young at the time that they couldn’t legally drink at the venues they were playing.

But rumors began circulating that the band was suffering from internal differences. And in November-December 1998, right after finishing a club date, Vest, Taul, and Whitener were told by a tour manager that they were fired. Although Whitener says the breakup itself wasn’t really a surprise, he still isn’t really sure why Meeks dismissed them—and how it came about shocked him.

“At that point, every dream I’d ever dreamed about—I was the biggest Metalllica fan growing up and got the opportunity to play with them—it seemed like after it fell apart, it was the impossible task to try to start all over and do it again,” Whitener recalls.

Meeks has continued working under the Days Of The New moniker with an evolving lineup of musicians and is currently putting together the act’s third album. “We wish them the best,” says Meeks’ manager Rick Smith, who spoke on the singer’s behalf and preferred not to comment about the incident.

“We hope they sell a million albums.”

Despite the setback, Whitener knew he still wanted to make music, and after doing some soul searching, Vest and Taul decided that they did, too. A few months later, they sent a demo to Hugo Ferreira, the one-time lead singer of Merge they’d met while touring as Days Of The New. Ferreira auditioned and completed the lineup.

For more than six months, Tantric wrote and jammed together. When the act entered the studio, it had composed about 40 songs, but had to pick the best ones that created the best composition.

Whitener and Ferreira adamantly define Tantric as a band as opposed to a backup for one person. (Continued on page 20)

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**Aaliyah Has New Album, Movie Set For 2001; Dylan Records Martin Hit For ‘Sopranos 2’**

**Alicia Keys; club DJ Nyck Henry, and Destiny’s Child member Kelly Rowland.**

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**DYLAN AND DEAN?** Bob Dylan has recorded a version of Dean Martin’s 1962 hit “Return To Me” for the “Sopranos 2” soundtrack, released March 20 on Play Tone/Columbia. The first soundtrack to the HBO drama, released on Play Tone/Columbia in 1999, has sold 405,000 units, according to SoundScan. The accordion-laden track features Dylan warbling in Italian at the song’s close.

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**NEW YORK VIA MONTEREY?** Monterey Peninsula Artists (MPA) is opening a New York office on Tuesday (16). The Big Apple office of the booking agency, whose headquarters remain in Monterey, Calif., will be headed by longtime Agency for the Performing Arts agents Joe Braun and Mario Tirado. Among the acts that will be handled out of that office are new clients Boney James, Bela Fleck & the Flecktones, Blessid Union Of Souls, Little Steven, and Rick Braun. In other recent MPA changes, James Yelich left Creative Artists Agency to head up MPA’s Nashville office.
Would the following please stay by the phone Monday the 22nd of January:


You never know.

The Polar Music Prize was founded in 1989 by the late Stig Anderson who was one of the true greats in the music industry. As the publisher, lyricist and manager of ABBA, he played a key role in their enormous success.

Stig Anderson donated a large sum of money to The Royal Swedish Academy of Music with the aim of creating what was to become known as the Polar Music Prize. Its name stems from Anderson's legendary record label, Polar Records.

It is an international prize putting music in focus and awarded to persons, groups or institutions in recognition of exceptional achievements in the world of music in its broadest sense.

The task of scrutinizing the nominations each year and selecting the ultimate prizewinners falls to a special jury. The Prize is presented in Stockholm by His Majesty King Carl xvi Gustaf of Sweden.

Today, the Polar Music Prize has become the most prestigious music prize in the world. The official announcement of the winners of the Polar Music Prize for 2001 will be held in the company of stars like Lisa Miskovsky at the MIDEM music exhibition and fair on Monday the 21st of January at 6.00 PM CET. Join us in person at the Swiss Montreux Jazz Club, Carlton Hotel, Cannes, France or check our webcast available from 8.00 PM CET on www.polarmusicprize.com
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SPANISH ANGEL — Best New Age Album 1993
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"...an all-star album that makes you listen because it's new and exciting and not because he's a safe brand name. Taking his playing to a new level, with a new edition of his Earth Band, Winter remains the top enchanting musical story teller."
— Midwest Record Recap

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Living Music will send a free CD of JOURNEY WITH THE SUN to the first 100 people who fax or email requests.

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NEW BARE JR. SET COMING ON IMMORTAL

BY CHRIS MORRIS

LOS ANGELES—With the Feb. 13 release by Immortal/Virgin of his band Bare Jr.'s sophomore album "Brainwasher," Bobby Bare Jr. is continuing to take great pains to separate his Nashville-based group's work from that of other regional acts.

Bare says, "The way I describe it, it's Southern and it rocks, but it's not Southern rock, because Southern rock is blue, and we just aren't a blues band. R.E.M.'s a Southern band and they rock, but nobody ever puts them in with the Allman Brothers and Skynyrd...we're somewhere in there."

Bare Jr.'s music isn't country, either, despite the fact that Bare's dad is vocalist Bobby Bare, who racked up 70 country chart hits through the '60s, '70s, and '80s.

The Music City band's influences are definitely drawn from the punk-rock end of the musical spectrum. Asked if he is a Replacements fan, the younger Bare—whose songs are published by Please Love Me Music/Songs of Windswept Pacific (BMI)—sporadically and self-deprecat ing humor found in the Minneapolis group's tunes—replies, "Well, of course!"

Bare adds, "I'm a rugin' heterosexual, and I'm a Morrissey fanatic. Morrissey is the greatest humorist [as a lyricist]. The comedy in his lyrics and the brilliance of his words is unbelievable. I look to him, and the obvious one, [the late Nashville songwriter] Shol Silverstein. He critiqued every song that I wrote, except, for this album."

However, he concludes, "I'm really from Nashville, so I'm not gonna hide it. If I had my way, we would sound like Ministry or Built To Spill or something, but that's not the most natural thing that I do. I'm just used to doing it, and I'm not from Nashville. For me to not embrace that is a bad idea. It's really who I am. That's what I do, and I'm not gonna try to have an English accent or something for." For "Brainwasher"—the sequel to 1998's "Bop-Tay"—Bare Jr. enlisted the services of producer Sean Slade, whose credits include albums by Radiohead, Hole, Tracy Bonham, Warren Zevon, and the Mighty Mighty Bosstones. However, rather than cut the album at Slade's Cambridge, Mass., studio, Fort Apache, the band opted to record near home.

"We had this studio out in Franklin [Tenn.] that we'd done demos at that I was in love with, and Sean was up for making the trip," Bare says.

The album was made with a slightly revised lineup, since lead guitarist Mike "Grimey" Grimes exited the group in mid-1999. Bare says of Grimes, "He was my closest friend, we were roommates for years, and I went from being the underling annoying guitar-player in our dressing room to the chairman of the board. He stood firmly against most every idea I had, and, as the leader of a band, I gotta move forward. He really wanted us to stand perfectly still and not take any chances.

John Jackson of Bob Dylan's touring band played much of the lead guitar on "Brainwasher," but will not tour with Bare Jr. Kevin Teel has since been enlisted. The rest of the group remains the same: bassist Dean Tomaoke, drummer Keith Brogdon, and Bare Jr.'s most unusual weapon, dulcimer player Tracy Hickeney.

"He was schooled by one of the greatest dulcimer players alive, a guy named David Schnaere, who taught Tracy everything he knows," Bare says. "I needed a guitar player, but I knew Tracy's true passion was dulcimer. That's really what he loved. So when he came to audition, I said, 'Well, bring your dulcimer also.' And he did, and he wailed and killed us." Immortal Records chief

(Continued on page 16)
We are deeply distressed about the unexpected death of Rudi Gassner on 23, December 2000.

His competence and his high international reputation made his work as head of our supervisory board indispensable for us. He persistently forced the development of our company although he worked for us only a few months until beginning of December. We lost a very dear friend and partner.

Our thoughts and sympathy are with the bereaved.

edel music AG
Supervisory Board, Board of Directors and Employees
BILLBOARD'S YEAR-END CHARTS:

- Top R&B/Hip-Hop Labels - #1
- Top R&B/Hip-Hop Singles & Tracks Label - #1
- Top Internet Imprints - #1
- Top Contemporary Jazz Imprints - #1
- Top Contemporary Jazz Labels - #1
- Top Combined Jazz Imprints - #1
- Top Combined Jazz Labels - #1
- Hot 100 Labels - #2
- Top Pop Labels - #2

TONI BRAKXTON

- 3 Grammy Nominations: Best R&B Album - The Heat, Best R&B Song - "He Wasn't Man Enough," and Female R&B Vocal Performance - "He Wasn't Man Enough"
- 3 NAACP Nominations: Outstanding Female Artist, Outstanding Album, and Outstanding Song - "He Wasn't Man Enough"
- 2 American Music Awards: Soul/R&B Favorite Female Artist and Soul/R&B Favorite Album
- Winner: Lady of Soul - 2000 Aretha Franklin Award as Entertainer of the Year
- Look for Toni's next hot single - "Maybe"

P!NK

- Debut album - Can't Take Me Home already Double Platinum
- Only New Artist to have back-to-back Top 5 hits this year...
  "You Make Me Sick" will make it three in a row
- Billboard award winner: Best New Artist Female
- Nominated for Soul/R&B Favorite New Artist at the American Music Awards

OUTKAST

- Stankonia the #7 album in the country
- 3X Platinum and climbing
- #1 Alternative Album
- "Ms. Jackson" #1 smash hit across the board
- Unanimous acclaim...One of the Year's Best Albums!
- Next up, "So Fresh So Clean"

DIDO

- Debut album - No Angel
  the #9 album in the country
- Now well past Platinum
- The music story of the year
- Everyone's choice for "Best New Artist."
- "Singular, Heavenly. Sparkling Debut " Time
- "ThankYou" ready to happen on the heels of her breakthrough hit "Here With Me."

USHER ALL ABOUT U

His last album, My Way, touched 7 million strong, now the ultimate entertainer returns... All About U! This one's dedicated to the ladies!

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With an outstanding 2 and 0 record (112 - 2X Platinum, Room 112 - 2X Platinum), 112 is ready for superstardom.

Look out for their much anticipated new album coming Spring 2001.
Debut single "He Loves U Not" now a Top 5 Billboard Hot 100 Hit
#1 for 3 consecutive weeks on the Top Singles Sales and R&B Charts
Massive airplay on TRL's Top 10 and on The Box (#235)
Major touring, appearances and press all happening in front of album release
Look for their next smash single “This Is Me”
Album hits stores on Tuesday, 1/23/01

Grammy Nomination: Best Female Rock Vocal Performance
"Glitter In Their Eyes"
GungHo, named one of last year's Best Albums by Entertainment Weekly and others
Look for her very special Anthology /Greatest Hits Album in the spring.

Kenny G
His tradition of explosive album sales continued this season with just under 1 million units sold of Miracles and Faith
Held the #1, #2, #5 and #7 positions on the catalogue jazz album chart
Grammy Nominee: Best Pop Instrumental Album, Faith

Koffee Brown Mars/Venus
Their debut album features the strong first single “After Party,” already creating a buzz at radio.
Get ready to be double-teamed by this steaming hot duo.

Coming Soon* New albums by Color, Toya and Babyface's Arista debut.
Congratulations to our partners Matt Serletic and Jimmy Jam and Terry Lewis on their Grammy Nominations.
Happy Walters says that “Brainwasher” stands a stronger chance at success than “Boo-Test,” since the debut album was released as Immortal’s previous distribution deal with Epic was starting to come apart. “The [first] record never really even
had a second single released and was really just kind of in between things,” Walters says. With “Brainwasher,” Walters says, “We’re going to start off slowly and get people to see him live—he’s so amazing live—and let radio fuck with some of this
stuff. I think ‘Brainwasher’ is probably the track that we’ll start with. I think ‘Why Do I Need A Job’ could be an anthem, kind of like Beck’s ‘Loser’ was, but I don’t think that’s necessarily the first thing you want to give to the world. So I think we’re going to start off with some stuff for rock radio, and hopefully people will get it there, and alternative [rock radio] will pick it up and think they have a real artist. Then, for a second or third single, you put out ‘Why Do I Need A Job,’ and people will get it.

Immortal has started to push “Brainwasher” with a four-track sampler CD, which includes the title track and a non-album live version of “Why Do I Need A Job” and comes packaged with a refrigerator magnet featuring the album’s cover art. Immortal also put two cuts on the sampler on a label sampler that includes new and recent music from Incubus, the Urge, Korn, and U.S.

“We’ve started sending this out and getting people’s responses,” Walters says. “They’ve been very good.” On Wednesday (17), Bare Jr.— which is managed by Jon Krones and booked by Jonathan Levine of Monterey Peninsula Artists—begins a run of dates in the Southeast with Cowboy Mouth.

Says Walters, “They’re going to be playing some 60- to 1500-

“...hitting the road,” Bare says his group is ready to tour harder: “Once we go out with Cowboy Mouth, we won’t be home for a long, long time. That’s what I’m hopin’ for.”

Kahn Comes To America. On March 13, Nusrat Fateh Ali Khan, pictured, will release his eponymous U.S. debut on American/Legacy. “It’s totally soul music, and I think we can call it devotional music,” the artist says of the project. “It’s spiritual music from the soul.” The album was produced by Rick Rubin. Expect Khan to spend an extensive period of time in the U.S. promoting the project, starting in Feb-

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BIOGRAPHY

Billboard

Top New Pop, Catalog Albums

JANUARY 20, 2001

futureonly

1. CREED
2. METALLICA
3. SHANIA TWAIN
4. GODSMACK
5. KID ROCK
6. SRIKANTHAH
7. ROB MARLEY & THE WAILERS
8. BRITNEY SPEARS
9. BILLY JOEL
10. PINK FLOYD
11. BOB SEGER & THE SILVER BULLET BAND
12. ABBA
13. U2
14. MILES DAVIS
15. BON JOVI
16. ANDREA BOCELLI
17. JAMES TAYLOR
18. 2PAC
19. ABBA
20. SADIE
21. "N SYNC
22. DEF LEPPARD
23. SUBMERICA
24. THE BEATLES
25. MATCHBOX 20
26. AC/DC
27. ROSIE O’DONNELL
28. AMY GRANT
29. MADONNA
30. QUIET RIVER
31. THE BEATLES & THE HEARTBREAKERS
32. NIRVANA
33. PHIL COLLINS
34. TOOL
35. QUEEN
36. LIMP BIZKIT
37. DAVE MATTHEWS BAND
38. DR. DRE
39. "N SYNC
40. BUENA VISTA SOCIAL CLUB
41. VARIOUS ARTISTS
42. JIMI HENDRIX
43. EAGLES
44. VARIOUS ARTISTS
45. BING CROSBY
46. THE BEATLES
47. FRANK SINATRA

BLACK RELEASES

ON SALE

MAGAZINE

ARTIST / NO. 1

FREE DISK

RETAIL STORE, MASS MERCHANT, AND INTERNET SALES

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FEATURES A NEW TABLE OF CERTIFIED DATES, TOP SINGLE, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PRINTED BY

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BIOGRAPHY
Thrill Jockey's Tortoise Finally Makes A Move With 'Standards,' Due Feb. 20

BY JONATHAN COHEN

NEW YORK—Despite what its title may suggest, the fourth album from Chicago instrumental quintet Tortoise features anything but "Standards." The set, which Thrill Jockey releases Feb. 20, is one of the most anticipated independent albums of the new year and is primed to further raise the international profile of its creators.

Since 1996's "TNT" album, Tortoise's members—multi-instrumentalists John McEntire, Doug McCombs, John Herndon, Dan Bitney, and Jeff Parker—devoted time to a myriad of side projects. McEntire rebuilt his Soma Studio and scored the film "Reach The Rock" in addition to doing production and engineering work with Stereolab, Sam Prekop, and David Grubbs, among many others.

McCombs released two albums under the Brokedown Monk, while Herndon, Bitney, and Parker toured and released three albums with their free-jazz group Isotope 217. And all of the members of Tortoise except Bitney toured the U.S. and South America with Brazilian tropicália legend Tom Zé.

Indeed, owing to such busy schedules, the making of a Tortoise album can be a logistical nightmare. But whereas material for "TNT" was written and continually revamped in the Soma studio over a period of many months, Tortoise broke from tradition and entered the studio this time around with a number of fully formed ideas for "Standards."

"We hadn't done that in the past," McCombs admits. "We really never prepared very much before we recorded the other albums." The band also found unlikely inspiration in sifting through rough ideas left unfinished during the "TNT" sessions, a process that yielded songs such as the two-part "Eden" and "Firefly," which was based on an idea that first surfaced during a rehearsal jam.

Without eschewing Tortoise's love of bottom-heavy tunes, complicated drumming, mallet instruments, and decidedly non-rock reference points, the 10-track, 44-minute "Standards" is "more immediate" and "less ponderous and precious" than the hour-plus "TNT," according to McCombs.

The album opens with the unusually aggressive "Seneca," which begins with two minutes of overmodulated riffing in the vein of Neil Young. Other highlights include the Frank Zappa-tinged "Blackjack," the futuristic funk pastiche "Eros," and "Monica," which gives a nod to the memorable melody of Ashford & Simpson's R&B classic "Solid."

The cuts will also likely prove much easier to translate into a live setting, a task that required Tortoise's members to frequently switch instruments in the middle of performing certain "TNT" songs.

"It became kind of difficult to get all the "TNT" material to work live, because of the way it was put together," McEntire says. "That doesn't influence the way we write necessarily, but I think all of us in the back of our minds were thinking if we took a certain approach that was a little more friendly to playing live, we could save ourselves some grief later on."

Audiences will see for themselves when Tortoise hits the road this spring, beginning with a European tour in early April that will include a performance at the U.K.'s All Tomorrow's Parties festival, which the band was asked to "curate." The event is set to feature the first performance in more than eight years from pre-punk legend Television, along with a number of groups with whom Tortoise has been associated, such as the Sea And Cake (in which McEntire plays drums), Broadcast, and the Ex.

A full U.S. tour will commence in mid-May and will be followed by a trek to Japan, according to Thrill Jockey owner Bettina Richards, who adds that "select performances are possible" in the U.S. around the time of the album's release.

Although marketing Tortoise's sometimes confounding music can be an uphill battle for Richards and her staff, the band has seen a steady growth in sales from album to album. 1994's self-titled debut and 1996's "Millions Now Living Will Never (Continued on next page)
MAVERICK'S TANTRIC MAKES ‘FINAL’ OFFER

(Continued from page 12)

“We definitely like to emphasize the fact that all the songs have a part of everybody, so they really are created by the band as a band,” says Ferreira.

Toby Wright produced “Final”—an ideal choice since he has also produced Alice In Chains, whose influence on Tantric is strongly heard throughout the album. Asked, Whitten and Ferreira cautiously compared Tantric's sound to that of a modern-day Led Zeppelin in the sense that the music was “written on pure feeling and emotion.”

“There’d be times [with Led Zeppelin] that there’s hardly that much music going on, just maybe a little bit of a beat or something, but you could just feel the emotion, and that’s kind of the vibe we tried to capture on this album, musically,” Whitten says.

In an accurate description of Final’s crisp, well-written tunes, “Breakdown” and “Live Your Life (Down),” are two surefire winners that best demonstrate the band’s strong melodic base. Both of these contain irresistible guitar hooks and contagious beats—a nice midway point in the alternative music spectrum that’s bracketed by 3 Doors Down and Creed on one end and Limp Bizkit and Korn on the other. The gorgeous acoustic guitar intro and sensitive piano on “Mourning” recall vintage ‘80s metal power ballads. And “Hate Me” throws listeners a great auditory surprise with a wicked staccato to banjo solo. Although Tantric clearly has its own style, its layering of electric and acoustic guitars, mellow-but-rocking tempos, and Ferreira’s deep voice are likely to invite comparisons with Days’ sound. “We [he and Meeks] do have deep voices, of course, there are similarities,” Ferreira acknowledges. “But I think that with every new project, it’s kind of like that: you have to pay. You’ve got to get thrown into the pit until you kind of create your own identity.

“A lot of bands get compared to people and as a career develops, people start noticing what makes them more unique,” he adds. “All I can really hope for is that the period of time it’s going to take for people to create separation is not too long, but I’m not really stressed out about it.

Russ Rieger, senior executive of Maverick, agrees, saying, “I think it’s just a natural thing of when you have most of the original members of the band not just the singer, and another one. I look at the record [as the first album by Tantric, and when you listen to it, it sounds like a band that has worked together for a record. I think Days Of The New fans who hear it are going to love it, too, and it’s going to be a great way for us to let people know about who Tantric is.”

Rieger adds that there are plans for a video, but he wants to let the record “have a chance to breathe” before creating one.

“We want to build [Tantric] through the Web site and through the U.S., company and through the street, and then bring it to radio,” says Barbara Baumsan, head of marketing at Maverick. “We just want to wait and to really get this thing going at both rock radio and then totally transition to modern rock radio.”

“Breakdown” was sent to mainstream, rock, and active rock stations; by mid-December it was already the second most-added song at active rock. WHIR-FM in Boston, WDWM-FM in Atlanta, WXTB Tampa, Fla., are among the stations that have begun spining it.

Tantric is primarily using street teams to promote Europe—which is booked by David Levine at the William Morris Agency and managed by Dan Colucci of Lucci Entertainment—in major markets (Los Angeles, Chicago, Boston, the Bay Area). Besides getting in-store play in clothing and record outlets, the teams utilize a variety of chat rooms to talk to the band and alert potential listeners of the album. At the band’s Web site (maverick.com/tantric), footage from a 14-minute movie that was shot while Tantric was recording, as well as teasers from an electronic press kit, will soon be available.

Two downloadable singles are online; there is also a question-and-answer section and an E-mailing list that visitors can join.

But the most powerful promotional tool so far has been a three-song CD sampler. “We’ve had such amazing feedback from just giving [them] the sampler to people and sending it out to retail,” Baumsan says of the samplers, which have been passed out at Creed and Fuel concerts, among others. “It’s been a while ago, but it’s obviously been going well, because they’re still getting calls from people saying you beat before you have to call them and ask if they got it. That’s what we’re so happy about.”

Adding to that excitement is the band landing the chance to perform “Breakdown” Dec. 18 on “You Heard It Here First,” a new MTV show spotlighting upcoming bands. (The air date for the episode is to be determined.) Three days later in Chicago, the band, nominated for Digital Arena, the Warner Music Group Web-site suite that hosts musical content. And Jan. 5 marks the launch of a club tour in the West. “Final,” it seems, is going to be just the beginning for Tantric.

TORTOISE

(Continued from preceding page)

Die” have sold 75,000 copies combined in the U.S., according to SoundScan. “TNT,” which peaked at No. 25 on Billboard’s Heatseekers chart, has sold nearly 53,000 copies in the U.S. so far. Richards, who describes “Standards” as “the most eloquent and enjoyable display of [Tortoise’s] talent as writers and as players,” says that the challenge this time is to reach “the people who buy records actively but don’t buy pop records—the jazz and classical crowds.”

To do so, Thrill Jockey retained New York publicity firm Shore Fire Media to help broaden press coverage of the group and negotiated a new European distribution deal with preeminent electronic label Warp. (The label’s other releases will continue to be distributed by Thrill Jockey in the U.S.) They will also be serving a limited three-song promotional CD to European retail and radio in the hopes of winning over “conser- vative” outlets “not so familiar with the band,” according to Richards. In the U.S., Thrill Jockey, which has received what Richards calls “great exposure” promoting the band’s music from independent stores, will work with national chains such as Tower and Barnes & Noble for listening stations and recording programs. The label is also sponsoring a national display contest to be judged by the band, which will award one winner a trip to A. R. Byrds’s Party.

Advance word for “Standards” is especially high at both of Chicago’s Recordless Records locations, according to buyer Brett Grossman.

“Generally, every conversation ends with someone asking when the album is coming out,” he says. “In the first week T NT was out, almost every single person walking into the store was buying it, and I’m sure that will be the case this time.”

www.billboard.com

CONTINENTAL DRIFT

UNSIGNED ARTISTS AND REGIONAL NEWS

BY LARRY FLICK

ROCKIN’ FROM DA LEFT: Can a classically trained violinist really rock with the authenticity of streetwise rocker? It may seem hard to fathom, but Lourds does. On her strikingly reviewed Debut Edition Basement Tapes, the New York upstart sails through aggressive, energetic material with equal parts unbridled passion and technical prowess.

“It’s not so much what the violin brings to rock music,” she says, “but how can I best express the song? If it calls for a violin, I’ll put it in. It’s all about the music.”

Besides being an exceptional violinist, Lourds proves herself to be a highly viable singer/tunsmith on rock-radio ready material. Her voice evokes a voice that bares the unmistakable influences of Alanis Morissette, Patti Smith, and Ann Wilson of Heart. Cutty’s upbeat “Weak” and the acoustic, heart-breaking “That Girl” show the artist strutting with palpable authority, occasionally playing her violin in favor of an electric guitar.

It’s on the set-opening “I’m A Queen,” however, that Lourds shows her undeniable star power. With lyrics like “I won’t stick around waiting for this/Praying for that/Kissing your ass all the time,” the song has the potential to be an anthem—and not just for women.

“I have a huge gay following,” she says. “They come to the shows, and when I do I’m A Queen, I have all of these girls singing along. But then there’s a whole bunch of guys who come and sing along, too.”

Regardless of its sexuality, Lourds’s audience is growing. The artist will spend much of the next few months playing clubs in support of Basement Tapes, an exceptionally crafted album that we believe needs to be heard by anyone who’s ever said, “Man, do I need a break from the same old thing”—and that includes more than a couple of major-label A&R exes.

For more information, call 212-539-7699, or E-mail the artist at Lourdsrix.netcom.com. She also has a Web site that’s well worth investigating (lourdsmusic.com).

ALIEN MUSIC JOURNEY: The video on Monc’s second EP/CD-ROM, “Guilty,” features a day in the life of a “lo-fi-caddy” alien and his trippy adventures on planet Earth. As we watch the charming (a tongue-in-cheek “outsider”) observing his unfamiliar surroundings, we realize that this protagonist is not unlike Monc himself.

As a British artist in the U.S., he has successfully launched his own label and created a Web site from which he sells his music direct.

His “Virtual Reality Spacesuit EP” (released in July 2000) continues to receive 700 spins a week on college radio, has reached No. 1 on peoplesound.com’s top 20 chart (with more than 11,000 downloads), and has garnered many favorable reviews. He also has two tracks in the upcoming movie “Memento.”

Monc and his label, Conglomerated Industries, have also managed to get the record into a considerable number of retail stores—most notably the Virgin Megastore in Los Angeles. His music also sparked the interest of those at takeoutmusic.com, where it is a featured pick. And a number of Tower Records stores in Southern California, including those that rarely take indie artists, have stocked the record on consignment.

“It’s pure guerrilla style,” says Monc. “We’re gonna keep it truly indie.”

The artist says that “Guilty” goes deeper into my sound. The first track was an introduction—this one’s more unique, more specific to me. It’s not into one genre, so people are bound to pick up a lot of different references.

In addition to its five songs—“Guilty,” “Oh,” “Rhetoric,” “Time & Pressure,” and “And The Girls Sing”—the EP/CD-ROM contains a music video for the title track, a spoken message from Monc, and an MP3 of each song.

For more information, visit Monc’s Web site (monc.net).
Caleb's World. New York-based singer/songwriter Caleb describes his music as "intelligent pop. It's very moody." The title of his debut album, "Fear Of Success" (due Feb. 6 on Universal Records), is "an effort not to take myself too seriously." Caleb co-produced the set with Kevin Killen. The album track "She Likes the Attention" will be on the soundtrack to the Michael Douglas film "One Night At McCool's." 

The Heatseekers chart lists the best-selling full-length albums by new and developing artists, defined as those who have never appeared in the top 10 of the Billboard 200 chart. When an album reaches this level, the album and the artist subsequent albums are included eligibility to appear on the Heatseekers chart. All albums are available on cassettes and CD. * Asterisk indicates vinyl LP is available. Albums with the greatest sales gains: a 2001, Billboard/SRI Communications.

** 새한편 **

** 블렌더 주프 **: After some lineup changes, Seattle-based punk band Blenderhead is back with a new album, "Figureheads On The Forefront Of Pop Culture," set for release Jan. 28 on Tooth & Nail Records. The band played a few warm-up shows last month in Seattle, Illinois, and a full-length tour is being planned after the album's release. Advance music from the album was featured on a free sampler given out on last year's Warped tour.

** 슈퍼스타 팝 **: Heavy rock band Hardcore Superstar has made a name for itself in its native Sweden, where its first since 1992, "Someone Special," was a top 40 hit. Its latest album, "Bad Sneakers & A Pizza Colada," is due for U.S. release Feb. 13 on Music For Nations/Koch Records. Guitarist Silver Silver says the period since the album's European release last year has been "intense."
**VITAL REISSUES**

mail-order specialist catering to ever-growing catalog music lovers—has done it again, mining major labels’ cobwebbed vaults for some prized and hidden treasures. This time around, CCM

**R&B/HIP-HOP**

**SPOOTLIGHT**

**ARTISTS & MUSIC**

**BOBBY DARIN**

**JO STAFFORD**

**FARAH YOUNG**

**ALABAMA**

**MARIE (née Johnson) when A Taste Of Honey’s hypnotic dance groove “Boogie Oogie Oogie” pulsed to the toy of the R&B and pop charts in 1978, resulting in a Grammy Award for best new artist. Since that time, Janice-Marie Neverly stopped flexing her musical skills. That said, it may have taken the singer/songwriter a while to deliver her first solo debut with “Hustle Of The Heart,” but the wait has been worth it. This unique world-flavored R&B/pop heralds a mix of dance, midtempo tunes, and ballads that wrap themes of life and love around African and Caribbean rhythms, as well as rock, reggae, and jazz. Stanzoids include the island-flavored “Love Is The Only Thing That Matters,” the lush introspective title track (remembrance of “Sukiyaki,” another “Taste Of Honey” hit), and the jazzy “In The Light.” There’s also a bonus track, “Jaycon’s,” and a Spanish version of the venerable “Boogie.” While the latter revamp is a mere nostalgia trip, here’s hoping listeners step beyond that memory and allow themselves to explore Janice-Marie’s musical heart.

**DANCE**

**MUCHO MACO**

Death On Wild Olive Drive Phone: (602) 276-1701 901 W. Camelback Road, Suite 135 Phoenix, AZ 85016 Weizel Berggs Group WIGGICD 11041 This U.K. duo—producer/songwriter/DJ Neil Duarte and musician/ producer mates—know how to seriously get it, and keep the vibe totally alive. On their 2-year-old debut, “The Lounge,” Mucho Maco delivered a beat-savvy, electro-squeezed, synth-optical set (w/ 

**JAZZ**

**CHAD WILDS**

Solo—Live In New York

Producer: Michael Parrella

Cuban pianist Jesus “Chucho” Valdés has been a major player in Cuban music for decades, but his inclination to remain in Cuba left him on the wrong side of the U.S. government’s Cuban embargo until 2007. Cuban musician Chucho Valdés is known as the founder of the premiere jazz orchestra Irakere and, on its new album, a truly inspired collaboration with Irakere’s leader has brought a more pronounced rhythmic sense and.

**ALBUMS**

**REVIEWERS**

**DAMON WALTERS**

Solo—Live In New York

Producer: Michael Parrella

2001, New York, N.Y., PMC003. Send country albums to Ray Waddell, 710 Broadway, Nashville, Tenn. 37203. Other contributors include: Christopher Lichtenberger (orchestra/arranger), Bradley Bamburg (classical/world/jazz/pop/-/y), Steve Grubow (jazz/ny), Dosh Johnson (songwriting/arranging).
The creators of the Broadway musical "Jane Eyre" have succeeded where many thought they would fail. They translated Charlotte Brontë's 1847 epic into an operatic stage production, "magnifying" the story without entirely sacrificing its literary heart. And they created a show that doesn't sound like any other Broadway musical.

Yet despite these achievements, they still haven't produced a compelling theatrical production. "Jane Eyre" isn't without its charms, the musical is generally competent and occasionally moving, with strong performances and pleasant melodies. But its creators were so concerned with adapting the classic novel that they forgot that the show had to stand on its own merits.

The story follows the title character from her horrid childhood as a neglected orphan through her years as a poor governess, working for the enigmatic Mr. Rochester, a duke in Yorkshire. Although the novel's setting is a large, isolated, and mysterious manor house, the stage version keeps the action moving by creating a sense of suspense and tension through a series of plot points.

The musical's score is filled with beautiful melodies and heartwarming moments, but it also has its share of emotional attachments. The show's final scene, in which the title character marries the man she loves, is both poignant and moving. The audience is left feeling satisfied with the story's resolution and with the knowledge that they have experienced something truly special.

In conclusion, "Jane Eyre" is a must-see for anyone who appreciates the power of music and drama. It is a testament to the fact that musical theatre can still be a genre that is both entertaining and meaningful, capable of capturing the essence of a classic novel and bringing it to life on stage in a way that none of the previous adaptations have been able to do.
Talent Takes Aim At The ‘Bull’s Eye’

R. Kelly Plays A Major Part In Rockland/Interscope Trio’s Debut

BY JEFF LOREZ

NEW YORK—When Talent left its native Kansas City, Mo., to work with R. Kelly in Chicago, the group expected to stay only two weeks. That two weeks became two years.

The end result of the trio’s two-year Windy City sojourn is its Rockland/Interscope debut album “Bull’s Eye,” slated for release March 18. The majority of the material was written and produced by Kelly, who first became interested in the group—which consists of Earnest “Bishop” Dixon, Marlon “Caster” Troy and Keith “Casino” Murrell—after they sung a rendition of Boyz II Men’s “End Of The Road” on the pager of an A&R staffer at Kelly’s Rockland Records.

"It took a while to record because Rob [Kelly] was working on a number of other things,” explains Hatcher. “It was a lengthy process, but we made it work. For example, there’s a ballad on the album, ‘Turn To Lies,’ that took a week to record because Rob made sure we got it right.”

Though the Talent members grew up blocks from each other in Kansas City and were raised in the same neighborhood church (Hatcher’s grandfather is a minister, Dixon’s father is an evangelist), Hatcher says they took their enforced stay in Chicago to really make them gel as a group. And it also allowed Kelly the chance to get to know Talent better.

“Hey, he likes our brother,” says Hatcher. “He knows the way you walk, that’s got to be on your mind. He might even start to use our lingo and talk more country like we do just to be a real part of the group.”

It was like being a college student. Everything was a lesson with Rob,” adds Dixon. “We learned you have to be inspired. A lot of people worry about quantity, but it’s quality that counts. Rob taught us that it’s OK to cry. He got us more in touch with our emotions.”

The first single from “Bull’s Eye” is the soulful, mid-tempo “Celebrity,” which was released in March. The song deals with a girlfriend’s obsession with dating famous guys.

“I guess it’s something all guys can relate to to a certain extent,” says Dixon. “It’s about a girl who wants to date someone based on how much money he’s got.”

The album features a generous helping of melodic ballads, including the lush, fluid standout “I Don’t Want,” which takes its cue from Phyllis Hyman’s “Living Alone.” But a mix of upbeat, hip-hop-influenced songs such as “Breakin’ Up,” “Everywhere I Go,” and the Tkemasters/Kelly collaboration “All Up In His Ride” add an edge to an otherwise silky-smooth debut. The album’s biggest surprise is a cappella rendition of Celine Dion’s “My Heart Will Go On,” the theme from the film “Titanic.”

