Heatseekers

British Coldplay Breaks In The U.S.

BY CARLA HAY
NEW YORK—It’s become known as the “British invasion”—many British acts, especially newcomers, are either having a great difficult or doing entirely the issue of getting hits on today’s U.S. charts (Billboard Sept. 9, 2000). But rock band Coldplay is making itself
(Continued on page 78)

DeVito Blazes Trail For DJ-Mixed CDs

BY CARLA HAY
NEW YORK—There’s a growing phenomenon in music: DJs/remixers are becoming
(Continued on page 78)

Rock In Rio Boosts Spirits, Brands

BY LEILA COBO
RIO DE JANEIRO, Brazil—Nearly a full week before its final concert on Sunday (21), the impact of Brazilian musical extravaganza Rock in Rio for a Better World was already being felt throughout Brazil and, to a lesser degree, in other markets as well.

From the projected donation of millions of dollars to charity by acclaimed sets by such artists as
(Continued on page 89)

WILL AOL WARNER FULFILL DIGITAL MUSIC POTENTIAL?

BY BRIAN GARRITY
NEW YORK—After more than a year of exhaustive hype, doomsday predictions, and regulatory dissection, America Online’s (AOL) $106 billion merger with Warner Music Group parent Time Warner is finally a reality. But what exactly that means for the music business—what the combination has wrought, for better or worse—is still a matter of wait-and-see, say analysts and industry experts.

While AOL Time Warner officials contend they have a unique opportunity to help “supercharge” the development of digital music with a vast cross-marketing platform and planned subscription services offering downloads and/or streaming, any effects of the deal on the industry are going to have to wait for the merged company to get its own house in order first. In its first major executive move, AOL Time Warner has hired BMG Entertainment’s outgoing technology chief Kevin Conroy to oversee and streamline
(Continued on page 76)

Bad Dog’s Brooke Has ‘Pull’

BY LARRY FLICK
Jonatha Brooke has decided that it’s time for her to step from out of the darkness. It’s 9 a.m. on a brisk morning in Minneapolis, and the singer/songwriter is buzzing around her hotel room, thanks partly to a half-consumed cup of coffee. But mostly Brooke is feeding off the natural adrenaline resulting from the activity surrounding her imminent new release, “Steady Pull”—a recording that reveals a markedly different side to the often introspective artist. “I didn’t want to wallow in the drama and darkness anymore. That would’ve been too easy, too comfortable,” she says, her face brightening with a sly smile. “I wanted to get sexy. I wanted to romp.” And so she did. Produced by Brooke with Bob Clearmountain and Ryan Freeland, “Steady Pull” doesn’t abandon the core acoustic sound and thoughtful lyrics that
(Continued on page 79)

Indie Catalog Resists Midlining

BY CHRIS MORRIS
LOS ANGELES—Call it a midline crisis, if you will. Even as brick-and-mortar retailers—facing continuing consolidation and ongoing price competition from Internet retailers—are buying catalog releases with increasing caution, the majority of independent record labels are holding the line and maintaining full price for their deep-catalog titles. Representatives of key national accounts interviewed by Billboard chafe at the indie’s front-line pricing policies and their reluctance to midline decades-old titles. Some indie distributors, while they wax understanding of the labels’ reluctance to erode margins, also express concern about the imprints’ pricing policies.

While some labels are making tentative first steps toward the intro
(Continued on page 77)

RAS Brings Reggae To Kids

BY ELENA OUMANO
NEW YORK—For more than 21 years, RAS Records has stuck to its purpose: spreading the One Love gospel of roots & culture reggae worldwide. The D.C.-based indie is also the only label to deliver that message to children, via its Parents’ Choice Award-winning “Reggae For Kids” CDs.
(Continued on page 76)
A VERY SPECIAL NIGHT AND SOME VERY SPECIAL FRIENDS TO SHARE IT WITH.

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RAFAEL SAADIO, JOI AND ALI SHAHEED OF LUCY PEARL

CARMEN ELEKTRA AND LANCE BASS FROM N-SYNC

www.americanradiohistory.com
BY EILEEN FITZPATRICK

LOS ANGELES—The lack of profits and viable business plans has been blamed for the dotcom meltdown, but the fear of Napster is also playing a part in some recent corporate restructurings.

Both EMI, which on Jan. 15 cut 30% of its staff (Billboard, Jan. 16), and Lufencom, which cut 25% of its staff Jan. 3 (Billboard, Jan. 14), cited Napster as one of the reasons for those moves.

“We looked at Napster last April and May and saw that regardless of what happened in the courts, Napster, or something like it, was going to be around for a long time,” says Lufencom spokesman Sean Garrett. “We decid- ed we could be a complement to a peer-to-peer system and moved into being a syndicat.”

Garrett says the company, which maintains a directory of licensed downloads available on the Internet, did not want to compete with Napster’s massive listing of both legal and allegedly illegal music files.

The 9th U.S. Circuit Court of Appeals in San Francisco ruled Napster was legally allowed to publish an injunction against Napster, the peer-to-peer music distribution company that has been sued by the major record companies for copyright infringement.

In addition, the company’s top executives, and consolidation effect on download companies. BMG enters the marketplace, as does Napster’s "Do Flack Numbers Signal Banner Year?" (Billboard, Dec. 30). Decreasing sales of wholesale cassettes and discs (at a rate of about 18%, the sales revenues of most CDs and CD singles) have resulted in doing away with singles. Customers who once delighted in being able to buy just the title they wanted now record radio or download from the Internet. I’ve had reports of personal downloading and “burning” copies for classes—without the Internet. The problem is that they are not used to sharing.

The problem is that they are not used to sharing.

EMUSIC.com

BY ED CHRISTIAN

NEW YORK—With RCA Music Group chief Bob Janisium about to be named head of BMG’s North American operations, the speculation inside BMG entertainment was heavy that Jack Rovner, the No. 2 person at RCA, would replace him as head of the label.

Janisium, who has been overseeing the RCA Music Group, will be given responsibility for BMG’s labels, including Aristas, headed by L.A. Reid; the RCA Music Group; and the RCA Label Group, helmed by Joe Galante, as well as distribution, headed by Pete Jones, and BMG Canada, run by Lisa Zhitin, sources say. He will also be responsible for overseeing BMG’s stake in J Records, the new label started by Clive Davis.

The new responsibilities for Janisium are part of recently appointed BMG president/CEO Rolf Schmidt-Holtz’s efforts to assemble a team to help run the business. While no official announcements have been made about the top positions, David Kang, a former new-media consultant to Los Angeles-based management agency the Firm, has been hired as senior VP of new technology at BMG Entertainment, sources say.

Jamieson’s RCA Music Group was created in May and includes BMG Classics and the Windham Hill label. At that time, Jamieson, who had been president of the label, was supposed to be named chairman, with Rovner, executive VP/PGM, assuming the title of president. But those titles have never been formally announced.

Jamieson joined BMG as president/GM of Canada, before being named RCA president in 1995. Prior to that, he was an executive VP at PolyGram.
The European Parliament is currently considering European legislation aimed at adapting legal protection of artists and producers of works of art to the new digital environment. The parliament will vote on this legislation in February.

This European directive will then have to be implemented in all European Union member states. This legislation is subject to intense lobbying, with, on one side, the coalition of artists and cultural industries representatives and, on the other side, the coalition of equipment manufacturers and telecom operators.

Consumer lobbyists (represented in Brussels by the organization BEUC) have embarked on supporting the coalition of equipment manufacturers and telecom operators that was established with the aim of weakening copyright protection—in particular on the issue of unauthorized copying. The European consumer organization—along with associations representing the handicapped—raises the specter of consumers losing out in the new environment.

Intellectual property is at the heart of the economic and political challenges posed by the Internet as it affects investment growth, the statute of artists, and cultural diversity.

The key measures needed to promote creativity and entrepreneurship in the cultural industries are the following:

- New standards of protection to take into account digital downloading and digital copying.
- Protection against the circumvention of technological copyright-protection methods and rights management.
- Liability rules for online service.

(Continued on page 75)
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TBA Acquires Moore

BY RAY WADDELL

NASHVILLE—TBA Entertainment is maintaining its aggressive growth posture with the acquisition of Nashville-based promoter Moore Entertainment.

Founded by concert business veteran Steve Moore, Moore Entertainment represents the latest strategic development by TBA, following the formation of a joint venture with U.K. promoter Harvey Goldsmith.

TBA is a multifaceted entertainment company specializing in linking corporate and consumer entities with the music community through such events as Hard Rock RockFest, First and the Loom Country Fest, and other high-profile events.

Moore Entertainment has also had success in the corporate sponsorship/touring world as the producer of such tours as the annual Royal United & True tours and the Yuban Coffee-sponsored R&B King Blues Music Festivals.

Formerly with PACE Concerts (now part of Live Nation), Moore ran Starwood Amphitheater near Nashville in the late 1980s and early 1990s. Since founding Moore Entertainment in 1992, Moore has produced all or part of tours by acts such as Elvis Presley, the Beach Boys, Tim McGraw, Faith Hill, and Alan Jackson.

Moore will join TBA as executive vice president, focusing his efforts on TBA’s entertainment marketing and services division, based in Nashville.

“We’re really excited about Steve joining our team,” TBA chairman/CEO Tim Davis said. “Steve has been in the business for decades and, in our view, has become one of the most qualified entertainment marketing professionals in the business. We think [having] Steve’s capabilities married with our sales and marketing staffs is a great combination.”

Amplified Buys CheckOut.com

Company Can Now Offer Retail Platforms To Web Merchants

BY ED CHRISTMAN

NEW YORK—In acquiring CheckOut.com, Amplified is making a bid to position itself as the turnkey technology company for online merchants.

Amplified, the Atlanta-based company that provides digital infrastructure access to the industry, has already offered technology services to online music merchants, including commercial and promotional downloads, encoding, database services, and fulfillment through its relationship with Valley Media. The Checkout deal gives Amplified the ability to offer a hosted retail platform for online merchants, including content management, personalization engines, and traffic monitoring.

Wherehouse.com, which had served as the online store for Checkout.com, will become one of its clients. Cerberus Partners, which owns Wherehouse Entertainment and Wherehouse.com and about half of Checkout.com, will own a stake in Amplified as part of the deal, as will the Yucaipa Cos., which launched the online site on Aug. 4, 1997.

Justina Checkout.com ran its own online store but then agreed to merge with Wherehouse.com, which handled the retail component with an emphasis on concentration on developing content. Wherehouse acquired its stake in Checkout for about $40 million. The CheckOut.com name will cease to be used, and consumers who type in that name will be directed to Wherehouse.com.

Chris Melton, CEO of Amplified, says the company is in negotiations with five of the top 20 online sites about providing and managing their infrastructures. Melton says keep in mind that by managing a complete infrastructure are not the best uses of retail talents.

“The key trend we’re seeing is the move toward the ‘all in’ embrace of online retailing,” Melton said. “Everybody is trying to fix their core operational infrastructure,” he says. “By providing a hosted retail solution for our clients, we solve a lot of logistical problems. There are a lot of small and medium-size businesses that are definitely room for someone who can provide merchants with an all-encompassing back-end support.”

Edmond Mesrobian, president/chief technology officer (CTO) of Checkout.com, will be CTO of Amplified. He says that for online stores started by brick-and-mortar merchants, the Checkout technology will be integrated with point-of-sale and back-end systems. “We are committed that our future clients the ability to integrate their online with offline.”


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Inaugural Music Contrasts With 93, 97

BY LISA COLLINS

ATLANTA—Yolanda Adams soared to new heights with five awards—including artist of the year, female vocalist of the year, and CD of the year for her Elektra debut, “Mountain High... Valley Low,” at the 16th annual Stellar Gospel Music Awards, held Jan. 13 at the Atlanta Civic Center.

Adams—who is awaiting the birth of her first child, due this month—had three of her songs present at the taping of the two-hour TV special, which spotlighted the outstanding achievements by African-American artists.

Yolanda Adams

Mary Mary Win

Stellar Awards

BY LISA COLLINS

19 for Bush campaign director Don Evans, chosen to head the Department of Commerce. Lee Ann Womack and Asleep At The Wheel were named the duo of the year at the 36th Annual Grammy Awards, held at the Hard Rock Cafe, co-hosted by the Recording Industry Assn. of America and the Texas Public Broadcasting System.

 Earlier, rumors circulated that Bush favorite Van Morrison was to perform, but Virgin Records issued a statement saying he was never scheduled to appear.

There’s no Inaugural gala this time for the president-elect, unlike the star-studded 1965 event at the Capitol Centre in Washington, D.C., which helped refresh the coffers of the Clinton campaign. That event, later telecast, included performances by Frank Sinatra, Ray Charles, Sammy Davis Jr., and an appearance by former President Herbie Hancock. It was capped by a one-time only reunion of Fleetwood Mac, whose “Don’t Stop” was the campaign commercial that year.