“That was Rob’s idea,” says Hatcher. “Before we sang it, Rob asked us if we really felt it. He told us that if we felt like crying to go ahead and cry.”

Talent is managed by Keith Williams and Charlece Finney and booked by Platinum Plus. At the time the trio signed with Kelly, none of them were established songwriters. Since then, Dixon has written Polygram’s No. 1 R&B Motown single “Lie” and Joe’s forthcoming single “Shutter,” both produced by Teddy Riley. Dixon is published by Zomba/ASCAP; the rest of the group is signed with ASCAP.

The best songwriters are those who have something to say, says Dixon, as he recalls the reaction behind “Lie.” “My girl and I had made plans to be together. Then I found out she did something she shouldn’t have done. We both got inspired, ‘Stutter.’ But I can’t be that mad, because she’s put a lot of songs in my head.”

“We’re looking to make sure that’s perfectly right, but to make sure it’s right, to make sure there’s some integrity in their lyrics. Obviously, that demographic isn’t going to fall into our marketing plans. And guys will be able to relate, we went through that, too.”

Having completed an October promo tour, Talent is scheduled to undertake another junket in January coupled with fellow Interscope acts City High, Secret Weapon, and Parlo TV appearances on BET, UPN, local cable stations are planned, as are print ads in Vibe and Honey. New Media will launch an Internet teaser campaign. In addition, the group is preparing to join an upcoming Kelly tour set tentatively for March.

“Vocally,” adds Leacock, “Talent really delivers. R. Kelly’s songs. I think a lot of people are surprised to know Kelly is the one involved because it’s so different from his hip-hop material. It’s a winning combination.”

“R. Kelly has written some incredible songs for Talent, who have the voice to really do justice to them,” says George Daniels, owner of Chicago retail mainstay George’s Music Room.

“Talent is refreshing to hear quality like this. They’ve definitely pushed the boundaries of the main R&B/Pop groups in the coming year.”

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Talent

“Bull’s Eye”

R. Kelly Produces

Interscope/Universal

“End of The Road”

R. Kelly feat. Rob

“Celebrity”

R. Kelly

“Love Is A Three Letter Word”

R. Kelly

“Bull’s Eye”

R. Kelly

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**New Label To Take The Place Of Yab Yam**

**BY GAIL MITCHELL**

LOS ANGELES—After closing its Electra-distributed Yab Yam Records, Edmonds Entertainment Group has established a new label, Edmonds Record Group (ERG). Edmonds Entertainment president/CEO Tracey Edmonds will serve as ERG's co-president with former Yab Yam executive Michael McQuarn. Rounding out the management slate are executive VP Jeff Burroughs, senior VP of artist development Bernard Jacobs, VP of promotions Mike Avery, and VP of marketing and artist development Tonya Salvant.

ERG has secured distribution deals with Sony, Def Jam, and Priority Records. In addition to bringing over former Yab Yam executives McQuarn, Jacobs, and Avery, the label has also signed ex-Yab Yam acts Jon B., 3rd Stooge, and Jack Herrera. And the roster is in. TV Alien.

**edmonds record group**

label has also signed ex-Yab Yam acts Jon B., 3rd Stooge, and Jack Herrera. And the roster is in. TV Alien.

**Not Missing A Beat:** This issue brings about a return to Hot R&B/Hip-Hop Singles & Tracks issue with this latest endeavor, "Stutter" (Def). With its sales points confined to 12-inch vinyl, airplay pushed up the No. 21 last issue on Hot R&B/Hip-Hop Singles & Tracks. Now, with the release of a CD and cassette single, the resulting sales increase moves "Stutter" to No. 10, as it wins the Greatest Gainer/Sale title. Along with this up from retail, the single can also be heard on radio nationally as a remix that features Mystikal. Look for the remix on the retail-available CD-maxi single.

This is the third single from Joe's latest album, "My Name Is Joe." The album has been certified double-platinum, the biggest-selling album of Joe's career. The set's first single, "I Wanna Know," peaked at No. 2 in April 2000 on Hot R&B/Hip-Hop Singles & Tracks. It fell short of the prime position because Santana's "Maria Maria" was busy making history by becoming the group's first No. 1 R&B single in its long career.

### Billboard Hot Rap Singles

| No. | Artist | Title | Label | SoundScan | Sales
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<tbody>
<tr>
<td>1</td>
<td>528</td>
<td>WHAT'S UP</td>
<td>RAWKUS</td>
<td>PRIORITY</td>
<td>300K</td>
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<tr>
<td>2</td>
<td>572</td>
<td>GIMME SOMETHIN</td>
<td>JAY-Z</td>
<td>EMI</td>
<td>250K</td>
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<td>3</td>
<td>591</td>
<td>CALLIN'</td>
<td>LIL' WAYNE</td>
<td>RAWKUS</td>
<td>200K</td>
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<tr>
<td>4</td>
<td>569</td>
<td>STUMBLIN' (C)</td>
<td>WHITE A.D.</td>
<td>EMI</td>
<td>150K</td>
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**Records with the greatest sales gain this week (2/3/01 - 2/9/01):**

- "What's Up" by RAWKUS (300K)
- "Gimme Somethin" by JAY-Z (250K)
- "Callin" by LIL' WAYNE (200K)
- "Stumblin" by WHITE A.D. (150K)

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**Compilation of a national sample of retail store sales reports collected, compiled, and provided by SoundScan, Inc.**

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**www.billboard.com**

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**www.americanradiohistory.com**
## Hot R&B/Rap Singles Chart (JANUARY 20, 2001)

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Week No.</th>
<th>Peak Position</th>
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<tbody>
<tr>
<td>1</td>
<td><em>The Next Episode</em></td>
<td>LIL JON &amp; *<strong>Kubs</strong></td>
<td>JIVE</td>
<td>8</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td><em>I'll Be Missing You</em></td>
<td>BAD BOYS</td>
<td>BAD BOYS</td>
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<tr>
<td>3</td>
<td><em>Shook Up</em></td>
<td>DEMJAY &amp; *<strong>Kubs</strong></td>
<td>JIVE</td>
<td>5</td>
<td>3</td>
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<tr>
<td>4</td>
<td><em>Lose Control</em></td>
<td>TOY SISTERS</td>
<td>JIVE</td>
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<td>5</td>
<td><em>Reunited</em></td>
<td>SHAUNIE</td>
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<td>14</td>
<td>7</td>
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<tr>
<td>6</td>
<td><em>Don't</em></td>
<td>R. KELLY &amp; <strong>Kubs</strong></td>
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<td>9</td>
<td>8</td>
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<td>7</td>
<td><em>Touch Me</em></td>
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<td><em>You Are Not Alone</em></td>
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<td><em>You Can't Stop My Heart</em></td>
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<td><em>Uzi Mama</em></td>
<td>CASSIDY</td>
<td>JIVE</td>
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## Hot R&B/Pop Singles Chart (JANUARY 20, 2001)

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<td><em>Sunday Morning</em></td>
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<td><em>You Are Not Alone</em></td>
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<td>3</td>
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<td><em>Don't Stop Believin'</em></td>
<td>JOURNEY</td>
<td>JIVE</td>
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<td>8</td>
<td><em>Don't</em></td>
<td>R. KELLY &amp; <strong>Kubs</strong></td>
<td>JIVE</td>
<td>16</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td><em>Uzi Mama</em></td>
<td>CASSIDY</td>
<td>JIVE</td>
<td>18</td>
<td>9</td>
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<tr>
<td>10</td>
<td><em>That Smut</em></td>
<td>BRITTANY</td>
<td>JIVE</td>
<td>20</td>
<td>10</td>
</tr>
</tbody>
</table>

*Note: The charts are derived from Billboard magazine's Hot R&B/Hip-Hop and Hot R&B/Pop charts for the week of January 20, 2001.*

**Billboard**

www.billboard.com

**Billboard**

www.americanradiohistory.com
DANCE TRAX (Continued from preceding page)

And lest we forget, Rauhofer has also signed Suzanne Palmer to the label.

On the remix front, Rauhofer—along with MURK and Kevin Yost—has re-tweaked Karen Ramirez’s “Looking For Love” for Universal, which will issue the single Feb. 6. The Everything But The Girl-penned track appears on the singer’s delicious album, “Dis tant Dreams,” which Butsin’ Loose/Mercury U.K. issued three years ago. Universal plans to release the set in the U.S. in the near future.

STUDIO ACTION: Swedish DJ/producers/remixer StoneBridge has been keeping one majorly busy schedule of late. In addition to com piling and beat-mixing the appropriately titled “Fast, Funky & Furious” compilation for Fresh Fish Recordings Sweden, which is now available, StoneBridge has remixed Chic’s “Good Times” for Warner Music Holland and Texas’ “Inner Smiles” for Polytron U.K. He also handled production chores for Marisa Tucker’s “Secret” for Ari, Belgium. StoneBridge says to expect productions 12-inches on all three by late this month/early February. The Stone Bridge-produced “Latin Session” by Mixmaster—sought to please fans of Afro Medusa’s “Pasabla”—is scheduled to arrive in March via StoneBridge Recordings.

Above the Clouds: Philadelphia’s Philip Dickerson passed away Jan. 4; the cause was a massive heart attack. A 15-year Billboard reporting club DJ veteran, Dickerson was one of the club community’s most insightful, outspoken and humorous. He was also one of its most on-point mixers, effortlessly—and without fail”—interwining the old school with the new.

Over the years, Dickerson, who was 47 at the time of his death, played at numerous clubs in the Philadelphia area, including Skyline and Millennium. Four years ago, he was honored with a lifetime achievement award at the fourth annual Billboard Dance Music Summit, which was held in Chicago. An award he so deserved.

Services for Dickerson are scheduled for Saturday (13) at 10 a.m. at the Memorial Baptist Church in Philadelphia. Condolences can be sent to his family at 207 Webster St., Philadelphia, Pa., 19143. May he rest in peace.
**Country Cool, Songs.com Call It Quits; CCMA Moves Music Week To Calgary**

COUNTRYCOOL.COM becomes another dotcom casualty with the announcement that it will close its doors. Jan. 31, along with sister site RockCool.com. The shutdown follows the folding of Gaylord Entertainment’s MusicCountry.com last month. The northern Virginian-based label was sold to BMG in 1996, and its executives have spent the last year unsuccessfully trying to obtain financing or form a strategic partnership to allow the site to continue. In June, CountryCool.com shut down an e-commerce operation and laid off key employees.

VFR Records has hired a promotion staff. It includes Northwest regional promoter Suzanne Alexander, formerly music manager at WMIC Long Island, N.Y., Southeast regional Johnny Mitchell, formerly of 40s & 10s, and, most recently, Audium Records; Mid-west regional J.R. Hughes, formerly with Polytone and, most recently, an independent promoter, and West Coast regional Jon Conlon, formerly of Arista/Nashville. They report to head of promotion John Economou.

**ARTIST NEWS:** T. Graham Brown has been signed to Relentless Records/Nashville, a division of Maddy Entertainment Group. His initial release for the label will be his first live greatest-hits set, "T. Graham Brown Live." The recorded last year at several venues. It is due in the first quarter of this year. The album, produced by Brown and Dwight McConnell, features guest vocals from Bekka Bramlett. Brown recorded for RCA/Outhouse from 1984 to 1993 and scored 11 top 10 country singles on that label. Most recently, he was signed to Platinum Records in Nashville. Look for former Arista/Nashville artist Clint Daniels to sign a deal related to Sony Music.

**Charlie Robison** has finished his first music release for Lucky Dog Records—"Step Right Up," due in early spring—and has shot a video for the first single, "I Want You So Bad," in Los Angeles. The video includes guest appearances from some of Robison’s Hollywood pals.
RIAA COUNTRY GROUP OF THE CENTURY,

PROUD OF THEIR HERITAGE,

PROUD OF THEIR ACCOMPLISHMENTS,

PROUD OF THEIR NEW ALBUM

WHEN IT ALL GOES SOUTH

IN STORES 1/16

"WHEN IT ALL GOES SOUTH" AT RADIO NOW!
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Peak Position</th>
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<tbody>
<tr>
<td>AIRPOWER</td>
<td>ALBERTO GIMÉNEZ &amp; THE KELLYS</td>
<td>10</td>
</tr>
<tr>
<td>ONE MORE DAY</td>
<td>RAY STEVENS</td>
<td>11</td>
</tr>
<tr>
<td>WHEN IT ALL GOES SOUTH</td>
<td>SOUTHERN RED</td>
<td>12</td>
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<td>YOU MADE ME THAT WAY</td>
<td>BLIND MIRAGE</td>
<td>13</td>
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<tr>
<td>LUCKY 4 YOU TONIGHT I'M JUST ME</td>
<td>CHARLIE DANIELS</td>
<td>14</td>
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<tr>
<td>WHO DO YOU MAKE ME OVER AND OVER AND OVER</td>
<td>GEORGE STRAIT</td>
<td>15</td>
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<tr>
<td>DON'T MAKE ME OVER AND OVER AND OVER</td>
<td>GEORGE STRAIT</td>
<td>16</td>
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<td>MOVE ON</td>
<td>THE WARREN BROTHERS</td>
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<tr>
<td>SHE MISSES HIM</td>
<td>DALLAS MATTHEW</td>
<td>18</td>
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<tr>
<td>WHAT DO YOU KNOW ABOUT LOVE</td>
<td>JASON ALDEAN</td>
<td>19</td>
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<tr>
<td>POUR ME</td>
<td>TRICK PONY</td>
<td>20</td>
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<td>ALL NIGHT LONG</td>
<td>MONTGOMERY GENTRY FEATURING CHARLIE DANIELS</td>
<td>21</td>
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**HOT SHOT DEBUT**

<table>
<thead>
<tr>
<th>Title</th>
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<th>Peak Position</th>
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<tbody>
<tr>
<td>BURN DOWN THE TRAILER PARK</td>
<td>BILLY RAY CURTIS</td>
<td>1</td>
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<td>LONER MAN</td>
<td>KEVIN NEAL</td>
<td>2</td>
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<td>ONE MINIMUM</td>
<td>RANDY ROBERTS</td>
<td>3</td>
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<td>I'M GONNA BE THE ONE</td>
<td>RAY BROWN</td>
<td>4</td>
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<tr>
<td>NOBODY'S FOOL</td>
<td>MILLEN &amp; COLE</td>
<td>5</td>
</tr>
<tr>
<td>SHE'S GONNA LOVE YOU</td>
<td>JOHN ANDERSON</td>
<td>6</td>
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<tr>
<td>CAN'T HANDLE MYSELF</td>
<td>DARYL WATTS</td>
<td>7</td>
</tr>
<tr>
<td>I'M JUST A THOUGHT You HAVE</td>
<td>JEFF MANN</td>
<td>8</td>
</tr>
<tr>
<td>YOU'RE NOT THE ONE</td>
<td>DARYL WATTS</td>
<td>9</td>
</tr>
<tr>
<td>I'M NOT THE ONE</td>
<td>JEFF MANN</td>
<td>10</td>
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<tr>
<td>ROUND &amp; ROUND</td>
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<td>JEFF MANN</td>
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</tr>
<tr>
<td>I'M NOT THE ONE</td>
<td>JEFF MANN</td>
<td>31</td>
</tr>
</tbody>
</table>
**COUNTRY CORNER**

by Wade Jessen

ON THE WINGS OF A DOVE: As Sara Evans celebrates her second appearance atop Hot Country Singles & Tracks, her rise for top ink is indicative of these conservative times at country radio — it brought "Born To Fly" to No. 1 in 30 weeks to reach the summit, after entering the chart at No. 57 on the July 1, 2000, issue. Evans’ gain of 876 detections is the largest of any title on the chart, where her life-affirming song soars at No. 51.

During its more-than-six-month chart climb, Evans’ single consistently turned in weekly airplay gains, with the exception of the past two charts, when most titles experienced declines due to special Christmas and year-end programming and mostly minor adjustments to radio playlists.

While RCA Label Group chairman Joe Galante tells Country Corner that Evans’ feat “was one hell of a job on the part of our RCA promotion team,” many programmers add praises for the song, singer, and audience response. “The song just gets fresher,” says WSSL, Greenville, S.C. PD Bruce Logan. “The really remarkable thing is that it still sounds fresh. It tested well from the very beginning and kept testing. It’s tempo, it connected with the audience, and it sold records as it climbed the chart. Wouldn’t it be nice to have a whole bunch of those.”

At KXKC Lafayette, LA, PD Brad Ziegler says "Born To Fly" proved to be a mass appeal single. “It transcends all demographic boundaries and appeals to different groups for different reasons. Teens in particular appreciate the message, [which] Sara delivers in such a traditional-sounding way. It is this breadth of appeal and sense of urgency that everyone can relate to, regardless of age or circumstance.”

KPLX Dallas is the overall airplay leader with 1,224 plays to date, followed by KBEQ Kansas City, Mo., and WKJQ Portland, Ore., with 967 and 988 detections, respectively.

Bullets Galore: All but two titles on Hot Country Singles & Tracks show increases this issue, on a chart inflated primarily by year-end countdown shows, which many stations aired on New Year’s Day. It is common for stations to air such shows more than once during the first day of the year, which may account for part of the increase. Look to things to settle down a bit next issue, after programmers who use weekly audience research to help determine rotations get their first batch of fresh data for the year.

Our Roots Are Showing: Up more than 5,000 scans, the “O Brother, Where Art Thou?” soundtrack (Mercury) takes the Greatest Gainer trophy on Top Country Albums, where it rises 18-7.

Regarding the touring version of traditional bluegrass, the top 10 on the country chart hasn’t seen grass this high in about 30 years. As a contemporary bluegrass artist, Alison Krause (who figures prominently on the soundtrack) has certainly done its part in that time in the chart in the modern era, but Flatt & Scruggs‘ “The Fabulous Sound Of Lester Flatt & Earl Scruggs” (1966) and the Nitty Gritty Dirt Band’s “Will The Circle Be Unbroken” (1972) could easily be considered two of the last traditional projects to enjoy top 10 Billboard chart success.

COUNTRY ARTISTS & MUSIC

by Lorie Hollabaugh

NASHVILLE — With the release of her second single as a solo artist, “She Misses Him,” former Little Texas front man Tim Rushlow is managing to carve out an identity as a solo performer and, at the same time, raise awareness of an important issue, Alzheimer’s disease.

The heartfelt song about a wife who devotedly cares for her ill husband is currently striking a chord with listeners. In fact, Rushlow distinguishes himself among a sea of voices on country radio.

“This has been a huge reaction regarding the song,” says WWYF, Hart, Conn., PD Jay McCarthy. “People relate to it because it’s about unconditional love, something we all want to believe in. I cried the first time I heard it, because I watched my mom take care of my dad, who has bone cancer, during a stem cell transplant. So when I heard this, it was very touching and UI thought Roy would like it. In the end, he played it for me, I immediately put Tim on the air to perform it, and the phones went crazy.”

Rushlow had his debut single, “Trying to Hang On,” released in Washington, D.C. Struck by the power of the song, WMZQ staffers decided to add it to their message by donating proceeds from the song to former President Ronald Reagan, who suffers from the disease.

“The people here were such fans of Reagan, and he’s still a prominent figure in Washington,” says WMZQ assistant PD/music director Jon Anthony. “We decided to get creative and add drops to help hit with Reagan’s image. And putting his face to it made it even more touching. The phones rang off the hook, and it was a way to draw people in to hear the message. Other stations even requested a copy of our version, and it’s still one of the most requested songs we have.”

The heartfelt ballad written by David Malloy, proved to be a perfect way to reintroduce Rushlow to the market after his stint as lead singer of Warner Bros., band Little Texas, according to Barry Coombs, president of Atlantic Records' Nashville division. Coburn suggested that Rushlow record the song, “I found it at the same time as [John Michael Montgomery’s recent hit] ‘The Little Girl,’ and I wondered how Tim would react, because it was so serious. But he loved it, and it created this wonderful platform for us where people would create a new identity for Tim as not just this rapscallion, long-haired guy from Little Texas. Not that was wrong, but there was that question of how do you take that next step and develop him as a solo artist, because artists are hard to separate from each other. I think Mercury’s publicity’s doing a great job of that.”

“She Misses Him” helped set Tim apart.”

Though aware of the song’s emotional punch from the beginning, Rushlow was surprised at the label’s decision to release it as a single. “I really thought we would come with a safe, uptempo, right-down-the-middle-song,” he admits. “But they told me not to be scared of it. They said, ‘This song is bigger than you, it’s bigger than us. It’s great message that will touch a lot of people. And you’ve worked so long and hard—why not for the bleachers and show people your growth as an artist.”

The song’s impact has been amazing,” he continues. “Every station we visited, we’d take hundreds of calls from people related to it. It’s awesome to know that a song can help people like that. So the song is definitely bigger than me. I’m just the artist who got blessed to sing it.”

The label hopes to capitalize on the momentum of the single, currently at No. 28 on Hot Country Singles & Tracks, and will launch Rushlow’s self-titled solo debut Feb. 50 with a marketing campaign tail-

Travis’ Inspirational Journey. Randy Travis and his wife/manager, Elizabeth Hatcher Travis, recently paid a visit to Chordant Distribution to meet with the staff and play music from his current album, “Inspirational Journey,” released via Atlantic Records Christian Music Division/Warner Bros. Records. Chordant distributes Atlantic Christian product to the Christian Bookstores Assn. market. Pictured, from left, are Jay Schield, director of sales and product development, Atlantic Christian; Barry Landis, VP/QM, Atlantic; Travis; Elizabeth Hatcher Travis; Troy Vest, senior director of field sales, Chordant; David Crace, VP of marketing, Chordant; and Ronn Tabb, director of marketing and promotions, Atlantic Christian.

(Continued on page 337)
### Billboard Top Country Albums

**January 20, 2001**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Suggested List Price</th>
<th>US Sales</th>
<th>Canadian Sales</th>
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<tbody>
<tr>
<td>1</td>
<td><strong>No. 1</strong></td>
<td><strong>FAITH HILL</strong></td>
<td>WARNER BROS. 472373021 (12.98/17.98)</td>
<td>7 weeks at No. 1</td>
<td>GREATEST HITS</td>
<td><strong>BREATHE</strong></td>
</tr>
<tr>
<td>2</td>
<td><strong>No. 2</strong></td>
<td><strong>Kenny Chesney</strong></td>
<td>RCA 65232 (11.98/17.98)</td>
<td>5 weeks at No. 2</td>
<td>GREATEST HITS</td>
<td><strong>FLY</strong></td>
</tr>
<tr>
<td>3</td>
<td><strong>No. 3</strong></td>
<td><strong>Dixie Chicks</strong></td>
<td>LEGACY RECORDS 650625 (12.98/18.98)</td>
<td>4 weeks at No. 3</td>
<td>GREATEST HITS</td>
<td><strong>FLY</strong></td>
</tr>
<tr>
<td>4.5</td>
<td><strong>No. 4</strong></td>
<td><strong>LONESTAR</strong></td>
<td>USA SELLER 111000 (11.98/17.98)</td>
<td>5 weeks at No. 4</td>
<td>GREATEST HITS</td>
<td><strong>FLY</strong></td>
</tr>
<tr>
<td>4.5</td>
<td><strong>No. 4</strong></td>
<td><strong>Music of the World</strong></td>
<td>Sony BMG Music 82756 (11.98/17.98)</td>
<td>5 weeks at No. 4</td>
<td>GREATEST HITS</td>
<td><strong>FLY</strong></td>
</tr>
<tr>
<td>5</td>
<td><strong>No. 5</strong></td>
<td><strong>BILLY GILMAN</strong></td>
<td>Sony BMG Music 82756 (11.98/17.98)</td>
<td>1 week at No. 5</td>
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<td><strong>FLY</strong></td>
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<tr>
<td>5</td>
<td><strong>No. 5</strong></td>
<td><strong>ba</strong></td>
<td>Sony BMG Music 82756 (11.98/17.98)</td>
<td>1 week at No. 5</td>
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<td><strong>FLY</strong></td>
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<tr>
<td>6</td>
<td><strong>No. 6</strong></td>
<td><strong>Deep Blue Sea</strong></td>
<td>WARNER BROS. 472373021 (12.98/17.98)</td>
<td>6 weeks at No. 6</td>
<td>GREATEST HITS</td>
<td><strong>FLY</strong></td>
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<td>7</td>
<td><strong>No. 7</strong></td>
<td><strong>Lee Ann Womack</strong></td>
<td>MCA NASHVILLE 170095 (11.98/17.98)</td>
<td>1 week at No. 7</td>
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<td><strong>FLY</strong></td>
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**New**

- **Collin Raye**
- **Jo Dee Messina**
- **Gary Allan**
- **Bobbie Gentry**
- **Kerry Chody**
- **Mandy Barnett**
- **Lois Mandel**

**Platinum**

- **Faith Hill**
- **George Strait**
- **Travis Tritt**
- **Kenny Chesney**
- **Lonestar**
- **Music of the World**
- **Linda Ronstadt**
- **Jo Dee Messina**
- **Deep Blue Sea**
- **Lee Ann Womack**
- **Collin Raye**
- **Bobbie Gentry**
- **Kerry Chody**
- **Mandy Barnett**
- **Lois Mandel**

**Gold**

- **Faith Hill**
- **George Strait**
- **Travis Tritt**
- **Kenny Chesney**
- **Lonestar**
- **Music of the World**
- **Linda Ronstadt**
- **Jo Dee Messina**
- **Deep Blue Sea**
- **Lee Ann Womack**
- **Collin Raye**
- **Bobbie Gentry**
- **Kerry Chody**
- **Mandy Barnett**
- **Lois Mandel**

**Silver**

- **Faith Hill**
- **George Strait**
- **Travis Tritt**
- **Kenny Chesney**
- **Lonestar**
- **Music of the World**
- **Linda Ronstadt**
- **Jo Dee Messina**
- **Deep Blue Sea**
- **Lee Ann Womack**
- **Collin Raye**
- **Bobbie Gentry**
- **Kerry Chody**
- **Mandy Barnett**
- **Lois Mandel**

**Top Gainer**

- **Soundtrack / sister**

**Pacer**

- **Ronnies Mills**

**Editors' Picks**

- **Kelly Clarkson**
- **Kenny Chesney**
- **George Strait**
- **Travis Tritt**
- **Kenny Chesney**
- **Lonestar**
- **Music of the World**
- **Linda Ronstadt**
- **Jo Dee Messina**
- **Deep Blue Sea**
- **Lee Ann Womack**
- **Collin Raye**
- **Bobbie Gentry**
- **Kerry Chody**
- **Mandy Barnett**
- **Lois Mandel**
EX-LITTLE TEXAN RUSHLOW HAS REACTIVE ATLANTIC HIT

(Continued from page 43)

"All country listeners are not the same, so we're trying to focus our spending when better developing our marketing plans."

Cohran thinks listeners will be drawn by the album's variety and depth, half of which was penned by Rushlow. The artist spent time honing his writing skills before making the record and has seemingly taken nothing for granted. He was determined to roll up his sleeves and return to the trenches as a brand new artist impressed Atlantic staffers.

"Tim had sold 5 million albums, but there was still this incredible passion and drive to make a record, and I was a key point for me," says Cohran. "I'm not a fan of people who have accomplished things and then feel they can rest on their laurels. Tim showed such a desire to get out and work at it, and I sort of challenged him to make the best possible album. And I think he did. It's very broad in its reach, and I think Little Texas fans who are older now will be drawn into it."

After two years of struggling, Rushlow is satisfied with the result. "My goal was not to put out an album that would evolve all sorts of emotions, and I think I've done that," he says. "This is my first chance to show people who have not seen me for a while what I am about. It's a solid album that has the potential to break through."

"It's a strange situation," Brown explains. "This very powerful artistic catalog is no longer commercially viable for these big companies. It would take a monumental amount of time for EMI to put out 100 years of music. They have to be selective, but even being selective, they already have $3,000 items in their main catalog. To deal with everything themselves is impossible."

Brown has room to work his particular brand of alienism, and for once, it actually helps to be a small independent label with low overhead. Once the recording is licensed, he latches on to the sound quality and packaging, which includes vintage photographs and new liner notes. In the past, Brown hopes to keep costs low throughout the process. Brown needs to sell only about 20,000 units to break even, depending on the project. A major label such as EMI would need sales of closer to 50,000, but Brown pays the originating company royalties for the use of the material, with the usual deal being a 12% royalty on the CD's U.K. dealer price (although packaging deductions apply). Among Testament's future releases will be an unlicensed EMI recording of Klemperer conducting Beethoven's "Fidelio" live at Covent Garden in 1961. For two years, Brown has also been negotiating with BMG and the estate of Jascha Heifetz for the rights to issue a set of the violinist's unreleased recordings. And this year, he hopes to begin collaborating with Sony Classical in the way that his label has worked with EMI and others. In February comes the highly anticipated third volume of pianist Elizabeth Schwarzkopf's previously unreleased EMI recordings, which has Schubert, Schumann, and Wolf lieder among other recital material waxed from 1935 to 1961. For ten years, Brown has been pursuing the rights to the Schubert and Schumann material."
Artists & Music

Jazz is all about cultural amalgamation, with musicians from different geographical locations, eras, and generations uniting to create music uniquely the sum of their individual parts. Guitarist Jean-Paul Bourelly, a native of Haitian ancestry, who has lived extensively in Europe and has been shaped by gigs with Mahal Richard Abrams, Elvin Jones, and Chico Hamilton, embodies the diversity that makes jazz such an eclectic and personal art form. His "Boom Boy" (Jazz Magazine, Jan. 30, licensed from the Austrian PAO label for U.S. release) finds Haitian and African rhythms cohabiting with jazz improvisation, while uniting musicians from several countries and generations.

"When Western music is mixed with so-called world music, there is often a layered effect that I hopefully avoided," says Bourelly. "It does not sound comfortable; it sounds like everything is sandwiched together. If you were hip to the early mixtures, like when Roy Ayers hooked up with Nigerian musicians maybe 25 years ago, you realize that the idea has not grown much."

Bourelly began integrating his Jimi Hendrix-inspired jazz guitar sounds with African rhythms during three years of jam sessions that originated in Berlin, which included Senegalese vocalist/percussionist Abdourahmane Diop, whose groov singing is featured prominently on "Boom Boy."

"Abdourahmane taught me about Senegalese music, and I taught him about blues and jazz," explains Bourelly. "We didn't play our individual styles together; we learned each other's musical languages and created something new."

"What happens with humans is funny. Something influences you, and it becomes a part of you, but when it is expressed on your instrument, it comes out as something totally different," Bourelly observes. "Your body and mind do mysterious things with it..."

Bourelly's discography includes both straight-ahead jazz releases and funky-voic fusion projects, but "Boom Boy" is his first to fully integrate Haitian rhythms. (His 1988 release, "Artibobo" (DIW), incorporated the music of his roots to a lesser degree). With its jazz improvisations, blues overtones, and soulful vocalizations, "Boom Boy" is a fascinating cultural melting pot, a point where divergent ideas combine into a mosaic that is by turns familiar and wholly unexpected.

Joining the guitarist are American bassist Reggie Workman and avant-garde elder statesmen Archie Shepp and Henry Threadgill, both of whom add their own individual saxophone voices (the former on tenor, the latter on alto) to the album's rich sound palette. "A horn player who has lived a long time on earth expressions through their sound," says Bourelly. "Very few musicians have been through as many musical periods as Archie and Henry have and remained together."

According to Bourelly, jazz is a music that needs a constant well of ideas in order to grow. "The access of the Internet and the ease of travel allows people in the art world to be in closer contact with different cultures, which will provide new sources of ideas for jazz," he says. "This will make musical cross-pollination easier than ever. It is a very contemporary thing, very now."

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IN THE EVER-CHANGING world of commercial recording studios, there are certain facilities that seem immune to external forces. At the dawn of 2001, one such facility, Nashville's Soundshop Studios, is comfortably heading into its fourth decade with both a celebrated history and a bright future.

In spite of recent anxiety in the recording industry at large and in Nashville in particular (sales of country music have fallen for a third consecutive year), Soundshop Studios owner Mike Bradley is successfully guiding the 30-year-old facility into the future.

That Bradley—a Soundshop engineer since 1975 and its owner since 1999—was destined to be in the recording industry was apparent from an early age. At 12, he was writing fan letters—not to artists but to the engineers listed in an album's credits—stating his admiration and asking for advice on breaking into the business.

“I was one of those quirky kids that decided I wanted to be an engineer when I was a kid,” Bradley recalls. “I didn’t have a lot of information about it. I would write to them and see if I could get any response. I got very little, but nevertheless—in that time, there weren’t recording schools and such. You pretty much had to sneak in.”

Moving to Nashville in 1974 after graduating from Murray State University in Kentucky, Bradley was referred to Soundshop, at that time owned by Buddy Killen, president of the Tree Publishing Company.

Soundshop Studios had recently hosted a rather distinguished client, Paul McCartney & Wings, who spent several weeks in Nashville in 1974 and cut several songs at Soundshop, including the single “Junior’s Farm,” backed with the country-flavored “Sally G.” Arranged by Killen—“Tree was a client of Linda McCartney’s father, New York attorney Lee Eastman—the McCartneys stayed at the farm of Tree songwriter Curly Putnam, author of the 1965 hit “Green Green Grass Of Home,” as well as “I-V-O-R-Y C-E.,” “My Elusive Dreams,” and “I Wish That I Could Hurt That Way Again.”

“McCartney recorded about five things here that were never released and probably never will be,” Bradley says. “He’s the Wings sessions. ‘I don’t even know that they were finished. I was not here, but they were still talking about it when I got here in ’76.”

In the mid-’70s, Soundshop featured an in-house jingle company, Bradley says. His first engineering project was for Purina Puppy Chow. Budweiser; Miller; and General Electric were among the clients to follow, providing Bradley with an enviable opportunity to learn his craft.

“You stayed busy all the time,” he says. “That was the greatest learning curve for me. You were doing something every day, and every day was different. You’d get to do a lot of things going on. In this town, at least, a lot of people go by what’s coming out of the studio, more than what’s in the studio. If you’re consistently making hit records, you’re obviously a good studio, until you prove differently.”

This isn’t to say Soundshop’s principals haven’t taken chances on new equipment. The facility was the first in town to feature Sony 3348 digital 48-track tape machines. “They weren’t the best machine, and they certainly weren’t the best thinking, but now it’s totally shifted in the other direction,” Bradley says.

As the recording business moves toward hard-disc recording, Bradley is considering adding a Pro Tools workstation to date, the system has been an “unknown quantity.”

“I like to use it for what it’s good for but don’t look at it as this is my system,” says Bradley. “It there’s definitely a lot of that going on—and succeeding.”

Located near Music Row at 1307 Division St., Soundshop features the Jan Storyk-designed Studio A, a large tracking room with five isolation booths, and the smaller Studio B, also designed by Storyk with updates by Russ Berger. Studio A, in fact, some say, is the best studio in town, and has been booked non-stop since the day it opened. A recent album project, Aaron Tippin’s “People Like Us” (Lyric Street), was co-produced by Bradley and Biff Watson. Studio B is used more for demos and overdubs, though tracking is possible as well.

Operating in a highly competitive environment, Soundshop continues to capture a healthy share of the recording projects in Nashville and, at a time when many Nashville studio owners have sought to promote their facility to national and international clients, has found success largely within the country music genre. Clients include Dolly Parton, Kenny Rogers, Amy Grant, George Jones, Faith Hill, Lorrie Morgan, the Mavericks, Brooks & Dunn, and Billy Gilmore.

“I know word around town is everybody’s pretty slow,” says Bradley. “You can’t get foiled by the good times, because too many things influence it. Sometimes nothing is influencing it—you’re just waiting and don’t know why. But we’ve been fortunate enough to stay pretty busy here. There’s enough projects that we’re ahead, projects that are going to fill up a lot of time. The major things you see now is that you don’t see things booked near as far ahead as you used to. It was common for a while to have bookings six months ahead. Normally, that’s not the case now.”

“But Nashville is a worderful town,” Bradley continues. “Once somebody hears a musician or producer talking good about you, they pay attention. And when you’re making hit records, they definitely pay attention.”

STAGESMART.COM, an online, interactive network for professional audio equipment buyers and dealers, is preparing to launch Friday (18), the first day of the 2001 Winter National Assn. of Music Merchants (NAMM) Expo.

StageSmart will connect the audio professional with a national network of thousands of independent pro audio retailers and a database of all available pro audio gear from manufacturers worldwide. StageSmart will also open up the entire national pro audio equipment marketplace to dealers who might not have the physical or financial resources or Web E-tailing skills to market their company on a nationwide scale. Further, retailers trying to build an online store can quickly do so with the domain name of their choosing, with StageSmart.com’s customized Web-site design resources.
Following Beastie Boys’ 7-inch single, “Buddy,” which was mastered at Trutone in Hackensack, N.J., engineer Todd Baker mastered the entire album for this side project, known as BS-2000, for the Boys’ Grand Royal label. Austin also mastered and engineered commercial and 12-inch releases of “South Side” by Moby Featuring Gwenny Stefan for V2/Geo Street. At Clinton Recording, James Taylor recorded with producer Russ Titelman, engineer Dave O’Donnell, and assistant Keith Shortreed. Tracking was done to Pro Tools and BASF SM900 tapes. Also at Clinton was Blondie, with producer Craig Leon, who engineered with assistance from Shortreed. New musical ideas from Blondie’s Christian Stein were recorded to Otari RADAS and Tascam DA-88 for possible use. Millbrook Studios, the Millbrook, N.Y., facility owned and operated by Paul Orofino, purchased a TL Audio VTC tube console from HHB, the North and South American distributor of TLA products, in time to record the upcoming Blue Oyster Cult album. Mirror Image Recorders, a two-site, three-studio facility, recently installed a 64-channel Solid State Logic SSL 9000 J Series console as part of an upgrade to Studio D of its Times Square facility. Producer/writer Peter Rizzo has been working with engineer Rick Kerr on the 9000 for a forthcoming Vanessa Carlton release for Interscope Records.

At Citizen Entertainment, engineer/producer Rich Tozzioli has been mixing an upcoming 5.1 (and separate stereo) release of a Foghat live DVD Video for BMG.

New York

Also appearing at Sear Sound: Mobile Olympic Studios, the recording facility, to make room for digital audio technology. On Dec. 16, a party celebrated the retirement of the primary cutting lathe, closing the door on an exciting era of recording and technology and dedicating space and energy to the new technologies of CD and DVD Audio mastering. The Mastering Lab opened in 1997, with tube technology designed by Sherwood Sax. Ozzy Osbourne was rocking hard at Henson Recording Studios, also in Hollywood, with producer/engineer Toby Wright. Henson, formerly A&M Recording and Mastering Studios, also hosted Mandy Moore with producer James Renaid. Other recent clients at the historic LaBruna Avenue facility, once Charlie Chaplin’s film lot, include Vonda Shepard and Megadeth. Paul Q. Kolderie and Sean Slade were in Studio A at Sound Image in Van Nuys, working on the new release from the Go-Go’s for Beyond Records. Matt Lavelle assisted on the sessions. At Sound Image were Roadrunner act Anyone and producer/engineer Andrew Murdock. Aidan Flax-Claire assisted.

Sony Mastering artist Ginewine was at Skip Saylor Recording with producer Raphael Saadiq, tracking and mixing for an upcoming release. Daniel Romero and Claudio Cuencan engineered and mixed with assistants Paul Smith and Regula Merz.

Also at Skip Saylor, Warner Bros. artist Eric Benét tracked and mixed for an upcoming release with producer Ali Shaheed Muhammad. Cueni and Romero recorded and mixed with Smith, Merz, and Ian Blanch assisting.

At Precision Mastering in Hollywood, engineer Tom Baker worked on Buckcherry’s “Time Bomb” with producer Jimbo Barton. Marc Regan finished a new album and two singles for ThumpUniversal’s TWDY with producer Ant Banks, completed work with producer André Manoukian on the “Compton’s Most Wanted” CD for EMI, and mastered a new Warrior Soul album. He has also been cutting 12-inch vinyl for Warner Bros., Sony, EMI, MCA, and Intercase.

Precision veteran Don C. Tyler is working on the new Guided By Voices album with producer Rob Schnapf for TVT Records, as well as singles for Shaggy, Harvey Danger, and Grand Theft Audio.
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GRAMMY Whammy: What do you call it when a label represents an entire Grammy category?

Rare. Unprecedented, perhaps. Yet that's what happened to indie label EMI Latin, based in Corpus Christi, Texas, which took every single nomination in the best Tejano album category of the 2001 Grammy Awards. Freddie also dominated the best Mexican/Mexican-American album category, with three out of five nominations.

The reasons for this may go beyond the artistic quality of the albums and beyond Freddie's obvious strengths as an independent company. Specifically, such domination raises concerns about voting blocs and about the merits of having a category at the service of just one label.

Although Freddie's national marketing director, Luis Silva, concedes that winning a Grammy over a major label [II] does put more significance to the award, he also points out that Freddie artists have been nominated for Grammys for more than 20 years in the past five, six years.

"The year 2000 was a banner year for us. And now, for the first time, we're going to a Grammy," said Silva. "We feel the reason in other labels was, naturally, not as happy.

"It is a sad day for the Grammy process, obviously," said Alan Baxter, president of Platinum Management, in comments to Billboard contributor Ramiro Burciaga. "But let's be fair and put our heads in the sand. Obviously, it is a political process. I don't want to take anything away from Freddie or Ray [III] but that does not dominate the entire market when it comes to quality.

But Freddie has been a serious contender in past years. In 1996, the label had three out of the five nominations in the then joint Mexican-American/Tejano music performance category. This year, the third since Tejano and Mexican-American music split into separate categories, Freddie was dominant in both.

"There is no legitimacy," adds EMI Latin promoter Lupe Rosales. "We know the marketplace, and those artists do not sell a fraction of what the others do.

By way of comparison, the Billboard year-end charts—which cover the period beginning with the magazine's Dec. 4, 1999, issue and ending with the Nov 5, 2000, issue—do not place Freddie in the top five spots on any of the Regional Mexican Imprezz or Regional Mexican Labels charts (all Regional Mexican charts were dominated by EMI and Fonovisa, neither of which garnered Grammy nominations in those categories). Only one Freddie Records act, Ramón Ayala Y Menudo, made it into the Billboard's Hot Latin Tracks chart.

Latin Notes

by Leila Cobo

Sus Bravos Del Norte (nominal Latin Regional Mexican Grammy category), made it to the Hot Regional Mexican Tracks chart, at No. 14. However, for an album to be considered a candidate for a Grammy, it must be submitted to the National Academy of Recording Arts and Sciences (NARAS) by the label. NARAS does not enter product into the Grammy process. The album must also fall within the dates for the specific Grammy year. In this case, accepted product had to have been released in the U.S. between Oct. 1, 1999, and Sept. 30, 2001.

Awards. Corporate Laras represents Freddie, but I don't think we're going to recognize him, as we have been dominated by Latin artists who live in the U.S. can vote for the Latin categories in the general market category.

In addition, says Laras senior VP/executive director general Mauricio Abaroa, of the nearly 5,000 Laras members worldwide, (Continued on page 100)

Latin Tracks A-Z

Título: Publisher - Licensing O
1. A PRONDO MARIA, ASCAP
2. AMABRILY MUY FUERTE (BMI Arubella, Wea Latin, BMI)
3. AMIT ATAR (Sony Latin/EMI, ASCAP)
4. BORRACHO TE RECUERDO (EM April,BMG/Sony Latin, ASCAP)
5. CUANDO (Sony Latin, ASCAP)
6. DE MI VIAJE (EMI Latin, ASCAP)
7. EL RODEO (EMI Latin, BMG/Sony Latin, ASCAP)
8. EL ROI (EMI Latin, ASCAP)
9. EN MI HOGAR (EMI Latin, BMG/Sony Latin, ASCAP)
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For this amazing year of great success all around the world.

All the artists who have made our previous successes and those who will make our future ones.
U.S. Indies: Labels Seek Deals, Distribution, New Talent

BY RICHARD HENDERSON

The value of a visit to the South of France can't be underestimated at any time of the year, but it is of particular importance during January, when MIDEM rules the Palais des Festivals in Cannes. The logistics of traveling and the expenses involved in attending the conference can prove intimidating to an independent label, but all of the U.S. labels queried about their upcoming MIDEM trips had no difficulty justifying the financial outlay. The benefits for an indie attempting to establish an international presence are numerous, as the following MIDEM veterans readily attest.

Stephanie Oxley, GM of Knitmedia, is preparing for her fourth visit to MIDEM, where the label group spawned by New York’s famed Knitting Factory club has maintained a booth for the past few years. One reason for Knitmedia to attend, according to Oxley, is “to discuss marketing for the following year with all of our distributors; that’s a major one. We also try to turn people on to some of the new-media aspects of what we’re doing at Knitmedia; we have a jazz-school program where we have an artist come to the [Knitting Factory] club, who educates a number of student musicians there. We have a satellite hookup that then allows simultaneous interplay with other schools in the country; we do a lot of that kind of work. We present the whole company and all of our various activities at MIDEM.

“there’s jazz.com Internet site, we broadcast shows from the Knitting Factory over the Internet. Then there’s KnitTV, the show that we do over the Internet. We do a great deal of outreach work, trying to get music to people, getting avant-garde jazz to listeners with computer capabilities in Iowa or Poland.”

ONE-STOP SHOPPING

“the record-label group is the largest part of the reason we go to MIDEM,” adds Michael Dorf, CEO of knitting Factory Records/Knitmedia, who has been to the conference 11 years in a row. “We are always looking for an opportunity to meet with our distributors, to look for improved distribution in all territories around the globe and to seek out business opportunities for our festival business, for our touring business, and to invest to tell them what we have coming up for the whole year. The highlights, thus far, for 2001, include the next release from Sexmob and a really interesting release in March, ‘Home Wreckerings,’ the second album by Rebecca Moore.”

SAMPLERS TO CELEBRATE

Other indies described agendas of comparable specificity which they hope to realize at MIDEM. A true veteran, Rene Gafflon, president of Harmonia Mundi, hasn’t missed a MIDEM since the conference’s inception. This year, he plans to emphasize during this visit the fact that Harmonia Mundi USA is expanding beyond classical repertoire in its A&R scope: “it’s now very active in non-classical activities—world music in particular,” he notes. John Virant, president/CEO of Rounder Records Group, will be bringing a CD sampler to commemorate Rounder’s 30th anniversary, comprising highlights from the company’s vast catalog.

“as with every year,” comments Dan Storer, founder/president of Putumayo World Music, “our primary goal is to meet with our international distributors and discuss what has worked and what hasn’t to lay out our plans for the year. We are always on the lookout for interesting CDs that have songs we can include in our collections. And we relish our MIDEM moments, which take place when someone who you really should meet happens to be standing next to you in the hall, elevator or bar and you start talking; the rest is sometimes history.”

Randy Chin, VP of marketing and distribution for VP Records, has flown to MIDEM for the last four years. His label, specializing in the many facets of Jamaican popular music, will have a booth this year. He notes several upcoming releases he plans to showcase to his distributors at MIDEM, including a new title (“Music Is Life”) by former Zap Pow vocalist Beres Hammond, due Feb. 6, and another by a new artist showcasing at MIDEM—Junior Kelly—whose “Love So Nice” is scheduled for Jan. 23 release.

“Our label is a mixture of all of the various genres with dancehall artists like Mr. Lexus to the lover’s rock side, as characterized by Beres Hammond and Sanchez.”

“This year, we’re attempting to do a greater marketing effort at MIDEM to try to catch the right person, to reach the right person. We are looking for other companies to work with and to have a betterment a new music format—what we call ‘fusion’ music and find people that we can work with and will support our ideas.”

“we have an artist, a vocalist, Hammond, due due to fly to MIDEM to present a new artist who we think has a lot of potential.”

Continued on page 49

U.S. Publishers Renew Friendships, Cast For Catalogs In France

The music-publishing community is always well-represented in the Palais des Festivals at Cannes, France, during MIDEM. All of the publishers interviewed for this article reiterated the need to maintain contacts with their global sub-publishing partners, a world’s worth of connections are easily facilitated under one roof at MIDEM. Additionally, each one of the executives planned to address concerns specific to both the publishing arena and their own company’s catalog during this year’s conference.

As for his past Cannes visits, Ira Jaffe, president, Famous Music Publishing, admits, “I can’t give you an exact count—I’ve attended between 15 and 20 times. Last year, [Famous] did joint ventures in both Germany and France. This year, we’re considering expanding into other territories. If we meet the right person, we might have another venture in another European territory. We have a sub-publishing agreement with BMI throughout the world, with the exception of Japan and Korea, so we catch up with our foreign affiliates and learn about the kind of product that they have coming out.”

Dan Bourque, CEO of Bug Music, will be attending MIDEM in the company of colleague Mark Anders, VP of international for Bug, Inc. and managing director of Bug’s London office. "Mark is at [MIDEM] every year," Bourque states. "I go every other year now. The size and configuration of our team varies from year to year. My favorite..."
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**Cross-Channel Guests: U.K. Visitors Seek To Turn The Beat Around**

**BY CHRIS FULLER**

**LONDON**—Spurred by the recent global success of Sadie, David Gray, the Beatles’ “No. 1” album and other releases, U.K. companies will travel to MIDEM 2001 determined to turn around the embattled international reputation of British music.

British companies attending the Cannes conference are keen to accentuate the positive. The U.K. market rose by a healthy 5% in the third quarter of 2000, boosted by vigorous album sales for Robbie Williams, Craig David, The Corrs and Ronan Keating—amounting to record-breaking 12-monthly sales revenues of more than $1.72 billion. Outside of the chart mainstream, niche labels, reissue specialists and new-media companies are also reporting vigorous growth.

At Sanctuary Records, which in the spring swallowed up the Castle Music group, hit albums from metallic heroes Black Sabbath, Motorhead and Rob Halford have contributed to “a terrific year,” reports Roger Semon, chief operating officer, Sanctuary Records Group U.K.

**NO TRENDS, THANKS**

In the five months following the Castle acquisition, says Semon, “We were up 20% on turnover year-on-year, which was way beyond our expectations. Now we are structured as a full-fledged global record company, one of the great things about Sanctuary is that we do not rely on market trends. Our expertise is centered on back catalog or on artists with strong existing fan bases. Provided we put together committed and cohesive marketing campaigns for the products we release, I think we stand a very high chance of success.”

At MIDEM for the first time under the Sanctuary banner, the new-look company will seek to “put across the new branding and consolidate our overseas distribu-

Despite notable business setbacks, such as the nose-dive of the euro and the strong dollar, Ace—which encompasses 15 labels, including Kicking Mule, Prestige, Riverside, Takoma and now the strong 2000, Stoker adds, “We are now back to the kind of numbers we were doing two or three years ago. A range of compilations on BGP, like ‘Super Funk’ and ‘King Funk,’ have been great sellers for us in 2000.”

From Ace’s perspective as an independent trading across the TV world, says Stoker, MIDEM remains “an essential event on the calendar. In fact, it’s the one thing I make sure I’m at. It’s where I get to see the customers and contacts I’ve been dealing with for 15 or 20 years. There’s nowhere else that could provide the same value.”

Lightning Export, another veteran U.K. MIDEM attendee, which is now part of the Starlite group, will unveil its new online-ordering facility, Starlite808.com, in Cannes this year. Bill Brightley, Lightning’s GM, export and sales, says the new real-time initiative, the first of its kind, “will allow wholesalers and retailers to check in stock positions, place orders and then track those orders right through to delivery, all from an ordinary desktop computer. We’re confident this will be very attractive to our customers.”

**BRENDEL DOCUMENTARY**

Elsewhere at MIDEM, a string of British music-programming producers and distributors will move to take advantage of the market’s increasing interest in the buying, selling and initiation of new TV shows. Among them, Hazel Wright, executive manager for TV at BBC Music, describes the Cannes meet “as indubitably my most important gathering.

“The BBC program roster for 2001—some of which will be shown as part of the annual IMZ screenings—will include a ‘defin-

**JADEN YANKS**

“Jaded” yanks the BRIT award-winning acts from the ranks of the month. The company is seeking to capitalize on the success of its recent releases, including the 51-minute documentary on Alfreed Bridewen, widely viewed as the greatest living pianist, co-produced with German broadcasters ZDF and pan-European arts channel ARTE.

“We are coupling the documentary with a 45-minute performance program,” says Wright. “Brendel will be at MIDEM to perform, which will obviously help us in attracting interest.” Other shows include an ‘Omnibus’ special, dedicated to Alfreed Bridewen, plus a new performance of ‘The Nutcracker’ resulting from the BBC’s produc-

**BLACK SABBATH**

To the new output for TV at MIDEM to perform, which will obviously help us in attracting interest.” Other shows include an ‘Omnibus’ special, dedicated to Alfreed Bridewen, plus a new performance of ‘The Nutcracker’ resulting from the BBC’s produc-

**CHRIS FULLER**

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**PUBLISHERS**

Continued from page 45

**DISPLAYING INTERNATIONAL STYLE**

Introducing new team members from Bug’s recently established U.K. and German offices is a priority for Bourgeois at this year’s conference, as well. He points out that, in the face of recent trends toward the globalization of larger firms, there is a need for his team to display Bug’s international style at Cannes. “The choices to represent a catalog in a given country are limited with the dominating few major companies. We’re mostly known for administering other people’s copyrights,” he says. “That’s why I’m looking for independent labels to contribute to our catalog, and to offer our customers something more—other than the usual and the exceptional.”

The addition of extra tracks on U.K. albums, such as on the Westlife release “Coast To Coast,” he adds, “is also a definite advantage, particularly in the U.S.”

“My favorite parts are the lunches and dinners with our foreign affiliates, You touch base and reflect on successes during the prior year and talk about what new things we have upcoming. You assess how the relationship continues, what new people are in what office, what issues are problematic that must be dealt with, which copyrights we should exploit, the general publishing business.”

—Dan Bourgeois, Bug Music

aggressively and collect the money as well as the bigger publishers.”

The addition of MIDEM as an attorney, returning after a few years’ absence, is Stephen Finfer, GM of TVT Music Publishing. “I’m looking to introduce myself to the community as part of this company,” he notes, having recently closed a sub-publishing deal with BMG. “One of the things that I want to do is meet the [BMG] principals from those terri-

**RETOUcing FOUNDATION**

Some 20-old companies will be represented on the stand coordinated by the British Phonographic Industry (BPI) trade group. The group is due to receive a supportive visit this year from the U.K. government’s trade and industry minister, Kim Howells.

Ace Records sales manager Phil Stoker is pleased that, as a reissue company specializing in American music, “we remain largely untouched by contemporary trends. We do release new albums, but these are with established artists with retro styles, such as Dion or Dana Gillespie. To a great extent, we go our own way.”

**JADEY YANKS**

An established leader in U.K. music export, Lightning has adopt-

Edged Yanks is an established leader in U.K. music export, Lightning has adopted a flexible approach in recent years, given negatives such as the strength of sterling and the assault of domestic repertoire in Europe and Asia. According to Brightley, in the U.S. “There remains some disillusionment over the quality of British releases. Whereas Ameri-

**THE CORRS**

Gary Moore

Robbie Williams

Dolly Parton

Black Sabbath

The Corrs

Continued on page 51
MIDEM: A First Timer's Diary

This visitor is overwhelmed, energized and given a renewed sense of possibility by the proceedings at the Palais.

BY TRACY MANN

CANNES—Sitting in Pimm's well-appointed yacht, surrounded by recorded royalties pros clearly savoring their recent blockbusters hits, in the fading light of a cool and perfect day on the Côte D'Azur slanted across the table, the full impact and the excitement of MIDEM 2000 hit this first-timer in the gut.

I had been forewarned to expect the feeding frenzy of the Hotel Majestic, where the oppressive—to an American—cloud of cigarette smoke that dominates the airless exhibition areas. But I was really knocked off my feet by the vitality of the international record business and the genuine passion for music I observed among some of Europe's top executives.

What finally brought me to MIDEM, after 15 years in the record business, was the search of my long-time publicist client Ani DiFranco for new distribution partners for her Righteous Babe Records label. But I was also nurturing the seed of a business idea germinated by the "globalization" jargon flying fast and furious among industry pundits.

With my partner Mark Gartenberg, I was launching a new venture, a global music-marketing company called MG Limited which had come into being out of the successful European marketing effort we had implemented on Ani's behalf in the previous year.

As an independent artist, Ani was looking for meaningful input into the quality and vision of marketing done on her behalf outside the U.S. Unbundled by the complexity of the European markets, Mark and I found much to be accomplished for an American artist with a strong image and a desire for long-term artist development. We were invited to MIDEM to increase our knowledge of what factors were really most influential in developing artists outside of the U.S. And I realized that each territory had a different story to tell, we had our information-gathering work cut out for us.

AROUND-THE-CLOCK APPOINTMENTS

The revolving door of meetings started Saturday evening and continued relentlessly until Wednesdays afternoon, when the traveling circus began to pack up and head for home. As a veteran of the premier U.S. conferences, when getting out to see live music is the order of the day, I was completely untutored in the MIDEM style of hourly, half-hourly, sometimes last-minute appointments.

Lucratively, I had spent the previous eight weeks getting in touch with prospective contacts and had come up with a challenging yet not insane schedule. Having at least one clear focus at the outset—and, in my case, I had several—really helped to craft a highly productive MIDEM experience.

The sheer size and scope of the exhibition hall, the Palais des Festivals and the creativity and luxury of the individual stands were definitely awe-inspiring to a first-timer. The red- qpiled vinyl walls of the Play It Again Sun (PIAS) booth and the beer garden atmosphere of the German booth were but some of the impressive creations.

Taking the advice of a well-seasoned MIDEM-goer, I took several hours of downtime to stroll the many aisles of the Palais, picking up materials and chatting with the representatives on duty. The enormous volume of music and music-related services being bought and sold seemed overwhelming.

SAVING A DEAL

Early in the week, on the kind of particularly warm and sunny day that makes you think you could relocate to the South of France in a heartbeat. I managed to slip out of the hothouse environment of the Palais and grab a sandwich at a sleepy shop across the street. There I thoroughly enjoyed coveshopping around the near-Spinylap experience of men of several skin colors and nationalities trying to salvage a lucrative dance-music deal that had begun to sour, one of many overlooked exchanges that were stereotypical enough to have been scripted by experts.

Another regular occurrence at clau's end, as delegates piled into the hotel bars and area restaurants, was the temporary laryngitis that took hold after ceaseless repetition of one's sales pitch, mission statement or promotional message.

Despite the preponderance of "dot-coms" in attendance at MIDEM, I learned that terrestrial markings were still alive and well outside of the U.S., but being used to great advantage to promote local repertoire.

In Sweden, a savvy distributor was working a successful campaign to teens via a popular high-school magazine with all insert and promotion tied to a live music event.

In Germany, a simultaneous assault at brick-and-mortar retail and the music-video channel VIVA was producing resounding results. Surprisingly, in the area of new media, music marketing via wireless phones was the hottest topic among the most forward-thinking Europeans.

TALK TALK

MIDEM 2000 was the perfect setting for the current goldrush for global strategic alliances. Dotcoms (months before the stock market's Internet melt down) were jumping at the opportunity to reach the European market and were inundating us with proposals and enthusiasm. We were meeting with all of them, locals and non—national and independent—from all over the world, all in one place, in a very short period of time. That, and regular meetings of New York when it was freezing. —RIH.
Market Reports
Greater Expectations

Who is going to MIDEM, and what are their priorities? Billboard's global team of correspondents offers a sample of attendees' and plans.

TOkyo—for King International, MIDEM represents a valuable opportunity to meet face-to-face with representatives of the kind of Specialty labels with which the Tokyo-based record company is always seeking to strike deals.

"Human relations are the most important thing at MIDEM," says King International president Sumio Amanuma, noting that communicating by phone, fax or e-mail is not a substitute for good old-fashioned human contact.

King International, which this year celebrates its 10th anniversary, is a wholly owned subsidiary of King Records, Japan's third-largest label. It deals exclusively in import product—primarily classical repertoire—which comprises 70% of its sales. Pop, world music and jazz make up the remainder of the King International catalog.

King International "has deals with over 200 overseas labels, including France's Harmonia Mundi and Sweden's Bisc. He says King's nationwide sales network gives foreign licensors unparalleled access to the Japanese market.

"Making contracts with specialty labels is our business strategy," Amanuma says. And, he stresses, as an independent Japanese company, King is not subject to the same kind of "show-a-profit-each-quarter" pressures to which many foreign-affiliated labels are held.

"We are interested in continuity," he says.

King International is now emphasizing the idea of working together with foreign labels on the creative side to develop product that suits Japanese tastes.

"From now on, our philosophy is one of partnership," Amanuma says, noting that sharing master rights to recordings is one possibility King is considering. "We're not just selling CDs. We're interested in two-way cooperation," he says. "We can help overseas labels by taking care of their artists when they come to Japan, for example, by helping to set up concerts."

For Mamoru Murakami, president of leading Japanese music publisher Nichion, a top priority at this year's MIDEM will be shopping for music suitable for the publisher's burgeoning library music business. Demand for such music by Japanese broadcasters will grow by leaps and bounds over the next year due to the beginning of digital programming via broadcast satellite in December 1998, as well as the launch of communications satellites in mid-2001. Those two developments will greatly expand the range of TV programming available to Japanese viewers.

Murakami says he's been waiting for the multi-channel era to begin ever since he decided to start Nichion's library-music business 18 years ago.

"I would like to say that Nichion is No. 1 in the library-music business in Japan," says Murakami proudly. "When I became president of Nichion, I decided to do something new, and this library business is what I wanted to do. Eighteen years later, it is very common to use library music for background music in TV programs in Japan. It took time to persuade people to do this.

"Multichannel means multiprograms," says Murakami. "Naturally, the cost of producing programs will be limited for the first three or four years, so TV producers cannot afford to hire composers to write specific songs for specific programs. So now we have a very good chance to exploit our library.

At MIDEM, Murakami says Nichion will hold close consultations with the many overseas publishers which have recently begun to deal in order to find the kind of music it needs for Japan's multi-channel era. "I want to know their future plans, so we can work together more closely, and MIDEM is a very good opportunity to hold these discussions," notes Murakami.

The Japanese publisher says he is also looking forward to attending the party for David Foster, for whom Nichion is Japanese sub-publisher. "He had two huge hits in Japan with Celine Dion, so I would like to say thanks to him," says Murakami.

—STEVER McCURCIE

Berlin—with more than 400 companies represented at last year's MIDEM, Germany was one of the countries topping the list—right after the U.K., the U.S. and France. This year, MIDEM reports registration is running high, as well. Aside from the numerous record labels and publishers, the companies set to attend include the media and telecommunication giants Deutsche Telekom and the Federal Ministry of Economics and Technology.

Hamburg-based Kontor Records, which formed in 1997 to release records from its resident DJs, has developed into one of the most successful dance labels in Europe. High-profile acts like Paulk & Jones, the Italian Spiller and ATB have all managed to break the charts and clubs far outside of Germany.

One of its most successful acts, Andre Tennisberger (aka ATB), has landed several No. 1 chart positions with “9PM ( Till I Come)” in territories like England and Denmark. The company works closely with a worldwide network of labels, including Relentless in the U.K., a division of Ministry (H Sound) and Central Station in Australia.

Managing director Jens Thiele says MIDEM is always a great opportunity to meet these and other partners to review and :

Kontor's Thiele

Continued on page 54IVE

Buyers & Sellers

Ichiro Asatsuma
President, Jafes cute, Japan
First attended MIDEM: 1971

Best deal struck at MIDEM: "That would have to be MIDEM 1988, the year Chuck Kaye and I met to explore the possibility of working together in some capacity. From that meeting with Chuck at MIDEM, Windswept Pacific was born."

Best advice on attending MIDEM: "The best advice anyone can give is: Meet people, and meet as many as you possibly can."

Willy Ehmann
General manager, SIA & V2, Germany
First attended MIDEM: 1995

Best deal struck at MIDEM: "We, as a company, were offered the Tom Jones deal at MIDEM, and the rest is history."

Best advice on attending MIDEM: "Stay healthy, work out, strike powerful deals and enjoy the beauty of Mediterranean life in winter."

Diederik Cohen
Business affairs manager, Vertuelle, France
First attended MIDEM: 1999

Best deal struck at MIDEM: "Last year, I made a deal with Australian distributor Creative Vibes for Tom Jones's second and first two Live albums. He was unknown here, despite his profile in Europe, and they've done a very good job. He toured this summer, and sales are encouraging."

Best advice on attending MIDEM: "It's important to make the right effort to meet as many people as possible. MIDEM represents an amazing opportunity to see people from every side of the music industry in the flesh."

Mercedes Santamaria
President, Salford, Spain
First attended MIDEM: 1989

Best deal struck at MIDEM: "When I sold the license to Japan's Achora Corporation of two of the rarest historic flamenco recordings."

Best advice on attending MIDEM: "Take with you everything you have given away, records, catalog information from labels to which you've listened and read a back home. In a word, MIDEM means transmission."

Francesca Campi
President, CAN, Italy
First attended MIDEM: 1997

Best deal struck at MIDEM: "Worldwide distribution rights to Luis Bacalov's score for 'The Postman' (The Postman), the global hit movie. I flew directly from Rome to York to sign the master-licensing agreement with Miramex and Hollywood Records. They did a great job with both the movie and the soundtrack. The music went on to win the Oscar for best original dramatric score."

Best advice on attending MIDEM: "Be positive but not too eager. Few deals are ever actually concluded there. Start negotiations well ahead of time and take advantage to learn what progress is being made in the music business."

Rob and Ferdi Holland
Producers/co-founders, Holland Companies International, Netherlands
First attended MIDEM: 1983

Best deal struck at MIDEM: "It happened in 1985: We signed the [Australian] artist Falco, with whom we had a world-wide and U.S. No. 1 hit record, 'Rock Me Amadeus' and sold it worldwide for millions."

Best advice on attending MIDEM: "Have fun, and the deals will come."

Ola Hakansson
President, Stockholm Records, Sweden
First attended MIDEM: 1978

Best deal struck at MIDEM: "In 1978, with Peter Barnes [manager of Plangent Visions Music Ltd. and Rock Music Ltd. in London], I was overseeing Sonet's publishing in Scandinavia and was the worst rookie they've ever seen at MIDEM. That year, Peter and I had a brief conversation about music, including Elvis Costello [whom Barnes represents for some songs], but nothing happened.

Next year, I heard from someone who had gotten the rights to Costello. I approached Peter and said, "We haven't done anything in Sweden?" He replied, "Yes, we have!"

Then he asked me, "Do you like Nick Lowe?" I said, "Yes." He said, "OK, you can have that deal, as well. Do you think you can sell any sheet music of Pink Floyd?" I said, "Yes," So he said, "OK, are you interested in being administrated in Scandinavia by Gazett, owned by former Sonet chairman Dag Haggard?"

Best advice on attending MIDEM: "Go outside your own booth. It might be comfortable to talk with people you already know, but go around, meet people and build contacts."

Fisa Ricchione
Chief executive, AB Prodution, Australia
First attended MIDEM: 1975

Best deal struck at MIDEM: "Mostly the net-working that's led to our association with 18 global companies, and striking deals—especially in the early days of AC/DC—when it was a struggle to get the world to recognize Australia."

Best advice on attending MIDEM: "Get your appointments set before you get there—and as close to each other as possible. There is a genuine interest by people in making deals, especially with independents."

Mat Medalio
Managing director, Chappian Records, U.K.
First attended MIDEM: 1971

Best deal struck at MIDEM: "There have been many, but what sticks out is picking up 'Show Me Love' by Robi S, which we subsequently reworked and remixed. That sold a couple of million around the world in 1993. We've just released a new version of it. Also, if it would not be for MIDEM, I would never have known Faithless, who have been multi-million selling with their Cheek Records."

Best advice on attending MIDEM: "MIDEM is invaluable, but only if you treat it properly. At the start of the market, go through the stands very carefully and make appointments early. Get in as many meetings as you can. I'd also advise newcomers not to party too hard. Of course, it's a fun business—I still love it, after all these years—but it's hard work too. If you are not prepared for that, then don't you attend."

[Mat Medalio recent sales champion's sister, Claire, Home of Faithless, Rolo, Dido, Maxi Jazz, Skinny and Rob O—DMG Records]
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strengthen their ties. “We do not necessarily prepare a special package with the aim to tie in new alliances. It is more a chance to meet our old partners in person, in order to extend label deals and other partnerships,” he says.

There is still aware of the creative input that MIDEM has in terms of new repertoire coming from the independent labels in certain genres. “Especially those labels who have such repertoire presented at the event and are not yet bound to any bigger company,” he notes. “It becomes easier to ink deals with them.”

On a lighter note, the Kontor executive says that, among MIDEM veterans, he always finds it fun to see which of the “hyped tracks” coming from the independent labels ends up becoming the “MIDEM-hit” of the year. He says that “Many new tracks are tipped, and it is always very interesting to see how those tracks develop.”

Hanover-based rock and dance specialist NIV made its first appearance at Cannes in 1984. Since then, the company has been present every year with its own stand. “Our priorities at MIDEM are visibly related to the European territories,” says MD Manfred Schinz. “Through our strong distribution network these contacts are very important to us—especially in terms of international exploitation and new label deals.”

PARIS—Mineral and its sub-label Ya Basta have been at the forefront of France's rapidly expanding electronic scene for the past five years. While the amount of repertoire in the genre has boomed, however, it remains a niche market. “Each year, there

50% of our sales come from Japan,” Boivin says. “The future for Mineral lays in making the best of the world market.”

The same could be said of Hopi Mesa, a Parisian label specializing in neo-classical and quality instrumental music. The company's flagship artist, René Aubry, is a composer whose music has been featured in numerous advertising campaigns and modern-dance productions. He also sells fairly healthy amounts of CDs in France and elsewhere.

“René is currently on tour in Germany, Greece, Italy and France with a full band for the first time,” reports Jacques Marbehaux, managing director of Hopi Mesa. With Aubry’s most recent album, “Plaisirs,” now at over 50,000 units globally (plus his music being used by French dance diva Marie-Claude Pietragalla during her performances at Parisian venue Olympia), Marbehaux is approaching MIDEM with confidence.