According to political sources here, the Bush campaign contribution war was so fierce in the black financial community that it was called a “war” by the Bush Inaugural gala. In fact, there was to be an event over the weekend to thank contributors who pitched in at least $5,000. Richard Harrington, a veteran music writer for The Washington Post, says, “It’s pretty dull. It’s not like ’63, when Melissa Etheridge performed and everyone assumed she was gay. There’s nothing like that supergroup that played when a couple of guys from R.E.M. and U2 got together.”

During the ’63 Inaugural weekend, there were four free concerts on the Mall that featured Los (Continued on page 20)
Vince Gill, Holly Lamar; Reba, George Strait, Lee Ann Womack, Trisha Yearwood

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“BREATHE” - Stephanie Bentley & Holly Lamar (songwriters)

BEST FEMALE COUNTRY VOCAL PERFORMANCE (award to the artist)
“I HOPE YOU DANCE” - Lee Ann Womack
“REAL LIVE WOMAN” - Trisha Yearwood

BEST MALE COUNTRY VOCAL PERFORMANCE (award to the artist)
“Feels Like Love” - Vince Gill

BEST COUNTRY COLLABORATION WITH VOCALS (award to the artists)
“Murder on Music Row” - George Strait & Alan Jackson
“When I Look Into Your Heart” (Vince Gill & Amy Grant)

BEST COUNTRY SONG (award to the songwriters)
“Breathe” - Stephanie Bentley & Holly Lamar
“I Hope You Dance” - Mark D. Sanders & Tia Sellers

BEST COUNTRY ALBUM (award to the artist & producer)
Let’s Make Sure We Kiss Goodbye - Vince Gill
I Hope You Dance - Lee Ann Womack
Real Live Woman - Trisha Yearwood

BEST SHORT FORM MUSIC VIDEO (award to the artist, video director and video producer)
“What Do You Say” - Reba McEntire

The Grammy Awards will be held on February 21, 2001.
Foster To Be Honored At MIDEM

BY PAUL SEXTON

LONDON—Chairman of Warner Music Group’s (WMG) top executives and stars will jet into the Côte d’Azur, France, to pay tribute to one of their own—David Foster, the MIDEM personality of the year.

WMG chairman/CEO Roger Ames, Warner Music International (WM) chairperson Steve Lemme, WMI vice chairman Ken Cooper, Warner Music Europe president Paul-Rene Alsatier, and DMGI senior VP of marketing Jay Durgan are scheduled to attend Foster’s tribute dinner, as are Warner Music Europe marketing VP Thomas Stacejkohann and the company’s four European regional presidents—Gero Caccia (southern Europe), Gerd Gebrardt (central and northern Europe), Manfred Lappe (Eastern Europe), and Nick Phillips (the UK).

Foster’s writing and production skills—which have earned him 14 Grammys to date—distinguish him as one of the most successful music makers of the past two decades.

“When someone gets honored, I used to think it was a pretty cool thing,” confides the softly spoken Canadian. “Then I realized that a lot of the time when they gave you an award, the organizers just wanted your friends’ money. But in this case, MIDEM is an organization I’ve heard about for a long time and always thought very highly of. It’s the one global meeting place for the industry, and in my heart this really feels like an honor. I felt it was really an award about the work.”

The MIDEM accolade encompasses a lifetime of achievement across the global music business. At 51, Foster may still not—and perhaps may never—be a household name, but his work has been heard in nearly every household where modern mainstream popular music is played.

From preteen piano prodigy to top-flight session man, as producer and composer of some of the biggest records of the past quarter-century, and now as a top manager, Foster continues to man a variety of roles with consummate skill.

(Continued on page 104)

RECORD COMPANIES. Joey Arbagey is named VP of A&R for Arista Records in New York. He was PD for KMLE San Francisco. Miguel Baguer is promoted to VP of media for Columbia Records in New York. He was senior director of media. Gloria Gabriel is promoted to VP of A&R for Def Jam Records in New York. She was director of A&R special projects. Charlie Summers is named to the new-media and marketing department for DreamWorks Records in New York. She was product manager of Electric Artists. MCA Records promotes Ty Campbell to A&R manager and names Kim Langbecker VP of rock promotion in Santa Monica, Calif. They were, respectively, mix show/promotions manager and national director of rock promotion for RCA Records.

Billy Maupin is promoted to director of marketing for Mammoth Records in New York. He was product manager. Roadrunner Records promotes Michelle Van Arendonk to director of A&R, film, and TV music and names Charlie Summers controller in New York, formerly A&R, film, and TV music representative and director of finance for BMG Classics.

Maya Panvell is named manager of A&R/artist development for Crescent Moon Records in New York. She was label coordinator for 500 Music.

The Island/Def Jam Music Group names Vol Stephen Davis III director of recording services and Brooke Lanier-Rodd manager of A&R administration in New York. They were, respectively, manager of contract administration/business and legal affairs at Universal Music Group and A&R administration coordinator for Arista Records.

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Campbell Releases Set On Eminent
Singer/Songwriter Creates A 'Strange' Gospel Collection

BY DEBORAH EVANS PRICE
NASHVILLE—Growing up the daughter of a Baptist preacher in Sledge, Miss., Kate Campbell spent many early mornings singing hymns. Even then the young Southerner heard things differently from the rest of the flock in the pews. She loved the words, but in her head she heard them sung to a different beat.

On "Wandering Strange," her Feb. 20 Eminent Records release, Campbell fulfills those early musical visions by turning in a very unconventional gospel record. With a mix of original songs and time-honored classics, Campbell delivers a record that pays homage to her musical and cultural roots while expressing a fresh musical vision that is uniquely her own.

"When we were standing in a church singing, in my brain, I was hearing the songs being sung differently," Campbell recalls. "Some of these songs were always my favorite melodies, like Jordan's Stormy Banks and 'Come Thou Fount.' I just love those melodies, but I always heard them with a southern rock, R&B thing underneath."

Campbell, an acclaimed singer/songwriter whose work has drawn comparisons to Emmylou Harris and Lucinda Williams, previously recorded for Nashville-based Compass Records. She debuted with 1995's masterful "Songs From The Levee" and continued to delight audiences with 1997's "Moomie Dreams," 1998's "Visions Of Plenty" (both nominated for folk album of the year by the Nashville Music Awards), and 1999's "Rosaryville."

To record "Wandering Strange," Campbell journeyed to the legendary Fame Studios in Muscle Shoals, Ala., and enlisted the help of such noted musicians and songwriters as Spooner Oldham, Walt Aldridge, David Hood, Danny Parks, and Daryl Burgess. "We essentially did it live in the studio," says Campbell. "We did it in two days."

Campbell and cohorts managed to capture a rootsy energy that serves the songs well. The collection includes a cover of Gordon Lightfoot's "The House You Live In," as well as four original tunes Campbell co-wrote. (A BMI-affiliated writer, she owns her own publishing company, Large River Music.) "10,000 Lures" was penned with Mark Narmore, obviously the lyrics from my religious culture as well...I feel very strongly the theme of this record should be 'Welcome The stranger.' That is really more my philosophy of life—that we are all wandering through this life together, and we should treat each other with dignity and compassion."

Retailers familiar with her music feel "Wandering Strange" will be enthusiastically accepted. "It's great," assesses Fred Osuna, owner of Laser's Edge in Birmingham, Ala. "When I heard it was covers of Baptist hymns, I thought it would be a lot darker than it is. It's a lot more uplifting than I expected it to be. I really think it will be kind of like the 'O Brother, Where Art Thou' soundtrack is doing right now. It will light a lot of interest in indigenous music of the South."

According to Steve Wilkison, president of Eminent, the album is being serviced to the commercial triple-A, noncommercial triple-A, and roots formats. "The formats we are pursuing are the strongest: the non-com, triple-A, folk, specialty stations," he says. "We are going with the Gordon Lightfoot song as the single."

Distributed by RED, Eminent will be looking to take advantage of licensing and pricing and positioning programs for Campbell, who is booked by Tim Drake of New Jersey-based Drake & Assoc.

Wilkison became familiar with Campbell during his tenure with Compass. "When I took over the label in May 2000, she was the first artist I called when I was able to sign people," says Wilkison. "I knew her contract with Compass had ended, and I wanted to work with her."

WFUV New York's John Platt, host of the weekly "City Folk Sunday Breakfast" show, says, "My sense is that this is an album she needed to do. She did it with heart and integrity, as she does everything."

MGB's 'Midnight' Gets U.S. Release Via Atlantic

BY LARRY LeBLANC
TORONTO—Given the status of Matthew Good Band (MGB) as a hit act for the past three years in its native Canada, and the fact that the group is led by (arguably) Canada's most skilled rocker since Neil Young, it is little wonder that its U.S. debut album, "Beautiful Midnight," seems poised for success. The album is slated for U.S. release Jan. 30 on Atlantic Records.

"We've got a real good shot," says Val Azzoli, co-chairman/CEO of the Atlantic Group. "This is good music and the type of music Atlantic does well with. What I like is that Matt [Good] is his own person. He doesn't want to be like anybody else."

Add Ron Shapiro, executive VP/GM of Atlantic Records. "There are so few artists today like Matthew Good who are as creatively brilliant and as involved in their careers as he is— or as passionate and driven by their art."

"Beautiful Midnight," released in Canada on Universal Records in September 1999, debuted at No. 1 on the Canadian SoundScan chart. Boosted by album rock radio airplay of its tracks "Hello Time Bomb," "Load Me Up," "Stranger Days," and "The Future Is X-Rated," the album has scanned 241,000 units to date in Canada, according to SoundScan.

"Matthew Good is a smart rebel with a very bright future," predicts Randy Lennox, president/CEO of Universal Music Canada. "His music contains edge and visual interpretations, which separates him from other artists."

"Boy, this band has done well with us," says Tim Baker, head buyer of the 32-store Sunshine Records chain in Canada. "After almost 18 months, 'Beautiful Midnight' is still selling, and the catalog sells. If there were more acts like them, we wouldn't need Canadian content [radio] executives."
Artists & Music

Gilberto Hits The Right ‘Tempo’

Her Ziriguiboom/Six Degrees Debut Turns Into An Indie Hit

BY MICHAEL PAOLETTA

NEW YORK—Since its release April 25 last year, Reb’s Gilberto’s stunning and sensual debut, the Brazilian electronic-skewed “Tanto Tempo,” has proved to be pop music’s little engine that could.

With sales currently at 110,000 units, and making a significant move in the Top 5 in Billboard’s World Music Albums chart, the Ziriguiboom/Six Degrees Records album is accurately perceived by retailers as a certified hit for a non-mainstream artist (on a wholly independent label) who is still developing her fan base.

“It’s remarkable to see a project so unassuming in its commercial intentions catch on with a large group of people,” says David Shebbo, owner of Rebel Rebel, an indie outlet in New York. “It was virtually among our top selling albums during the holiday season.”

Shebbo also notes that sales of “Tanto Tempo” (Portuguese for “so long” or “so much time”) greatly increased following the singer’s performance last November at Irving Plaza in New York. “For a good couple of weeks after the show, people were coming in and asking for the album. Now it sells itself.”

Since its release, “Tanto Tempo” has remained ensconced in the top 10 on Billboard’s World Music Albums chart.

For the label, the success of “Tanto Tempo” is the result of its ongoing development of Gilberto’s image as an artist who crosses many musical genres, including electronic/dance, jazz, world, and pop.

“When we licensed this album from Ziriguiboom/Crumbled Dices in Brussels, we knew it was the right record,” says Gilberto’s father, musician/producer Joao Gilberto (her mother is singer Minha, her stepmother is singer Astrud Gilberto)—admits the project’s success has turned her life upside down.

“My life is completely different now,” says the New York-residing Gilberto, who, over the years, has appeared on recordings by David Byrne, Cocteau Twins, Thievery Corporation, and Kenny G.

“I knew things were changing when people who live in my building began congratulating me about the album.”

“Almost like I’m a different person, like I’m watching it all from the outside looking in,” she continues. “But I just keep reminding myself to breathe.”

Diamond Strings. Jive act “N Sync recently celebrated the diamond certification of its “No Strings Attached” album by the Recording Industry Assn. of America. The act’s “Live From Madison Square Garden” home video was also certified triple-platinum. Pictured, from left, are Jive GM Tom Carroba, “N Sync members Joey Fatone, JC Chasez, Justin Timberlake, and Lance Bass; Johnny Wright, the act’s manager; and Jive president Barry Weiss. Kneeling is the band’s Chris Kirkpatrick.