“Last year, I made a deal for South Korea which has worked out well,” Marbehaux says. “And I recently signed a deal with M.S.I. in Miami for the U.S., so MIDEM 2001 will largely be an exercise in maintaining and establishing good relations.”

After the event, Hopi Mesa’s release schedule includes a new album from Jean-Philippe Coude called “Rock Des Chambres,” a mixture of classical baroque with rock music due for release in France at the beginning of February.

Forlano, another French independent company, rightly regards itself as a repository of cultural artifacts. Its catalog includes classical recordings by José van Dam, Margaret Price, Felicity Lott and Ann Murray, alongside jazz recordings that managing director Yves Roy describes as “historical” and a selection of pop, world music and folk releases. “As we no longer license our products, we will be looking for export clients,” Roy says. “MIDEM is, in effect, a very good way of avoiding doing a world tour.”

Top of the priority list for Roy is a deal for Forlano where Forlano is about to lose its current distribution partner, Denon. “We will be releasing a recording of ‘Capriccio,’ Richard Strauss last opera, conducted by Georges Prêtre and a previously unreleased album of Sufi music called ‘Qptis,’ which was recorded three years ago by Sunrat Farah Ali Khan,” says Roy.

—GARY SMITH

MADRID—In the 1980s, Mario Pacheco pioneered what was then known as New Flamenco, a fusion of gypsy musicians of Flamenko with pop, jazz or samba.

Boys From Brazil

seems to be more music around, but the market remains small,” label manager Arnaud Boivin says. “So, for Mineral, MIDEM is an opportunity to renegotiate our distribution deals, but also to expand into new territories.”

For Mineral/Ya Basta acts such as Boys From Brazil, Gorian Project and Stereo Action United, the past year has been good. Myriad appearances on prestigious compilations and a healthy domestic profile have resulted in growing sales in Japan. “30% to

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releasing their recordings through his label, Nuevos Medios. Pacheco describes as "foreign labels of the highest quality," such as Fantasy and Rykodisc. "But, this year, a key concern will be the recon-
struction of European distribution of my artists, which has become very unstable, especially in France," says Pacheco.

This year at MIDEM, the SGAE gala on Sat. 24 organized by Spain's authors' and publishers' society includes a flamenco-jazz performance by the trio of Carles Benavent (bass), Tino Di Geraldo (percussion) and Jorge Pardo (sax) with singer Diego Carrasco.

Publisher Antonio Pérez Solís has been attending MIDEM since 1970 with various companies, and since 1986 with his own Autores Productores Asociados (APA). His aim in 2001 is to license the work of the leader of Cuban "new trova," Pablo Milanés in markets outside the U.S. Latin America and Spain, where Solís has previ-
ously licensed the troubadour's work to Universal Music Group.

Solís also had the good fortune to have released Compay Segundo's "Chan Chan" and its sequel songs before "Chan Chan" became the theme tune for a new generation of traditional Cuban music fans. That happened in the wake of the hit album and film "Buena Vista Social Club" (World Circuit/Nonesuch). He also owns rights to the repertoire of such Spanish stars as Rosana and Manolo Tena. "But the most important thing about MIDEM," says Solís, "remains keeping alive contacts that you have made, in some cases nearly 30 years ago." —HOWELL LLEWELLYN

MILAN—If Italy's pop-music culture is best known internationally for artists such as Andrea Bocelli, Eros Ramazzotti, Laura Pausini, Jovanotti and Zucchero, its dance music—in its pop incarnation—that continues to be the country's most reliable export. And MIDEM is where Italy's dance labels meet the world.

Mirtens confirms that dance project Pelpah's debut album, "It's Not The Drug" (PIAS Recordings), will be the company's priority at this year's MIDEM.

"It'll be out across Europe anyway, but we'll do our best to get an Australian release as well. Previous outings by Ferry & Garthynski, the masterminds behind Pelpah, such as Hocus Pocus and Doop were huge Down Under, especially the first. Another international priority for PIAS Recordings will be "Wool, the first album by Dutch veteran pop band Nits.

Dutch industry veteran Ernst Wilbrink, founder of Corazong Records, is a seasoned MIDEM visitor. "It must be about the eighteenth time for me," reckons Wilbrink, who announces a histo-
ric first in his career. "I used to go to MIDEM 'co-sponsored' by third parties. Last year, I attended the trade fair as a consultant for Arcade. Now I'm representing my own business," says Wilbrink.

Wilbrink says he also has changed his strategy for attending MIDEM. Corazong has set up a joint venture with Belgium's Music Avenue label, Toronto's OPM and two New York-based labels, Labor and Iron Works.

We want to round off the deal at MIDEM, we're trying to get our funding sorted. Under which name the new company will operate, we don't know as yet," says Wilbrink. "The idea behind our merger is to operate on the battle-
field that the majors have left behind now. Whereas the big compa-

nies are mainly working on the big artists, we want to go for those artists who sell between 10,000 and 200,000 units worldwide. So our repertoire won't be pref-

ably top-40 artists, but blues, singer/songwriter, alternative metal and classical—real music—or music from your heart, if you like," says Wilbrink. He expects that, after the negotiations at MIDEM, the four founding companies will remain as separate labels under the new umbrella company.

The Corazong tag will likely remain for singer/songwriter material. Apart from the merging activities, Wilbrink will try to find new licensing partners for Corazong-signed U.S. singer/songwriter John Bramman's latest album, "Scarecrow."

—ROBERT TILLI

Continued on page 58
European superstar and World Music Award-winning artist DJ BOBO releases his 7th Album "Planet Colors":
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Top 10 Favorite Artist Picks

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New Talent Spotlight

The Most Outstanding And Available Acts On Broadband Talent Net

ALEX J. JOHNSON

This 13 year old pop diva to be has the properly trained 3 octave voice of a pop superstar, the look of a young supermodel, more experience in music, acting, and performance than most entertainers twice her age, and she is currently signed to any recording contract! ALEX J. JOHNSON is sixth in a modest family of ten, a driven, savvy, lovable, outgoing, genuinely talented, well-balanced girl. This little powerhouse is currently turning heads in her native country of Canada; whether it be performing at the Vancouver Canucks hockey games singing the national anthem in front of 19,000 people, or acting in a TV series. Alex is ready for the world!

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D: dB Productions Sweden  •  DCM Sweden AB  •  digitrf  •  EBS Advokatbyrå AB
E: Egmont Music  •  Emma Lucia Company  •  Evena AB  •  Eveyg Music AB
F: Export Music Sweden  •  Fangløbe AB  •  Four Leaf Clover Records  •  Gazell Music AB
G: Great Vision International  •  Hans Edler Musik AB/UD  •  Independent Records
H: John Ballard Music  •  Jimmy Fun Musik/Tom Bone Music AB  •  Kommunikation - Sound Carrier
I: Kosta Musik Produktor AB  •  Liphone M  •  Misty Music  •  MNW Music Network
J: Mr Edmondlo  •  Mr Musik Production AB  •  Musikbridge AB
K: Music Broker  •  Notebots P  •  Pandana AB  •  Phono Suede  •  Playground Music AB
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P: Swedish Music Publishers Association  •  Sterling  •  STM  •  Stockholm Records AB
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EUROPE'S ONLINE
Continued from page 48

Looking worldwide visibility is key for many companies attending the conference. "We want to make sure people outside the world understand our capabilities and the fact that we can offer services that works not only in the U.S., but also worldwide," says Fleischman.

Booths and Branding
Val Brown, VP marketing, music.com, says, "Although we did attend the conference last year, this year we are doing a company-wide effort, with about a dozen employees attending. We're taking a booth and pulling out all of the stops." Music.com offers a variety of services to the labels, mostly in the area of hosting artist sites and providing marketing services for them. Brown says there are several things the company hopes to gain by attending MIDEM. The first is to establish a general brand awareness. "We have a really strong international program, and this gives us an opportunity to develop partner-ships with companies around the world. We'll also be active in terms of publicity; there will be a lot of the international press at the conference," she explains.

After starting up musicnotes.com three years ago, CEO Kathleen Marsh went to MIDEM for the first time last year. When this digital sheet-music publisher/e-commerce site was ready to launch, Marsh says it was extremely important to make contact with the content-owners. "I went to MIDEM with my attorney, who set up an enormous number of appointments throughout the week, and I had the opportunity to meet many industry leaders. It was the most intense experience I've ever had, and I understand the format. It was tremendously productive. This year is a follow up to last year and a chance to close deals." MIDEMNET - EXTRA FOCUS
"I've heard projections that, because now the next nine years, the world music market will increase from $18 billion to $25 billion, much of which will be driven by the Internet and online distribution of music. More interesting is that the market share of physical distribution will go from 99% down to 52% in that period of time. I didn't go to MIDEMNET last year, but I am this year. Even though the Internet is part of the mix, MIDEMNET provides an extra focus," says Ziskrotn.
"Obviously, the Internet is finding its way into every corner of the music business. Whether it's a company offering more Internet solutions or a more traditional firm looking for new opportunities to use the Internet as a marketing tool or a sales tool, it's having a profound impact on the music business. "There are people coming to MIDEM to learn, and having a focused area like MIDEMNET will help those people find and learn things," says Fleischman.
"Since I haven't been to the conference before, it's hard for me to say the role it will play for music.com," says Brown. "However, I expect it to be an opportunity for people from different Internet segments to have contact and discuss future strategy." Marsh went to MIDEMNET last year curious to see what would be displaced in the area of e-commerce and electronic music distribution. "I didn't know anything new, but it was an opportunity to meet new people. This industry changes so fast that you have to be ahead of the curve. The conferences are interesting, but they are almost oriented toward those on the inside of the distribution and commerce industries," she says. U.S. INDUS.
Continued from page 48

Expanding Distribution
At the top of Press' agenda for MIDEM is expanding the distribution of the Classical.com catalog, both offline and online. "We can provide our service to many different Internet sites," he says. "For instance, many of the larger portals that we haven't got that classical music, so we can provide this service to many of these sites. MIDEM will also be good in terms of upgrading physical distribution for our CDs. We have quite a lot of licensing arrangements in some, so some are non-exclusive, while others are exclusive. Generally, we can talk flexibly to people in most territories."

CLASSICAL CATALOG
Roger Press is the CEO of Classical.com, a London-based company which has yet to debut its own services but which has already been actively purchasing classical catalog. Press, who was director of the classical video departments at EM and PolyGram, co-founded the company with Tim Lloyd, who worked with Cable & Wireless in London and is director of strategy and operations at Classical.com. David Hall formerly with Boston Consulting Group in London, was recently appointed chairman.

The core of Classical.com's business strategy is a catalog of 8,000 tracks, acquired earlier this year from the Paris-based independent label Forlane (recorded by a slate of French and central European orchestras) and a separate catalog which was recorded by the Royal Philharmonic Orchestra in London. We're a music company, both offline and online," says Press. "We're licensing the music for physical distribution in Europe, South America and Australia." And, in addition, we'll be launching the online site where we will offer music in all different formats, whether they be CDs, customs, downloads or streaming. Many at the majors focus on the Admirals, but we're targeting a much wider base than that."
Online Music is now a mainstream phenomenon. In 2005, the global online music market will grow to US $5.4 billion, and in Europe alone it will represent €1.6 billion or 12% of overall records sales. Yet, even as new distribution technologies are threatening to erode the industry’s core revenue models, new product categories, payment options and programming models are creating a wealth of opportunities. Plug.in Europe will focus on the prospects and pitfalls that are emerging as the music industry moves online.

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- Emmanuel de Buretel, President, Virgin Continental Europe
- David Philips, CEO, iCrunch
- Gianluca Dettori, CEO, Vitaminic
- Ernesto Schmitt, Founder, President & Chairman, Peoplesound.com
- Nico Koepke, VP, Technology & eMedia, Sony Music Europe
- Howie B, Artist & Founder, Pussyfoot Records
- James Bethell, Managing Director, Ministry of Sound Media, Ministry of Sound
- Ken Potashner, Chairman & CEO, SonicBlue
- David Stockley, CEO, DX3
- Patrick Campbell, Chairman & CEO, Magex
- Michael Downing, Co-Founder, President & CEO, Music Bank
- John Ousby, Director Online, Ginger Media Group
- Fabrice Sergent, MD, Lagardere New Media
- Michel Lambot, President, IMPALA, Co-President, PIAS Group
- Ted Cohen, VP New Media, EMI Recorded Music
- Ingemar Bergman, International Director of A&R / Music department, Popwire
- Eric Baptiste Secretary General, CISAC
- Tim Bowen, Executive Vice President, Universal Music International
- Larry Miller, President, Reciprocal Entertainment
- Bill Barnard, Managing Director, Europe, Qpass
- Bruce Ward, Founder & CTO, NetPD
- Sean Hastings, CEO, HavenCo
- Nora Rothrock, GM, MTVi Europe
- David Pakman, Co-Founder, Myplay.com
- Kevin Malone, VP, European Business Development, Liquid Audio
- Martin Craig, VP, New Media, Warner Music International
- Simon Bazalgette, CEO, Music Choice
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BY STEVE MCCCLURE

TOKYO—Following the recent passage of legislation ending Japanese authors’ society JASRAC’s long standing monopoly of music copyright royalty collection and distribution, 11 music-related firms have formed a copyright-management company.

Tokyo-based Japan Rights Clear- ance (JRC), established late last year, aims to handle all aspects of music-related businesses, including copyright collection, according to president Yuiji Arakawa. “We plan to expand the service into various [other] fields, if we can develop a mechanism to manage complicated copyrights,” says Arakawa, who is a director of concert promotion/management agency Pronum, one of JRC’s founding companies.

Arakawa says the main reason for establishing JRC is to give copyright holders more influence in setting royalty and commission rates for copyright-management services. “One problem with JASRAC’s monopoly of the copyright-management business is that copyright holders can’t have any say in setting royalty rates for their works,” he says. “If there is a copyright-management system that flexibly reflects copyright holders’ opinions, they can set high or low rates by song and depending on how their compositions are used.”

Arakawa says that at this early stage it is not clear just how much leeway copyright holders will have to set royalty rates on their material under such a system. “But a flexible copyright-management system will help increase the number of music users and lead to the music industry’s prosperity,” he says.

The 11 companies that have set up JRC—the first body to challenge JASRAC’s 60-year monopoly—include Stay Gold Music Publishing, which handles compositions by leading Japanese band Dreams Come True; Kluaxa Publishers, which controls compositions by female vocalists; Australian band Mushroom Records, which has material by the late Kirby MacColl, plus Tracey Ullman, the Plasmatics, Lene Lovich, and Wreckless Eric. Shown, clockwise from top left, are representatives Pete Gardiner, Union Square managing director, and JRC’s head of A&R execs, Mark Newton.

Arakawa and others say the time is ripe for such a company to come together to fight for fairer copyright royalty rates.

Canada’s Song Corp. Lays Off More Than A Third Of Its Staff

BY LARRY LIBLANC

TORONTO—Canadian entertainment company Song Corp. announced a restructuring of its operations Jan. 8, leading to a loss of 30 positions from a national staff of 81.

Song Corp. CEO Allan Gregg confirms that the changes are primarily related to a slower-than-expected growth of the 2-year-old Toronto-based company’s record production and entertainment distribution businesses, as well as the Dec. 31 termination of a Canadian licensing agreement with Roadrunner Records.

“The loss of Roadrunner kicked us in the ass as far as our forecasts for the year [2001],” says Gregg. “We set the business up in anticipation that distribution deals would come quickly, but they are coming slowly. To my surprise, the multinationals are fighting to hold on to the relationships that they have. “We refused to bid for Roadrunner at the end of the day,” he continues. “The numbers we were asked to compete on were over 400% more than what we had paid” for 2000. Gregg indicates that Roadrunner had $2.5 million Canadian ($1.67 million) in Canadian billings in 2000.

Under the Song Corp. restructuring, Bill Ott, president of affiliate Stiff Records and Toronto-based distributor, has been named president/COO of Song Corp. and will assume responsibility for the company’s day-to-day operations; Alexander Maier, president of Song Corp.-affiliated Attic Records and senior VP of Song Corp., becomes vice chairman of Song Corp.; Dave Pauk, co-director of marketing, becomes VP of marketing and promotion; and Nigel Newton, co-director of marketing, becomes VP of business development and artist relations.

Bill Dawson, executive VP/CFO of Song Corp., has left the firm as a full-time staff member but will continue to work as CFO on a contractual basis through May. Gregg says Dawson is expected to remain at Song Corp.’s publishing affiliate Song Publishing, where GM Mark Quail is to leave the company in coming months, and at Song Corp.’s domestic A&R, with VP of A&R Brian Allen to be leave, effective immediately.

Gregg confirms that he is looking for “a strategic partner to take a minority position” in Song Corp.
purchases for the third straight year.

Key factors in that were Christmas and New Year’s Day both falling on Mondays, providing weekend buying opportunities. Also, many Canadian schools stayed open longer than usual, until Dec. 22, then reopened Jan. 8, a week later than usual.

“Christmas turned out well, but it came so late,” says Tim Baker, buyer with Sunrise Records, which has 92 stores in Ontario. “The weekend going into Christmas was great. People were out shopping in force, and that they weren’t working. Then sales continued until the kids went back to school.”

“It was a good Christmas, but it was the last five days [prior to Christ-

mas Day] that were incredible,” says Andy Luce, sales manager at HVM Canada, which has 97 stores nationally. “Also, the focus this year was more on top titles than last year. Our sales numbers the top this year were up staggeringly from last year.”

“During the last ten days leading to Christmas, we had double-digit increases, but it was certainly tough getting going to that,” says John Fillion, director of marketing and merchandising at the Sam the Record Man chain, which operates 56 stores nationally. “Sales have already dropped off.”

Audio and DVD hardware sales were strong at the 19-store A&R Sound chain in western Canada, according to head buyer Lane Orr, but music sales at the chain were “dis-

appointing.” He adds, “For music sales, December was off even more than the rest of the year—and 2000 was not a great year.”

“Cassette sales in Canada in 2000, according to SoundScan, were down, in fact, 2.9%—from 64.14 million units in 1999 to 62.28 mil-

lion units in 2000. Cassette sales are dwindling, but CD sales aren’t picking up the slack,” notes SoundScan Canada GM Doug Spence.

According to SoundScan, there was only a slight dip in December sales from 1999, from 12 million units that year to 11.3 million units in 2000. “The [weekly sales] trend was pretty close to the pre-

vious year,” says Spence. Again, it was CD sales, not cassette sales, that were the real story.

Despite the concern that the win-

dow for Christmas sales has grown smaller in recent years, several indus-

ty executives argue that this should be expected. “Music is a last-minute purchase item,” says Don Oates, sen-

ior VP of Marketing for Sony Music Entertain-

ment (Canada). “It’s not as unique as a specific item of clothing or a per-

sonal gift.”

Records became popular when they were available at a lower price, and that’s the way it is with CD, according to SoundScan, the top 10 retail albums in Canada for the week ending Dec. 31 were, in order: “Big Shiny Tunes 5,” various artists (Big

Shiny/Warner), 425,000 units; “Much-


Dance 2001,” various artists (Univer-

sal), 431,000; “1,” the Beatles (Apple, 332,000); “Chocolate Starflash And The Hot Dog Flavored Water,” Limp Bizkit (Flip/Inter-

scape), 395,000; “Greatest Hits,” Lenny Kravitz ( Virgin), 215,000; “Doo-Wop Hop” (MCA), 124,000; “Black & Blue,” Backstreet Boys (Jive), 438,000; “Conspiracy Of One,” the Offspring ( Columbia), 148,000; “Women & Song 4,” various artists (Warner), 170,000; and “Spiritual Machine,” Our Lady Peace, (Columbia), 80,000.

Also performing strongly in the seasonal period were albums by inter-

national acts U2, Eminem, Santana, Brucha Spears, “N Sync, Madonna, Bink-182, Rage Against The Machine, Muse, Creed, Sting, Dido, and Sade; and Canadians Nelly Fur-

tado, Guroo, and the Tea Party.”

Retailers agree that the Beatles’ “1” (Apple) was a strong seller, due in part to the band’s “relevance” in the media. “MuchDance 2001,” and “Women & Song 4” compilations led the way in December sales by a sizable margin. “There was a run on ‘Much Dance’ before the end of the year, and the record of the year for us,” says Fillion.

“Big Shiny Tunes” and ‘MuchDance 2001’ certainly came through, and ‘Women & Song 4’ is stronger this year,” says Spence. Lenny Kravitz was a surprise.”

“Christmas was the Beatles,” flat-

ly declares Bruce MacKenzie, senior buyer at Finn’s Record Sales, which operates the 18-store Music World chain nationally. “It took a couple weeks for ‘MuchDance’ and ‘Big Shiny Tunes’ to kick in, but they did. The biggest surprise was Shaggy. It was no. 1 last week.”

“If there was a feel-good story this year, it was the kids’ music,、’ You heard the album in stores, and it was almost like the stores were transformed,” says Spence. Several label executives also laud the impact of the Fab Four on over-

all Christmas sales. “My hat’s off to EMI with the Beatles,” says Oates. “That album brought hundreds of thousands of people into stores that hadn’t been there in some time. Many people left after making multiple purchases.”

“We don’t plan to do a heavy drive on Big Shiny Tunes,” says Grant Bartlett, president of Zomba Music Canada, agrees, say-

ing, “There were few albums that teens and young adults thought were appropriate to buy for their parents.” Several retailers contend that the music industry is still missing out on sales due to a lack of tar-

getting and extending awareness of product to older pop buyers.

“We sold a lot of product in Novem-

ber and December by the likes of Alanis Morissette, Sarah Brightman, and Charlotte Church, which appeals to people over 40,” says Baker. “That tells me that [older] people will still come into our stores.”

Pollock agrees, noting, “Several albums that did well— including the Beatles, Lenny Kravitz, Dido, and (Continued on page 101)
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New French Music Industry Focus On Exports
Will Be On Display At MIDEM Trade Convention

BY EMMANUEL LEGRAND

LONDON—In the early ’00s, France became one of the last countries in Europe to lead the movement of exporting its music production. But much ground has been made up since then, and, in 2000, France occupied a significant piece among exporting suppliers through the international market.

To celebrate and recognize its music industry’s achievements, France is hosting the Jan. 21 opening party at the MIDEM International Trade Fair in Cannes, with an eclectic lineup including Anggun, the Nubians, Modjo, and Superfunk. The performances will be the climax of a full-day conference dedicated to France’s export efforts, with participants including Jean-Loup Tournier, president of CISAC, and Patrick Zelmic, president of Naive and French independent labels’ group UPF1, as well as recording acts the Nubians and Tahiti 80.

A decade ago, the notion that French music would be successfully exported would have been viewed with polite irony, even in English-speaking countries. But French—and French-produced—artists are currently enjoying international success like never before, with French acts Daft Punk and Modjo topping the contiguous U.S. Dance Airplay Hot 100 Singles listing. They’ve even made headway in the U.K., a market known to be wary of acts from continental Europe.

Revenue from music sales outside France has grown tenfold in a decade; industry estimates put exported sales at some 500 million-600 million albums in 2008, a 10 percent increase over 2007, and almost 10 percent of domestic sales.

“There have been significant inroads,” says Universal Music France president Pierre-Henri De Villemure. “France and Nagra, the company produced one of Europe’s biggest hits in 2000 with Modjo’s “Lady (Hear Me Tonight),” which is a tribute to the quality of production in France, of our artists’ creativity, and our capacity as labels to promote them abroad.”

Certainly, the French music scene is creatively buoyant right now, with talent emerging in genres as diverse as electonics (Modjo, Daft Punk, Étienne de Crécy), r&B (SI, Sivan Supa Crew, chanson (Patrick Bruel, Julien Clerc), world music (Cesaria Evora, Wes) and even musicals (“Notre Dame de Paris,” Les Miserables). In addition, the French music industry has worked hand in glove with the French government to promote French artists abroad as part of a global effort.

“The purpose of the [Jan. 21] gathering is first and foremost, to put the spotlight on the recent successes of French artists and productions outside France,” explains Jean-François Michel, the event’s coordinator and managing director of the French Export Office (a body co-funded by government ministries responsible for the music industry). “It is quite significant that not only is sales volume increasing, but the number of artists selling abroad is also on the rise. The geographical reach is also diversifying, with success not only in Europe, but also in Latin countries, and China.

Michel acknowledges that the conference also has a more political purpose, bringing together all the different partners involved in the development and financing of French music exports. Michel notes that the industry’s proactive policy in recent years has been endorsed by the current French government, which have joined in the financing of export efforts.

A reflection of the new relationship is the fact that three government ministers will attend MIDEM: Minister of Foreign Affairs Hubert Véronie, Culture and Communication Minister François Bayrou, and minister for foreign trade. “For the first time, all the parties involved in the export of music are going to be present,” says Michel. “There is a genuine mobilization of all forces, and this is a reason to celebrate.

Altogether, government subsidies and industry financing allocated to the export of music now reach, respectively, 20 million euros and 120 million francs ($220,000). That 12 million franc total is, however, a far cry from the 70 million francs ($10 million) allocated to the international promotion of French cinema.

With the support of different ministries, France has gradually set up a network of music export offices around the world, with the brief to be at the service of the industry. The first was opened in the U.S. in 1999, followed by Amsterdam, Germany; London; and Sao Paulo, Brazil, in 2000. This year will see the opening of offices in Miami (covering Latin America), Tokyo, and Madrid. Each of those offices has a budget to help labels finance local promotion and marketing activities as well as tour support.

Rosanna Granieri, export manager for French indie label Night and Day, says that the current setup works for labels in that it has a commercial focus. Granieri has already used twice the resources provided by the Export Office and ACTV in successfully negotiating the Ministry of Foreign Trade—for business trips to Japan and the Popkorn trade fair in Germany.

“The collaboration between all parties involved seems to bear economic results, and that’s how it should be,” says Granieri. “What we need are platforms that help us direct our work in a more efficient and cost-effective way.

Then, it’s up to you to do your job, but at least you have received the proper support you need to get going.”

It is also a matter of congruency that have [long] been in place for other industries,” she continues, “and it’s a good thing that the music industry is now perceived like any other industry.”

Emmanuel Legrand is editor in chief of Music & Media.

New French Music

Thailand’s Grammy Looks To Chinese Markets

BY ANDREW HRANSOMBOON

BANGKOK—Grammy Entertainment, Thailand’s largest entertainment conglomerate, says it plans to list its Thai subsidiary, Global Music & Media (GMM), on the Thai stock exchange in 2008.

In order to strengthen its market position, the company is in the process of launching Grammy, which has a market share in Thailand of 55%, recently infused $13 million into the subsidiary. The fund raised is supposed to establish Grammy's global network, GMM 8866 Group, a banner corporation under which, initially, there are to be five distinct entities: 8866F (a head office for production, marketing, and promotion), Spassman (music publishing), Moby (artist management), Try Good (graphic design), and Toy Land (recording studio).

GMM is 100% owned by Grammy; in the wake of the chart-topping successes in Taiwan of Grammy’s Thai acts Tae and China Doll, the company says it will issue Mandarin versions of popular albums by its Thai artists in Taiwan.

GMM also recently picked up a number of artists—both new and previously signed—in Taiwan, according to the company’s managing chairman, Paiboon Damrongchaisilp. According to Grammy, Hsu Chang-Te, a leading Taiwanese producer credited, as deputy GM, with helping transform former Taiwanese indie What’s Music—now owned by Universal—from a minor label to a major player on the Mandarin music scene, will be named CEO of GMM 8866 Group once the company’s formation is approved by Thai tax authorities.

With China expected to soon join the World Trade Organization, Grammy also believes that it has carved out a niche for itself in the mainland Chinese market. Lessons learned from the GMM “experiment,” as it is being described by Grammy, will be applied to Grammy’s efforts in China. GMM recently set up an office in Beijing that will be responsible for coordinating activities in the mainland. Its duties will include A&R (looking for both artists and songwriters), recording, and concert promotion.

Thailand’s Grammy Looks To Chinese Markets

Mead Traverses The U.K.

NEW YORK—Fans of the Grammy Award-winning jazz group Mead will have the opportunity to see the band’s new album, “The Luxury of Time,” during its release tour in the U.K.

The group, which was formed in 1995, has been performing to sold-out audiences in the U.K. and Europe for several years. The release of “The Luxury of Time” has been highly anticipated, and the tour will give fans the chance to hear the new material live.

The tour will begin on March 1, with performances in London, Edinburgh, and Birmingham. The group will then travel to Germany, France, and Switzerland, before returning to the U.K. for a final show on March 24.

The tour will be led by the group’s lead singer, Mead, who is known for his powerful vocals and engaging stage presence. The band’s music is a unique blend of jazz, pop, and rock, and has been well received by fans and critics alike.

Mead has released four albums to date, with the most recent, “The Artist,” coming out in 2010. The group has also performed at numerous festivals and venues throughout the world, including the New Orleans Jazz Fest, the North Sea Jazz Festival, and the Monterey Jazz Festival.

The group’s success has been due in large part to their dedication to their craft and their ability to connect with their audience. Mead has said that he wants to continue to create music that will be timeless and will continue to inspire fans for years to come.

On tour, Mead and the band will perform a mix of old and new material, as well as a few special guest appearances. The tour will also feature a number of acoustic shows, where the group will perform in smaller venues and engage with their fans in a more intimate setting.

The tour will be a chance for fans to see Mead and the band perform live and to experience the energy and passion that they bring to their music. For those who can’t make it to the show, the group will also be releasing a live album in the near future, capturing the excitement of the tour and the band’s performances at a variety of venues.

Overall, the tour promises to be a memorable experience for fans of Mead and their music. With their dedication to their craft and their ability to connect with their audience, Mead is sure to continue to be a force in the world of jazz for many years to come.
In 2001 will a Peter Gabriel album be released, but no tour.

Es wird angekündigt, dass "Up", das 25th album of Peter Gabriel, will be released in 2001, but no tour.

Es gibt auf jeden Fall Licht am Ende des Tunnels - heisst es auf der offiziellen Webseite des Künstlers.

An dem Album wurden mehr als fünf Jahre gearbeitet. Gabriel sollte die Tournee vor dem Album veranstalten, aber im Januar anfangen, die Leiter zu mieten. Zum gegenwärtigen Zeitpunkt, die Fans beantworten die Fragen nach einer Tour mit einem entschieden "Iwan".


Cet album a été en gestation pendant plus de cinq ans. Peter Gabriel devrait enregistrer les arrangements pour concerts avant les vacances de Noel et le mixage des titres devrait commencer début janvier, d'apres le site de l'artiste. Malheureusement pour ses admirateurs, le site répond aussi à la question "A quand une tournée?" par un d'hesite "Certesement pas en 2001.

Pour se convaincre de l'absence de leur idole sur scne, les fans de Gabriel peuvent toutefois acceder sur son site d'aujourd'hui, d'apres le site officiel. Malheureusement pour ses admirateurs, le site répond aussi à la question "A quand une tournée?" par un d'hesite "Certesement pas en 2001.

Le site de Peter Gabriel a été dévoilé en deuxième position dans les charts de Billboard. Sa plus recente incursion dans les charts date de 1994 avec l'album en public "Secret World Live" (Geffen/Virgin) qui est entré à la 23eme position dans les charts.

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- Album Reviews –
- Weekly Artist Features –
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- Sales & Airplay Charts –
- Concert Tour Itineraries –

Debuting February 1

For more information, contact Adam Gilvar 646-654-5533 • agilvar@vnuemedia.com

*Additional languages available soon
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**Note:** The table represents the chart for the week of November 2001 from the *Billboard* magazine.
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**Greece**

| **MALAYSIA** (RM) | 02/09/00 |
| **THIS WEEK WEEK** | **LAST WEEK WEEK** |
| **ALBUMS** | **ALBUMS** |
| 1 | 1 |
| 2 | 2 |
| 3 | 3 |
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| 10 | 10 |

**IRELAND**

| **BELGIUM/FLANDERS** (Pantone) | 01/10/01 |
| **THIS WEEK WEEK** | **LAST WEEK WEEK** |
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**Austria**

| **SWITZERLAND** | (Meteo Central Switzerland) 01/09/01 |
| **THIS WEEK WEEK** | **LAST WEEK WEEK** |
| **SINGLES** | **SINGLES** |
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**MANCHESTER REMIXERS**, soul fans, and all-around cool names to drop—Rae & Christian return early in 2001 to make good on the promise of the English duo’s 1999 debut album, “Northern Sulphuric Psych.”

**DJ Mark Rae** and production supremo Steve Christian release their sophomore set, “Sleepwalking,” Feb. 26, again via their own Studio 7Grancental Records setup. Like its predecessor, it’s a cunning mixture of soul, dance, and hip-hop influences. As the first album featured an appearance by Sharleen Spiteri of Texas, the new set has guest spots by seminal names in hip-hop (the Pharcyde, reggae (the Congos), Latino jazz (Tania Maria), and old-school soul (Bobby Womack, who’s on the first single “Ser A Life,” due Jan. 29). “I don’t think there’s anything else in the record industry like us,” says Rae. “I started the label, managed us, A & R it’s Steve’s writing, engineered, produced, arranged, and mixed everything. So essentially, between the two of us, we do what an entire record label would do.”

**Rae & Christian**

**2000 WAS AN EXCITING—and frustrating—year for Japanese band Feed. After creating a buzz on the Japanese scene with its highly original brand of indie rock, it recorded what was to be its debut album in New York with Lenny Kaye as producer. Feed had a deal with Sony Japan label Zone, but with that label’s demise, everything is now in flux, and the October-scheduled release for the ax-yet-untitled album is still on hold. If and when the album does see the light of day, such tracks as “Find Me” and “Without Knowing” are likely to elicit some very favorable reaction, with their haunting, romantic, and highly original indie rock, it’s anything else currently coming out of Japan. Feed consists of Maya Saito on vocals, Shinsuke Komiya on guitar, and Isao Ono on guitar and bass, and Taro Dai on drums.

**Steve McClure**

The 29-YEAR-OLD singer/songwriter Dana Berger is poised for great things after picking up two trophies at the Israeli Music Industry’s Tamoz Awards. Berger won best female singer and best album for her third release, “Ad Hakarzeh” (To The Edge), on NMC Music Ltd. The album, already Israel’s best-selling album of original music so far, is set to reach an even wider audience after the nationally televised awards show. Berger got her start singing in the entertainment corps during her army service and was part of the popular group Balagan in the ‘90s before launching her solo career. Her innovative style (combining rock, electronic, and acoustic music), dramatic stage presence, and left-wing activism have made her a cult figure. “Now she represents the new generation of Israeli pop music,” says NMC chief executive Moshe Morad. Her next album, a two-disc collection, includes her earlier songs as well as new tracks to record some of her songs in both French and English.

**Sasha Levy**
Company Is Also No. 1 Distributor Of R&B, Catalog, Country

BY ED CHRISTMAN
NEW YORK—In the second full year after its merger with PolyGram, Universal Music and Video Distribution (UMVD) reinforced its dominating share of the U.S. album market, even as it added the U.S. singles crown to its trophy room.

For 2000, UMVD posted improvements in both total album market share and current album market share. In the former category, UMVD’s share was 26.8%, up slightly from the 26.4% it held in 1999, while in current album market share, the company garnered 28%, compared with 26.9% in the prior year. In terms of single distribution, it wrested the crown from BMG Distribution, which had maintained its distinction for the previous five years. UMVD is also the No. 1 distributor in both R&B and country albums.

The market-share rankings are for the period beginning Jan. 1, 2000, and ending Dec. 31 of the same year. They were determined by White Plains, N.Y.-based SoundScan, which collects point-of-sale information for all formats and configurations from retailers, rack accounts, and other merchants, including mail-order companies and online stores. The accounts that provide the data generate 85% of U.S. music sales, and SoundScan estimates totals for the entire U.S. market.

- Market-share tallies for albums and singles include all formats and genres available in the respective configuration. The shares for country and R&B albums consist of data collected by SoundScan from the specialized panels used to compile Billboard charted albums on the Billboard genre sections. In calculating current market share, SoundScan counts only those album sales that have occurred in the 12-month period ending Jan. 1 of the year in which the current market share is calculated. For current market share, SoundScan tallies the album’s sales that occurred in the 12 months prior to the album’s release for albums released in the first 18 months of a title’s release (12 months for classical and jazz albums).

Although UMVD managed to retain its position as No. 1 total album distributor, the spread between it and the No. 2 distributor narrowed. In 2000, UMVD enjoyed a 10.2 percentage-point spread, down from the 13.5 percentage-point spread the company enjoyed in 1999. In addition to sweeping the five main categories traditionally tracked by Billboard, UMVD was also the No. 1 distributor in the following categories: alternative rock, hard rock, jazz, rap, soundtracks, catalog, and deep catalog, as well as for albums that charted on Billboard’s Heatseekers chart.

Independent distributors, which last year ranked fourth, collectively garnered 16.6%, up by a small percentage point from the 16.1% they had in 1999, to rank second in total album market share in 2000. Independent labels achieved the No. 1 ranking in the following categories: alternative rock, hard rock, hard rock, jazz, rap, soundtracks, catalog, and deep catalog, as well as for albums that charted on Billboard’s Heatseekers chart.

As the No. 3 distributor, BMG Distribution also managed to gain market share in 2000, earning 16.3% compared with 1999’s 16.1%, but the company kept the same ranking it had in 1999. BMG’s performance was boosted by its No. 1 ranking in new age and its No. 2 rankings in gospel and children’s albums. BMG has made tremendous strides in the last few years in improving its current market share, and the company was the only major to show a boost in catalog market share, which grew to 10.3% this year from 9.1% last year. It still, however, remained ranked last in that category.

Although WEA moved up one notch in the total album market-share standings to No. 4 in 2000, the company can’t seem to stop market-share erosion. The company finished 2000 with only 16.6% in total album market share, down from the 15.8% it had last year and the 15.2% it had in 1998. WEA displayed strength in the alternative rock, hard rock, jazz, and deep catalog, and ranked No. 2 spot in each. Sony Music Distribution, meanwhile, stumbled the hardest this year in total album market share, falling from No. 2 and a 16.3% market share to fifth place and a 15.2% slice of the pie. Sony distinguished itself in Latin music, where it was the No. 1 distributor, and in soundtracks, where it had the No. 2 ranking.

EMI Music Distribution (EMD) may have finished last yet again but at least gained market share in 2000, moving to 9.7% from 1999’s 9.5%. The company was ranked No. 2 in rap albums.

In current album market share, Universal solidified its hold on the top spot by posting a 28% share, gaining more than any other label. BMG was the No. 1 album in the year with 7.92 million units; Nelly’s “Country Grammar”; Dr. Dre’s “Dr. Dre—2001” “The Chronic”; Faith Hill’s “Better Life”; Limp Bizkit’s “Chocolate Starfish And The Hot Dog Flavored Water”; Sisqo’s “Unleash The Dragon”; DMX’s “...And Then There Was X”; and Papa Roach’s “Infest.”

Distribution placed second in current market share with a 19.4% piece of the pie, down slightly from the 19.5% it had in 1999, when it held the same rank. Its best-selling single was Sisqo’s “Incomplete,” which moved almost 1 million units. The company also issued Montell Jordan’s “Get It On Tonight,” which was the No. 5 single for the year.

(Continued on next page)
BEST BUY'S $425 million acquisition of Musicland Stores cleared its antitrust waiting period without incident. In the deal, which will create the music industry's largest retail account, Best Buy will pay Musicland shareholders $12.65 per share. In other news, consumer electronics giant reported sales of $2.69 billion for the month of December—a 15% increase from the year before. Comparable-store sales for the month increased 3.7%. Year-to-date sales are up 20% with reported revenue of $12.60 billion vs. $10.45 billion last year. Annual comp-store sales were $1.79 billion in operations as of Dec. 30, increased to 413 from 354 a year ago.

SONY ELECTRONICS' e-commerce site, SonyStyle.com, is relaunching its downloadable audio. MusicWeb. The relaunched music destination features 115,000 free and-for-purchase downloads from retailers Sony Music, CDNow, and Liquid Audio, as well as customizable music news, reviews, and information on Sony's portable digital music products and software.

BMG ENTERTAINMENT has struck a deal in which songs by its artists can be played on portable devices that support InterTrust Technologies' RightsID technology. Songs from sites such as musicshop.lycos.com may now be transferred to the devices, which are manufactured by Samsung and others.

SPUTNIK7, the online firm owned by Chris Blackwell, has agreed to buy the assets of alternative-music download site Epitonic.com, whose first-round investors included CNET and NBCi. Terms of the cash deal were not disclosed. New York-based sputnik7 has retained eight of the 16 Epitonic staffers, including president Aaron Newton. Epitonic will continue to operate out of its San Francisco offices, content from the site—which has licensing deals with Sub Pop, Nettwerk, and other labels—will be integrated into sputnik7.

INTEL, a chip maker and manufacturer of computer-related products, plans to release a portable digital audio player that can hold up to four hours of music. The Intel player, called the Pocket Concert Audio Player, will retail for $299.99. It hits the market Feb. 1.

GOLDMAN SACHS AND PC DATA estimate that overall holiday spending online was more than double 1999's figures. Consumer E-commerce sales between the first week of November and the week ending Dec. 24 totaled $9.8 billion vs. $4.7 billion the year before, according to the study. Online spending dropped by $50 million in the final week of the season from the $1.6 billion spent the week before. Goldman analyst Anthony Noto said sales met expectations and that "veteran E-commerce companies should be the primary beneficiaries as they continue to garner market share from smaller, less-established companies."

AMAZON.COM ranked as the most-visited online retail site during the 2000 holiday shopping season with an average of more than 1.5 million unique daily visitors in the month of December, according to a recent study by Media Metrix. Other sites selling music that ranked among the top-10 trafficked sites for the season: used-goods site HalfCom (No. 4), Walmart (No. 7), CDNow (No. 8), and Buy.com (No. 9). Overall traffic at retail sites for the week following the holiday shopping season was down 15.2% from the season average of 34.3 million visitors per week.

BORDERS GROUP reports it will not meet Wall Street's fourth-quarter earnings forecast due to weaker-than-anticipated holiday sales results. The company projects earnings will come in 10% below consensus earnings estimates of $1.36-$1.38 per share for the quarter. It also reduced comp-sales growth projections for Borders Books and Music stores to 1% from 3%. Sales at Borders.com are expected to increase by 20% over the previous year's fourth quarter.

CIRCUIT CITY says December sales rose 2% to $1.66 billion from $1.63 billion a year ago. Comparable-store sales declined 1% overall, but excluding the recently exited appliance category, same-store sales are up 7%. The company said sales during the month were negatively affected by severe weather, which caused store closings in the Midwest and Northeast. Circuit City also reduced the scope of its store remodeling plans for the next fiscal year, which begins March 1, slashing the number of full makeovers to 20-25 from the 140 that was initially anticipated. The remaining stores will receive "upgrades" at an estimated average cost of $20,000 per store. Full remodels are expected to cost $1 million per store. In addition, the company will relocate 10-15 stores during the next year and open 15-20 new ones.

UMVD NO. 1 IN MARKET SHARE FOR ALBUMS, SINGLES IN 2000

(Continued from preceding page)

Sony Music Distribution stumbled the hardest this year in total album market share, falling from No. 2 with a 16.3% share to fifth place with a 15.2% share. Sony placed fourth with 17% in 2000, down from 22.2% in 1999. EMD came in fourth with 11.3%, up slightly from the 11.1% it had in 1999. The independent sector placed fifth with 8.7%, and WEA was last with 8.6%.

In terms of country albums, Universal once again finished first, but suffered a drop in market share to 20% from 28.5%; the No. 2 distributor, WEA, enjoyed a gain in market share with 24.8%, up from 21.5% in 1999, leaving a gap of only one percentage point between first and second place. Last year, the company enjoyed a seven percentage-point lead over WEA. Sony came in third with an 18.8% share, up from 18.1% in 1999; BMG, No. 4, garnered 16.7%; EMD, No. 5, had 6.9%; and the independent sector was last with 6.7%.

Borscht Row... J&R Music World hosted an in-store event to promote a charity show/event it promoted to benefit J&R's World of Oneil Children's programs. The show, titled "Borscht Buffet On Broadway," raised $250,000 for Oneil. From left, seated, are Rabbi Richard Bieler from Ohio; David "Du" Fisher and Bruce Adler, who performed at the show; Rachelle Friedman, president of J&R Music World; comedian Mal Z. Lawrence, who performed at the show; Sue Bryan, GM of music and video, in the front row, kneeling from left, are Doug Diaz, J&R's head buyer, and Bob Huber, J&R's marketing coordinator.

EXECUTIVE TURN TABLE

HOME VIDEO. Jeff Kaplan is promoted to associate director of worldwide publicity at Columbia TriStar Home Entertainment in Culver City, Calif. He was manager of worldwide publicity.

NEW MEDIA. Michael Alex is promoted to VP of MTVI News in New York. He was executive producer. Jesse L. Askew is named VP of entertainment at EMPIRE CORP. in New York. He was senior consultant of business development for CDKnet.

MUSIC VIDEO. Rich Eigendorff is promoted to executive VPCOO of MTV in New York. He was executive VP. VH1 names Janet Rolle VP of program enterprises and Mary Kallaher VP of business strategy and development in New York. They were, respectively, director of marketing and new media for HBO Home Video and president/CEO of Axentcomer.
What Will BMG's Management Changes Mean For Retail?

WITH THE EXODUS of senior executives at BMG, Retail Track wonders if BMG Distribution's policy of maintaining a level playing field will be adopted by the new leaders of the company. When your parent company also runs a record club and the recently acquired CDNow, Sometimes distribution can find itself between a rock and a hard place. But Pete Jones, BMG Distribution's president, works very hard to ensure that retail concerns are addressed.

Recently, he made himself heard after the record club started the controversial one-priceclub.com, which offered all record club titles for $9.99 and was very unpopular with traditional retailers. The site later suspended operations.

But things have changed very dramatically at BMG since that decision was made. The Michael Dornemann/Strassen Zelnick regime ended; the company made a strategic alliance with Napster, and Bertelsmann has bought the assets of Boxman, the European online merchant; and the record club has been reassigned to the Bertelsmann eCommerce Group. Moreover, BMG recently announced that executive VP/CFO Tom McIntyre and chief marketing officer/president of new technology Kevin Conroy are leaving the company (see story, page 1).

Dornemann, Zelnick, and Conroy were known for being very aware of the dynamics of multi-channel distribution, and Conroy was often publicly sympathetic to music retail issues, specifically how retailers might be affected by the rollout of digital distribution. With the departure of those executives, Jones, who is always a force to be reckoned with, will now shoulder an even larger burden in trying to maintain a level playing field as music retailers wait to see if the new management team will embrace that principle as wholeheartedly as its predecessors.

The next few weeks should prove interesting as chains adjust their inventory parameters to meet changes in consumer demand. The cassette album has slipped to under 10% of album sales for the first time in more than two decades—cassettes accounted for 9.8% of sales last year, down from 13.3% in 1999. So will chains and the majors continue to try to prop up the format? Or will we see some chains pulling the format from stores, and distributors opting for one-way sales, which proved to be the nail in the coffin for vinyl a decade ago?

A factor in all of this, of course, is DVD Audio, which is just now on the horizon. But it will be a while before the industry can assess which way the wind is blowing in terms of consumer acceptance of the new format. So it may behoove the industry to try to prop up cassettes for yet another year.

Singles, by the way, appear to be in a similar predicament. Last year singles sales were down 33% to $58 million, which probably is the lowest yearly sales total since the single rose to prominence in the 1950s. Merchants, of course, are upset by the apparent disappearance of the single, which they say has been engineered by label executives who think that singles sales cannibalize album sales.

But merchants say the most important role that the single plays for the industry is to provide a low-cost entry into music for kids, who cannot afford to buy albums. Moreover, the scarcity of available singles also makes sites like Napster even more attractive, they say.

I know that one week does not a year make, but looking at the single-sales decline in the first week of the new year in our Market Watch chart, which shows singles down 18.3%, is to my mind a scary way to start off the year.

In recent weeks, two mass merchant chains, Montgomery Ward and Bradlees, have announced that they will go dark. Five years ago, that would have been bad news for the music business, but in recent years both had bowed out of carrying music. And now this could even turn into a plus, since some of those locations might be taken over by a mass merchant carrying music.

On the move: Retail Track hears that Roger Metting will join Norcross, Ga.-based Music Network on Monday (15), heading up the company's wholesale division with the title of director of retail operations. Metting's past music industry experience includes serving as Universal Music and Video's regional director in Atlanta and, before that, Sony branch manager in Atlanta.

Last issue, I incorrectly listed the nominees for the National Assn. of Recording Merchandisers award for small-division wholesaler of the year. The correct nominees are Electric Fetus in Minneapolis; Music Merchandisers in Los Angeles; Music People in Oakland, Calif.; Music Video Distributors in Oaks, Pa.; and Southwest Entertainment in San Antonio.

The companies listed as small-division wholesalers last issue are actually up for the small division-distributor of the year award. The medium-division nominees for distributor of the year are Alternative Distribution Alliance in New York; Baker & Taylor in Charlotte, N.C.; Bayside Entertainment Distribution in West Sacramento, Calif.; Dart Distributing in Chaska, Minn.; Koch International in Port Washington, N.Y.; and Ryko Distribution in New York.

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www.aent.com
The January 2001 issue of Billboard magazine contains the following content:

**Top Independent Albums**

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<td>Baha Men</td>
<td>BREEZE HAPPENED</td>
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<td>Funmaster Flex</td>
<td>FUNMASTER FLEX: 60 MINUTES OF FUN, VOLUME II: THE MATRX</td>
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<td>P. We Love the Dogs Out</td>
<td>P. WE LOVE THE DOGS OUT: 61 TRACKS (11.98/17.98)</td>
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<td>Everlast</td>
<td>EAT AT WHITEYS</td>
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<td>RIDE OR DIE/YOUR TYPE (11.98/16.98)</td>
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<td>Three 6 Mafia</td>
<td>WHEN THE SMOKE CLEARS SIXTY, SIXY, SIXTY</td>
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<td>8</td>
<td>Vinnie J &amp; The Buddies</td>
<td>MTV: THE RETURN OF VOLUME 2</td>
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**CHICAGO-BASED INDEPENDENT RECORDS SHUTTERS: RICHARD LLOYD RELEASES NEW ALBUM ON UPSETTER**

DeclaraZIONS OF INDEPENDENTS

By Chris Morris

Records, Inc. took the money and ran (sic), but the truth is that there was no money to take. I am myself forced to file personal bankruptcy and am left with approximately $100,000 in debts I borrowed from friends and family to start Rotz Records and support it throughout these difficult times. 

The closure of Rotz after a decade in business is the most recent in a list of indie distribution catastrophes to strike in the Chicago area. In the last four years, a trio of other distributors in the region—Feed/Back, Cargo, and M.S.—closed their doors for good.

Rotz’s shuttering reportedly leaves suchcreditors as Flipside, Moon Ska, GMP, Nitro, and Revolution in a major financial lurch. And those were the best-established labels among Rotz’s roster of some 150 indie rock imprints. Undoubtedly, the folding of the company spells extremely bad news for dozens of small punk labels, which typically operate on extremely small margins.

In this space last week, owing to a too-cursory survey of some bio materials, we incorrectly identified singer-songwriter David Fischoff as a New Zealander. He lives in Chicago, which is a long way from Auckland. Our apologies.

**Flag Waving: Guitarist Richard Lloyd, owner of one of Chicago’s favorite fret-grinders of all time, makes a welcome return to the studio—to his own studio, in fact—with his new Unwritten Music album, “The Cover Doesn’t Matter.”

Lloyd—who rose to prominence in the ’70s New York punk scene with his band Television—hasn’t released a studio album since the sublime “Fields Of Fire” in 1985. Since then, he has toured and recorded as a sideman with such talents as John Doe, Matthew Sweet, and the Health & Happiness Show, and established himself as a guitar teacher.

But Lloyd decided he wanted to test his band and himself in the studio and saw opportunities for releasing his music on the Internet. “I’m on fire now,” he says. “The whole idea of doing this on my own in my underwear...is that maybe I can build a career I never had.”

Over the course of a year, Lloyd, drummer Chris Butler, and bassist Peter Stuart cut material in the guitarist’s Jerry-rigged studio. “I would ask these engineers to come over and look at it,” says Lloyd. “They’d look around and go, Aaaah! This is wired all wrong. Then I’d play ‘em something and they’d say, ‘Hmm, how’d you do it?’”

He adds, “I couldn’t have made this record in a real studio, because I was in a situation I didn’t want to be in. I couldn’t have made this record in a real studio.”

Lloyd shone down his fresh material live with weekly residency gigs in November and December at Manhattan’s in New York. He’d like to follow up the Jan. 30 release of the album with some touring. “The band wants to play, and I want us to play, and I want to fly around,” he says.

Lloyd’s album is currently available through his super-hyped Web site (richardlloyd.com), Unsetter’s site (angelfire.com/rock/upsettermusic), and through Amazon.com. Pastoral is also distributing the record. But Lloyd is seeking wider distribution; he can be contacted through his Web site.

Notable TV appearances: Lloyd, Verlaine, and bandmates Fred Smith and Billy Ficca will regroup for their first show since 1992 when the band playswig in during the “All Tomorrow’s Parties” festival April 6-8 at Camber Sands, England.
amazing people who worked with me and the artists.

Benson first became affiliated with the Benson company as a young bass player for legendary Southern gospel group the Speers in the late 1970s. Bob Benson was president when I was with the company. Bob always talked about being one of the most memorable artists he worked with. Before Benson, Van Hooke would predict that the label was a rare privilege to benefit from Benson’s marketing and experience. “We used to do revivals on weekends and Benson would always be singing, and Bob Benson would preach.”

Eventually, the Benson family sold the company, and thus began a succession of owners that included the Zondervan Co., which sold Benson to Music Entertainment Group (operated by the late Wes Farrell) in 1989. As Zomba began beefing up its presence in the Christian music community, it purchased Benson in March 1997. In June of that year, Zomba organized its Christian community program, METM, which included the Essential, Brentwood, and Reunion labels, as well as Brentwood-Benson Publishing. The label will not be affected by the Benson label closing and Provident Music Distribution.

Over the years and changes in ownership, Benson had slipped into being one of the Christian community’s top three labels; it had been struggling in recent years. Mays took over the reins in May 1997. “It was a God-awful record of sales, but when I signed on in 1997, the label was already making the album that was eventually released in 1999. Music was slow to hit, and sales were relatively low.”

In the last round of staff cuts early last year, Benson had been whittled down to six positions—Mays; Mark Canzione, reprise; Michael Penn, COO; Aimee Birdwell, A&R coordinator; Brandy Bogle, assistant to the VP of sales and marketing; Jackie Marshua Smth, editor; and Don Demembre, production.

According to Provident Music Group chairman/CEO Jim Van Hooke, Brandy Birdwell, Marsha Smith, Demembre, and Birdwell will be offered jobs elsewhere in the Provident system. Plans call for NewSong, which recently scored a No. 1 hit with its board’s Adult Contemporary chart with “The Christmas Shoes,” to be moved to another Provident label, most likely Zuma.

Van Hooke says the other acts will be evaluated on a case-by-case basis. The Cedarmont Kids and Verticy Records artists moved to Warner, and acts signed to Benson, will continue to operate under the Provident system.

“Benson has a long legacy of producing great music,” says Van Hooke, who suggests asking Van Hooke if he remembers spending a lot of time with the legendary Baretta. “I can remember my prayer sessions with Van Hooke, and Van Hooke is very special to me.”

The Benson closing came on the heels of a press release stating that Provident had had its best year ever in 2002, with strong sales for releases by Third Day, Caedmon’s Call, Michael W. Smith, and others. Unpredictably, Van Hooke says that while Provident overall was very strong, Benson hadn’t been making a profit. “It got to a point where I finally had to say, ‘This is too much,’” says Van Hooke. “The straw that really broke the camel’s back is that there seemed to be no evidence of a change. I have a responsibility to my boss [Jim/Zomba chairman Clive Clarkson] and the board.”

Van Hooke confirmed that Provident will pay out the remaining six months of Mays’ contract. He also confirmed that his own contract with the company is up in midsummer. Speculation has been that he would retire, but Van Hooke says he is in discussions with the company about changing his role.

One of the most familiar Christian music industry met news of Benson’s demise with sadness. “I hate to see another one of the major names in Christian music close its doors,” says Mays, who, manages Benson acts Whisper Loud and Forty Days. “And I hate it for some great people losing their jobs. John Mays, in particular, is one of the great people in our business who has helped and inspired so many people, both label staff and artists. John and his staff were really committed to artists and trying to work toward artist development.

“Companies and markets move so fast that these days you don’t have the luxury to take your time,” he continues. “There’s a very narrow window of opportunity to develop things, and the pressure is on to make companies as efficient as possible. It’s hard enough to justify maintaining multiple labels these days. They gave it a shot. Unfortunately when the bottom-line results aren’t there after a while, it’s hard to justify, so companies have to streamline things.”

“I understand why it happened, but it’s kind of ironic that the label Benson had in a while, with NewSong at No. 1 at mainstream AC radio and Forty Days and Whisper Loud on the top of the charts, it was their last week in existence,” he adds. “But I’ve met with the Reunion staff and I am looking forward to working with them and integrating the artists I work with into their system.”

Five 14 management’s Troy Van Liere, who handles NewSong, says, “Although it is sad to see the Benson label close, I am excited about the new sense of focus that it has created at Provident, specifically for NewSong, in such a short amount of time. There were some extremely bright and talented people at Benson that we are praying for and will miss dearly. I’m sure we will see most of this team resurface in the industry quickly.”
Introducing... PAGE 3

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Online Holiday Sales for 2000 More Than Doubled 1999’s Figure

This issue’s cover was prepared by Steve Traiman.

Online holiday sales for 2000 were more than doubled, to $9.8 billion from $4.7 billion in 1999, and were driven by consumers buying for December through November, according to the Electronic Retail Association and Media Metrix. During the five-week pre-Christmas period, according to the final estimates from PC Data and Goldman Sachs. The flat music market was confirmed by SoundScan, which reported that recording sales during the holiday period were up only 2.4 % over the same time period in 1999.

“Many brick-and-mortar retailers who are getting serious about their Web sites grew faster than their online competitors for the holiday rush,” says Cameron Meyerhoefer, PC Data analyst. “Most of the Web-only merchants are not yet making money and were counting on the realized big jumps in holiday sales.”

About 40% of the survey respondents liked shopping online in 2000 better than they did in 1999.

TRAFFIC TICKER

Top 10 Music Info Sites

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<tr>
<th>bsite</th>
<th>AVERAGE MINUTES PER VISITOR PER MONTH</th>
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<tbody>
<tr>
<td>1. mp3.com</td>
<td>9.0</td>
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<td>2. polstarr.com</td>
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<td>3. rollingstone.com</td>
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<td>4. billboard.com</td>
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<td>5. columbia.com</td>
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<td>6. backstreetboys.com</td>
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<td>7. mts.com</td>
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<td>8. nmg.com</td>
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<td>10. country.com</td>
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UPROAR.COM

Top Internet Album Sales

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<td>A</td>
<td>THE BEATLES</td>
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<td>NO ANGEL</td>
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<td>3</td>
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<td>ALL THAT YOU CAN'T LEAVE BEHIND</td>
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<td>4</td>
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<td>HUMAN CLAY</td>
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<td>Lenny Kravitz</td>
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sights + sounds

BILLBOARD SPOTLIGHTS THE DIGITAL MUSIC REVOLUTION

EXPERTS EYE THE FUTURE AS THE 2001 CYBERSPACE ODYSSEY BEGINS
BY TAMARA CONNIF

For the past year, major record labels, artists and online music providers have been fiercely searching for a way to cope with the distribution of music in the digital age. Napster Inc. and MP3.com have become household names, gaining infamy from high-profile copyright-infringement cases. Congress has held special hearings on the future of digital distribution.

Hundreds of millions of dollars have been spent on licensing fees, legal settlements, attorneys and PR machines. While the year 2000 will be remembered for the digital wars between the music labels and online companies, 2001 is beginning with a cooperative tone. MP3.com has inked licensing deals with the five major label groups—BMG Entertainment, Sony Music, EMI, Warner Music Group and Universal Music Group—as well as the music publishers.

Napster has entered a strategic alliance with Bertelsmann AG, with hopes of creating a legitimate business model.

But the road to cooperation has been a long one.

NAPSTER IN THE NEWS

As most new-media company start-up stories begin, Napster was born when 19-year-old Shawn Fanning, musing away in a dorm room, invented a "peer-to-peer" file-sharing software program called Napster—a way for people with the same tastes in music to "share" their favorite songs.

Forty million users later, Napster has become a way for people all over the world to download music—sometimes from CDs that have not yet been released to retail outlets—for free. Last December, the Recording Industry Association of America and the National Music Publishers Association, on behalf of their members, sued Napster Inc. for contributory copyright infringement.

The RIAA, which represents the five major label groups, claimed that the Napster service allows users to obtain copyrighted works without compensating the copyright holders and that the service has and will seriously damage record sales.

In July, Federal Judge Marilyn Hall Patel agreed with the RIAA, calling Napster's file-swapping system "wholesale infringing" and ordering the service to shut down while the case goes to trial. Two days later, the 9th Circuit Court of Appeals saved Napster by issuing a stay on Patel's injunction. At press time, the Appellate Court was still deliberating whether or not to shut Napster down.

During the court proceedings, Napster representatives claimed they were incapable of filtering out the copyrighted works from the service, but the online company, thanks to $50 million in financing and a strategic alliance deal from German media giant Bertelsmann AG, is changing its tune. Fanning is diligently working on the technology behind the yet unspecified "new business model" that Napster and Bertelsmann intend to launch "as soon as possible." Both parties claim the new system will compensate copyright owners while still providing users with a Napster "experience." The idea of a $4.95 monthly fee has been bandied around, but no details have been divulged.

Bertelsmann's deal with Napster is highly representative of the changing climate between label groups and online companies. Each side has discovered that it can't exist without the other. The Napster case is still set to go to trial, and it remains to be seen if any other major label groups will jump on board with Bertelsmann.

WHAT THEY WANT MP3

MP3.com has endured copyright-infringement dilemmas that have cost it more than $150 million.

MP3.com created the my.mp3.com database by copying 80,000 CDs onto its servers. Once users proved ownership of the CD, they could stream the CD from MP3.com's server through their my.mp3.com digital locker.

In January, the RIAA sued MP3.com for copyright infringement and won. In May, Federal Judge Jed Rakoff found that MP3.com had violated copyright law when it created the my.mp3.com database and was therefore required to pay statutory damages to the major label groups listed as plaintiffs in the case. MP3.com was able to reach out-of-court settlements with Sony Music, BMG Entertainment, Warner Music Group and EMI for between $15 million and $20 million each. But UMG decided to stay in the game and take the case to the damages phase of the trial.

In September, Judge Rakoff found that MP3.com "willfully" infringed on UMG's copyright works—meaning the company was fully aware that it was engaging in copyright infringement when it created the my.mp3.com database—and ordered MP3.com to pay UMG $25 million per CD infringed upon. The final damages sum could have reached $500 million, but MP3.com finally reached a point where it can work in tandem with the major label groups.

IF YOU CAN'T BEAT THEM

Now that the majors have figured out how online access to music is in high demand, they are set on investing in their own initiatives. While each label is now offering digital downloads for sale via the Internet, consumers have not been lining up for purchases. Digital locker services and subscription models appear to be a more viable and consumer-friendly solution.

Universal Music Group, Warner Music Group, Sony Music and BMG Entertainment all have licensed their content to MP3.com competitor Musicbank, which planned to launch a digital locker service as soon as it strikes a deal with the music publishers. UMG, EMI, WMG and BMG have also taken an equity stake in Musicbank.

The major label groups are also stepping up their initiatives to launch streaming subscription services. EMI has inked a deal with Streamwaves.com, and UMG's online label, Jimmy and Doug's Farmclub.com, plans on launching a subscription service with Sony Music.

Peer-to-peer software Freenet will also be a force to contend with. Copyright holders are concerned with this new file-sharing system developed by Ian Clarke, because it allows users to trade files anonymously without going through a central server or other point of control. Unlike Napster, Freenet is untraceable and cannot be shut down.

Welcome to Napster

Join the largest, most diverse online community of music lovers in history by downloading and installing Napster. Fun, simple, free, and available for Windows and the Mac.

News Flash!

Napster's alliance with Bertelsmann has a lot of people talking. Take a look at our answers to some of the most frequently asked questions about the future of Napster as a community and as a business: Napster/Bertelsmann alliance. You can also read a general statement about the Napster/Bertelsmann alliance.

Featured Music

There's more to Singer/Songwriter Lara Lavi than beautiful words and music. Her experiences as an attorney, environmental activist, and proud mom are visible in every layer of her independently-released CD "Inside the Red Room." Moving to write songs about the women who inspire her, Lavi recalls "Josette" as "a semi-homeless sort of sometimes on and off sticker who would show up of my door to give me poetry and stay here." Check out the story for yourself: Search Napster for "Josette." by Lara Lavi.
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Contact Jason Pascal at (646) 443-7334 or visit www.everad.com

www.americanradiohistory.com
By HP Newquist

The music business plunges into the millennium with more questions than answers about what shape its future will take. In spite of a year that saw words such as "Napster" and "MP3" become part of the national lexicon and heavily hyped dot-com ventures bite the virtual dust, the music business actually has more choices and opportunities now than it has had at any time.

The core of the business going forward will be digital. This is a crucial point because, unlike many other consumer products, music is intangible and does not need to have a physical form to be appreciated. The consumer perceives the final product as something that is heard but not necessarily seen.

The technology is in place to deliver the musical goods directly to the consumer. The digitally driven future of the music business will be determined by how well current models and developers address the desires of an increasingly wired audience, and how well they work and play with others in the business.

Cyber Cooperation

The record labels have desirable content, but they've lost distribution exclusivity. The major new-media distribution channels (Launch.com, RealNetworks, LiquidAudio, MP3.com, Streamwaves) have the pipelines on the Web to deliver the goods, but they don't create the goods they're transporting. They need a lot of content.

"A good brand, consumer recognition and music rights are by far the hardest part of the equation to get," says media-economics analyst Malcolm MacLachlan of IDC in Framingham, Mass. "Even if you have great programmers and engineers creating amazing technology, they can't develop content.

The two groups want and need to work together, which they've been doing at a rapid pace. However, they're extremely concerned about ensuring the integrity and delivery of their goods. So the two groups have added a new partner to the mix: the security provider, led by IBM's EMMs, Microsoft's Windows Media Rights Manager, InterTrust's MetaTrust Utility and Preview Systems.

These disparate groups are signing on the same page, so to speak, there is the issue of royalty payments and licenses, which involves the kind of monitoring performed by BMI and ASCAP.

Survival of the Fittest

That's how the playing field lies as we enter the real first year of the millennium. What will it be like tomorrow? Dot-commage has begun, and, like the Old West, you can tell the pioneers by the arrows in their backs. While this describes the vast majority of Internet music companies that have launched since 1994, some have survived and even thrived, and the form of their survival may be an indicator of how the industry will shape itself in the coming years.

The record companies have begun to work more actively as a collective to protect their combined interests (note the recent lawsuits and digital-media initiatives that have the participation of all five majors). Yet they have been relatively selective about the new-media companies they will work with, especially with regard to who is going to distribute their content. The first tier of new-media partners has been narrowed down to a handful that appear to be strong enough to weather the inevitable future: RealNetworks, Liquid Audio, RealAudio, RealNetworks' RealPlayer and Microsoft's Media Player are nothing so much as tomorrow's stereo components updated for the virtual world.

Launch.com is more of a combination portal/distribution site, compiling content in much the same way a radio station does. It is best understood as a personal radio and video station, tailoring playlists to users' interests. Streamwaves, a newly formed private company, is a cross between Napster (with personalized song access) and MP3.com (traditional media programming). The nascent company just announced a licensing deal with EMI Music through which it will offer that company's catalog as part of an on-demand subscription service. The catch is that Streamwaves will stream songs without allowing them to be downloaded, more like an Internet radio station. And, at the same time, EMI will become an investor in Streamwaves. Streamwaves hopes to get licenses from other majors, but it has a tough road ahead. Farmclub.com, a subsidiary of Universal Music Group, has its own streaming subscription service that is currently free, and BMG is trying to figure out how to utilize Napster for its content. Warner Music and AOL are attempting to offer a similar service, and Sony Music has stated that it is pursuing a number of options, including downloading music to the wildly popular new PlayStation 2.

Beyond Music

Analyst Robert Hertzberg of New York's Jupiter Media separates out RealNetworks and Liquid Audio as leaders of this pack because, interestingly, these two businesses are not necessarily music-related. "RealNetworks is not dependent just upon the record industry, because their business involves other media—including TV and film—which makes their business broader than most of the others," says Hertzberg. "They are basically a back-end supplier of tools for distribution." Hertzberg says that Liquid Audio is similarly positioned, in that it is a "business-to-business tools provider for a variety of media that also has a dedicated consumer play," both Hertzberg and MacLachlan feel that Microsoft has established a good position in this market due to the fact that it has established itself as a company that will work with the majors and has a proven track record.
Sometimes Internet audio doesn’t exactly come out sounding like it was meant to sound. You need RealAudio® 8. It captures more of the highs and lows in the music before it leaves the station.

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BY EILEEN FITZPATRICK

In an industry where anything and everything is possible, we asked new-media experts to forecast where the digital music space is headed this year. Most think people will be moving away from the computer and into a wireless world.

ROB GLASER, CHAIRMAN AND CEO, REALNETWORKS INC.: This will be the year digital music delivery goes legit. While the new year will see the industry continue to wrestle with tough issues of pricing, security, standards and copyright enforcement, we've crossed the Rubicon, and we're not going back.

Three major factors will fuel the industry's surge into prominence.

First, there will be the emergence of a détente between rights holders and consumers. Consumers will get some content for free (supported by ads) and will have to pay for other offerings. Rights holders will agree to reasonable rules of the road and economic terms, and, in exchange, will gain significant new revenue streams and promotional vehicles.

Second, the work of technology providers, such as RealNetworks, will deliver solutions that support rights holders while also delivering easy, consistent experiences to consumers. These networks will catapult the distribution of digital music from a relatively limited system to a true mass market.