Jeff Beck Fans ‘Had It Coming’:

Guitarist Returns With Epic Set

BY CLAY MARSHALL

LOS ANGELES—When Jeff Beck issued “Who Else” in 1999, it was the legendary guitarist’s first album of original material in nearly a decade.

So he expects some fans to be surprised that the follow-up, “You Had It Coming,” which was released February 6—a mere year later.

Beck says the set is a natural progression from the “Who Else!” tour and that going back to the studio was a way to maintain its momentum. “It’s because of the enthusiasm and the fun of being on the road,” he notes. “When you get on with everybody, and the band is building, it’s difficult to turn your back on that.”

The 10-cut “You Had It Coming” sees the one-time Yardbird Steve Winwood, bassist Andy Wright, and programmer Aiden Love in a London studio before presenting the material to his band. “We started from the bare bones, just the guitar,” Beck says. “I would go in every day for two weeks, just blast away—and then sit back and listen to [Wright] edit the bones parts.”

The result, says Steve Einczeg, Epic’s senior VP of marketing and special projects, furthers Beck’s reputation as a guitar virtuoso. “He’s always been an innovator of rock music for the electric guitar, and he’s always taken the next step,” Einczeg says, noting that Beck is longer than any living artist. “It’s mixing guitar with music of the new century.”

Einczeg says the album’s “Dirty Mind” will likely be the first track serviced to rock radio. Also, Epic is working with lifestyle marketing company Giant Step to produce a 12-inch remix of the track “Roll’s On” by Beck with his backing band, Epic longer than any living artist. “It’s mixing guitar with music of the new century.”

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Martin and the Movies: Ricky Martin, Mandy Moore In The Movies

P L E A S E  R E L E A S E  M E: While Carnie Wilson has gotten more press lately for her tremendous weight loss efforts than for her musical endeavors, she tells Billboard that she, her sister Wendy, and their friend Chynna Phillips are hard at work on their first Wilson Phillips record in close to a decade. “It’s great; we’re in the middle of writing songs,” she says. “The album will have more of an R&B feel to it than our earlier stuff.”

The time since the last project “has brought a natural growth and maturity and calmness” to their writing, says Wilson. “We know what to expect from the industry and from each other.”

Glen Ballard, who worked on the group’s original two albums, will “be involved” in the new project, although it’s unclear how many tracks he will produce, says Wilson. Ballard and hitmakers Desmond Child and Eric Bazilian are writing tracks either for or with the act for the album. Wilson declined to say if the album will release the set, which she expects to come out in late summer 2001. However, Capitol has first rights to the group’s music. Wilson Phillips recorded for her boyfriend, John, who was owned by Capitol parent EMI, and Capitol released the group’s greatest hits set last year. Wilson admits that the trio “will definitely tour.”

Martin and the Movies: Ricky Martin, Mandy Moore In The Movies

Great American 4-Wheel Drive Co. In The Studio: Jessica Simpson is wrapping up her sophomore effort for Columbia Records, tentatively slated for a March 20 release. The album will feature production work by hip-hop renegades Rodney Jerkins and balladeering Walter Afanasieff, but the most anticipated of all is Mariah Carey meets Britney Spears... very mature but accessible to teens.” Simpson is unabashedly partial to the two tunes written for her by her mentor, Terry, and says “They’re so incredibly beautiful,” she says, hearing with pride. “They just take your breath away.”

500 Music/Epic Records artist Mandy Moore is concentrating on recording a new album that she says will be done by February. “It’s pop music with real musicians,” she says. “I want to tour and not have to dance to [synthesized music]. That’s fine, and I’m not putting that down, but I’m not interested in dancing anywhere anymore.”

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Martin and the Movies: Ricky Martin, Mandy Moore In The Movies

Great American 4-Wheel Drive Co.
The Holmes Brothers' Alligator Set 'Speaks' With Help From Osborne

BY JIM BESSMAN

NEW YORK—The Holmes Brothers' Alligator Records debut, "Speaking In Tongues," is the blues-based trio's first gospel-oriented set since 1992's "Jubilation" on Real World.

It also marks the first production effort for Joan Osborne, whose own career emerged from the same New York blues scene that established the Virginia-born bassist/vocalist Sherman Holmes; his guitarist/vocalist brother, Wendell; and drummer/vocalist Poppy Dixon.

"We've been doing more blues rather than spiritual, but we always wanted to do a second spiritual album," says Wendell, whose act recorded several sets for Rounder Records in the period between "Jubilation" and "Speaking In Tongues," which Alligator will issue Jan 30.

"My dad, who just died, always wanted us to do it—and we dedicated it to him," he says of the group's latest gospel-centered disc.

"As you get older, you become more spiritual, and values change. Rather than 'Meet me down at the bar tonight,’ it’s 'Thank you, Jesus,’" Wendell continues. "We get into the blues, too, but the spiritual side is becoming more potent all the time, like the song Sherman wrote, 'Speaking In Tongues,' which speaks of more of the 'inner soul' and things we can’t explain. Sometimes the spirit will make you speak in tongues."

Besides Holmes Brothers originals, the album features traditional gospel tunes that the brothers performed when they were kids at their home church in Virginia, as well as choice Osborne-selected cover songs from the likes of Ben Harper, Gamble & Huff, and Bob Dylan.

"Joan's been a friend of ours for years, and we've worked with her on and off," notes Holmes, whose group backed Osborne in an opening slot at a Dylan concert in 1997. "We all came out of that Dan Lynch environment on Second Avenue," he adds, referring to the now-defunct blues-jam bar at 14th Street.

"They used to host the open jam sessions at Dan Lynch’s, and I went to see them all the time," says Osborne. "They were sort of the elder statesmen of the East Village and downtown New York blues scene, and everybody looked up to them and respected them."

When Osborne was asked to produce the Holmes Brothers' next album, she saw an opportunity to take them a step further by re-creating the "roadhouse party atmosphere" of those Lynch gigs. She explains, "They used to be like a cross between a Pentecostal church meeting and a Mississippi roadhouse. I wanted to recreate that atmosphere in the studio, so I brought in a keyboard player, and two singers and myself to have a female background vocal trio. I wanted to find material in places that they wouldn’t necessarily look for themselves. They weren't really familiar with Ben Harper, for example, but a lot of his songs are spiritual. The Holmes Brothers are so rooted in the American gospel tradition that they can do modern songs which hark back to that tradition."

Harper's "Homeless Child," which is the lead track on "Speaking In Tongues," ships to triple-A stations in mid-January, according to Alligator president Bruce Iglauer.

"The production's just off-the-wall enough to make [programmers] take a really good listen," Iglauer says, adding that the label will likely go with indie promotion and "a lot of retail support, especially in what we perceive as adult consumer stores like Borders. It's definitely a record for music-centered listeners with exploratory tastes."

But "Speaking In Tongues" is also adventurous for the Chicago-based blues label, as Iglauer recognizes.

"Joan's really pushed the envelope in the way this music is defined in terms of blues and roots music," he says. "It's a very cutting-edge record, not what you'd expect from the Holmes Brothers."

Concerted Efforts’ Paul Kahn, who books and manages the Holmes Brothers as well as Alligator artist C.J. Chenier, brought the album to Iglauer.

"He said it was a very cool project, so I said I’d listen," continues Iglauer. "I'd seen them live and thought they were very good, but it wasn't like there was a huge groundswell for them. But I listened and was totally sold by what I heard. It’s a very hip production, not just the normal guitar, bass, and drums, but samples and loops and stuff that doesn't normally appear on Alligator. As expected, the singing was wonderful."

"Trina Shoemaker, who engineered Sheryl Crow’s "Globe Sessions," engineered and mixed, and if you put on headphones, it really sucks you in," he says. "I guess I’m just a boy who can’t say no.

The Holmes Brothers are set to tour extensively in support of "Speaking In Tongues," starting in late February. Alligator will advertise nationally in Living Blues, Blues Revue, and Blues Access, as well as other blues publications.

The label will also service the album to blues radio programs and furnish retailers with in-store-play copies and display posters.

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Artists & Music

Mark Erelli Hopes His ‘Compass’ On Signature Sounds Will Lead Him To New Fans

BY CHRIS MORRIS
LOS ANGELES—Singer/songwriter Mark Erelli hopes to break out of both his Northeastern base and the folk category he has been lodged in lately with his sophomore album “Compass & Companion,” due Feb. 13 from Northampton, Mass.-based Signature Sounds.

Erelli, who released his self-titled Signature debut as a 24-year-old graduate student, has so far built an audience close to his home base.

“I’d say my strongest fan base is in my hometown,” says Erelli. “That seems to be where we got the best radio support last time out. Boston is definitely a close second and growing, and I’d have to say the Philadelphia area is close behind.”

Both of Erelli’s albums have featured backing by Kevin Barry of Paula Cole Band and Jim Lamond of Susan Tedeschi’s group, and “Compass & Companion” also sports appearances by such players as drummer Lorrie Entress (who also produced) and Mary Chapin Carpenter’s guitarist, Duke Levine. Yet Erelli often winds up lumped in the folk music slot, and he chafes somewhat at that categorization.

He says, “A lot of what I would consider to be folk music I’m a big fan of, and it’s a very rich tradition, and I’m honored to be described with the same word. But on the other hand— and I didn’t realize this ’til probably in the last year or so, because I’m in the folk capital of the country here in Boston—folk is

‘He’s a very strong songwriter and singer. Every song has a strong hook’

—JOHNNY MEMPHIS—

a four-letter word for a lot of people, and that never occurred to me... Looking around at all the other things that I see defined as folk today, I don’t really feel too much musical kinship to that.”

Noting his fondness for such roots-based singer/songwriters as John Hiatt (a key influence) and Dave Alvin, Erelli adds, “I guess I do wish (my music) was thought of as something else. What do you call John Hiatt? Do you call him rock’n’roll? Am I rock’n’roll? Well, sorta, sometimes.”

“Compass & Companion” includes a variety of material that is either written or co-written by Erelli and published by Kill the Messenger Music (ASCAP). Erelli says the countrified track “Why Should I Cry” was derived from “listening to a lot of Hank Williams. It’s faster and has more chord changes than most of Hank’s [songs], but it basically just grew out of that. After the first album came out, I finally decided, ‘Well, I have to sit down and not just know a couple of Hank Williams songs, but really be familiar with his body of work.’”

The somber ballad “Take My Ashes To The River,” which would not be out of place on a compilation of traditional American folk, was co-authored by fellow singer-songwriter Jonathan Kingham. According to Erelli, the two musicians began scratching out the song at the Kerrville (Texas) Folk Festival as a writing exercise. Erelli didn’t want to record the number but reconsidered after it won first place in the country-folk category of a songwriting competition.

Erelli says with a laugh, “I thought, ‘Jeez, maybe I should go back and listen to this tune again!’ I did, and my producer had also produced Jonathan’s album, and he said, ‘You know, I hear it a little more Appalachian.’ I said, ‘I’d like to take a stab at it.’”

The title song is a standout track featuring duet work by vocalist Kelly Willis. “I’ve listened to her stuff since high school,” says Erelli. “I followed her every album since, and I actually met her in the summer of ’99 at the Green River Festival up in Greenfield, Mass. I kinda gushed. I don’t think she remembered who I was, but when it came time to see who I could make a duet with, she was one of the top names on the list. It was really just as simple as asking her manager. It sounds killer, I couldn’t believe it when we finally heard it.”

Signature Sounds president Jim Olsen says that “Compass & Companion” will be the initial emphasis track for the album, which will be serviced in its entirety.

“We feel like he’s going to be an Americana hit,” Olsen says. “It has a good chance of being a triple-A hit.”

He notes that the first album “got some decent airplay, mostly in New England, in other places in the Northeast. We think we’re going to expand it quite a bit this time.”

At hometown adult alternative outlet WRSI (the River) Northampton, Mass.—where Olsen has himself hosted a weekend specialty show for years—music direcor Johnny Memphis has already (Continued on page 21)
For your Consideration
Best Pop/Contemporary Gospel Album
Artists & Music

**INAGURATION**

*(Continued from page 6)*

Lobos, Bill Monroe & His Blue Grass Boys, the Elvin Jones Jazz Machine, Linda Ronstadt, the Robert Cray Band, the Winans, Little Feat, Booker T. & the MG’s, Ruth Brown, Beausell, the Texas Tornados, and Peter, Paul & Mary. The ’97 Clinton Inaugural brought the Squirrel Nut Zippers to the Inaugural Ball. Sheryl Crow, Flaco Jimenez, Kelly Price, Stevie Wonder, Bonnie Raitt, and others performed at the state-sponsored balls and other unofficial functions.