Third, there will be expanded access to digital music worldwide. For example, in the year 2000, more than half of all RealPlayer usage and 40% of all RealJukebox usage occurred outside the U.S.

JAY SAMIT, SENIOR VP, NEW MEDIA, EMI RECORDED MUSIC: The easy part about crystal-ball ing the future is knowing what technology will be capable of doing; the hard part is recognizing the sustainable business models that will deliver music to consumers. Within the next three years, wireless broadband will empower consumers to create a soundtrack for their lives. Fans' unique music collections, playlists and personalized radio stations will be available in the home, on the road and even in the air. The PDA (personal digital assistant)/cell phone of tomorrow will be one of the primary devices people will use to access, purchase and play music. Miniature optical discs and hard drives will let fans carry around large collections of music in their pockets, and superdistribution will have consumers sharing their musical collections with fans around the globe.

From the business side, the next two years will be a time of massive music dot-com consolidation as the telephone, cable and satellite companies battle it out with the portals, Internet Service Providers and consumer-electronics companies for control of the consumer coin.

Artists who create the music will continue to be the most important part of the equation, as their art fuels a better world for the rest of us.

JENNIFER CAST, VP, ENTERTAINMENT, AMAZON.COM: Will digital sales take off in the next several years? Without a doubt! But several things are not happening that must:

1) We have to build innovative digital products and services that customers want.

2) We have to make it extremely easy for customers to use these products and services.

3) The business models must make sense for all who are providing these products and services (including the artists).

Fear of change and a lack of customer focus are slowing down the true digital revolution. Customers want to own physical product, and it's going to take a long time for current music consumptive behavior to change.

LARRY MILLER, PRESIDENT, RECIPROCAL ENTERTAINMENT: 2001 will be known as the year everyone “got on with it.” Digital music will emerge as a viable business, one marked by a new balance between control and usability—that means royalty payments, copyright protection, exciting business models, and DRM technology and services to help keep everyone legit.

Everyone has learned from this past year, and the script has been cast in the tale of a new season. Look for further consolidation and a move to some form of standards by the end of the year; 2001 will not be pretty for some companies. In 2001, only the strong and well-finished will survive.

ARAM SINNREICH, SENIOR ANALYST, JUPITER RESEARCH: This is the year MP3 reaches a crest in growth. As broadband adoption continues and playback technologies improve, the door is open for newer technologies, such as Ogg Vorbis, that are royalty-free and superior in output quality. Couple that with the fact that the RIAA appears ready to collect on those latent royalties associated with MP3 use, and we believe that the MP3 format will see its peak in 2001.

Online music subscription will continue to rise. Labels need to build on existing consumer behaviors, using differentiators like guaranteed quality and virus protection to market paid music subscription services. 2001 will be the year that terrestrial radio networks like Infinity and Clear Channel finally have an incentive to move aggressively online. This will be due to a combination of forces, including increasing threats of cannibalization by online radio, improvements in delivery and ad-insertion technology and a shifting of consumer radio tastes from personalization to personality as subscription services grow in strength in the retail sector.

ANDREW NIBLEY, PRESIDENT/CEO, MYPLAY: I think you will see the content surrounding music become as important as the music itself. This will come in the form of value-added content—like games, electronic postcards, animated shows, etc.—based on the music’s and the artists who create the music. But probably the biggest growth will come in user-generated media, where the fans are elevated to the same status as the artists and create their own videos, music and content that integrates their images and sounds with that of their favorite artists. As broadband continues to move into homes, the demand for fully interactive, user-controlled entertainment will explode.

JIN LONG, PRESIDENT AND CEO, RIOPORT, INC.: The gating issue behind the measurement of success for all these new technologies, digital-media devices and business models rides on the availability of massive amounts of compelling content. The content explosion has just started and will happen in a major way in early 2001.

RioPort sees the migration of tech-savvy consumers from pirating questionable content to buying secure, quality content happening in 2001. There are many factors that will play into this, including the adoption of standardized formats and the availability of more compelling service options for consumers to choose from.

NILE RODGERS, PRESIDENT, VISIOSONIC MUSIC: I’ve been blessed with the ability to globetrot quite a bit in the last few years, seeing the newest modes of music distribution the world has to offer: everything from MP3 vending machines to point-of-purchase kiosks in record stores. The future will hold a combination of these models that are currently seeing the light of day. My site, MP3danceClub.com, is working at bridging the gap between Web interaction and retail sales by allowing Internet users to listen to the products as well as purchase them from e-commerce sites, such as ClubCD.com.

The information superhighway should be able to provide instant gratification. The solution is letting the end users physically manufacture the product themselves. The music service provider will allow users to download the entire digital release. They can even burn their own copy of the product at home on their computer’s CD writer. Even the CD card will be posted for you to print-out, so as not to miss any important art and information, which is normally provided. It is up to us, the music-industry professionals, to assimilate to the new avenues of distribution made available by the Internet.

DAVID PAKMAN, CO-FOUNDER AND PRESIDENT, BUSINESS DEVELOPMENT AND PUBLIC POLICY, MYPLAY, INC.

Within two years, we will be looking at a dramatically different digital music landscape. For start- ers, Napster and/or Napster equivalents will trade more than 100 million songs per hour, worldwide. In Europe and the Pacific Rim, more consumers will listen to music over their cell phones than the total number of people who have purchased a digital download, ever. The cell phone will replace the Walkman and MP3 players in
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Don't Wait. Register www.(your name).MU Before Someone Steals the Opportunity!
Musicians Use Not to Capture Fans

Internet-Trailblazing Artists See Consumers As Participants And Partners

BY JILL PESSELNICK

The Webcast of Madonna's recent London performance via MSN attracted a record-breaking 9 million viewers. Pearl Jam sold bootleg CDs from its North American tour on its Ten Club Web site a month before they were available at traditional retail outlets. And 'N Sync is launching a paid Internet service with Microsoft and forming a Web-based radio station.

These are only a handful of the artists who have offered exclusive events, promotions and products on the Internet. While record labels are still grappling with the Web, musicians are utilizing it more and more in order to reach an increasingly techno-savvy audience. Artists are also finding that Internet promotions are giving them more control over their careers.

HOURS ON THE NET

David Bowie has been at the forefront of this Internet music revolution. His BowieNet service provider, launched in September 1996, was specifically created to enable Bowie to interact with fans, and fans to interact with each other. Bowie says, "It was becoming obvious that there was a better way for artists to communicate with their fans than through a traditional 'paper' fan club. I wanted to create a more interactive place where fans could exchange and share ideas much as any community does, and also show fans the kinds of art, poetry and writing they were doing themselves."

He has also offered pre-release song previews through the service, and he created a members-only CD ('Live And Well') featuring liner notes and artwork designed by fans.

In one case, we had fans help write a song," Bowie says. "I wrote a simple chorus, but put it in a 'la-la-la' for the lyrics. We asked the Internet community to have a go at writing the words, as well as vote on the other lyrics submitted. After the fans whittled it down to 125 finalists, I handpicked the winner, flew him to New York, and we recorded the song. The studio session was Webcast, and the entire world got to watch the winner sing back-up vocals for the song that we had written together, virtually."

"The song, 'What's Really Happening,' appeared on Bowie's 1999 album, 'Hours...,' which was released as a download two weeks before it was available at brick-and-mortar stores—the first time a full album by a major artist was sold online with the participation of retailers. (Retailers set their own prices for the downloaded album.)

Bowie has also given fans access to his catalog through My.MP3.com. "The idea that you can listen to your collection of music not just where your CDs are, but anywhere—car, cellular or at a friend's home over the Internet—is a powerful idea," he says. "Music should not be held hostage to the hardware it's embedded upon or playable on."

DIY DISTRIBUTION

Singer/Songwriter Aimee Mann felt trapped when her label, Geffen, merged with roster-heavy Interscope in 1999. Mann, the former lead singer of 'Til Tuesday, decided to go the independent route and sell her first post-Geffen album, 'Bachelors No. 2,' only through AimeeMann.com.

Mann says doing this was "bar none, absolutely the most positive event of my career. The first thing that we did was throw out the rule book, because there are really specific ways that you release and promote a record in the major-label world."

As a result of the Internet offer, Mann attracted an independent distributor and was able to bring the project to retail stores. "We ended up selling 25,000 records through the Internet," she says. "That's incredible. I think that, for any artist who wants to go independent, the Internet is kind of analogous to what Ralph Nader wanted to do with the third party system."

Mann has since been involved with many Web promotions. With Liquid Audio, for example, tracks from 'Bachelors' were available for free for two weeks. After that time, they could be obtained for 99 cents each or as a full album download for $9.99. Two bonus tracks were added as an incentive if fans purchased the full album.

MUSIC WITHOUT BORDERS

The Sneaker Pimps, a U.K.-based alternative/dance group that attracted American fans with the hit "6 Underground," have also used the Internet to spread awareness about their music. One site they worked with is Diggio.com, where they have offered both exclusive live tracks and live concert footage.

"It's a very easy way of crossing all those geographical borders," says the band's drummer, David Westlake. "We taught them how to do a difficult record contract, and we were sort of reluctant to dive straight into another one. We had some material ready, and it seemed like a good way of just letting people hear it."

After the Sneaker Pimps finish the next album, they plan to seek additional online promotions. The group is also considering selling the album solely online. "But, Westlake adds, with the Internet, "it means you don't necessarily have to produce a complete album. It could change the way music is released generally by doing EPs, four songs at a time every six months, rather than waiting three years to do an album."

Westlake additionally designs SneakerPimps.com, a site that reflects the band's personal tastes. He says that sites set up by record companies are "very often fairly dry and don't particularly offer a real connection between fans and the artist. We wanted it to be more like a scrapbook with bits and pieces here and there. This is where the Net becomes so useful, because you don't have to answer to anyone else."

THE RAP ON DOWNLOADS

With the Internet, solo rapper and Public Enemy founder Chuck D has forged a unique identity as an artist and a member of the hip-hop community. He made history by affiliating with Al Teller's Internet label Atomic Pop, which is currently closed for restructuring. Via Atomic Pop, Public Enemy became the first major act to make a full album available for sale as a digital download.

This month, Chuck D is launching his own interactive record label, SlamJams.com. He says that SlamJams is a "template and a prototype on how I think an MP3 record label should run. We don't sign artists; we concentrate on single songs. You have the majors, the indies, and now you have the 'internets,' which I think you'll see a million labels and artists sprout out of."

He adds that he will be "concentrating on the SlamJams outlet to actually release anything I do personally as an artist."

Chuck D is also a founder of Rapstasion.com, which gives exposure to unsigned and lesser-known artists. According to Chuck D, the site is currently looking to partner with Los Angeles' House Of Blues in a Webcast deal with all of the venue's hip-hop shows.

'I think art takes more creative chances in this world—as opposed to someone who's signed and is therefore pressured to sell,' he concludes. "The majors solely look at the public as a consumer, whereas the Internet community looks at the public as 1) a participant, 2) a would-be partner and 3) one with the option to consume. With this three-pronged process, this is an industry that can exist on its own scale."

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those regions. The Big Five record labels will consolidate into three entities, and the biggest growth segment in the music business will be from new digital club and subscription service sales. The four largest sellers of such services will be AOL, Yahoo!, Real Networks and Amazon, as opposed to current traditional music retailers.

ZACK ZALON, GENERAL MANAGER, RADIO FREE VIRGIN:
Napster is as good as dead. Napster's consumer appeal was based entirely on the promise of free, high-quality music. The question is, will consumer demand still exist in the aftermath? The terms of the Napster-BMG agreement are restrictive. When the smoke clears, Napster will likely be left with high-priced monthly services offering only self-expiring, two-week music samples and MP3s reduced to sub-standard audio quality. In reality, Napster did not represent a fundamental shift in the business of music, but rather a public dissatisfaction with the way things currently are. As new standards emerge, new forms of music entertainment and delivery will follow, and this will both significantly change and simultaneously grow the business and future of digital music. In perhaps a perfect irony, Napster's demise may simply send 30 million music fans to uncontrolled, virtually unstoppable services like Freetel and Gnustella.

KEVIN NAKAO, CEO, MUSICBLITZ:
Digital music continues to be an investment in the future and, as such, the space will be shaped by the perceptions of the capital markets and the types of companies investors choose to fund. While the connection in the market has cleared the landscape, many of the decision and market makers that were party to this hysteria are still in place and have not necessarily learned from their mistakes. Many of them continue to look for the next one-night stand in wireless and peer-to-peer networking, which are fueled by big names and unsustainable valuations. Thus, we will continue to see high-profile digital music companies fail, and the real success stories will be the ventures quietly building the businesses that nobody predicted.

GENE HOFFMAN, PRESIDENT AND CEO, MUSIC.COM:
It's a very significant period for the music industry online—a time to put up or shut up. The past year seems to have been devoted to lawsuits to try and hold back the inevitable impact of the Internet on the business. As we've seen from the amazing popularity of MP3s, though, music consumers are simply not going to wait any longer for the industry to finally embrace fan-friendly, inexpensive downloadable music. Because of this, by the end of 2001, there will be a clear digital divide between the players and the left-behinds. For now, we are past the days of rhetoric about "the Internet revolution destroying the music business." However, we still need to learn to work together to maximize the opportunities for fan, artist, label, distributor and retailer alike.

BOBBY ROSENBLUM, DIGITAL MEDIA LAWYER AND SHAREHOLDER, GREENBERG TRAURIG, LLP:
The most significant issues for digital music companies in 2001 will be in music publishing. If you think that the issues related to licensing sound recordings have been complicated, just wait until the publishing issues take front and center. The major publishing companies and their representatives already made a vociferous appearance in the mymp3.com litigation and reached a lucrative settlement in that case. Whereas the five major record labels control more than 80% of the most significantly exploited sound recordings, there are thousands of publishers that control rights in significant musical compositions. This means that the task of negotiating blanket agreements that go beyond the domains of Harry Fox and the performance-right organizations (ASCAP, BMI and SESAC) is daunting, if not economically impracticable for most companies.

In general, the topic of the increasing "blurring" of the line between mechanical and performance licenses is likely to be a hot topic in 2001. Both Harry Fox and ASCAP/BMI are taking the positions that downloads and streams each require both mechanical and performance licenses. The reality is that Internet exploitations push the envelope of the existing paradigms and do not fall neatly into any category.

JEFF SUSHY, SENIOR ENTERTAINMENT SPECIALIST, STREAMING MEDIA DIVISION, NAVISITE, INC.:
There is no going back to anything resembling a traditional distribution model. Peer-to-peer networking is here to stay and will only get more powerful with the inevitable bandwidth explosion. Any business that is looking to create a secure pay-per-download digital-distribution model without some serious value-add is going to fail. Gnustella, Napster's dark-side, is waiting in the wings to take over in offering the now familiar experience of MP3 file-sharing. I think the labels will realize that the alternatives to Napster are far more dangerous, and they will be forced to endorse Napster's model.

Successful music distributors on the Web will realize that offering much more than just the artist's song will inspire people to spend. This will be achieved through integrating a fan-club community experience for subscribers with services such as exclusive streaming concerts and chat events, priority access to buy concert tickets online and exclusive merchandise and fan-club-only contests.

WILL POOLE, VP, DIGITAL MEDIA DIVISION, MICROSOFT:
In the coming year, digital media will proliferate throughout the home, enabling consumers to listen to music from the Internet, their PC jukebox or any radio station from around the world. The next year will also see digital media evolve from promotion toward commerce and mainstream business applications. Content owners will move even more readily to take advantage of commercial distribution via the Internet as backbone bandwidth costs continue to fall at around 80% per year and new business models are proven.

DAREN GILL, SENIOR VP, MARKETING, MUSICMAKER:
The evolution of digital delivery of music is continuing to move forward at an alarming rate, but the question is how much further will it go during 2001? The Internet is still in its infancy, and it's becoming a major player in the music industry, offering opportunities as well as new threats to traditional services.

The future of music on the Internet is uncertain, but it is clear that the industry is moving to embrace digital delivery as a critical part of its strategy for the future. However, the impact of the Internet on the music industry is not just about the sale of music online. It is also about the distribution of music and the experiences it can provide. The Internet is changing the way people think about music and how they interact with it, and this is likely to continue throughout 2001 and beyond.
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2001: A CYBERSPACE ODYSSEY
Continued from page 86

music is going through an experimental phase. From a business perspective, we know very little about the financial model for this industry segment. We do not know how much the consumer will pay for unlimited access to music, nor do we know how much the major music owners will charge for authorized distribution of their content. Hopefully, security issues will be resolved in this experimental phase so that "pure play" companies can hone their business models, with all the content expected by the consumer.

Consumers want music over the Internet, even if they have to grapple with cumbersome interfaces. Many consumers are building music collections entirely on digital files. This fact, combined with the increasing penetration of high-speed, broadband access, provides a real opportunity for "streaming" models. As more and more households are connected with fast access to the Internet, entertainment content will be bundled as a subscription package to the consumer. It will be similar to cable today, which sometimes includes music channels, but it will be Internet-based.

ROB REID, CHAIRMAN AND CEO, LISTEN.COM: New media and distribution channels always bring forth new user interfaces. The global digital jukebox that is spontaneously arising on the Internet calls for a radically new "user interface" for the world of music. It will gradually stitch together many disparate sources of information—discographies, biographies, news stories, charts, playlists, related artists, similar songs, lyrics, information about tour dates and recent scandals, as well as merchandising opportunities. Its central purpose will be to make the vast body of recorded music as navigable as Yahoo has made the Web by unifying millions of disparate songs into a coherent and explorable whole. A powerful navigation and collection management tool that rationalizes the immensity of music could play a similar role in the music industry.

FRED EHRlich, PRESIDENT, NEW TECHNOLOGY AND BUSINESS DEVELOPMENT, SONY MUSIC ENTERTAINMENT: In 2001, the music industry will begin to establish new music offerings to consumers online. In doing so, there will hopefully be more clarity regarding the necessary legal and technical standards. Even though the total revenue achieved from these new business models may be relatively modest during 2001, they will help to establish a framework that will support more significant sales in the years to come. All in all, 2001 should be very exciting for our industry.
IFVC Starts Production Work, New Video Label
Company Also Launches New Web Site in Order To Host International Film Festival

BY JIM BESSMAN

NEW YORK—Facing growing uncertainties about the future of home-video retailing, New York retailer International Film & Video Center (IFVC) is branching out beyond traditional brick-and-mortar retail.

Located near the United Nations on Manhattan's East Side, the store specializes in classic and international films, but it is now moving into film production and has started its own home-video label. The store also launched a web site, ifvc.com, to celebrate the company's global view and to provide a location for its forthcoming Internet film festival.

The film festival, to be scheduled for later in the year, will Webcast short and feature-length documentary and animated films. Films will be judged by an international jury and awarded prizes, says IFVC president Bahman Maghsoudlou, an Iranian expatriate and film scholar whose 15-year-old company has earned plaudits from publications including The New York Times and Entertainment Weekly, as well as "Leonard Maltin's Movie And Video Guide." Maghsoudlou has also served as an international film festival judge.

The store carries approximately 20,000 titles, about 25% of which are out of print or hard to find. The store's new website, launched in December, allows customers outside of its neighborhood to buy and rent films and DVDs via E-mail.

Consumers who order via the site are charged a $15 rental fee for the first title and $10 per additional title. The tapes can be kept for a week, and the service includes a postage-paid return envelope.

Beginning in February, site visitors will have access to IFVC's extensive database, which consists of film titles and information regarding their directors, cast, and country of origin. The site also gives consumers information on new releases and in-house recommendations for films ranging from "Cassablanca" to Werner Herzog's 1972 German masterpiece "Aguirre: The Wrath of God," starring Klaus Kinski.

VSDA is trying to use the Web site, Maghsoudlou is expanding into the film production business. Currently in production is the feature "The Last Train," a movie that depicts the last years of Leo Tolstoy, which is directed by Oscar-nominated Hungarian director Karoly Makk.

Other productions in the works are the documentary "Grass: Untold Stories," about Iran's nomadic Bakhtiari tribe. The film tells the story of the production of the film "Grass" and its producers—Merian C. Cooper ("King Kong"), Ernest B. Schoedsack, and Marguerite Harrison. It is directed by Iranian researcher/director Farhad Varahram, who documented the Bakhtiari tribe in 1987's "Tarsa," which focuses on the recollections of the late Lootfali Khorram, the son of the Bakhtiari tribe chief who was a central figure in the "Grass" documentary.

Other productions from IFVC include Iran's documentary short "Life In Fog," which is directed by Bahman Ghobadi and has won 15 international film festival awards. Ghobadi also directed the 1999 theatrical film "A Time For Drunken Horses," which won the Cannes Camera D'Or prize for best first feature film. IFVC will release the film's soundtrack, "Surviving Paradise," directed by Kamshad Kooshan, which was released in the U.S. in 1999. In the midst of all this activity, IFVC debuted its home-video label in 1999 with "Ahmad Shamli—Master Poet Of Liberty," a documentary about the great Iranian contemporary poet. Maghsoudlou also produced the film.

Maghsoudlou—who is set to publish his latest book, "Love And Liberty In Cinema"—notes that the company's extended activities have been necessitated by the changing, and challenging, climate of the home-video retail business.

"It's become very unstable over the last two years," he says, as "the various studios came in with different plans to sell more tapes at reduced prices—and saturated the market."

He says that while the reduced prices have increased copy depth for new releases, their rental activity greatly decreases after only a few weeks on the shelves. Many of the extra copies end up at used-tape brokers.

"As a result format that's to these dealers, and right away, after one week of release, they go down to $30-$35 apiece in value," he says. "But those dealers who bought in at $70-$75 see their investment drop in value to as little as $10 after four weeks, and they go out of business very fast."

He also notes that suppliers that quickly move rental titles to sell-through pricing contribute to the general decline of video stores.

"When they release movies at an average retail price of $110, and three months later they're reduced to $14.99, that's a deprecation that no business can tolerate."

Maghsoudlou says that the declining value of videocassettes and even the growing DVD format are adding to the uncertainty in the marketplace. "It's hard to divide your buying budget between one format that's dying and one that's growing," he says, "especially when there's no single policy of addressing these issues from the major suppliers."
### Billboard Top Video Sales

**January 20, 2001**

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<td>9</td>
<td>AMERICAN BEAUTY</td>
<td>DreamWorks Home Entertainment</td>
<td>86477</td>
<td>Kevin Spacey, Annette Bening</td>
<td>1999 H</td>
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<td>THE PERFECT STORM</td>
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<td>18943</td>
<td>George Clooney, Mark Wahlberg</td>
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<td>11</td>
<td>FIGHT CLUB</td>
<td>FoxVideo</td>
<td>2000306</td>
<td>Brad Pitt, Edward Norton</td>
<td>1999 R</td>
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<td>PLAYBOY'S PLAYMATES Bustin' Out Part II</td>
<td>Playboy Video</td>
<td>8699</td>
<td>Various Artists</td>
<td>2000 MR</td>
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<td>Cash Money, Lil' Mo</td>
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<td>Warner Home Video</td>
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<td>Betty Hutton, Howard Keel</td>
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<td>99390</td>
<td>Sarah Jessica Parker, Kim Cattrall</td>
<td>2000 NR</td>
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<td>Bing Crosby, Danny Kaye</td>
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<td>RE ENTRY: A CHRISTMAS STORY</td>
<td>MGM Home Entertainment</td>
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<td>1999 R</td>
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<td>John Cusack, Cameron Diaz</td>
<td>1999 R</td>
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<td>STAR WARS TRILOGY</td>
<td>FoxVideo</td>
<td>2000774</td>
<td>Mark Hamill, Harrison Ford</td>
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<td>NATIONAL LAMPOND'S CHRISTMAS VACATION</td>
<td>Warner Home Video</td>
<td>11888</td>
<td>Chevy Chase</td>
<td>1989 PG</td>
<td>14.95</td>
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</table>

**New Releases**

- **MISSION IMPOSSIBLE II (PG-13)**
- **THE NUTTY PROFESSOR 2: THE KLUMPS (PG-13)**
- **THE PERFECT STORM (PG-13)**
- **THE PATRIOT (PG)**
- **HIGH FIDELITY (PG)**
- **SHOT (PG)**
- **THE REPLACEMENTS (PG)**

**Complied from a National Sample of Retail Store Sales Reports.**

### Billboard Top Video Rentals

**January 20, 2001**

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<th>TITLE</th>
<th>Label</th>
<th>Catalog Number</th>
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<tr>
<td>No. 1</td>
<td>GLADIATOR</td>
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<td>Russell Crowe</td>
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<td>KEEPING THE FAITH (PG)</td>
<td>Touchstone Home Video</td>
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<td>HIGH FIDELITY (PG)</td>
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<td>MGM Home Entertainment</td>
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<td>SCARY MOVIE (R)</td>
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<td>Anna Faris, Jon Abrahams</td>
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<td>MISSION: IMPOSSIBLE - MONTREALITY (R)</td>
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<td>Dwayne Johnson, Eva Longoria, Benjamin Bratt</td>
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<td>Warner Home Video</td>
<td>Tim Allen, Janeane Garofalo</td>
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**Complied from a National Sample of Retail Store and Rack Sales Reports Collected, Compiled, and Produced by Billboard.**

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**Billboard**

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**New Line Builds ’Little Vampire’ Promotion With Legoland**

**T**ake A Bite: A trip for four to California theme park Legoland is a centerpiece of New Line Home Video’s promotional campaign for the upcoming video/DVD release of theatrical title “The Little Vampire,” which streets March 6 ($19.96 for VHS and $24.98 for DVD). New Line invited attendees to the Lancer Juice Company, Best Western, and America Online (AOL); a $3 consumer rebate is being offered as well.

“The Little Vampire,” which stars Jonathan Lipnicki (“Jerry Maguire,” “Stuart Little”), is based on a series of novels by Angela Sommer-Bodenburg. DVD extras include three animated, menu-based games; jokes; recipes; full-screen and widescreen versions of the film; and the theatrical trailer. The Legoland Sweepstakes grand-prize winner receives an all-expenses-paid trip for four to the theme park. The sweepstakes will be featured on 1.5 million Langer’s juice bottles. With a juice purchase, Langer’s is also offering an instant $1 off the purchase of any two of its products. Best Western will feature the sweepstakes on the company Web site and will offer coupons for 15% off an entire visit and participating Best Western hotels. AOL Kids, part of the AOL network, also plans to promote the Legoland Sweepstakes on its site. New Line is offering the $3 mail-in rebate when purchasers of the VHS or DVD also buy the New Line Records soundtrack CD.
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**LIFELINES**

**BIRTHS**

Boy, John Rocero, to John and Susan Trumpbour, Dec. 21 in Bedford, N.Y. Father is director of advertising for Arista Records.

Girl, Frankie Jean Sixx, to Donna D’Errico and Nikki Sixx, Jan. 2 in Agoura Hills, Calif. Mother is an actress and model. Father is a founding member of Motley Crue.

**DEATHS**

Louli Silas Jr., 44, of kidney failure, Jan. 6 in Los Angeles. Silas first joined MCA in 1983 as the West Coast regional black music promotion rep. By 1992 he had become executive VP of APR. While at MCA, Silas worked with such acts as Bobby Brown, Pebbles, Sheena Easton, New Edition, Guy, Stephanie Mills, Gladys Knight & The Fips, Jody Watley, and Patti LaBelle. He later launched the MCA-distributed label Silas Records, whose roster included Chanté Moore and Jesse Powell. In August 1999 he was named senior VP for LAFace’s Los Angeles branch, LaFace West. Silas is survived by his father.

Eddy Shaver, 58, of undetermined causes, Dec. 31 in Waco, Texas. Shaver, a guitarist, partnered with his father, singer/songwriter Billy Joe Shaver, in the band Shaver. The group has released five albums since 1991 on Zoo/Praxis, Justice, and New West Records. A new album, "The Earth Rolls On," is due from New West March 20. Shaver also toured and recorded with Dwight Yoakam, Willie Nelson, Waylon Jennings, Kris Kristofferson, Dickey Betts, and Guy Clark. In addition to his father, he is survived by his wife.

Les Brown, 88, of lung cancer, Jan. 4 in Los Angeles. Brown was a big-band legend who formed the Les Brown Band Of Renown in 1950. He is also known for co-writing "Sentimental Journey," which was the result of a partnership with Doris Day. In 1960, he joined Day and Bob Hope for the first of 18 Christmas tours that entertained American troops at military bases around the world. Brown was additionally a co-founder of the National Academy of Recording Arts and Sciences (NARAS). He served as the first president of NARAS’ Los Angeles chapter and helped launch the first-ever Grammy telecast. Brown is survived by his wife, a son, a daughter, four grandchildren, two great-grandchildren, and one great-great-grandchild. In lieu of flowers, the family requests that donations be sent to the Michael Burke Foundation at the St. John’s Health Center in Santa Monica, Calif., in Brown’s name.

Dannieball Hall, 63, after a long illness, Dec. 28 in San Jose, Calif. Hall was a gospel singer and songwriter who is best-known as the featured singer in Ambrose Crouch & the Disciples in the 1970s. The group’s hits include “Soon And Very Soon,” “Take Me Back,” “Tell Them,” and “Quiet Times.” Hall additionally wrote songs that were recorded by Eartha Kitt, Pat Boone, James Cleveland, and the Mighty Clouds Of Joy. She is survived by a son, two daughters, seven siblings, and seven grandchildren.

Regis Irving, 34, of complications from steep throat, Dec. 19 in Upland, Calif. Known as Reg-N.I.C.E., Irving was a member of the gospel group God’s Original Gangstaz. He is survived by his son. The family requests that any donations in Irving’s name be made at any Wells Fargo Bank, account number 06301-47081.

Harold Rhodes, 88, of complications from pneumonia, Dec. 17 in Canoga Park, Calif. Rhodes is known for inventing an electric piano that revolutionized the sound of 1960s jazz and pop music. In 1959, a partnership with Leo Fender led to the mass production of the Rhodes piano. The Fender/Rhodes Company was bought by CBS Musical Instruments in 1965. CBS went on to produce two versions of the piano until 1990. The instrument was used by many prominent musicians, including Miles Davis, Ray Charles, Chuck Corea, Donald Fagen of Steely Dan, and Paul McCartney. Rhodes was also the recipient of the National Academy of Recording Arts and Sciences’ President’s Merit Award in 1997. Rhodes is survived by his wife, a brother, two sons, three daughters, and nine grandchildren.

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**CALENDAR**

**JANUARY**

Jan. 15, Getting Records To Radio, presented by the National Assn. of Record Industry Professionals, Four Seasons Hotel, Los Angeles. 818-769-7007.


Jan. 25, Publicity In The Music Industry, presented by the Journalism, Public Relations, and Fund-Raising Department of UCLA Extension, University of California-Los Angeles, Los Angeles. 310-825-0641.


Jan. 24, Negotiating A Collaboration Agreement, presented by California Lawyers for the Arts, 506 Edgewood Center, Santa Monica, Calif. 310-998-5559.


**FEBRUARY**


Feb. 5-6, Jupiter Internet Commerce Latin America Conference, Jupiter, Florida. 44-207-485-4001.

**MARCH**

March 2-4, Building & Songwriting Career Seminars, presented by the Songwriters Foundation and the Songwriters Guild of America, New York City. 212-664-4468.


**APRIL**


April 24-26, Billboard Latin Music Conference, Eden Roc Hotel, Miami Beach, Fla. 305-654-4600.

Submit items for Lifelines, Good Works, and Calendar to Jill Pesselnick, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036, or e-mail jpellnick@billboard.com.

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XM SATELLITE LAUNCH ABDOTED. XM Satellite Radio was forced to delay the launch of its first satellite Jan. 8 after a minor adjustment had to be made moments before lift-off. Although the problem was fixed in just a few minutes, the short launch window did not leave enough time for the satellite to go up. It is now scheduled to be launched Feb. 28, the launch of XM-2. XM's second of the two satellites, is slated to head into space in mid-April. The revised time line will still allow XM to roll out its planned service this summer.

INFINITY & VIACOM DELAY MERGER. In the wake of an unrelated Delaware Chancery Court ruling, Infinity Broadcasting will ask its shareholders to approve its buyout by Viacom. Both companies decided to go to stockholders after a recent court decision involving another corporation created uncertainty about whether such a vote might be required for Delaware corporations, such as Infinity. "We decided to seek a shareholder vote to eliminate any uncertainty created by the ruling," said Viacom president/COO Mel Karmazin in a statement. The shareholder meeting is expected to occur in the first quarter of 2001, with a closing to occur immediately after the meeting. Closing had originally been planned for the week of Jan. 8. In a show of support for the merger, Infinity's two largest stock owners other than Viacom have announced they will vote in favor of the transaction.

KERBANCO ALIGNS WITH LIVE365. 3Com Corp. is Kerbango free-standing Internet radio receiver. It has picked up a significant amount of new content in an alliance with Live365.com. More than 25,000 of Live365's Internet radio stations will be integrated into the Kerbango service, bringing the total number of available stations to nearly 30,000. The nonexclusive licensing agreement is the first of its kind to be announced, although none are expected. Scheduled for release in the next few months, the Kerbango unit will allow consumers to listen to Internet radio stations without the use of a computer.

NOTED. A look through the Rush-Clancy 2001 Presidential Inaugural Committee records indicates Metro Networks founder David Saperstein and former Chancellors Chairmen T. J. Hicks have each donated $100,000 to the GOP cause. Saperstein still sits on the board of Metro, which was bought by Westwood One in September 1999. The Inaugural Committee plans to raise between $22 million and $30 million in private funds for this month's festivities, to begin Jan. 19. The British Broadcasting Corp. will once again be heard in China for the first time in seven years, under a deal struck between the BBC and Beijing's Sate Administration for Radio, Film, and Television. The National Academy of Recording Arts and Sciences and Westwood One have renewed their agreement through 2006, giving Westwood One exclusive worldwide broadcast coverage rights to the Grammys, which will be awarded Feb. 21.
Radio's Future May Be Web Side Channels

BY MARCH SCHIFFMAN

NEW YORK—In December, the US Copyright Office suggested that radio stations that stream signals on their Web sites could be liable for licensing fees, possibly dating back to the early 1980s, under the Digital Millennium Copyright Act (DMCA) in 1998.

While some Webcasting proponents saw this development as potentially damaging, SBR Creative Media's Rahn remains bullish on the future of radio Web-site "side channels." SBR creates such side channels for terrestrial radio.

"We opened up this huge can of worms, and it's in pretty deep now and plan on staying in it for a while until someone tells us we can't," Rahn says from his Boulder, Colo., office.

Rahn says the new copyright ruling isn't yet causing stations to put on hold the work that's necessary for new licenses, and that the one issue that demands the attention of anyone who wants to take on streaming is the "average person at a radio station," even the station manager, who really had no idea that any of this stuff was going on," Rahn says. They didn't know, he notes, that "there was all this legislation in place that could potentially be causing a station serious money." He says Rahn has "done the back end of it. Therefore, it falls under our DMCA compliant license. It's a situation that is we can't do without with us and we're able to launch the channel from a page on our site, which we band with the station, then it takes responsibility for all points of the radio station, and for the station itself.

There is a cost, and it's been noted in the past that it's still a price. Still, Rahn says, since side channels target a very narrow group of listeners with special interests, that listenership is not going to cost stations that much money.

Rahn says there are viable revenue streams now available from side channels. "Several of the stations that are doing channels have sold sponsorships on them," he says. SBR is tracking usage levels on a monthly basis for its clients using side channel. Rahn sees the number of channel names hard to be by, since market size and type number of side channels vary from site to site, "So, if we can do 5,000, 10,000 listeners in a month, with an average of 45 minutes of listener session, would be a pretty nice little side channel," Rahn says.

He reports that time-spend-listening is trending up but notes that the number of growth in direct relationship to the amount of promotion a station gives itself (e.g., a lot of times) won't stop off. And then they do the promotion of it for a while, and then you see the numbers tail off until they promote it again.

Rahn sees side channels as valuable because they address one of the most important needs of a Web site: "dynamic content. " "Radio's always dynamic, but you can't put on a Web site," he says. Having one channel offering music every time a user logs on and the other offering content over time answers that need.

He also sees it as a way to be proactive vis-a-vis the coming of satellite radio. "If satellite radio is going to be to offer all these specialized flavors of 100 channels of music and shakers of genres, and you're stuck with your big 100,000-song track having to play the hits, your brand has the potential to be somewhat diminished. But if you can say, 'We can also serve up these songs with the credibility of the DJs and the name of the radio station that you know and love on the Internet,' it helps keep radio in the game."

Marc Schifffman is managing editor of Rock Airplay Monitor. 

New Look For Federal Oversight

WASHINGTON, D.C.—Federal Communications Commission Chairman William Kennard will exit when the agency finishes its review of America Online's planned purchase of Time Warner—the $168 billion deal that is expected to be cleared this month, perhaps even before President-elect George W. Bush takes office. Bush has offered to offer the incoming administration his resignation. Kennard did not say what he will do once he exits the FCC.

Meanwhile, speculation continues on Bush's choice of a successor. Increasingly it appears FCC Commissioner Michael Powell would be the next FCC chairman. Powell has proposed many of the proposals offered on Capitol Hill.
I ncebu’s current Immortal/Epic album, “Make Yourself,” deals with fears and personal exploration; so much so that guitarist Mike Einziger says the band likes to call its brand of music “self-help” rock.

“We have actually come up with a term,” says Einziger. “It’s kind of a joke, but it’s actually kind of nice. That’s why we called the album ‘Make Yourself.’ It had an ongoing theme of helping you work, becoming yourselves, and really coming into your own. I think on this record we came into our own.”

The group’s current single, “Drive,” which is No. 1 on this week’s Modern Rock Tracks chart, particularly discusses a fear of the future, talking about his vantage point of its lead singer/guitarist Brandon Boyd. “Brandon had gone through a bunch of personal things, such as the loss of some family members,” Einziger says. “All of us really shared a lot with what he was writing about. The lyrics became very, very special to everybody in the band.”

The moving lyrics of “Drive” are supported by music that was originally written as part of a TV underscore, says Einziger. Though the project never came through, the almost acoustically-sounding backdrop replete with cellos was reworked to accompany Boyd’s words.

“We don’t try to stylistically separate ourselves or become part of anything,” says Einziger. “Some bands have a whole record of music, and there’s maybe one song that sticks out. Most of the songs that we’ve released, I think have been really representative of the band. We’re about to start working on a new record, which will probably be as different from ‘Make Yourself’ as ‘Make Yourself’ was different from our previous record, ‘Science’.”

ARIAs chart at No. 1 with its debut album, “Upstayed down,” a feat achieved despite a lack of major radio airplay. The album’s sales exceed 80,000 copies before Christmas, according to FMRI, and the company expects that number to grow to 120,000 by mid-Febuary. FMR says that the label has changed the culture at FMRI. “It surprised us to a certain extent,” he says, “but we didn’t smell there was a vibe on the street. ‘Make Yourself’ as ‘Make Yourself’ was different from our previous record, ‘Science’.”

In Britain, 28 Days is signed to Mushroom UK, and the act is with Play It Again Sam throughout Europe. The act has found strong support from the U.K. music press and will tour there in February—its fourth visit. Adds Parisi, “They could also be massive in the U.S.—their live performances are equal to anything internationally and to a large degree.”

In the past year, FMRI has also streamlined its A&R processes. Festival, Mushroom, and Modern Rock Distribution Services were rolled into one operation. The problem in the past was there were far too many A&R decisions—makers,” says Parisi. “We needed one A&R team and one A&R person, as opposed to eight different visions.”

In the wake of Dickinson’s stepping down, Parisi announced a further A&R restructuring. FMR’s Australian and managing A&R director Catherine Hardy was promoted to A&R manager, overseeing developing acts. Former A&R manager Scott Crawford will oversee the development label and home, which is responsible for discovering the band as a part-time a&R person will be announced shortly. Peter Karpin, who signed Tia and Men At Work to a new deal in 2000, remains as GM of A&R, reporting to Parisi, as do Hardy and Crawford.

FMRI intends to launch between six to eight new acts this year, including Mushroom, teen guitar rock band Lash, pop duo Sun Babies, and singer/songwriters Mark Hart and Amiel. Parisi says local talent accounts for 10% of FMRI’s marketing sales—mostly helped by 28 Days and Kylie Minogue’s domestic No. 1 album “The Loyal,” which is said to have sold 150,000 units nationally to date, plus solid sales for Christina Aguilera, Yotu Tisch, and licensed acts QBS. The figures are not available, but local retailer estimates put FMRI’s Australian market share at close to 8% and at 6% in New Zealand. Estimated FMRI gross sales last year were $50 million Australian ($88 million). The company has 163 staffs in Australia and 29 in New Zealand.
Top 40 Tracks

JANUARY 20, 2001

STATIONS LOSE STREAMING, SITE CONTENT (Continued from page 95)

started to get E-mails and phone calls wanting to know what happened,”

Radio programmer Dave Daniel, who says the

station is waiting to see what happens with BroadcastAmerica before deciding what its next step will be.

Clear Channel

Utica, N.Y., operations

manager Stew Schanz had

four of his signals

streamed via BroadcastAmerica.

I’m definitely going to be more skeptical of anything

with dotcom in their company name,” says Schanz.

Album rock WTPG Greenfield, Mich., was another victim of BroadcastAmerica

goong AWOL. PD Zak Tyler is looking into finding a new outside provider for WTPG’s streaming

needs. He admits, “My views up in the air right now, as far as this is concerned. It was overhyped, the importance of it. Everybody jumped on it. ‘Hey, somebody in Zimbabwe can hear my station!’

But Morgan disagrees, saying, “The chance to broadcast anywhere in the world, with your radio stations and the ability to hit areas that may be a little out of range in your local market or in the office place is very important.

While Schanz measures the listener benefit versus the cost, Tyler sees a new sobriety after the recent dotcom
defections. “It needs to be thought out, unlike before when no one thought about it and everyone just jumped on it,” he says.

Morgan agrees that radio is being an early adopter with this technology, but notes, “It doesn’t take a genius to figure out that one is using it to its full potential because no one really knows that is what we’re still figuring out that.”

PUFF THE MAGIC WEB SITE

Audio streaming firms are not alone, as the so-called monsterstarved to death. Feed the Ceiling’s official

radio station, called Coollink, pulled the plug on its Internet operations last fall, citing a cash shortfall.

The company, which developed content for so-called monster stations, is now being sued by a number of former employees who claim they are still owed back pay. Among its client stations were modern rock KROQ Los Angeles, newstalk KCBS San Francisco, top 40 WBMB Chicago, and modern rock WHFS Washington, D.C.

KROQ assistant PD Gene Sandblom says his station became the feeds because the Monster template, so news of its folding came “hard and fast.”

“Feed the Ceiling’s downfall had nothing to do with what we were going to do... It was incredibly frustrating to have spent two years putting something together” and then have the plug pulled so quickly. “We had numerous offers from other companies to essentially follow in Feed the Monster’s footsteps,” Sandblom says. “But with so many Web companies going out of business over the last six months, it’s not something I’m interested in investing a lot more time into.”

The station is currently rebuilding since the October surprise. Sandblom recruited one of Feed the Monster’s artists, “and he essentially allowed us to ‘put a new, small version of KROQ.com up, he says.”

After the surprise, Sandblom is comfortable with his new direction. “We wanted to see if we could do it on our own,” he says. “I don’t know if it’s 100% successful, but I’m excited enough to continue in this direction.”

Modern rock WXXR (K-Rock) New York, while not a Feed the Monster client, had troubles of its own when its provider was merged into another company. These guys assume control of our Web site, and they have no idea who they’re talking to,” says K-Rock assistant PD John Loscalzo.

“We have 2 million page views a month on our Web site,” but to the provider, “I might as well be a guy who owns a deli in Wisconsin trying to sell sandwiches over the Internet.”

PROGRAMMERS SAY ‘NOW WHAT?’

Although Web providers are going belly up, radio sites continue to grow, with more and more stations logging on. Many say a setback or two must be expected.

Just across the state line from BroadcastAmerica’s Portland, Maine, headquarters, country WOKQ Dover, N.H., was one of the inked up when he first arrived.

Since the death of many dotcoms is a concern, not only from the standpoint of vendors but also as clients and potential clients wonder about the use of WOKQ operations manager Mark Erickson. Since it is Citadel-owned, WOKQ and every other station in the group were already being shifted to Citadel under an agreement signed between the two companies in July 2000. The plan was to have the stations simulcast on both BroadcastAmerica and Coolink and leave BroadcastAmerica as its contracts expired.

Given recent developments, Erickson says, the switch to Coolink has been accelerated.

Herb Ivy, operations manager of Citadel’s Portland stations, says that agreement made what could have been a bad situation overall less stressful. “We were sporadic for a while down and back up very quickly,” he says.

Classic hits WRHQ (105.3) Savannah, Ga., owner Jerry Rodger’s small station, signed an agreement to go local, using an in-town provider that its station is already working with. “It’s not like any other business — there are problems once in a while, and the challenge is overcoming those problems. I don’t think this taints the Internet business,” Ivy says.

“Ricks’”rocks Yahoo!” he says, and the same amount of money to put a large market online as it does for a small market.

Not every station that wants to sign with RadioWave will necessarily be taken. Meyerowitz says that is because the company needs to avoid adverse publicity even if it means losing a client. “We’re trying to take advantage of [the situation] but also be smart. Either they don’t have the right customer base or they weren’t providing the right services. There’s a bunch of reasons that we’re trying to go to so we don’t make their mistakes. We’re trying to be as polly as possible.”

Most of the providers say BroadcastAmerica got into trouble by working with too many small stations in untried markets, which were not as attractive to advertisers.

“In a very small station in a very small market, it’s very tough to find a business model to make it work,” says Collins, noting that he’s been quoted as saying the same amount of money to put a large market online as it does for a small market.

Rodger’s company, says Collins, they were charging stations less than they should have to break even, let alone make a profit. “Venture capitalists are supposing what station was paying, and they have to catch up sooner or later.” With such funding all but a memory, it appears the catch-up game is over.

SURVIVORS GET CHOOSY

With the loss of their streaming providers, many radio stations are now searching for a new company to host their stream.

“We’re always knocking on doors, but now people are starting to knock on ours also,” says Berry Meyerowitz, VP of marketing at RadioWave.com. “We’ve assigned someone to really focus on the broadcast industry because of what’s been going on, so it’s likely that we’re going to get some additional broadcast business.”

“When someone goes out of business, any service that people know has been around a long time will get some phone calls,” agrees Andy Collins, senior manager of radio at Yahoo!

At the Woodland Hill, Calif.-based WebRadio.com, a handful of stations are looking to the provider as the first of the year, including one company that had three of its stations left silent by BroadcastAmerica.

RadioWave.com says that they want to know if we’re still in business,” says WebRadio.com director of sales Shannon Dier. “We’re receiving a tremendous amount of phone calls, and we’ve converted a few into clients. But for the most part, they’re just trying to weather the storm and see where the industry is headed.”

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**THE CLIP LIST**

THE MOST-PUNCHED CLIPS AS MONITORED BY BROADCAST DATA SYSTEM

**NEW ONES**

Continuous programming
7528 Country Rd., Nashville, TN 37214

Continuous programming
2808 Broadway, NY 10036

Continuous programming
1515 Broadway, NY 10036

Continuous programming
1515 Broadway, NY 10036

Continuous programming
340 W. 57th Street, New York, NY 10019

**ENDING JANUARY**

LOCAL MUSIC VIDEO OUTLETS

Video Monitor

Billboard January 7, 2001

CHANGES AT MTV NETWORKS: Wayne Isaak, VH1 executive VP of talent and music programming, is leaving the network to start his own management company. He's been with VH1 for more than six years and is expected to exit by the end of the month, according to VH1. Sources say that Isaak will be replaced by EMi Music Publishing exec Rick Krim, who used to work in talent and artist relations at MTV.

CMT has promoted Paul Hastabak to senior VP/GM and Chris Parr to VP of music and talent. They were, respectively, VP/GM and director of programming at MTV.

MTV will hire Rich Eldigorsky to executive VP/P&O. He was previously executive VP.

In other MTV news, the network is introducing a new annual special, "mtvVICON," a music performance event that pays tribute to artists who have made a significant contribution to music. The special will include performances from the featured artist and other artists paying tribute. The first "mtvVICON" special will be for Janet. The special will be taped March 10 at Sony Pictures Studios in Culver City, Calif.

THAT & THAT: Music video director Bille Woodruff has launched a new multi-digital/entertainment company called Gota! Gota! Entertainment as a sister company to his Gotta Films. The first project for the network is producing content for blacktremontes. Production company Anonymous has added director Martin Weisz to its roster. He was previously with HSI Productions.

Former VH1 director of music programming Janis Unwerter is now a consultant for MuchMusic USA.

Entertainment Geffen Ad&M Records in New York has named Andrew Luaman video promotion assistant.

LOCAL SHOW SPOTLIGHT: This issue's spotlight is on the Richmond, VA-based R&B/hip-hop show "Video Zoe 2000.

TV affiliate: Comcast Cable in Chesterfield, VA.
Time slot: midnight-1:29 a.m. late Mondays/early Tuesdays.
E-mail: jvsprod@aol.com.

Following are five videos from the episode that aired the week ended Jan. 6

Snoop Dogg, "Snoop Dogg" (No Limit/Priority), "Reaper's"

Mandisa, "Southern Hospitality" (Disturbing Tha Peace/Def Jam South)

Olive, "Bizzonce" (G Records), "Doggy's Angels Featuring LaToya, "Baby If You're Ready" (Doggy Style/TVT)

Lucy Pearl Featuring Snoop Dogg And Q-Tip, "You" (Bustin/Hollywood)

**PRODUCTION NOTES**

**PRODUCTION NOTES**

**PRODUCTION NOTES**

**PRODUCTION NOTES**
Nominations In Classical Music
Anounced For 43rd Grammys

BEST ENGINEERED ALBUM
Bach: Mass In B Minor, Jack Renner, engineer (Martin Perruchon, con-
ductor); Ambroise Thomas Gorre, executive producer; Ivan Kabalevsky, de- 
signer; Spektor, producer; Sony Classical; BACH: Mass In B Minor, 
Martin Perruchon, con- 
ductor; Ambroise Thomas Gorre, executive producer; Ivan Kabalevsky, de-
signer; Spektor, producer; Sony Classical; BACH: Mass In B Minor, 
Martin Perruchon, con- 
ductor; Ambroise Thomas Gorre, executive producer; Ivan Kabalevsky, de-
signer; Spektor, producer; Sony Classical

BEST CLASSICAL ALBUM
Bach: Goldberg Variations, Murray Perahia, piano; EMI Classics; BACH: Goldberg Variations,
Murray Perahia, piano; EMI Classics

BACH: Goldberg Variations, Murray Perahia, piano; EMI Classics; BACH: Goldberg Variations,
Murray Perahia, piano; EMI Classics

BACH: Goldberg Variations, Murray Perahia, piano; EMI Classics; BACH: Goldberg Variations,
Murray Perahia, piano; EMI Classics

BACH: Goldberg Variations, Murray Perahia, piano; EMI Classics; BACH: Goldberg Variations,
FEMALE MUSICIANS TO PLAY ‘MONOLOGUES’ BENEFIT
(Continued from page 1)

In key roles in the intense “Mono- lогues” presentation—a moving and often wily collection of spoken-word accounts focusing on the international- al plight of violence against women and children—from as diverse as Oprah Winfrey, Jane Fonda, Glenn Close, Winona Ryder, Calista Flockhart, and Sharon Gless. V-Day was initiated when the Vagina Monologues began a global tour in 1998, highlighted by celebrity benefit performances that year at the Hollywood Palladium in New York, at London’s Old Vic in 1999, and in Los Angeles last year. In addition, money has been raised via performances at hundreds of colleges nation- wide and through local, national, and international groups that aim to halt violence against women. In its first three years, V-Day has raised more than $1 million.

“I BEGAN TO FEEL INSANE”

“V-Day grew directly out of The Vagina Monologues,” says playwright, director, and activist Ensler. “I realized that I couldn’t perform the play if I didn’t do something about what was happening. Violence against women is an issue that concerns everybody on the planet. I truly believe if we could cut out a way to end this violence, the whole consciousness of the planet would change.”

The impact of the annual event, Ensler adds, comes from the harmony it fosters for the overall cause. “Every year, we’ve gotten an increas- ing response, and now we’ve expanded the effort to performances of the ‘Monologues’ at 250 colleges a year,” she says. “The women performing and in the audience feel the power of unity and of speaking out. That is not what happens most of the time. Usu- ally, we are so fragmented and divid- ed and made to be against one anoth- er. The more we can stand up and be for each other, the more likely the vio- lence will end.”

In addition to the performance of the monologues by the 75 guests signed on for the event, Osborne, Snow, Latifah, and Betty will con- tribute one-time musical perfor- mances to the agenda.

‘AN AMAZING GRASP’

Osborne’s participation came about after meeting Ensler at an awards dinner last year. “Eve has such an amazing grasp on how to take ideas and grow them, almost like the franchise of a business, all to get the message out to each community,” says Osborne. “I told her then I’d be happy to participate in V-Day.”

“This kind of events are impor- tant—not because a bunch of celebri- ties are going to get together and change the world but [because] they offer greater visibility to these ideas,” Osborne adds. “Nothing is going to change overnight, but we need to express these ideas as many times as it takes for change to take place. It’s a small part of a large effort, but it’s impor- tant. With every drop, the glass gets a little fuller.”

Osborne will perform one of two songs at the event: either “St. Tere- sa” from her 1995 debut album, “Rel- ish,” or the Bob Dylan composition she said she “did have,” from her current “Righteous Love.”

“St. Teresa is such a spiritual kind of song, while ‘To Make You Feel My Love’ is about the other kind of love and support and love. I sing it in a romantic way, but it could also be for a friend or anyone you have compas- sion for,” Osborne says.

“TWO IMPACT ALREADY”

Snow, who participated in the 1998 show in New York, was also drawn to V-Day through her belief in Ensler’s work.

“I want to be included whenever Eve Ensler calls and tells me she’s organizing and performing. The work she’s doing is so groundbreaking and so urgently needed in educating the general public about what we’ve allowed to become acceptable between men and women,” says Snow. “There is an overwhelming breakdown between communica- tions and intimacy, an escalation of abuse, and such a preponderance of sex and violence on every single tele- vision channel. Violence is so inter- woven in our culture now that it’s like watching the weather.

“Eve’s work is so important because she’s saying, ‘Did you ever think that there might be an alterna- tive to this?’ Snow continues. “I think Eve is one of the great revolu- tionaries in this area, where she’s standing up and saying, ‘I don’t want to stand for this anymore, and I don’t think anyone else should either.’ She’s a brave woman, a real hero.”

Snow will perform an original song written for the event by Chloé Good- child, which, at press time, had not been completed.

AN IDEAL FIT

Elizabeth Ziff of the quintet Betty, a renowned champion of feminist causes who also participated in the 1998 benefit, adds that infusing music into “The Vagina Monologues” is ideal because “there are so many highs and lows in the show; to me, it has a real rhythm with sort of rock moments and classical moments throughout the piece,” she says. “It’s nice to diffuse music with it. Besides, if you can’t dance to revolution, who the fuck cares?”

The event, Ziff adds, “is a great way for people who haven’t involved in

CHRISTMAS IN CANADA CAME LATE AGAIN
(Continued from page 65)

Sade—attracted older consumers. Retailers attribute some of their weakened 2000 sales to increased competition from the Internet, online sales, and the impact of digital home copying. “The entertainment framework has expanded,” notes Pollock.

While many consumers were still downloading in November, digital sales are now visibly eroding sales. “In the fall, Napster got a lot of media coverage. As a result, people who had never heard of Internet music before became aware of it, and without a doubt, downloading is now adversely affecting sales.”

Retailers said they are experimenting with their digital song strategies on a database at tariff of diluting their long-term traditional retail base. “The labels were so far behind on Internet issues that last year they spent an inappropriate amount of time trying to combat downloading. They are being distracted from whatever trade- ally, and artists are not getting their pro- fession has been their marketing of their products.”

While most traditional music retailers said it was “too early to tell,” for a good one for Canada’s mass merchants, led by the 17-store Wal- Mart Canada chain and 301-store Zellers department store chain. Brick Christmas sales at the two chains represented a continuation of

strong yearlong pop sales by acts such as Britney Spears, ‘N Sync, and Backstreet Boys.

The SCT/Canada’s top retail album chart at Christmas, underlining the contin- uing strength in Canada of pop and rock music among Canadian consumers, particularly 12- to 25-year-old buyers.

Compilations now account for an estimated 16% of Canadian music sales. However, several retailers con- tend that the compilations often undercut the impact of artist’s own albums. “Although these compilations had a lesser sales year than in previous years, they are still having a sizable negative impact,” one source says.

However, the source adds, “it’s noteworthy that some of the top sell- ers this Christmas, including the Beal- ties, Backstreet Boys, Eminem, and Santana, haven’t got tracks on these CDs. Consumers had to buy their albums to get their music.”

CROWDED HOUSE RETROSPECTIVE

Crowned House retrospective released July 1996 and a steady seller ever since. But crowd House during the month, while Joe Cocker’s “Greatest Hits” moved 1 million units in much shorter order, following its release.

While the success of the Crowd- ed House album has its roots in a strong U.K. fan base (it was primarily a European release, outselling its roots in Australia and world tour as a factor. “Edel has done a very good job right across all the European terri- tories,” says Telestar international managing director Eric Edel. “The album’s done phenomen- onal everywhere, and that’s really off 2½ singles, because ‘Fill Me In’ [David’s solo debut single, which went to No.1 in Britain last April] didn’t have a big [European] release.

‘Born To Do It’ was released in the U.K. Aug. 14, and two weeks later in most of Europe, where where revised the rewards of an early promotional setup time in June. He undertook a U.K. arena tour starting Feb. 19, the day “Ren- dezvous” will be released as his next domestic single, with further high-profile European shows in the coming weeks at the Zenith in Paris and in Ahoy, Rotterdam.

A U.S. deal for David has been negotia- tion for some time. “I’d love to crack the States,” he admits, nev- ertheless mindful of the “too much, too soon” syndrome. “The main pri- ority is to do your thing in your home country, build it up, and if you get to the point where you’re at boiling, you’d kind of topple over, and there’d be a domino effect into other territories.”

Selling its first European million during December was Sade’s “Lovers Rock” (Epic), which hit the chart within weeks of its Nov. 19 release, returning early interna- tional chart numbers that eclipsed those in her home territory. Despite opening at a relatively modest No. 18 in the U.K., the album made top five debuts in Sweden (where it was back in the top three this week) and France, and it’s also charting in Italy. At press time, “Lovers Rock” was still top 10 in Portugal, Austria, and Switzerland.

Limp Bizkit’s “Chocolate Starfish And The Hot Dog Water” (Interscope) has some distance to travel to match its U.S. profile, where the album’s first certification point to date is 4 million units; the world’s first certification point to date is 1 million European units before Christmas, as did English pop out- fit S Club 7’s “(Poly)gon”, chiefly thanks to strong international sales in Sweden. The septet’s sophomore release has been buoyed by the ballad “Never Had A Dream Come True,” which became its sec- ond U.K. No. 1 single in early December.
The evening of Jan. 22 will see a tribute to the Montreux (Switzerland) Jazz Festival, which also celebrates its 38th anniversary this year. "We have a very big jazz presence here this year," says Leguern, adding that, as last year, the Swiss Montreux Jazz Club will put on club nights every night.

As usual, a variety of conferences and seminars take place during daylight, while a wide spectrum of music styles and artists will be showcased in 2002. MIDEEM encompasses nights for Cuban, Jamaican, Brazilian, African, and Belgian music.

The emphasis on such submarkets as MIDEEM Classique and the Electronic Village was strengthened at MIDEEM 2000 and will continue this year. MIDEEM Classique 2001 includes classical, contemporary, traditional, and jazz. New talent will be particularly highlighted, as winners from classical and foreign competitions by around the world are invited to MIDEEM.

"The idea behind it is that we will have a lot of new participants and that the competition is still to be confirmed. The opening night will also be attended by representatives from nearly 100 countries. The exhibition floor space will be taken up by close to 450 stands, the largest of which will be occupied by Germany’s DEGA-Expo Team GmbH—a stand representing more than 100 companies, organized by the German Music Publishers Assn., and Germany’s Ministry of Economics.

This year's MIDEEM marks Leguern's first in her new capacity as director—she replaces Christophe Simon, who left at the beginning of 2000 to set up his own company in the south of France—but she also continues to be the show's artistic director. As such, she books and oversees the nearly 100 concerts taking place in Cannes during the five-day extravaganza.

In general, one of the innovations of the 2000 event was the creation of the NRI Music Awards, which will be repeated in 2001 on Jan. 20, preceding the opening of the event. The nearly 100 concerts taking place in Cannes during the five-day extravaganza.

The program will also go on to include an NRI's European radio network to a key performance. In the list of performing at the awards show are Anastacia, the Corrs, Eagle-Eye Cherry, Ricky Martin, and Tom Jones.

Protests Follow Eminem Nominations

Dr. Dre, Nelly, Jay-Z, and Mystikal.

"We'll have a lot of key Internet people coming from all over the world," says Leguern, "and we expect at least 1,000 delegates, as far as I know, we are the only Internet conference that approaches the issues from a worldwide point of view, with the various nationalities of the speakers.

MIDEEM 2001 itself is expected to attract in excess of 10,500 participants from companies that are "astonishing," taking into account that only a few writers and artists were available for the holidays. With the VSDA Music Group releasing 15 DVD Audio titles during the fourth quarter.

“We're selling in the hundreds of units, but considering it was hard to find, the results are amazing," said a source.

He said Warner plans to release a steady slate of titles in the format this year, some released day-and-date with their CD counterparts. A Steady Dun package is due this month, and a DVD Audio of Paul Simon’s "You're The One." will be released later this year.

Continuing its converging themes, the VSDA offered Amazon.com founder/CEO Jeff Bezos the opening keynote address. In his remarks, Bezos told Billboard that during the monthlong holiday shopping season from mid-November to mid-January, Amazon.com processed more than 31 million orders in all categories.

He said that the media division, which consists of books, music, and video, does not produce profitable, the till that declined to speculate on overall year-end results. Amazon.com will release its earnings report soon.

Bezos also noted that predictions that the U.S. is headed for recession, which could add to the troubles of online retailing. "It's too easy to declare that we are or are not in a recession," he said. "There has been a slowdown, but there's still growth."

The VSDA did not release attendance numbers by press time, but trade reports estimated the crowd at about 3,000. VSDA announced attendance of about 5,000 for the show, but that figure included the AVN Adult Expo, which represents adult video. At the 1999 show in Los Angeles, the AVN Trade Show was included.

"We had more exhibitors in July, but it's only been six months, and we're confident that we can build it up," said VSDA president Bo Andersen.

Approximately 140 companies exhibited on the convention floor, down more than 50 booths from last year, while the December decrease by more than 5% from 1998 exhibitors.

The only major suppliers to exhibit were Buena Vista Home Entertainment, Universal Studios Home Video, New Line Home Video, and USA Home Entertainment. Most suppliers opted for meeting rooms.

Attendees of the CES show could purchase one-day passes for VSDA for $30. Few CES conventiongoers, however, were visible at the VSDA convention.

While the mainstream side of the VSDA struggles to boost attendance, the adult side, which is held in adjacent hall adjacent to the VSDA show floor, experienced record crowds. Trade reports estimated attendance for the adult show, jointly owned by VSDA and the industry organization Ad

vanstar Communications, at more than 7,000.

While few CES attendees visited the adult side, many took advantage of the $15 one-day passes offered to attend AVN's exhibit floor.

Andersen says the 2002 convention will return to Las Vegas Jan. 11-13, with the AVN show scheduled for Jan. 10-13. CES is scheduled for Jan. 8-11 in Las Vegas.
many videos from artists who celebrate or glorify violence, and these videos have often been sexist. According to BDS, Eminem videos alone were played 664 times in the past year on MTV. With each video about a year, the videos are played approximately 2,500 minutes (or about 45 hours) of Eminem video programming for MTV in the year, not including clips in television specials and specials devoted to the artist.

Some people might call MTVs new anti-discrimination campaign a positive publicity stunt, but the campaign is both unsavory and ineffective. The campaign consists of several MTV specials examining hate crimes and prejudice. In addition, MTV and its online music service Web site, mtv.com, are joining with anti-discrimination organizations to further anti-discrimination causes.

According to program manager Brian Graden, MTV planned this anti-discrimination campaign two years ago, and "all the major world music channels have committed to the campaign." This campaign is not a response to the controversy. As a gay man, these [anti-discrimination] issues mean a lot to me, and MTV has had a long history of ignoring them.

The purpose of a music video is to influence people to buy the artist’s record. When a music video network chooses to play a video about certain topics, it is essentially encouraging those artists and participating in the drive to get people to buy the artist’s record.

According to Graden, “EMinem would give millions of viewers without MTV.” But we’ll never really know if it’s true.

Within two weeks of adding the Eminem video for “My Name Is” to its playlist in January 1999, MTV put the video on heavy rotation. At the time, the song wasn’t even on The Billboard Hot 100, although the track would eventually reach No. 36 on that chart.

The video played in heavy rotation on MTV before the Feb. 23, 1999, release of Eminem’s major-label debut album, “The Slim Shady LP” (Web/Afro AM/Interscope), on which Eminem spearheaded a countertrend of rap artists about how he would murder the mother of his child.

According to BMD, by mid-February, Eminem’s “My Name Is” video became the No. 1 video on MTV, and it remained MTV’s No. 1 video for seven consecutive weeks. Weekly new directors get that type of heavy exposure so quickly on MTV.

Eminem’s “The Slim Shady LP” debuted at No. 2 on The Billboard 200 and has sold more than 5 million copies to date, according to SoundScan.

In 1999, Eminem’s video for “My Name Is” was played 515 times on MTV, and it has been played 15 times on MTV since the clip was released.

It’s that kind of media and, in this case, MTV’s strategic use of music videos to influence audiences, says Lyne Brody, executive director of Respond Inc., a Boston-area organization for domestic abuse victims.

So many of the videos in MTV shows like Eminem, who promote violence and discrimination against women, other artists, Broadley continues. “The music industry produces the videos that shape the way we think about these issues.” MTV’s anti-discrimination campaign is a wonderful idea, but it doesn’t fully counter all the other programming that may contribute to the prejudice against women.

The bottom line is that it’s about making money. That’s why so many people look the other way.

According to the BDS, the album called “Respond” (Signature Sounds) was released to benefit the nonprofit organization. Artists on the album include Juliana Hatfield, Melissa Ferrer and Joe Louis Walker. The album was spotlighted by Billboard in the Jan. 23, 1999, issue, and several benefit concerts have been staged since the album’s release. Several music industry organizations, such as Lilith Fair and Columbia House, weighed in with their support, and the “Respond” album has raised more than $100,000 (Billboard, Sept. 21, 2000).

Around the time Eminem’s “The Slim Shady LP” was released, Billboards “My Name Is” video aired 480 times on MTV. The following week, the album sold 1.76 million units—a 100 percent increase over the preceding week. It is the fastest selling album of the year. Billboards “My Name Is” video aired 480 times on MTV. The following week, the album sold 1.76 million units—a 100 percent increase over the preceding week. It is the fastest selling album of the year.

Meanwhile, this current “The Marshall Mathers LP,” released in March, has sold more than 7.5 million copies in the U.S. and has been in the top 10 for nine weeks. The album has sold more than 7.5 million copies in the U.S. and has been in the top 10 for nine weeks.

One of MTV’s most-played videos of the past year, by Jay-Z, is about the hip-hop legend’s friendship with the deceased rapper. The video had nearly 1.5 million viewers, according to Nielsen//NetQ's, the research arm of the network. One of MTV’s most-played videos of the past year, by Jay-Z, is about the hip-hop legend’s friendship with the deceased rapper. The video had nearly 1.5 million viewers, according to Nielsen//NetQ’s, the research arm of the network.

The last time we checked, being a pimp is illegal almost everywhere, and “pimping” essentially stands for the abuse of fellow human beings. When kind of message & MTV really sending? It’s con-tradictory at best and hypocritical at worst for MTV to launch a socially conscious anti-discrimination campaign when so many of the acts it chooses as heavy-rotation stars are those that, through their songs or lifestyle, exemplify this abuse and hatred.

A TV network that reaches more than 10 million U.S. households and whose primary audience consists of young people at an impressionable age carries a different kind of influence and responsibility than other consumer media outlets whose main audience consists of adults.

Joan Garry, executive director of the Gay and Lesbian Alliance Against Defamation (GLAAD), says, “This MTV anti-discrimination campaign is really impressive. It’s the kind of work that led GLAAD to honor MTV a few years back. It won’t cancel out all the programming MTV has focused on artists like Eminem. We’ve never asked MTV to not air Eminem videos. Our concern is the level of promotion MTV has extended for Eminem, which has gone above and beyond what most artists get.”

In addition to making Eminem its most played video artist of the past year, MTV “gave a whole workflow of programming devoted to Eminem called ‘Eminem TV’ and they gave him a big showcase at the 2000” MTV Video Music Awards,” notes Garry.

“We took issue with that. We hope that this new MTV campaign makes a positive difference in how MTV’s audience thinks about discrimination.”

Last year, aside from at least one rebroadcast of “Eminem TV,” MTV aired a roundtable discussion special about Eminem and the controversy surrounding him, MTV news anchor Kurt Loder, who hosted the special, said in a recent Spin magazine article on Eminem, “People are just tired of being told what they can say, what they can listen to. Whether or not you like it, Eminem’s a talent, and he’s saying his own thing. He’s talking to his own audience. He’s saying the reality of it is so appealing.”

MTV certainly isn’t the only medium that gives a lot of exposure to artists with sexist videos or hate-mongering lyrics, as Garry points out, “many controversial artists have been on MTV before this campaign.”

However, other (and thereby similarly music video) networks have launched a widespread anti-discrimination campaign or programming designed to influence how young people view the world. Whether it is the refusal of the cable network to replace Eminem on the channel and if you’re going to give so much support to that kind of artist, stick to shows about music and leave it to the public relations campaigns of those who/who stand for those values instead of excess-ive support for those artists who are about the destruction of those values.

You can’t contradict yourself with out-losing a lot of credibility.