The official balls, traditionally, are usually tamer and feature old-fashioned “society” dance music. The Bush inaugural planners, who chopped the number of balls from 11 to eight, continued the tradition of conservative entertainment this time out, hiring such ensembles as the Tommy Dorsey Orchestra and the Guy Lombardo Orchestra but paired them with top 40 groups with names like Escape and the Fabulous Fantoms.

Down in the trenches, local commercial musicians and promoters catering to the music needs of hotels and events said business is off this time around. “I didn’t get an Inaugural gig,” says James “Craig” Basig, who leads a jazz big band as well as a society orchestra, “so I’m throwing my own inaugural function—the regular Wednesday night [jazz lab] get-together at Paisano’s,” an Italian restaurant in suburban Rockville, Md.

“Usually, everybody’s working over the Inaugural weekend. But this time, things are slower,” says freelance guitarist Phil McCusker. “Not too many guys have gotten calls—just a few got dates. It’s mostly ‘dead bandleader’ bands at the balls this time.”

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**Amusement business**

**Top 10 Concert Grosses**

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<th>Gross (Lil Pres)</th>
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**Top Pop / Catalog Albums**

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at the right time,” explains Jennifer Matthews, director of marketing at San Francisco-based Six Degrees Records.

“World music and electronic club music had been merging for quite a while,” she adds. “An interesting note, though, is that we never positioned her as a world [music] or electronic artist. That said, we also didn’t ignore either group. Her sound is both those genres, but much, much more. We relied a lot on word-of-mouth to relay the message of Bebel’s music.”

Three months before the album’s release—and on the heels of Suba’s “São Paulo Confessions” (the Yugoslavian-born Suba was one of several collaborators on “Tanto Tempo” and died before the completion of it)—the label sent “Tanto Tempo” to tastemakers throughout the U.S., Matthews says.

“By the time we released Bebel’s album, two of our earlier releases, the Suba album and the compilation ‘Brazil 2mil—The Soul Of Bass-O-Nova,’ had been well received by important tastemakers. This definitely opened the door for Bebel,” says Matthews, who adds that Six Degrees and Ziriguito/Crammed Discs together set up a worldwide marketing campaign for “Tanto Tempo.”

“She’s broken through ethnic barriers and age ranges.” In December, she toured Brazil.

“People see her live and then buy her album,” Matthews says. “We see SoundScan spikes in cities where she’s performed. And these spikes seem to linger. They don’t disappear in a couple of weeks.

“Last April, Gilberto, who is managed by Joe Killian of New York-based Festival Marketing, embarked on a U.S. tour, which was immediately followed by a four-month trek through Europe. Ziriguito/Crammed Discs released “Tanto Tempo” throughout Europe on April 10; the album streeted in Brazil last September.

“Touring was crucial,” confirms Matthews. “First, we had her do six showcases in the U.S. This was followed by a 12-city tour of major secondary markets. This tour was booked by Victor Shiffman of Montreal-based VSP Today. Ron Kaplan of Chicago-based Monterey International handled Gilberto’s bookings.

Matthews notes that Levi’s sponsored two of the shows, while New York-based Giant Step handled lifestyle marketing for several of the dates.

In October, Gilberto returned to the U.S. for a second tour. This time, she played in bigger venues to sold-out crowds, according to Matthews, who says, “She’s broken through ethnic barriers and age ranges.”

“I may drink from the waters of bossa nova, but I infuse it with different things. I see what I’m doing as a very inspiring, very modern bossa sound.”

— BEBEL GILBERTO —

“This was the album that you simply couldn’t escape,” says Rita Houston, music director of noncommercial WFUV New York. “I’d walk into lounges, coffee bars, and clothing stores, and there’d be Bebel’s music on the sound system. It became the soundtrack for a diverse crowd of people. It crossed every border possible.”

According to Houston, response was so positive to Gilberto’s sound that WFUV was “basically forced to play more than one song from the album. We ended up playing about five tracks from the album, including ‘Lonely’ and ‘August Day Song.’”

According to Matthews, noncommercial and college radio were very receptive to the project. Ditto for club DJs, who were serviced with remixes of the single “Seem Contenção” last September.

“People see her live and then buy her album,” Matthews says. “We see SoundScan spikes in cities where she’s performing. And these spikes seem to linger. They don’t disappear in a couple of days.

“Today, we’re finding that other Web sites are also interested in Bebel.”

In February she will begin her third U.S. tour. This will coincide with “a number of television appearances,” says Matthews, who adds that a new single will drop in the spring.

“I’m so looking forward to this next tour,” says the artist, who’s currently writing songs for her next album.

“Whenever I’m onstage, all I see when I look out into the audience is trust in everyone’s eyes. They may not understand all my lyrics (many of which are in Portuguese), but they understand the emotion.

“Jazz is like when I was growing up in Rio de Janeiro,” she continues. “I never understood a word of what Stevie Wonder was singing about, but that didn’t stop me from listening to his music. I was fascinated by his music. Ever since I can remember, I’ve always found melodies more interesting than lyrics.”

Which could explain her fascination with bossa nova. Just don’t call her the “queen of contemporary bossa nova.” “No, I never say I do bossa nova,” she says. “That’s too pretentious. I’m a jazz musician. When people say I brought something new to bossa nova, I was definitely influenced by my father, who was always playing music in the house. His music was my music, and it evolved into something completely new. All my musical influences combined into one for ‘Tanto Tempo.’ I may drink from the waters of bossa nova, but I infuse it with different things. I see what I’m doing as a very inspiring, very modern bossa sound.”

Gilberto’s songs are published by Les Editions de la Bascule.
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BEST NEW AGE ALBUM
"EAST OF THE MOON"

W. F. Leopold Management
added “Compass & Companion” and has hopped on the track “Miracle Man.”

Memphis says of Erelli, “He’s a very strong songwriter and singer. Every song has a strong hook and he has a very distinctive voice. He makes great records that sound great on radio.”

The campaign for Erelli will also be taken to the Web, Olsen says.

“He does appeal to [fans of] a lot of the folk singer-songwriter people, Greg Brown and Chris Smither and those guys,” says Olsen. “He’s done a lot of openers for those guys. So we’re really reaching out to a lot of these artists’ fan bases via the Internet, which we’ve been pretty successful with.

“We’re going to offer a lot of free downloads on the Internet, on our site and on other sites,” continues Olsen. “We just did a very successful campaign with Napster, of all people, for another of our artists, an artist named Erin McKeown. We hope to do that with Mark as well.”

Touring will be critical for this album, Olsen notes. “Mark was still a student when we put out that first record,” he says. “He was a graduate student, and he wasn’t able to just drop everything and get out on the road like he’s able to now. So I think it’s going to make a huge difference.

“His tour from Virginia north on the East Coast, and we’re going to use that as a jumping-off point, get him out to the Midwest, get him down to Texas, and get him out to the West Coast,” Olsen says. “He’s done the West Coast a couple of times, at least the Northwest.”

At present, Erelli has no manager or booking agent, but Olsen says, “We are working on getting him set up, and we’re bringing him out to the Folk Alliance conference in Vancouver in February, and he’s going to showcase there, and we’re looking at some other showcase opportunities. He’s been pitched to various booking agents and managers, and we’re confident it’s going to open up with this album.”

Mixing With Semisonic. Semisonic recently completed final mixes on its forthcoming MCA album, “All About Chemistry,” which is due in stores March 6. Bob Clearmount worked on six of the set’s 12 tracks. Among the project’s highlights is “One True Love,” a tune that lead singer Dan Wilson penned with Carlye King. Pictured, from left, are Semisonic’s Jacob Slichter and Wilson, Clearmount, and Semisonic’s John Munson.

THE BUSINESS OF releasing film scores is usually left to the smaller divisions of much larger labels. An independent label would be hard-pressed to meet the mortgage by catering solely to the relatively small market share most score albums capture. When forming a label from the ground up, only a foolhardy executive would build a company on the foundation of film scores—not soundtracks, but the composers’ instrumental scores—unless that executive was not just forming a company but fulfilling a passion.

Curtis Urbina, president of Pacific Time Entertainment, is such an executive. He left a Park Avenue address, working for famed producer Jellybean Benitez at Jellybean Recordings, to head Pacific Time.

“It’s funny. I went from one sub-genre—dance—to an even more niche area: film scores,” he reflects. “There can be no doubt that I sold more actual units when I was achieving dance records. However, unit sales is not always the measure of a label’s, or an executive’s, success.”

The product Pacific Time releases come straight from the source: the composers themselves. The work ranges from background music created solely on the composers’ equipment to a full-scale orchestral creation.

“I know the response that music has to make in a film, from the opening shot to the closing credits, so to be able to own release that music and let the public have it to enjoy is a great passion,” Urbina adds.

While Pacific Time Entertainment’s focus on film scores is unique for a new company, it certainly isn’t in the marketplace as a whole. Labels like Varèse Sarabande and Milan Records have been successfully releasing the music of film for years.

“When it gets down to it, Sarabande and Milan are the two majors of our industry. We’re now getting mentioned in the same breath and want to continue raising our visibility in the industry and the market. That’s our biggest challenge right now,” Urbina says.

Pacific Time was formed three years ago, and it was quickly established as a viable entity by grabbing the catalog of composer Nicola Piovani. Piovani has scored many films and received an Oscar for his work on “Life Is Beautiful.” While that soundtrack is not on Pacific Time, its catalog is, which has become a staple for the label.

Pacific Time has also stepped up its release schedule. Distributed through Navarre, late 2000 and early 2001 will see two releases for the growing company: the soundtrack to the overlooked yet masterfully constructed film “What’s Cooking?” and the critically acclaimed film “Slow Burn Of The Vampire” (a Nicholas Cage production starring Willem Dafoe and John Malkovich, with a score by Dan Jones). The latter, released by Lions Gate, could prove to be one of Pacific Time’s biggest success stories yet. The film is already generating interest as an award contender, with Dafoe receiving a nomination for a Golden Globe in the best supporting actor category.

“Sometimes, as a film goes, does so the soundtrack. In this case the soundtrack is a film score, so you really need a film to go. When you have big name artist, [that] may drive the film or the soundtrack. But with a score, one of our best marketing tools is a hit movie. However, the beauty of Jones’ score is that it does stand alone.

The beauty of Pacific Time is Urbina’s dedication to building an extensive catalog by working specifically with composers and building a following through that library. Seldom is a label so focused on a particular genre and so dedicated to bringing so many facets of it to the marketplace.

“Film companies are sometimes shocked at what we do, and then pleasantly surprised. It gives them an avenue to market material they previously wouldn’t have thought to exploit,” he says.

Pacific Time has no immediate plans to deviate from non-vocal film scores for their label. Is there more money in it? Perhaps there is, but not as much heart.

WRITING about the music of and from film as a moviemaker, fan, and critic is one thing. But recently this journalist had a chance to feel the shoe on the other foot. Indie filmmaker Lane Janger’s festival darling, “Just One Time” (starring Guerrero Diaz from “Stonewell”) features the cut “Sunlight To Moonlight” in a prominent club scene. That song happens to be co-authored by this columnist, along with Thea Austin, Michael Eckart, and Dain Noel. If the feeling composers get when seeing a movie and hearing a song they composed comes even close to the thrill that I felt when hearing that song burst across the screen, then I will never again question why anyone would want to work in this section of the business.

www.billboard.com
www.americanradiohistory.com
LOUIL SILAS, JR.
April 17, 1956 – January 7, 2001

Hi-Fi Sound. Boston-based rock group American Hi-Fi worked with producer Bob Rock (Aerosmith, Molotov Crue) on the band's self-titled debut album, due Feb. 27 on Island Records. Lead singer Stacy Jones (formerly a drummer with Venica Salt and Letters From Cielo) says American Hi-Fi is "about having a good time." The album's first single, "Flavor Of The Weak," has been released to rock radio. American Hi-Fi is currently on a U.S. tour with Nine Days and SR-71.

Records). The latter recording—featuring the band's version of popular film songs—is bubbling under the Heatseekers chart.

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of the Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are removed from the Heatseekers chart. All artists are drawn on cassette and LP. "Asterisk indicates vinyl LP is available. Albums with the greatest level, already ineligible to appear in this issue." The Heatseekers chart was launched in 1995.

PUBS & UP-INS....ALWAYS PROVIDING THE BEST in BILLBOARD's WEEKLY COVERAGE OF HOT PROSPECTS FOR THE ARTISTS CHART ROLLING TOP 10 lists of best-selling titles by new and developing artists.

The Coral Springs, Florida-based band has been getting regional airplay for its latest single, "Hit Or Miss." The song has been a top request on mainstream rock station WZTA Miami, which has the song on its playlist. The video for "Hit Or Miss" has received steady airplay on Chicago-based modern rock program "IJB." Upcoming tour dates include Jan. 31 and Feb. 17 in Washington, D.C.; Feb. 15 in Atlanta; Feb. 16 in Virginia Beach, Va.; Feb. 18 in Charlottesville, Va.; Feb. 19 in Philadelphia; Feb. 20 in New York; Feb. 21 in Cleveland; Feb. 22 in Cincinnati; Feb. 23 in St. Louis; Feb. 24 in Milwaukee; Feb. 25 in Minneapolis and Feb. 27-28 in Denver.

After that, the band will play March 1 in Salt Lake City; March 3 in Portland, Ore.; March 4 in Seattle; March 6 in San Francisco; March 7 in Los Angeles; March 8 in Pomona, Calif.; March 9 in San Diego; March 10 in Las Vegas; March 11 in Phoenix; March 13 in Dallas; March 14 in Houston; March 15 in New Orleans; and March 17 in Orlando, Fla.

Pokémon Fever. Pop act Johto creates an extension of the Pokémon craze with the group's debut album, "Totally Pokéman," due Jan. 23 on Koch Records. The album's songs have the feel of the hit cartoon, including first single "Pickachu I Choose You." Lead singer Elan says of Johto, "Our voices work so well together." In addition, the Clark Family Experience has toured with McGraw, Faith Hill, and George Strait. The band is on a tour of select U.S. cities prior to the album's release, including an appearance Feb. 10 in Jackson, Miss., and at this year's Country Radio Seminar, which takes place Feb. 28-March 3 in Nashville.

For more information, contact SoundScan at 212-243-4900, ext. 100, or visit www.soundscan.com.

A combination of the Billboard Hot 100 and the RIAA sales chart, the Heatseekers chart is a gauge of the health of the music industry. The Heatseekers chart is available on the Internet at www.billboard.com/heatseekers.
SPOTLIGHT

BEAUSOLEIL
Looking Back Tomorrow: Beausoleil Live
PRODUCERS: Michael Doucet, Brad Davis
EMI Group 78047

This is one of the great Cajun cornos of all time, and it’s long overdue怪 fact do do to figure out that this recording is a special event. This is a beautiful, historical live album, recorded during the performances at the Barna at Wolf Trap in Virginia. The band delivers a total of 15 songs—a wonder-ful mix of waltzes, ballads, and two-steps. Its virtuosity, both individually and as a collective, is recognized as its music. The album is a late-night bar, but some tracks still jump out at you. "Down at the Old Bal," which opens the CD, and "Faith and Love," are both highlights.

KENNEDY PLAYS BACH
The Music of J.S. Bach
THE GOLDFIELD COMPANY

Kennedy, the great piano prodigy, was born in 1929 and became serious studies at the age of 11. His early years were spent under the tutelage of the great pianist, Nadia Boulanger, and his career took off from there. His first album, "The Art of Interpretation," was released in 1960, and it was a instant hit. Kennedy has since recorded numerous albums, including "The Well-Tempered Clavier," "The Brandenburg Concertos," and "The Goldberg Variations." His playing is characterized by a deep understanding of the music and a remarkable technical facility.

JAZZ ON THE LATIN SIDE ALL-STARS
John the Latin Side All-Stars Volume 2
PRODUCERS: José Juan "El Turco" Barreto, Roberto Torres
EMI Group 82000

Sometimes appearances are not deceiving. This album, for instance, is indeed, the follow-up to last year’s heralded eponymous release. Louisiana DJ and producer José Juan "El Turco" Barreto stages a January 2000 concert at BB’s in downtown Universal City, Calif., bringing together many of the best Latin jazz players in southern California to form the Jazz On The Latin Side All-Stars. The gig was a major rave, and CuBop got the whole thing on tape. This is an all-star band, though it has as much fire as any of the individual bands. Players include percussionists Alex Acuna, Poncho Sanchez, Francisco Aguadillo, and Luis Conte, woodwinds with Justo Almario, bassist Al McLean, trombonists Arturo Velasco and Francisco Torres, and alto sax player Robertito. This is Latin jazz in the hands of masters, and its sound is a light, polyrhythmic, engaging ensemble that manages to keep its tender moments intact. With voices like these, the future looks bright for Latin jazz. Call 2000 1-866-846-0456 for more info.

vital reissues

VOGRAPHICS

"Vivaldi," the label gives itself a well-earned pat on the back, while also offering the genre's loyalists a well-researched, in-depth look at the composer's life. As a historical figure, Vivaldi's work is well known, but his influence on the development of the violin sonata is often overlooked. This release is a comprehensive overview of Vivaldi's work, from the early sonatas of his youth to his later, more experimental pieces. It is a must-have for any serious student of the violin.

SPOKETOUS

"Dexter," the true testament of an artist's talent is how well his music stands up to the unrelenting music of today. Well, 25 years after its 1976 introduction, George Benson's "Fusion" Grammy Award-winning album still resonates with a creativity and freshness that stands out in even the most contemporary releases. Warner Bros.

A.M. THE LIGHT OF CONCEPTION

"Down On The Corner," and the single edit of "This Masquerade," as well as informative liner notes penned by A. Scott Guffey. The original release, "Breezin'" proved to be a mark in a mainstream R&B and pop audi-ences what jazz aficionados had already been preaching: The man can play the mean guitar—something quite evident on this studio collection, which features Benson's distinctive, quick-fingered lines on such delicious tracks as the light-hearted "I'd Rather Be" and the lush "Lady." The Pittsburgh native also proved he could carry a tune, nothing less than a record for the year Grammy for the album's only vocal track, "I Believe," was nominated for a Grammy for "Breezin'" remains a true masterpiece.

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songwriter with two tracks, “Quince Nueva” and “Verdici La Partida,” of which the former is particularly incisive and ear-catching. The cap on the album—another deviation from the bare-bones arrangement—a collection of traditional cuadrillas “La Mucura.” With just the essence of the original tropical version, blended with the more obvious bass elements, Beltran takes the music to a new dimension and beyond.

NATALIA ORERIO
Ty Venuso
PRODUCER: Paco Guerre
RELEASE DATE: 9/25

Of late, Natalia Orerio has made a name for herself as a Spanish TV star whose voice is vitally every corner of the globe and whose concerts sell out in places like Eastern Europe. But on “Ty Venuso,” Orerio seems to be saying she’s not just another singing soap star. Coming from a wide variety of writers and styles, she’s come up with a pop album that goes into unexpected places and highlights a distinctive, bell-like voice. Orerio plays it safe with catchy, upbeat tunes like “Ty” and “Caliente.” But she also becomes more adventurous. She juxtaposes her material, including Fernandez Lopez Rossell’s “Amberes” and a update of “Un Roto Es La Mundo” into a string of songs that gives new sensitivity to the ’70s hit. Orerio has a strong desire to cover all bases, which makes her a tough act to follow. A pop album that could have shed some excess baggage, including “Estamos Todos Solos,” is not quite a success. In the songs, Orerio kicks off with the stirring “We Have So Much To Be Thankful For” and then segues into the sweet “Am I Your Son,” where both sounds are carefully crafted. The end result is a successful blend of her layered and emotions, adding to her already impressive repertoire of tracks. (A little extra effort and a little more polish could make this album a real gem.)

### WORLD MUSIC

- **JONAS HELBIG WITH SHAWN LANE AND V. SELVAGANESH KANJAR**

Good People In Times Of Evil
- **Jonas Helbig**

Barr 40

Since serving a stint with the Mahavishnu Orchestra and collaborating with producer Bill Laswell, the Swedish-born bass virtuoso Jonas Helbig has taken his music in a new direction, marking his path with a series of adventurous releases from his own labels. On his Bardic Invocation, Helbig’s sound emerges from ethnic and acoustic affairs with American guitarist Shawn Lane on an outing with Miriam Stockley and his band, which includes a good dose of Miriam’s vocals. For “People In Times Of Evil,” Helbig has convened an Indian trio, with the leader on acoustic bass guitar, Lane on acoustic guitar, and V. Selvaganesh Kanj in percussion. While echoing Shakti—John McLaughlin’s pioneering East/West outfit—Helbig’s group has its own, more lyrical soundprint. High lights include the swaying, sighing “Age Of The Ladies” and the supremely soothing “Hole,” which features the master of the sarangi fiddle, Ustad Sul tan Khan, as guest star. European, Arabic, Indian, and African flavors merge in the world music. Distributed in the U.S. by City Records.

### NEW AGE

- **ADRIUS**

Adrius
- **Adrius**

Mother And Child
- **Mother And Child**

On Two thefts Light Music 54324-49665

With Adrius, British keyboardist Karl Jenkins has been at the forefront of the adjectives of popular music since the 1980s. His latest album, “Mother And Child,” recalls the classic themes for the BBC’s “The Streets.” Each track is based on a myth or legendary figure, including Ireland’s Cu Chulainn and Wales’ Cadoc. But outside of some fanatical drumming and instrumental segments featuring guest musicians Martín Taylor and Ulverstone pianist Davey Spillane, there’s little Celtic influence here. Instead, it’s the same formula Jenkins has followed since “Adrius” debut in 1996. Miriam Stockley’s voice is layered in elaborately harmonized, chanting her lover’s lyrics, and Jenkins throws in a pick-up pitch into boy’s choir range, surrounded by pizzicato strings. Over the course of the album, it makes her sound more like yammering. However, tracks like “The King Of The Sacred Groves” almost start the joy of the 1st CD.

### FOR THE RECORD

In the Billboard issue dated Jan. 20, an album review for new artist, coraline, Pick the “Coraline” Life” incorrectly stated the artist’s last name as Cross.

In the issue dated Jan. 13, the spotlight album review for 20th Century Fox Award Honoree George Harrison’s “All Things Must Pass” incorrectly listed the artist’s name as George Harrison’s instead of Harrison’s.

In the issue dated Jan. 13, the spotlight album review for new artist, coraline, Pick the “Coraline” Life” incorrectly stated the artist’s last name as Cross.
TIMES, they are a-changing in the world of youth-oriented pop music, and it is no secret that Jive Records, with its stable of talented artists, is at the forefront of this change. With hits like Britney Spears’ “Stronger,” the genre is showing a remarkable shift in sound and style. Although some critics may argue that Spears’, “Stronger,” a single that cracked the Billboard Hot 100, and its parent album have little to demonstrate the superior talent at crafting rock with vocal assault, the girl with the heart of gold, Spears, has certainly won over a new generation of fans.

At the very least, Jive Records delivers a single that is radio-ready tempo, a hit that holds up. “Stronger,” is a testament to the power of a well-crafted song. The song's catchy melody and memorable chorus make it a standout in the genre. Spears’ talent is evident in the way she delivers the song, perfectly capturing the essence of the track. The result is a hit that is sure to keep the audience entertained and dancing along.

JUDGING by their popular appeal, the singles from this album have rarely had success approaching the achievements of their parents. As everyone from Julian and Sean Lennon to the various offspring of Frank Zappa have demonstrated, having a legend for a mom or dad may help secure a contract, but little else is guaranteed.

Despite this, Jive Records has continued to release hits, and the picture is not entirely negative. Tim Buckley’s distinctive sound and unique voice make him a standout in the genre. His music is a true reflection of the sound of today’s rock music, and his work continues to inspire fans around the world.

(Continued from preceding page)

DAVE McCOURT BEAT (C-41)
PRODUCERS: Dan Levy, Jeff Holmes
WRITERS: Jeff Holmes, Dan Levy
PUBLISHER: Solid Gold Songs

Neil McCourt's latest effort is a solid album with a radio-ready tempo and upbeat lyrics. The album is a testament to the power of a well-crafted song. McCourt’s talent is evident in the way he delivers the song, perfectly capturing the essence of the track. The result is a hit that is sure to keep the audience entertained and dancing along.

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LAD produced first vin paved and Canada, bookings for then native Smith to tests. While The trio really does drip with the other romantic crooners, the multitalented members of the group’s Public E.M. Universe, was added to the group by newcomer Zachariah Adams who understand our strong points. Mike is our high tenor, a 2000 version of Ronnie Isley, while Zach is a more risky singer who’s capable of both Sam Cooke or Donny Hathaway. And I’m the pocket man, the low man.” Adds Adams, “We have three lead singers who, when put together, have a dynamic and unique chemistry.”