IS ANTI-HATE CAMPAIGN CONTRADICTORY TO MTV? (Continued from page 1)
SCHMIDT-HOLTZ SET TO TAKE BMG ENTERTAINMENT REINS

(Continued from page 1)

dent of new technology Kevin Conroy, and senior VP worldwide corporate development Drew Lipsher have opted for the exit door. Both Conroy and McIntyre say the recent appointment of Schmidt-Holtz, following the sudden death of chairman/CEO-designate Rudi Gassner, had no impact on their decisions to leave the company.

"Rolf Schmidt-Holtz is assembling his team, and new replacements will be made within the next few weeks," says Kelh Estabrook, BMG VP of worldwide corporate communications.

In fact, the word is that David Kang, a consultant for management company the Firm, is headed to BMG to pick up the E-commerce responsibilities of Conroy, who plans to leave the company Jan. 31. Conroy’s worldwide marketing responsibilities will not be assumed by Kang, sources say. Instead, according to BMG, the company will name a new marketing head. Until then, the marketing group will report to Schmidt-Holtz.

Also reporting to Schmidt-Holtz is Edgar Berger, who has been appointed COO of the creative services segment, in which Schmidt-Holtz was previously responsible.

In managing the group’s music operations, Schmidt-Holtz says, he will reorganize the company to plans to install an executive committee to pool all the company’s music resources, saying he found this to be a successful model in the television company he headed.

He admits, “I am not a music expert, but I have longstanding experience in the music industry. Both are ‘people business’ and work according to similar rules.”

Schmidt-Holtz also has experience in mergers, which he headed as chairman/CEO of CLT-UFA (partly owned by Bertelsmann), which merged with Pearson Television, becoming the largest European private television company. He feels such experiences could now be useful for a possible BMG/EMI merger.

“You have to pool this creative content, and you have to use it in different places at regular intervals again and again,” he says. “The benefits for the participants are palpable because it is possible to give Ira BMG CEO is upbeat to the various regions and the large North American market early on in the piec.”

Schmidt-Holtz considers the future of the music market to be favorable.

“The demand is there. It is now up to us to cover this demand and to bring music even closer to people. There is a huge interest in merging digital and traditional media. I think, in a few years, this will become the main driver and one of the key points of our strategy.”

For McIntyre, he has relinquished his day-to-day duties but will continue to work with BMG on its Strategic Planning Cell, which "helps us to stay focused," he says may wrap by month’s end. McIntyre has been with BMG since its formation in 1987 and prior to that held numerous management positions at PolyGram.

His combined BMG/RCA Music career spans approximately 30 years. During that time, McIntyre was instrumental in negotiating several key deals, including the company’s interest in Zomba Records and joint ventures LaFace Records and J Records.

Executive VP Albert Sautter says, "Rolf Schmidt-Holtz says that although he has experience in mergers, that is not where his strength lies. In 1999 I was co-managing director with Schmidt-Holtz of Europe's biggest music company, Bertelsmann. Naturally enough, there were no sales, not all reunions to that. It had all been positive, and a certain degree of restraint has also been encountered. "We will be launching new strategies, and that will fit within a relatively near future," he says.

The new BMG chief is also hopeful about business growth via the Internet. "For the Internet is also a major opportunity. Napster was the right answer," he says.

Conroy, who joined BMG in 1996 from CBS/Fox Video, not only spearheaded BMG’s thrust into the online world but also emerged as one of the industry’s main players in determining how digital commerce will unfold. In addition to establishing GetMusic, Conroy oversaw the development of a BMG network of more than 35 Web sites around the world, all under the Click2Music umbrella. Conroy also guided BMG’s involvement in online projects with companies such as eBay, which have talked about this eventuality.

In the past five years I have come to respect and focus on the various other companies of our organi- zation. I didn’t do this alone, but we have talked about this eventuality. In the past five years I have come to respect and focus on the various other companies of our organi- zation. I didn’t do this alone, but we have talked about this eventuality. In the past five years I have come to respect and focus on the various other companies of our organi- zation. I didn’t do this alone, but we have talked about this eventuality. In the past five years I have come to respect and focus on the various other companies of our organi- zation. I didn’t do this alone, but we have talked about this eventuality.
CASSIDY: COMING BACK TO LIFE
(Continued from page 1)

favorite here but a best-selling—and beloved—international artist. Consider what's happened in the past year on both sides of the Atlantic.

CULT BASE CROSSES OCEAN

Last May, Billboard's Paul Sexton first wrote about American singer-songwriter Eva Cassidy's albums had been passed along to several BBC2 program hosts, who immediately became blues and jazz music enthusiasts. For the first time, they started talking about a balladeer) Chuck Brown, hit No. 27 on Billboard's Top Interna-

tional Album Sales chart in the Jan. 13 issue, with total sales of 48,000. In the U.K., "Songbird" recently surpassed platinum sales (100,000 albums sold) with sales of more than 120,000 copies.

Her latest (and probably last) song collection, "Time After Time," also debuts on Billboard's Top 100 albums with sales of more than 90,000.

In a postscript to the story that in the U.S., Cassidy's five albums have sold more than 129,000 copies through this month. However, Billboard Records has estimated that Cassidy's albums have sold more than 190,000 albums through this month.

According to Billboard, Cassidy is "one of the most successful female vocalists in the world. She has recorded more than 100 albums, sold more than 120 million copies, and in 1993, she was named the No. 1 female singer in the world."


Cassidy is considered one of the most influential female vocalists in the world, and her music has been featured in numerous films and TV shows. She was inducted into the Rock and Roll Hall of Fame in 2001.

Cassidy is also known for her powerful voice and her ability to connect with her audience. She was known for her emotional performances, and her songs often dealt with themes of love, loss, and redemption.

Cassidy was diagnosed with cancer in 1992 and passed away in 1993. However, her music continues to be enjoyed by fans around the world.

In 2001, Billboard featured an article about Cassidy's legacy, and the magazine named her one of the 20 greatest female vocalists of all time. Cassidy's music has been featured in numerous films and TV shows, and her influence can be heard in the work of many contemporary female vocalists.
Aerosmith, Martin Debut Singles At American Music Awards

By Jill Pesselnick

Los Angeles—Artists who performed new singles on the American Music Awards (AMA) telecast, as well as multi-award winners, are retailers’ picks to experience a post-show sales boost.

David Levesque, senior music buyer for Troy, Mich.-based Harmony House, says, “Anyone who was either a multi-award winner or got a lot of time on camera usually got an impressive performance, nine times out of 10 will have a sales spike. There is no overestimating the power of television.”

The 28th annual AMA show, broadcast Jan. 8 on ABC from the Shrine Auditorium here and hosted by Britney Spears and LL Cool J, featured performance and presentation by Jennifer Lopez, 3 Doors Down, Toni Braxton, Billy Gilman, Spears, OutKast, Martina McBride, Jessica Simpson, Aerosmith, Pink, Ricky Martin, Shiedaisy, and Marilyn Manson.

Levesque says, Lopez, Artists and Manson presented their latest singles, which are expected to boost sales in the week thereafter. “This is the week,” he says. “We’re not gonna hurt them.” Aerosmith performed “Dazed,” the first effort from “Just Push Play,” which is tentatively slated for a March 20 release on Columbia.

The night’s top winner, Faith Hill, who picked up three awards for favorite pop/rock artist and favorite country album, “Breathe,” is also poised to attract music buyers.

“There is no question this album will get a new boost,” says Eric Kell, VP of South Plainfield, N.J.-based Compact Disc World. “She beats out Britney [Spears] and Christina [Aguilera] for a big award. She’s also nominated for a single of Grammy’s, and this might up the quotient for her to get an award this year.”

Both Toni Braxton and Creed went home with two awards each. Braxton was named favorite soul/R&B female artist and received the favorite soul/R&B album award for “Breathe.”

Creed earned the favorite alternative artist award and won in the favorite pop/rock album category with “Weathered.”

Zubrod says that Braxton’s wins, combined with her performance, will attract consumers to her current album. “I think this given the way she was perceived if people didn’t realize that she did have a new album out, they know now,” he says. “Braxton’s performance was also visually exciting.”

Several other performers were honored with awards. 3 Doors Down earned the favorite new artist award in the pop/rock category, and Billy Gilman was named favorite new country artist.

Backstreet Boys were the only repeat winners from the 2000 AMAs, with their second consecutive nod as favorite pop/rock band, duos, or group. “N Sync also came away with the inaugural Internet fans’ award, which was determined by voters on the AMA Web site.

Janet was presented with the award of merit from Los Angeles Label President/CEO Ed Murphy. His company, Jive, was honored with the international artist award. Previous recipients of the international award have been the Bee Gees, Michael Jackson, Led Zeppelin, and Rod Stewart.

Favorite pop/rock male artist winner Kid Rock provided commentary during a tribute to Neil, and Aerosmith was honored with the international artist award. Previous recipients of the international award have been the Bee Gees, Michael Jackson, Led Zeppelin, and Rod Stewart.

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Favorite pop/rock male artist winner Kid Rock provided commentary during a tribute to Neil, and Aerosmith was honored with the international artist award. Previous recipients of the international award have been the Bee Gees, Michael Jackson, Led Zeppelin, and Rod Stewart.
from $300 to $1,000—may produce an underwhelming user experience until such issues are resolved.

Internet music isn't the only technology at stake. There are also new digital satellite radio services: XM Satellite Radio and Sirius Satellite Radio (both of which are expected to launch later this year), as well as the next-generation physical music formats: DVD Audio, backed by Warner Music and EMI, BMG, and Universal. These formats, CD, backed by Sony. Such manufacturers as Panasonic, Toshiba, Philips, and JVC showcased new home theater products that can play both formats. Meanwhile, Sony Electronics and Philips displayed next-generation Super Audio players.

WHERE'S COMING? In fact, compatibility—or the lack thereof—is emerging as an overwhelming theme of this year's CES.

According to Liquid Audio senior director Rick Fleischman, much of the deal-making going on at the show among digital music companies aimed to solve many of the compatibility problems that continue to trip up the industry's growth. Of course, driving much of the competition is the underlying profit; it ultimately is to be made from digital music devices. The Computer Electronics Assn., the trade organization that sponsors CES, projects that sales of home and portable audio products will total $6.2 billion this year, with home theater and MP3 players representing the biggest growth areas. (MP3 player sales are expected to increase by 54% in 2001, to 1.8 million units.) In turn, the number of handheld MP3 devices expected on the market this year is exploding, Intel, Panasonic, JVC, Spectra Merchandising International (maker of Jensen brand products), and Toshiba, led by a wave of manufacturers that announced plans at CES to enter the U.S. market for portable digital music products. They join a crowded arena, with the likes of Sony, Toshiba, Creative Labs, and JVC already slimming it out for consumer share. Pricing starts at about $300.

But the portable device market figures to be particularly frustrating for consumers, even with the rise in device makers, observers say. Beyond a new line of portable CD-player-size "jukebox" devices from Creative under its Nomad brand, the majority of handheld products can't carry much more than two hours' worth of music at best.

"If you have the capacity up," says Jim Carly, president of RED, the leading device maker that claims market share north of 50% worldwide.

To solve the capacity problem, many digital music player manufacturers are banking on add-on flash memory cards to increase the amount of music that can be held on a device. Problems from the consumer standpoint, however, is that there is no standardization among device manufacturers and flash memory formats.

"These guys essentially are playing Betamax vs. VHS," InterTrust Technologies senior VP of Media Talal Shammoon says.

DEALING MEMORY MIRACLES

Among the dealing memory companies exhibiting at CES is Data Play, a flash memory company backed by Universal Music, EMI, and BMG. Also, Nymego is pushing the PocketZip disc, a memory format supported by Epic, and TVT Records. (The PocketZip is also being promoted on a recorded basis to compete with CDs and Mini Discs.) Sony Electronics continues to push the memory stick file storage device for use with its products.

Also exhibiting were a collective of flash memory manufacturers that support the Secure Digital (SD) memory.
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DREAMWORKS Records has signed an agreement to market, promote, and distribute a new label, Philadelphia-based SoJazz Sounds. SoJazz is owned by DJ Jazzy Jeff Townes, who also operates Philadelphia-based production facility A Touch of Jazz (ATJ). The new ATJ Records, which will also be marketed through the Philadelphia-based independent label’s agreement with Pasha, Texas-based label operator Brad Elliott and his label Star’s Up! Records, as well as Los Angeles label owner Bruce Morgan and Morgan’s label Desk Records (Billboard, Jan. 13), Morgan—son of the late Hite and Dorinda Morgan, who recorded the disputed material—had filed his own suit answering the Brother action, also on Dec. 20. U.S. District Judge Manuel Real had earlier granted a temporary restraining order barring the sale or release of the Beach Boys tracks at issue. Hupp’s ruling apparently enjoins the release of a two-CD set, “First Wave—The Complete Hampton Sessions,” a Star’s Up! project.

ENRIQUE IGLESIAS’ former manager Fernandez Martinez has filed a lawsuit against the singer seeking more than $1 million in damages. According to the suit—filed Dec. 27 in U.S. Circuit Court in Miami—Martinez worked for Iglesias from April 1997 to March 2000 under an oral contract. Through that agreement, the suit says, Martinez was to be paid a 15% commission on any monies Iglesias earned through album deals, concert tours, endorsements, and so on. The pair disagreed as to what constitutes an album deal with Universal/Interscope worth $5 million. Iglesias is now represented by the Firm. Iglesias’ lawyer, Zia Modabber, calls the claims “meritorless.”

FAIRES TO LAUNCH JCOR RECORDS WITH ICA, HARD Tyme, BARAK DEALS

BY MICHAEL PAOLETTA

NEW YORK—Jay Faires, who founded Mammouth Records 13 years ago—and who left the label last January—was expected to officially announce the formation of his new label, JCOR Records, on Jan. 12. In addition to securing a distribution deal with Interscope Geffen A&M, Faires also inked a joint-venture deal with hip-hop producer Wino’s Harvi Tyme label, signed a joint-venture deal with Barak Entertainment, and entered into a pressing and distribution deal with GoodVibe Recordings. Faires says that “a lot of deals were fashioned after the dealings of Doug Morris [chairman/CEO, Universal Music Group] and Jimmy Iovine [chairman, Interscope Geffen A&M].” He is known to have dealt with people who have relationships and expertise in their respective areas.”

With these initial deals, JCOR has access to such R&B/hip-hop acts as Kam, Slum Village, Bahamadia, Phil Tha Agony, and Mystic. According to Faires, 25 releases will travel through the ORG-exclusive JCOR channel.

The label’s soft launch occurred Nov. 21 with the release of 8Ball & MJG’s “(Some) Song 4 Eva,” which, according to sources, has sold an estimated 25,000 units. This issue, the album is No. 32 on Top R&B/Hip-Hop Albums and No. 94 on The Billboard 200.

The label is also planning to release an album by Slum Village (“Fantastic Volume 2”) and Bahamadia (“BB Queen”), both released by Kam’s album March 27. In April, the label is expected to issue a major by 8Ball & MJG. 8Ball’s solo set will arrive in October. New recordings from Bahamadia and Slum Village are due by the end of the year.

standard, perhaps the most widely used flash memory standard beyond Sony’s memory stick.

As for which standard will win out, Caday says that it will depend on which company is first to the market with the most capacity at the lowest price.

Perhaps more importantly, any durable learning digital music files onto CD-R is increasing in popularity. Sony Electronics is set to come to market with a portable CD burner that doubles as a player. And Sony, Sony Electronics, and i-Jam are all showing off portable CD players that can read CDs encoded in MP3 files, allowing for far more songs to be burned to a single CD.

But perhaps the most revolutionary developments at CES were related to the movement of digital music beyond the computer and into home stereo equipment and car stereo components.

In home audio, both Rio and home audio manufacturer Harmon Kardon signed a deal that allows users to play MP3 files stored on their personal computer on their stereo system. Retail price points start at $890.

In car audio, several manufacturers—Philips and Kenwood and technology company Pana are among the companies rolling out broadband stereo systems to the Internet and allow users to access streaming content. The Kenwood product, known as the DAS-1, also allows users to download songs, in addition to being able to download any song on the web and listen on the car’s stereo. This also applies to a digital radio tuning service powered by Kerbango. Kerbango, owned by 3Com, showcased its branded Internet radio, which streams music on the Internet, and showed off its Internet radio exhibitors that include RivalSonics.

For the car, Rio unveiled an MP3 Player that includes popular software that allows users to upload and download CDs worth of music and can also be attached to a home stereo system. Sony, meanwhile, showcased prototypes of its next-generation in-car system, which will be released in 2002; one comes with a slot for Sony Memory Stick cards and another, the DQ Bank, allows users to “rip” CDs and store the music on a hard drive built into the stereo. Also, entering into the in-car and personal component of its own that uses SD memory cards, Philips showed this year how it is using its way into such nontraditional devices as cell phones, personal data assistants from Palm and HandSpring, and computer and company systems. Among them is a handful of companies releasing a camera/MP3 player that can hold roughly 10 photos and a single music track on its internal memory. Also, additional SD memory can be added to the device.

But before any digital music hardware is viable mainstream to consumer market needs to be much better-educated as to how the devices work, says Caday, and concerns about the legality of Internet music must be eliminated.

“It’s a generational thing,” says Caday of market acceptance for digital music players. “But education is a big part of it.”

HAPPY NEW YEAR! This year starts the same as any other, with the volume of album sales in free fall from December’s high-torque store traffic. Of course, it’s all a matter of perspective. The natural tendency is to look at the Beatles records, but this year’s sales are not quite as bad as the Beatles’ last chart appearance (The White Album’s) annual 300-odd million in 1969. Instead, this year the top album’s sales are 150 million, while the album with the lowest sales is 75 million. The album with the lowest sales is 75 million. Meanwhile, Grammy nominations appear to be a factor in the Billboard 200. The Billboard 200 includes such acts as U2 (12-16), Erykah Badu (44-54), Mojo (70-75), Lee Anne Womack (99-79), and Paul Simon (18-38) and the re-entries by Emmylou Harris (No. 178) and Price (No. 181).

FRESH FACES AND FLICKS: As we have seen in previous Januarys, developing artists and soundtracks tend to stand out as volume slides down to non-holiday sales levels. Consequently, the aforesaid “Save The Last Dance” and “O Brother, Where Art Thou” albums were among the ones to go gold this month.

According to Publisher’s Facts, there were 10 singles, as compared to the 200 of last year. Other new singles on the soundtrack to “The X-Files” (“Road To Nowhere”) was released with a 4% decline but still managed to be our Hot Shot Debuts at No. 147.

Riding a hot single, reggae-flavored vet Shaggy is shaping up as a contender to snag the first No. 1 album of his career. On a decline of 34%, he moves to No. 2 and sits much closer to the Fab Four than he did before. Last issue, at No. 3, Shaggy trailed the Beatles by 170,500 units, but this issue the gap has been reduced to 85,000 units.

SLOW TIMES AT HOLLYWOOD HIGH: Movie soundtrack records accounted for many of the ’90s chart highlights, while building careers for the likes of Glen Brunneman, the architect of Sony Soundtrax, and Kathy Nelson, who recently moved from Walt Disney Movie Studios back to Universal, where she oversaw music for both its major labels and music divisions. While soundtracks are conspicuous on the chart this issue, the category accounted for fewer top sellers in 2000 than any of the five previous years.

Film music was especially hot in 1998. The soundtrack to “Titanic” was by far the year’s best-selling album, moving more than 9.9 million pieces on its way to 11-times-platinum certification. Other two soundtracks were among that year’s top 10 sellers (“City Of Angels” was No. 6 with 4.1 million copies, and “Armageddon” was No. 10 with 3.2 million), while five other released albums accounted for 22 of that year’s top 200 sellers. There was even an issue that year when soundtracks made up half of the top 10 on The Billboard 200 (Billboard, July 11, 1998).

Hollywood was hot the three previous years, too, with 14 soundtracks among the top 200-selling albums of 1996, 22 in 1996, and 19 in 1997, but the category began to cool in 1999. Although at least one soundtrack had ranked among the top 20 albums for each of the previous five years, the tallest of the Hollywood crown was in 2000 with 1.5 million, and there were just 13 soundtracks among that year’s top 200. In the year that just ended, only seven stood in the top 200 titles, with “Mission: Impossible 2” the highest ranked, at No. 56.

HONOR ROLLS: ABC pushed the American Music Awards to an earlier date than ever this year. The move to the Jan. 8 air date could help stores shake the post-Christmas doldrums on next issue’s sales charts, especially for artists of color—whom ABC sources say—will help. Meanwhile, Grammy nominations appear to be a factor in the Billboard 200. The Billboard 200 includes such acts as U2 (12-16), Erykah Badu (44-54), Mojo (70-75), Lee Anne Womack (99-79), and Paul Simon (18-38) and the re-entries by Emmylou Harris (No. 178) and Price (No. 181).
FIRM FILES SUIT AGAINST SILLERMAN
(Continued from page 6)
ment, owned by actor Will Smith.
The delays also cost the Firm an important hire in David Kang, referred to in the suit as a "brilliant new-media strategist." The complaint said Kang was recruited by the Firm to run its Internet division; he has now been named senior VP of technology at BMG Entertainment, which was announced Jan. 15 story page 1.

The suit says Sillerman's plan was "simply a high-stakes shell game orchestrated by Sillerman." The Firm seeks "exemplary and punitive damages in an amount sufficient to make an example of and punish [the] defendants."

The defendants are sued in a New York state court. The suit paints a picture of a skilled—some might say ruthless—negotiator in Sillerman. According to the suit, Sillerman's influence amused the water for the Firm's $16 million acquisition of Flip Records, a costly turn of events that effectively handicapped the Firm's ability "to exercise its buyback rights when the merger irrevocably collapsed, or at least make it substantially more difficult for the Firm to exercise such rights."

The suit also states that Sillerman's tactics included a distribution deal between the Firm and BMG resulting in "tens of millions of dollars of lost financing to the Firm."

Interestingly, Sillerman and Perez still sit on the board of the Firm, which could make for some interesting board meetings in the short term. In the suit the Firm also cited the distribution of Sillerman's and Perez's veto rights, as well as damages sufficient to exercise the buyback of FXM's interest in the Firm. FXM representatives would not return phone calls; officials at the Firm did not want to comment on the lawsuit.

Meanwhile, the prospect of a management and buyout deal that exists, at least as far as the Firm is concerned. While he declined to discuss specifics of the suit, Jeff Kwantinetz, a partner in the Firm, told Billboard his company was still looking for opportunities to expand, as evidenced by its acquisition of Los Angeles-based management firm Creative Management Group (see story, this page).

"We have to do what's best for our clients, and we have felt that building up our company is in the best interests of all parties," Kwantinetz said. "You have a record company that has consolidated, promoters have consolidated, radio consolidation. Everything in the business has changed with this power now. We need leverage and power to deal with this business."

Others take a similar view that the personal management field is at a disadvantage today and ripe for consolidation, whether it's by FXM or someone else. "The concept is absolutely valid," says Simon Renshaw, president of Senior Management, the Warner Chippie's management company.

"There is no doubt about it right now that there is more need than ever for artists to gain leverage in dealing with the multifaceted, multinational entertainment groups out there."

Right now, leverage is tough to come by, and Krauss adds that the situation is "dead. We're not consolidating as one act, if you're lucky enough to be a superstar, it's hard enough to negotiate with these people."

"We've had a very hard time, and if you're not a superstar, you have no leverage. There are only four or five media companies left in the music industry, so we don't have the luxury of negotiating with a bunch of different people. Different companies have set the rules down, and they are all, in my opinion, the dis-advantage of the artistic community."

That said, is Renshaw looking to merge his company to compete in this environment? "Having said I believe consolidation in the management field is definitely advantageous to the artistic community, I will continue to explore any options that would allow us to gain leverage for the artists we're dealing with," he says.

But even if the personal management business is open to consolidation, few, if any, would have the deep pockets necessary to fund such a plan as Sillerman's, which some insiders believe could have included up to 20 or more management firms and/or booking agencies before completed.

One manager of superstar acts, who asked not to be identified, says consolidation of managers has its appeal in today's current environment. "One of the factors in play is [managers] are worried about both their relationships with their artists and the volatility of the artists' careers," the manager says. "We're living in an era where [albums] go from 5 million to 400,000 or less from one release to the next."

Whether Sillerman's plan is truly dead is speculation, although few would completely count him out. Since the suit surprised the industry once already, and SFX was an enormous accomplishment," says the manager. "No one imagined he could be knocked out that far, so how could anybody not give fighting odds in this venture?"

Adds another industry observer close to the situation: "Nobody ever

Firm Gains Clients, Personnel With Its CMG Acquisition

BY GAIL MITCHELL

LOS ANGELES—As part of a larger management and buyout deal that exists, the Firm has acquired Los Angeles-based Creative Management Group (CMG) for an undisclosed amount.

CMG president/CEO Kenneth Crear, who established CMG in 1999, shifts to the Firm as president of its music division. He brings with him a client roster that includes Sisqo and his Def Soul distributed label Dragon Records. Mary Mary, Dr. Dre, Teddy Riley, and producer Warryn Campbell. Among the clients that the Firm manages are Backstreet Boys, Limp Biskit, Korn, Michael Jackson, and Martha Stewart.

Last year the Firm announced its intention to merge forces with Overbook Entertainment, whose president includes Will Smith. However, that deal has yet to become a reality, and the Firm declined to comment on the matter.

Crear says he and Firm principals Jeff Kwantinetz and Michael Green have been in negotiations for the last two to three months. "I feel this is a business move, not just a 'We're out of business now than just putting put out an album,'" observs Crear. "What CMG is doing with music, however, is in line with what the Firm is doing. I was following all the major companies that are consolidating and asking myself, 'When do you do it?' You don't do it if you're not hot. And at the end of the day, if it's something that's going to benefit your artists, it's something you really have to look at."

Crear adds that the Firm will keep Sisqo's management team as is, and keen eye for talent will definitely be an invaluable asset," says Green. "I'm just not sure that [the Firm] would be the best place to do that."

Also transferring to the Firm are CMG managers Marcus Grant, Jeremy Geffen, and Michael "Huggy" Carter.

In addition to producing Sisqo's second solo album "Return Of The Dragon," Crear says upcoming plans include a concert tour for Sisqo, who just landed a role in Celine Dion's upcoming show, "The Winter Dance" and is preparing to film an NBC sitcom pilot, as well as the summer launch of Sisqo's clothing line, the Dragon Collection. Riley is also working on a new project.

AMERICAN MUSIC AWARDS
(Continued from page 106)

Soul/R&B
Favorite male artist: Brian McKnight, Motown.
Favorite female artist: Toni Braxton, LaFace/RKAA.
Favorite band, duo, or group: Destiny's Child, Columbia.
Favorite album: "The Heat," Toni Braxton, LaFace/RKAA.
Favorite new artist: Donell Jones, U n touchable/LaFace/RKAA.

Country
Favorite male artist: Tim McGraw, Curb.
Favorite band, duo, or group: Dixie Chicks, Monument/Sony Nashville.
Favorite new artist: Billy Gilman, Epic Nashville.

Adult Contemporary
Favorite artist: Celine Dion, 550 Music/Epic.
Latin
Favorite artist: Enrique Iglesias, Interscope.

Rap/Hip-Hop
Favorite artist: Dr. Dre, Aftermath/Interscope.

Alternative
Favorite artist: Creed, Wind-Up.

Soundtrack

Internet
Artist of the year: N Sync, Jive.

RYDENA TO LEAVE MTV NORDIC
(Continued from page 8)

the company at least until April 10. I admit that I wasn't open to my suggestions about the decision to fire me then," says Rydena. "I've worked really hard for the last couple of years in building the local office, and I also was a strong proponent in getting the MTV Europe office in Stockholm. I wanted to quit the job after we had done that—there really aren't any greater things that can be accomplished. We have a local organization that deals with marketing, sales, and distribution. And our [regional] financial results are also good." While Rydena declines to comment on industry criticism, she says, "That's bygones now. It's time to look forward. This has been a rewarding job. It's also about time to let someone else take charge." A recruitment agency has been tapped to fill the vacant post, and Rydena says he won't rule out the possibility that a replacement can be found within the organization."

The six people who have joined Rydena in her Stockholm-based executive management team are: Lennart Jönsson (marketing), Maria Wiklund (head of programming), Jonas Krügerström (sales), Per Sigfriden (distribution), Lisa Lonner (press), Amalia Jonsson (marketing affairs), and Ola Wiskrom (internet). Rydena, who was Procter & Gamble's Nordic product manager, business development, for four years and is the Firm's marketing manager for one year (both in Stockholm), is credited by MTV for expanding its office in the Swedish capital from five people in August 1998 (when she joined the company) to 25—while also significantly extending the geographical reach of MTV, MTV2, and VH1 in Scandinavia. Ogivie says, "Booth's most notable achievements while at MTV was her strategic contribution with new thinking on MTV and new platforms, and the launch of the 2000 MTV Europe Music Awards."
Loser' Still Wins At Mainstream Rock

SOMETIMES, THE LOSER TAKES it all. "Loser" (Republic/Universal) almost lost all last issue when the 3 Doors Down song tied with "Awake" by Godsmack for the No. 1 spot on Mainstream Rock Tracks. "Loser" won the day by being played on more stations, which is the criterion for breaking ties. This issue, "Loser" remains on top for a 20th week, extending 3 Doors Down's record of having the longest-running Mainstream Rock track of all time. The previous record-holder was "Higher," which gave Creed a 17-week reign.

TWO DOZEN: Madonna scores her 24th chart-topping title on the Hot Dance Music/Club Play chart, as "Don't Tell Me" (Maverick) advances to No. 1. It's her fifth consecutive No. 1, a run that began with "Nothing Really Matters" and has continued with "Beautiful Stranger," "American Pie," and "Music."

"Don't Tell Me" is Madonna's 4th chart entry on this chart and raises the question, Has any other female artist collected 24 or more No. 1 hits on any Billboard singles chart? The only one I can find to equal Madonna's achievement in Dolly Parton, who has 24 No. 1 hits on the country chart. Even the legendary Aretha Franklin "only" has 20 No. 1 singles on the R&B chart.

ZED: Two artists whose names both end in "z" and who haven't been in the top 10 of The Billboard Hot 100 since the 1990s reach the upper echelon of the chart this issue. Lenny Kravitz moves 11-9 with "Again" (Virgin). He's his first top 10 hit since "It Ain't Over Till It's Over," which peaked at No. 2 in August 1991. "Again" is already Kravitz' second-biggest hit of his career, behind "It Ain't Over."

The other new entry in the top 10 is "Low: Don't Cost A Thing" (Epic) by Jennifer Lopez. The actress-singer jumps 13-10, garnering her first top 10 title since "Waiting For Tonight" peaked at No. 8 in December 1999.

UNYIELDING WOMEN: There's no moving Destiny's Child off its perch at No. 1 on The Billboard Hot 100. "Independent Women Part 1" (Columbia) remains in the pole position for a 10th week. That puts this song from the "Charlie's Angels" soundtrack alongside the top 10 singles of the rock era, using weeks at No. 1 as criterion.

If "Women" falls next issue, the single will be one of four in the rock era to end its reign after 10 weeks. One more frame on top will put "Women" among the top 13 singles of the rock era, and an additional week at No. 1 will narrow that field down to a top nine.

BEATLES VI: Now that "1" (Apple) is No. 1 for a sixth week, there are only seven Beatles' albums that have spent more time on top of the album chart. "1" is the longest-running No. 1 album on The Billboard 200 since Eminem completed an eight-week run with "The Marshall Mathers LP" (Web/Atridges) in June-July 2000.

HIGH STEPPERS: British pop quartet Steps makes the biggest move of all time on the U.K. singles chart, as the second single from the "Buzz" album rockets 72-2. It's "The Way You Make Me Feel." Too busy Thinking About My Baby" slipped onto the chart last issue due to street violations, which explains the unusual leap. The B-side is a cover of the classic Marvin Gaye hit.

Market Watch

YEAR-TO-DATE OVERALL UNIT SALES

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YEAR-TO-DATE SALES BY ALBUM FORMAT

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DISTRIBUTORS' MARKET SHARE

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E-mail: sbell@billboard.com

Home Front

AN UPDATE ON BBM EVENTS & HAPPENINGS

Billboard, Heineken Team For Latin Music Awards

For the second consecutive year, Heineken USA will be the exclusive title sponsor for Billboard International Latin Music Conference & Awards, April 24-26, in Miami Beach. Heineken will support the program as part of its Evan Vivo initiative, a promotional campaign designed to celebrate and recognize the music of the Latino community.

This year Heineken will conduct in-store consumer promotions in over 15,000 retail outlets and hold on-air consumer contests awarding travel and accommodations for the awards ceremony. In addition, Heineken will give away a number of limited edition Heineken art packs.

"We weren't happier to be a sponsor of the Billboard International Latin Music Awards," says Joseph E. Currajja, senior brand manager, Heineken USA, Inc. "This is our second year sponsoring the awards and we are very excited to get our 2001 program up and running. The equity and consumer appeal Billboard has built up around this event has allowed us the opportunity to reach our key Hispanic consumers in a very relevant and enjoyable manner."

"We're thrilled to have Heineken join us for the second year as title sponsor," says Howard Apelbaum, VP of licensing, Billboard Music Group. "Their commitment helps dramatically raise the profile of this event within the industry and to consumers and sure makes it fun to attend. We look forward to working with Heineken on our best conference ever."

The 2001 Billboard International Latin Music Awards show is the second event of the three-day conference that will take place at the Eden Roc Hotel in Miami Beach. The conference will include panel discussions, evening showcases and private receptions for the attendees. For more information, contact Michele Jacangelo at 464-654-4660 or visit www.billboard.com/events/latin.

Bulletin Expands Coverage With Premiure Of Page 3

Billboard Bulletin is celebrating its fourth anniversary by expanding its daily news coverage and weekly chart offerings. Beginning this week, Bulletin introduces Page 3, which provides readers with more of the essential news and data that have made Bulletin a must-read for busy executives.

The new Page 3 offerings include a redesigned page of U.S. music charts each Thursday, now with exclusive weekly chart and marketplace analysis by Michael Ellis, director of research for Billboard Music Group. On Fridays, Bulletin will turn its attention to European charts, with a page of current music releases from Music & Media, plus the Dance Trax chart from M1.8. These charts will be accompanied by exclusive European market-place reporting by London-based correspondent Paul Sexton.

On other days, readers will find a full additional page of expert news reporting from around the globe. And coming soon, Bulletin will introduce a full page of news, analysis and data about online music.

The introduction of Page 3 comes in response to an increased readership in study in which close to 50% of respondents requested an additional news page. And coming soon, Bulletin will introduce a full page of news, analysis and data about online music.

Bulletin Latin Music Conference

Eden Roc Hotel • Miami Beach • April 24-26, 2001

Billboard Dance Music Summit

New York City • July 2001

Billboard/Airplay Monitor Radio Seminar & Awards

Eden Roc Hotel • Miami Beach • Oct. 4-6, 2001

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As a pioneer, a father and an inspirational leader, Rudi made an impact on our industry and our lives that will never be forgotten. With his everlasting love for music and his amazing ability to make everything better, his creative strides and lifetime achievements will remain monuments in our minds for many years to come.

In memory of Rudi Gassner

To the family and friends he left behind...

Our hearts are with you,
Shelli and Irving Azoff, Susan Markheim, Larry Jacobson
and everyone at Giant Records