The same sentiment is shared by radio. “These cats have a strong passion for the R&B craft,” says WRKS New York personality and adjacent to the city because we know the Isley Brothers, the Deele, and other groups got their starts here. While recording in a local studio, the pair transplanted Detroit native Smith (aka Mr. Mike). The trio then courted the attention of producer Angelo Ray (Kevon Edmonds’ “247”), who introduced them to manager Marc “Mixx” Brown of Top Cat Entertainment. (Top Cat also does bookings for the group.) After gaining local notoriety and opening for such artists as Faith Evans, LL Cool J, and R. Kelly, RAM-Z recorded an EP in 1997 with the track “It’s Your Move”, featuring rapper Deff Reid. Released in Europe and Canada, the song paved the way for the trio’s debut...-

“Evoking memories of the Isley Brothers, Whispers, Marvin Gaye, and other romantic crooners, RAM-Z has cut a 15-track album that drips with silky harmonies. The songs, a mix of love- and relationship-themed mid-tempo tunes and ballads, were written primarily by the group’s member (Mark Hobbs/MBM), with production guidance from Ray and Dr. Hill’s Nokie. Guests include Kenny Greene of Intro, BCA’s Public Announcement, and Ruff Hydros’ Drug On, who’s featured on the Nokie-produced first commercial single (sent to radio last July 23), the uptempo “Let Me Be The One” (the single peaked at No. 65 on the Hot R&B/Hip-Hop Singles & Tracks chart. The trio really shines on the ballad front, beginning with second sin-

RAM-Z Evokes Silky Soul On TVT Debut

BY GAIL MITCHELL

LOS ANGELES—Among the latest entrants into the R&B/Wolf movement is a young Cincinnati trio that not only writes its own music but also plays it. The multitalented members of RAM-Z display their wares on a self-titled debut album that bows March 20 via TVT Records.

RAM-Z derives its moniker from the first-name initials of group members, Robert Lee, Michael Smith, and Zachariyah Adams—with an additional ‘A’ for the Almighty God. Notes Smith, “It had to have been the Almighty who put us together because I wasn’t trying to be in a group, and now we’re like brothers.” Lee and Adams initially recorded in South Bend, Ind., singing in high-school and local talent contests. Introduced to the city because we knew the Isley Brothers, the Deele, and other groups got their starts there. While recording in a local studio, the pair transplanted Detroit native Smith (aka Mr. Mike). The trio then courted the attention of producer Angelo Ray (Kevon Edmonds’ “247”), who introduced them to manager Marc “Mixx” Brown of Top Cat Entertainment. (Top Cat also does bookings for the group.) After gaining local notoriety and opening for such artists as Faith Evans, LL Cool J, and R. Kelly, RAM-Z recorded an EP in 1997 with the track “It’s Your Move”, featuring rapper Deff Reid. Released in Europe and Canada, the song paved the way for the trio’s debut...

‘This isn’t someone’s concept for an act. This is the real deal’

—PAUL BURGESS—

gle “Lay U Down.” Other notable tracks include the lush “In My Dreams”, a cover version of the 1982 DeLage single “I Like It”, another old-school nod, this time to the Isleys, on “Sensuality”, and second single “Tricklin’”, produced by Teddy Riley and set for a mid-Feb-

R&B ARTISTS & MUSIC

uum Deb -B.COM

R &B EP Recalls Such Classic Crooners As Isley Bros., Marvin Gaye

The Rhythm and the Blues by Gail Mitchell

byting into its penchant for performing live, RAM-Z has sung the national anthem to NBA crowds in New York. And its video for “Let Me Be The One”, directed by J. Jesse Smith (DMX). In Los Angeles, was admired by retail and netted airplay on BET.

“We’ve never lost faith,” says Adams, “though it’s been hard. But we keep it together with the Almighty. We’re still paying dues, but it’s getting better. RAM-Z is here to stay.”

Loving Lina. Following a recent showcase at New York’s Irving Plaza, Atlantic artist Lina spent some quality time backstage with label staffers. On hand, from left, are Atlantic VP of promotion Morandy Land; Lina’s manager, Wakesane Caffar, and VP of marketing Mike As a member of marketing James Lopez, executive VP/Art of the chairman Craig Kallman; Lina; senior VP of promotion Ronnie Johnson; and VP of promotion Erik Ford. (Photo by Ronnie Wright.)

Tommy Boy Celebrates 20 Years In The Biz: Sounds Of Blackness Marks 30th Anniversary

TOMMY BOY BURNS 20: It’s hard to believe that 20 years have passed since Tommy Boy—founded by chairman Tom Silverman—began its heat-seeking R&B campaign. It began in 1980 with the likes of Afrika Bambaataa, Digital Underground, De La Soul, and the Jzon Cut. The milestone release will be a roll of remastered and reissued reissues and compilations as well as new releases. The Jan. 16 release of two 1988 albums: the Jzon Crew’s “Lost In Space” and Planet Patrol’s “Planet Patrol.” Future releases include classic titles by Force M.D.’s, Switch, P-Funk, the Isley Brothers, Queen Latifah, Digital Underground, and Coolio, plus still-being-planned greatest hits compilations as well as rare and select 12-inch material. Coordinating Tommy Boy’s anniversary rollout is series developer Steve Knutsen.

REAL DEAL RE-STRUCTURES: Al Manerson is the new executive VP of box-office hit, Holyfield’s “The Real Deal Re-Deals. Launched in 1999, the Atlanta-based label was formerly under the direction of Oscar Fields. Still focused on positive, inspirational R&B, rap, and gospel music, the label released two singles last year: Saison’s “I Believe” and Oliver’s “TJ’s Get It.” Both artists, as well as previously announced labelmates NuWine, Shalom, Amir Smith, and Lexi (Billboard, May 29, 2000), will release albums in 2001-02. New to the Real Deal roster are male group 4 Shades (who sings the national anthem at Holyfield’s March 3 fight), female group Exhale, and male vocalist The Saint, with initial product from all three expected this spring and summer.

LUKE GOES OFF THE RECORD: Luther Campbell, former leader of the controversy-sparking 2 Live Crew, is hanging up the mike as a solo artist and concentrating on his relaunched indie Luke Records, of which he is CEO. Campbell selected Rap Tracks in early December and will release his final solo effort—“Some-

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SPORTY GEE, and “the lady version of Luke,” Jiggly Gee.

MORE BIRTHDAY SOUNDS: Speaking of anniversaries, Sounds Of Blackness is marking 30th this year. A major focal point of the yearlong celebration—which began Jan. 14 with a special concert at Cleveland’s Palace Theater—is the group’s 1990 Zinc Records release, “Reconciliation” (The Rhythm & the Blues, Bill-

On the Horizon:

Maxwell’s new album “Now” is set for March 13... big things are happening March 20: With strong-to-beat, percolating about its first single, “After Party,” Aristat’s Koffie Brown arrives with its debut island/Off Jun album set, “Mara/Venus; Lionel Richie’s Island/Def Jun album set, “The Renaissance” is released domestically (the single “Angel” bows Feb. 6), DreamWorks newcomer Canela unleashes her self-titled debut; and Motown weighs in with the impressive “Acoustic Soul” by newcomer India.Arie... Usher’s “All About U” is now slated for release April 17... The Outlawz (who appeared on 2Pac’s “We Against The World”) album has formally severed its ties with the label Death Row. An earlier temporary injunction allowed the group to issue the November 2000 CD “Ride Wit Us Or Collide Wit Us” on its own Outlaw Records.

Music on Film: Los Angeles’ annual Hollywood Black Film Festival will screen the controversial docu-

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BILBOARD JANUARY 27, 2001

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1**

### Top R&B/Hip-Hop Albums

<table>
<thead>
<tr>
<th>Artist Title</th>
<th>Artist</th>
<th>Label</th>
<th>Certification</th>
<th>Release Date</th>
<th>Billboard Chart Position</th>
<th>Notes</th>
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<tr>
<td><em>Greatest Gainer</em> Who Is Jill Scott? Words and Sounds Vol. 1</td>
<td>JILL SCOTT</td>
<td>BMG</td>
<td>*</td>
<td>2001-01</td>
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<td><em>Funkmaster Flex</em></td>
<td>FUNKMASTER FLEX</td>
<td>INTERSCOPE</td>
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<td><em>VYBZ Kartel</em></td>
<td>VYBZ KARTEL</td>
<td>VYBZ KARTEL</td>
<td>*</td>
<td>2001-01</td>
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<td><em>Nelly</em></td>
<td>NELLY</td>
<td>UNIVERSAL</td>
<td>*</td>
<td>2001-01</td>
<td>4</td>
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<tr>
<td><em>T-Pain</em></td>
<td>T-PAIN</td>
<td>SOUTH COAST</td>
<td>*</td>
<td>2001-01</td>
<td>5</td>
<td></td>
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<tr>
<td><em>Crazeord</em></td>
<td>CRAZEORD</td>
<td>MCA</td>
<td>*</td>
<td>2001-01</td>
<td>6</td>
<td></td>
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<td>* Mystikal</td>
<td>MYSTIKAL</td>
<td>BAD BOY</td>
<td>*</td>
<td>2001-01</td>
<td>7</td>
<td></td>
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<tr>
<td><em>Aaliyah</em></td>
<td>AALIYAH</td>
<td>BAD BOY</td>
<td>*</td>
<td>2001-01</td>
<td>8</td>
<td></td>
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<tr>
<td><em>The Game</em></td>
<td>THE GAME</td>
<td>BAD BOY</td>
<td>*</td>
<td>2001-01</td>
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<td><em>Kishion</em></td>
<td>KISHION</td>
<td>E/A</td>
<td>*</td>
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<td>10</td>
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<td><em>The Dots</em></td>
<td>THE DOTS</td>
<td>UNIVERSAL</td>
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<td>2001-01</td>
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<td></td>
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<tr>
<td><em>Dr. Dre</em></td>
<td>DR. DRE</td>
<td>RE-ENTRY</td>
<td>*</td>
<td>2001-01</td>
<td>12</td>
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*Albums with this greatest gainers go this week.** Recording Industry Asia. Of America (RIAA) certification for not shipment of 100,000 albums units (Gold). ARIA certification for not shipment of 100,000 albums units (Platinum). ARIA certification for not shipment of 200,000 albums units (Double Platinum). ARIA certification for not shipment of 300,000 albums units (Triple Platinum). ARIA certification for not shipment of 400,000 albums units (Quadruple Platinum). ARIA certification for not shipment of 500,000 albums units (Quintuple Platinum). ARIA certification for not shipment of 600,000 albums units (Sixfold Platinum). ARIA certification for not shipment of 700,000 albums units (Sevenfold Platinum). ARIA certification for not shipment of 800,000 albums units (Eightfold Platinum). ARIA certification for not shipment of 900,000 albums units (Ninefold Platinum). ARIA certification for not shipment of 1,000,000 albums units (Tenfold Platinum). ARIA certification for not shipment of 1,000,000 albums units (Platinum). ARIA certification for not shipment of 2,000,000 albums units (Double Platinum). ARIA certification for not shipment of 3,000,000 albums units (Triple Platinum). ARIA certification for not shipment of 4,000,000 albums units (Quadruple Platinum). ARIA certification for not shipment of 5,000,000 albums units (Quintuple Platinum). ARIA certification for not shipment of 6,000,000 albums units (Sixfold Platinum). ARIA certification for not shipment of 7,000,000 albums units (Sevenfold Platinum). ARIA certification for not shipment of 8,000,000 albums units (Eightfold Platinum). ARIA certification for not shipment of 9,000,000 albums units (Ninefold Platinum). ARIA certification for not shipment of 10,000,000 albums units (Tenfold Platinum).

**Spices for BMG and WEA labels,**

- **Hot Shot Debut**
  - Soundtrack: *zzTop* [10007] (1997-01-13) 1
  - Back For the First Time 2
  - Restless 3

**Pacesetter/Heatseeker Impact**

- The Game: *The Game* [2001-01-13] 2
- Dr. Dre: *Aftermath* [2001-01-13] 3
- Dr. Dre: *Compton* [2001-01-13] 4

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**Billboard/BPI Communications, and SoundScan, Inc.**

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**Congratulations on your Grammy Nomination!**

**Best Traditional R&B Vocal Album**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Release Date</th>
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<tr>
<td><em>Aaliyah</em></td>
<td><em>Aaliyah</em></td>
<td>BAD BOY</td>
<td>2001-01</td>
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<td><em>Beyoncé</em></td>
<td>COLUMBIA</td>
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<td><em>D'Angelo</em></td>
<td>BAD BOY</td>
<td>2001-01</td>
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<tr>
<td><em>Erykah Badu</em></td>
<td><em>Erykah Badu</em></td>
<td>BAD BOY</td>
<td>2001-01</td>
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<tr>
<td><em>Fugees</em></td>
<td><em>Fugees</em></td>
<td>BAD BOY</td>
<td>2001-01</td>
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<tr>
<td><em>John Legend</em></td>
<td><em>John Legend</em></td>
<td>BAD BOY</td>
<td>2001-01</td>
</tr>
<tr>
<td><em>Kanye West</em></td>
<td><em>Kanye West</em></td>
<td>BAD BOY</td>
<td>2001-01</td>
</tr>
<tr>
<td><em>Mary J. Blige</em></td>
<td><em>Mary J. Blige</em></td>
<td>BAD BOY</td>
<td>2001-01</td>
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**Will Downing! All The Man You Need**

**Best Traditional Music Album**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Release Date</th>
</tr>
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<tbody>
<tr>
<td><em>Billie Holiday</em></td>
<td><em>Lady Sings the Blues</em></td>
<td>BAD BOY</td>
<td>2001-01</td>
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<tr>
<td><em>Dionne Warwick</em></td>
<td><em>Here, My Dear</em></td>
<td>BAD BOY</td>
<td>2001-01</td>
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Words & Deeds by Kwaku

THE SKINNY ON SKITZ:
Respected British hip-hop DJ/producer Skitz drops his long-awaited debut album “Countryman,” on Rejkon Records. He says, “The LP reflects my upbringing and attitude toward the elements around us.” It was produced by Skitz, who was born in the rustic environs of Devon, England.

“Countryman” is a conceptual work that features an eclectic mix of genres and styles, ranging from rap and hip-hop to soul and funk. The album is a testament to Skitz’s ability to blend different sounds and create a unique and cohesive musical vision.

One of the tracks on the album is titled “Get ‘Em,” which features a powerful message about the importance of education and the need to break the cycle of poverty. The track features a spoken-word delivery and a driving beat that keeps listeners engaged.

Another standout track is “Raggamuffin,” which features a lively reggae rhythm and a catchy hook. The track explores themes of self-empowerment and social justice, with Skitz delivering a powerful and memorable performance.

Overall, “Countryman” is a well-executed debut album that showcases Skitz’s talent and creativity. It is a must-listen for fans of hip-hop, reggae, and all things music that challenge the status quo.
Dance

Getting ‘In the Mix’ With Rivera, Stryke, And Sanger

by Michael Paolotta

“Serrano Anthem,” and Chris Braun’s Anamix mix of Santal Fea

Keeping Anamix of Santaf

Rivera’s “It’s A Feeling,” Rivera’s “It’s Mid

Wicked Phunk’s “Junk

Boogie.” Out Tuesday (23) via Miami Meters/FilterWyde Records.

also hailing from Miami is DJ/producer Stryke (aka Greg Chin), whose lightly blended disc “Staying In,” on Stryke’s Feelin’ Groovin’ Records, is a sublime mix of dance
tempo grooves and ambient house.

Tracks like Ian Pooley’s “Since I’m Back” from his forthcoming album “Bizzare Life,” Stryke Featuring Tabitha Byng’s “Heaven,” Sven Van Hees

“The Dance Trax Hot Plate: Dance Trax Trax Hot Plate

House Is A Feeling: Those who can’t get enough of Miami

residing Robbie Rivera’s filtered house/disco sound are highly encour
aged to check out his latest 12
defeat mixed set “In The Mix.” Out of 13 tracks, eight were penned or produced by the remixer/producers and label’s principal

Govan’s feisty cover of Bobby Black Friday night with “Don’t Do For Love.” From there, it’s down to love

town with tracks like the Italian Connection’s “Sax Heaven,” Trent Lawrence Featuring Maureen Parker’s

“Ain’t Gonna,” from the River’s Project’s “It’s A Feeling,” Rivera’s “It’s Mid

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The Dance Trax Hot Plate

Funkmaster Flex Featuring Faith Evans “Get On The Train (Louie)” (Dance Trax). Y’all need to be playing this re-spooled, feel-good track from Funkmaster Flex’s 60 Minutes Of Funk, Volume IV “The Mixtape.” Why? It seamlessly places Evans’ soulful vocals atop the formidable

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“Gloria Estefan: “Out Of Nowhere” (Epic album track). Featured on Estefan’s “True Groove” album, it’s

the Russell Bartolo/Enrique Estefan Jr.-produced “Out Of Nowhere” is the singer’s strongest, and most hook

laden, dance song in eos. Latin keysto

rervoirs, filtered effects, orchestral movements, pizzicato, and Estefan’s unmistakable voice create one

magical dancefloor moment. Don’t let this moment, indeed.

“Sugababes, “Overload” (London-Sire single). What happens when three vocally savvy British teenes are merged with a wicked, go-go style, rock/te eth euphoric package? This incredibly removable song that gloriously recalls the vibe

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“IceIlly Presents Syth 130, “Happiness” (Six Degrees Records sin
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Horton, please—that is totally missing from much of today’s club music. If the

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Joel O’Neal, Dave Carey of Cynome), investigate the deep house re\nturbings by Soul Dhamma and Critical Point, as well as Brit’s 2-step

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shaved club, Out Jan, 30.

The Ministry of Sound in London, Sound Factory in New York, and

in Tokyo. Along the way, Wyatt reminisced numerous records,

including Eddie Amador’s “House Music” and Kim English’s “Learn 2 Love.”

“When I go into the studio, even when I start out using a sample, by the time I’ve finished doing the record, I’ve fully pulled the sample out,” says Wyatt of his remix pro

ductions. “I use it as a skeleton, and then I get other ideas along the way.”

Last August, San Francisco-based Om Records issued Wyatt’s beat-mixed "Sound Designs, Vol. 1." A collection of acid
dj, soul, Afro-beat, Latin jazz, R&B, and house, the set is a tes

tament to Wyatt’s passion for club music all in its various shadings. "I try to make a collection of all the songs that I feel have longevity in my crate,” Wyatt says of “Sound Designs.” “That’s how I chose the records — the ones that I think are timeless. I don’t get tired of. In other words, the timeless tracks.”

Managed and booked by Tamiko Threats of Los Angeles-based Hula

Groove Management, Wyatt is currently in the midst of a three-month worldwide club tour promoting “Sound Designs.” Wyatt balances his guest DJs spots (both stateside and overseas) with the weekly Deep party at the Vnyl club in Los Angeles; he also co-owns DJ Doc Martin for the bi-weekly Sunday-afternoon party Revival (also at Vnyl). Additionally, he has a monthly residency at the Los Angeles super-club Giant, and manages to maintain his San Francisco
collections with a monthly residency at the Release Club.

At the end of the day, Wyatt’s commitment to keeping the West Coast on the forefront of dance music is perfectly aligned with his

love of the—the “Bay Area house, you never go back,” he says. “Nothing has ever made me feel the way this music does."
**HOT DANCE MUSIC**

**CLUB PLAY**

*Compiled from a National Sample of Dance Club Playlists.*

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**Maxi-Single Sales**

*Compiled from a National Sample of Retail Sales, Mass-Merchandising, and Internet Sales. Reports collected: Direct To, CD, and Internet.*

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<th>#</th>
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**Homeowner's Guide to Safer Internet Use**

*Tips from America's 50 Most Trusted Companies.*

1. Limit access to inappropriate content.
2. Be cautious of phishing scams.
3. Use strong and unique passwords.
4. Keep software and security patches up to date.
5. Use a firewall and antivirus software.
6. Be mindful of online privacy settings.
7. Teach children responsible online behavior.
8. Monitor activities of family members who use the internet.

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Eddy Raven Returns ‘In Black & White’ On RGM Records

**Gill’s New Grammy Nods Bring Total To 30; Heatherly Forms Music City Records**

**WITH HIS FOUR recent nods, Vince Gill now has an amazing 30 Grammy Award nominations to his credit. He has won 14 Grammys, tying with Chet Atkins for the most wins by any artist. Gill plans to continue his success with his new band, the T-Birds, a Nashville-based trio and putting him in the company of other 14-time winners Eric Clapton, David Foster, Sting, and Seal, who have won 14 awards apiece. For Gill, though, the best part of this year’s four nominations is the fact that one—best country collaboration with vocals—for “When I Look Into Your Heart.” That’s a song he wrote and performed with his new bride, singer Amy Grant, a five-time Grammy winner himself. Gill plans to be a presenter at the Grammys, but it’s likely Grant won’t be joining him since the couple will be expecting their first child in a few weeks around the Feb. 23 ceremony. Gill is also up for best country vocal performance and best country song for the single “Poor Boy Song,” which Gill says he wrote about his “father/son” relationship with his daughter. He plans to release Gill’s “I Don’t Want To Live With You” as his country album’s first single.**

**ON THE ROAD: Bob Heatherly, a 32-year veteran of the music business, has been named president of the TBA Entertainment Group, Nashville.”**

**Janese has been named president of the Top Country Music Exchange, succeeding company president Thomas ‘Jock’ Weaver, who co-founded the company in 1994. Janese has been with the company’s executive VP since 1997, when she joined the company as an executive assistant.**

**TBA acquired Avalon Entertainment Group, which was founded by Tom Goff and Tom Trenchard and has recently been bought by WUSW Hickey, Mississippi. Leigh Brannon joins Murrah Music as special projects coordinator.**

**ON THE AIR: Irish singer/songwriterurl:**


**Travis has been tapped to host some of the country programing for New York-based Sirius Satellite Radio. He will interview artists and provide content for five country music channels—Alt. Country, New Country, Big Country, Classic Country, and Bluegrass.**

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By Deborah Evans Price

NASHVILLE—Eddy Raven may not have been on the country charts in recent years, but the Louisiana- born singer-songwriter has been anything but idle. He launched a booking agency as well as publishing ventures and returned to the studio to record his first new album in seven years, “Living In Black & White,” for RGM Records, a new division of Row Music Group, distributed by Navarre.

“This is the first new record with all new songs on it,” says Raven. “It’s a great opportunity.” Raven continues. “I’m still a performer, a songwriter, a singer, a writer, a composer. I’ve been on the road, I’ve been in the studio, I’ve been recording, I’ve been touring.”

Raven’s career took another dimension after a chance meeting in Texas. After a performance at Billy Bob’s, a woman came up and hired him to play a private party, her husband’s surprise birthday. “After the party, the [husband] said, ‘I want to be in the music business,’ and I said, ‘Oh no you don’t!’” says Raven. “I said, ‘I want to be in the music business, and you want to be my partner.’ I said, ‘Think about it, and if you’re still serious about it after a couple of months, let me know. If you’re still serious about it, then I’ll try to talk you out of it again,’ says Raven.

Persistence paid off, and Texas businessman Larry Barnett and his wife, Debba, became partners with Raven and his wife, Sheila, five years ago. They launched Row Music Group, which includes a booking agency, Row Talent; several publishing companies, including Slippin’ Poppy Music, Two Dimes, Barnett/Raven Music, and Four Nickelz Music; and RGM Records, whose roster includes Raven, Ricky Lynn Gregg, Don Williams, and new duo Janese/Dean.

Though he’s become immersed in other aspects of the industry, writing, recording, and performing music remain Raven’s true passions. He recruited longtime friend Ron Chapman to produce “Living In Black & White.” The result is an album that bears the trademarks of Raven’s best work: excellent songs and riveting vocal performances.

Raven’s most recent release, “I’m Not Through,” was his first Top 10 single in Billboard, among them such No. 1 hits as “Joe Knows How To Live,” “Shine, Shine, Shine,” and “I Got Houston.” He’s penned numerous hits for other acts, most notably the Oak Ridge Boys’ “Thank God For Kids.” “Living In Black & White” boasts songs that can hold their own against those in Raven’s hit parade. He wrote or co-wrote four of the 12 cuts and relies on some of the top-formal songwriters and tunesmiths for the remainder. The title cut was written by Raven’s former guitarist and longtime friend Mike Baker and Tracy Lawrence.

Baker and Myers—who have written songs for the likes of Girls From Town, Little Big Town, and Tracy Lawrence. “I really do like it,” says RAC’s Nashville manager, Travis Hensley, of the single. “It’s definitely catchy. I know it’s going to be a hit. I know it’s going to be a hit.”

Collier says video is a big part of the marketing campaign, and Great American Country (GAC) is already covering the single. “We’re really excited about it,” says Collier. “We’re really excited about it.”

“I think it’s going to be a great project. I know we’re looking forward to it. We’re doing some promotional things not only on GAC but also on our affiliate sales stations across the U.S. Collier says RGM wants to secure good placement at retail and plans to advertise in retail chains and on-street flyers. “There are plans also to make a video and release it to other country stations and on the next tours.”

Collier says this album’s songwriting is focused on country music and is designed to appeal to both country and pop fans. “I think it’s going to be a great project. I know we’re looking forward to it. We’re doing some promotional things not only on GAC but also on our affiliate sales stations across the U.S.”

Raven is managed by Birds of a Feather Management and booked by Great American Talent. He still does at least 100 dates a year. When he’s not on the road, he devotes time to his songwriting. He says he’s been writing some of The Desert’s Dying Woman and has been working on music.”

Raven says he’s pleased that younger acts are seeking him out to collaborate. “I learned from the best—Buffett and Raven.”

“I’ve been working with Sonny The Desert’s Dying Woman and have been working with Jayweez on some music. I’ve been working with Sonny The Desert’s Dying Woman and have been working with Jayweez on some music.”

Raven says, “You think maybe someone is listening. I wasn’t just out there singing in the wildness. I was singing to people.”

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To submit a report, you can contact www.americanradiohistory.com
COUNTRY SINGLES A-Z
PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Corp) / Songwriter

BY RAY WADDELL

NASHVILLE—From its humble beginnings as a combination music
festival/raffle/concert, Merlefest has evolved into one of the most
respected and artist-friendly traditional music festivals in the
country.

"Merlefest is an assemblage of a certain peer group, and it's the first
major festival of the warm months," says musician and festival
co-founder Merle Watson. "It's the idea that Doc Watson has
anything to do with it makes it so attractive."

Held each year since 1988 near Wilkesboro, N.C., the event was ini-
tially conceived in the fall of 1987 as a one-off concert by acoustic music
legend Doc Watson to raise money for a garden for the visually impaired.
The show was to be in honor of Doc and in memory of his late son Merle.

At the time, Merlefest festival co-
director B. Townes was teaching her-
ticulture at Wilkes Community
College. The first year, Doc Watson invited the performers and Townes
coordinated their appearances. By
1990, Doc Watson had grown the festival to more than 100 performances on
two stages, with roughly 4,000 in attend-
ance.

No plans for a second festival were considered until word-of-mouth and
a popular documentary video made the demand apparent. Since then, the
organizers have seen the festival grow
and Merlefest 2000 drew about 70,000
to its 15 stages over four days.

Townes attributes much of Merle-
fest's growth to its "family reunion"
ambience, particularly among blue-
grass and acoustic music lovers.

"Merlefest is seen as a homecom-
ing, sort of a convention for artists,
sponsors, and record label representa-
tives."

Now billed as Merlefest—An American Music Celebration, the festival has extended
its original bluegrass-oriented bound-
aries. "In order to produce a festival
representative of the music of Doc
and Merle Watson, we had to have representation from as many genres of
music as possible," says Townes.
## Top Country Albums

### January 27, 2001

**Artist**

1. **Tim McGraw**
2. **Faith Hill**
3. **Dixie Chicks**
4. **Kenny Chesney**
5. **Lee Ann Womack**
6. **ANNE MURRAY**
7. **Shania Twain**
8. **Dwight Yoakam**
9. **Alan Jackson**
10. **Alanis Morissette**
11. **Lonestar**
12. **Tony! Toni! Toné!**
13. **Toby Keith**
14. **Sara Evans**
15. **RONNIE MILSAP**
16. **Loretta Lynn**
17. **Steely Dan**
18. **George Strait**
19. **Stevie Ray Vaughan**
20. **Brad Paisley**

**Title**

- Tim McGraw: "No. 1" (RCA 72702 or 72709 15.98/19.98)
- Faith Hill: "Breathe" (Warner Bros. 473739/1 12.99/19.98)
- Dixie Chicks: "fly" (A&M 1000 15.99/19.98)
- Kenny Chesney: "Cattlemen's Ball" (RCA 72708 11.98/19.98)
- Lee Ann Womack: "I Hope You Dance" (Warner Bros. 473875/1 11.98/19.98)
- Anne Murray: "Southern Comfort" (Curb 72704 16.98/21.98)
- Shania Twain: "Come on" (Warner Bros. 473891/1 13.98/19.98)
- Dwight Yoakam: "A Thousand Miles" (Warner Bros. 473844/2 11.98/19.98)
- Alan Jackson: "Drive" (Warner Bros. 473913 11.98/19.98)
- Alanis Morissette: "Jagged Little Pill" (Reprise 30202 14.98/24.98)
- Lonestar: "Still From Texas" (MCA 72706 11.98/19.98)
- Tony! Toni! Toné!: "Sittin' Sippin' Smokin'" (Elektra 61033 15.98/19.98)
- Toby Keith: "The Life Below Zero" (Curb 72705 11.98/19.98)
- Sara Evans: "I Remember You" (Warner Bros. 473945 11.98/19.98)
- Ronnie Milsap: "Rattlin' Bones" (Warner Bros. 473809 13.98/19.98)
- Loretta Lynn: "Still Waters Run Deep" (Warner Bros. 473775 11.98/19.98)
- Steely Dan: "Two Against Nature" (Warner Bros. 473860 15.98/25.98)
- Stevie Ray Vaughan: "Stateside" (Warner Bros. 473908 13.98/19.98)
- Brad Paisley: "Who Needs You" (Warner Bros. 473907 10.98/16.98)

**Note:** Represents the top 10 selling artists based on Billboard's Hot Country Songs chart. This chart reflects the most popular country artists and albums. The numbers in parentheses indicate the week number in which the artist or album appeared on the Hot Country Songs chart. The chart is based on sales data from Billboard's Country Airplay chart.
**TOP WORLD MUSIC ALBUMS.**

**On “Eyes of the Elders”**
(ArkaDja Jazz, Jan. 30), saxophonist T.K. Blue (aka Talib Kibwe) addresses an issue that is on the minds of many in the jazz community: how to pay respect to the jazz greats of the past while moving the music firmly into the future.

The key to interpretation,” insists Blue, who has either studied or played with a diverse array of famed artists including Billy Mitchell, Frank Foster, Ibrahim Abdul Aziz, and Arabic. For more information on this project, visit www.americanradiohistory.com. 

Although “Eyes of The Elders” features Blue’s original compositions, the saxophonist included his own reworkings of several jazz classics, including Duster Dunbar’s “Wes” (most notably performed by Charlie Parker and John Coltrane’s “Wise One.”)

“With Wises, it feels like the music of those who came before you, but you do it with your own individual stamp. You give something of yourself to the music.”

Likewise, the saxophonist changed the time signature of “Wise One” to make the piece his own while paying respect to the musician who inspired him to purchase a saxophone while in college.

“It was a perfect composition for this project,” says Blue, “because the ‘wise ones’ are the elders who guide us and give us permission to be who we are.”

Blue also performs three instrumental interludes on the album, and the African instrument he studied under the tutelage of pianist Nataq Qamar (aka Spaulding Givens).

“The kalimba invokes the spirit of the elders and strengthens my ties with my roots. It traveled throughout Africa on several tours sponsored by the U.S. State Department. “There is obviously a strong relationship between African music and what I do as a jazz musician, and it was an idea that I made.”

By referencing everything from Afro-Cuban rhythms to the soul and Motown that he grew up to, Blue hopes to cast his musical net wide as an artist.

“I played ‘Wes’ for a Trinidadian man who was not familiar with jazz, but he understood the music because the rhythm was familiar,” Blue recalls.

The album’s accessibility and charm is made all the more inviting by Blue’s instrumental prowess. His saxophone talks in warm tones that speak of an intense love of the art of improvisation, not forcing listeners to pay attention but rather beckoning them to listen.

“T.K. has a deep background in the jazz tradition, and the goal for this project was to allow him to mix different aspects of his personality,” notes ArkaDja Jazz president Bob Karcy, who produced the album. “We have to find the elements that distinguish Blue as a musician and allow them to explore.

Karcy has recently signed three international artists to ArkaDja Jazz: German pianist Uli Lenz, Scottish guitarist Nigel Clark, and Canadian pianist Paul Tobeck.

“T.K. is a musician who can transcend his style and be part of the music,” says Karcy. “He has a voice that is very unique.”

Blue also plans to release “Blue” an album that accompanied his 1999 release, “Another Blue,” in which he performed 30 shows in 23 days in and around New York, playing at Borders stores, Starbucks coffee shops, and schools as well as jazz clubs.

“It gives me a chance to play for people who are outside of the usual jazz audiences, like children and teenagers, and an opportunity to all to hear how the music is made,” says Blue.

In addition, “Eyes Of The Elders” theater piece, featuring the album’s music augmented by singers, dancers, and dialogue, is in the planning stages. Blue anticipates that the production will “take the observer on a musical tour through Africa and the Caribbean, and then from New Orleans to New York.”

**TOP BLUES ALBUMS.**

**Riding With The King**
(B.B. King & Eric Clapton, July 13), 21 tracks at No. 1

**The Door**
(J. Geils Band, June 29), 10 tracks at No. 1

**Best Of B.B. King**
(B.B. King, June 22), 21 tracks at No. 1

**Matriarch Of The Blues**
(Prince, June 22), 10 tracks at No. 1

**Cross My Dirty Waters**
(John Hiatt, June 15), 11 tracks at No. 1

**Legacy**
(Steve Ray Vaughan and Double Trouble, June 8), 10 tracks at No. 1

**Mil Cow Blues**
(B.B. King, June 1), 10 tracks at No. 1

**New Millennium Blues Band**
(Wendy Judd, May 29), 11 tracks at No. 1

**Best Of Etta James**
(Etta James, May 18), 10 tracks at No. 1

**The Real Sultans Of André**
(Mick Jagger and Double Trouble, May 10), 10 tracks at No. 1

**Live At The Groove Back**
(Kenny Wayne Shepherd Band, April 12), 10 tracks at No. 1

**Wish I Was In Heaven Sitting Down**
(R.L. Burnside, April 12), 10 tracks at No. 1

**Blues At Sunrise**
(Steve Ray Vaughan and Double Trouble, April 5), 10 tracks at No. 1

**Circle Of Blues**
(Indigenous, April 5), 10 tracks at No. 1

**ART DECO SERIES**

**The Very Best Of UB40**
(UB40, March 20), 27 tracks at No. 1

**Chant Down Babylon**
(Bob Marley, March 13), 10 tracks at No. 1

**Best Of Beenie Man**
(Bennie Man, March 6), 10 tracks at No. 1

**Reggae Gold 2000**
(VARIOUS ARTISTS, March 6), 27 tracks at No. 1

**Unchained Spirit**
(Bu Bu Tantu, March 6), 10 tracks at No. 1

**Strictly The Best 25**
(VARIOUS ARTISTS, March 6), 10 tracks at No. 1

**Scroffs The Prophet — The Best Of Peter Tosh**
(Peter Tosh, March 6), 10 tracks at No. 1

**Reggae Party**
(VARIOUS ARTISTS, March 6), 10 tracks at No. 1

**Biggest Ragga Dancehall Anthems 2000**
(VARIOUS ARTISTS, March 6), 10 tracks at No. 1

**Wow, The Story**
(Baby Cham, March 6), 10 tracks at No. 1

**Reggae Legend Vol. 5**
(VARIOUS ARTISTS, March 6), 10 tracks at No. 1

**More Fire**
(David House & The Last Poets, March 6), 10 tracks at No. 1
This issue's column was prepared by Steve Smith.

It's surprising at this late date that classical music still has only a meager presence on the Internet. Of course, record labels and music publishers have produced sites to promote their own projects. And a Yahoo search will bring up a myriad of sites created by hardy individuals that cover their favorite composers, performers, and styles. Such "user sites" can be as much a part of the classical scene as the concert halls and symphonies. However, many classical music sites lack the insight, energy, and style that the best classical music sites on the Internet offer.

This month, Andante.com has announced the launch of its new classical music section. Andante is a small, independent music site that began as a personal project four years ago. It was started by Jim Hurwitz, a music critic and former classical music editor for the Village Voice. Andante.com has grown into a destination for classical music lovers, featuring news, reviews, and a wide range of content.

The new classical music section is being overseen by Andante.com's chief editor, Charles Rosen. Rosen is a well-known classical music critic and author, and he has worked at the Village Voice for many years. He is known for his insightful and engaging writing, and he will bring that same style to Andante.com.

The classical music section will feature news, reviews, and interviews, as well as links to other classical music sites. It will also include a database of classical music, with links to recordings and concert information.

Andante.com's new classical music section is a welcome addition to the world of classical music. It fills an important gap on the Internet and provides a valuable resource for classical music lovers everywhere.
**Billboard**

**January 27, 2001**

**Top Gospel Albums**

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<th>Artist</th>
<th>Title</th>
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<tr>
<td>Yolanda Adams</td>
<td><em>No. 1</em> Mountain High, Valley Low</td>
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<td>Yolanda Adams</td>
<td><em>New Generation Chorale</em> Crystal Ross 2000</td>
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<tr>
<td>Donnie McClurkin</td>
<td><em>Verity</em> 431384 Live in London and More</td>
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<td>Mary Mary</td>
<td><em>Columbia 6375004 Thanksgiving</em></td>
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<td>The New Life Community Choir Featuring John P. Kee</td>
<td><em>Verity</em> 431397 Not To Hide... The Experience</td>
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<td>Bebe</td>
<td>*Motown 105499 Universal Love and Freedom</td>
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<td>Kurt Carr &amp; The Kurt Carr Singers</td>
<td><em>Verity</em> 431411 Awesome Wonder</td>
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<td>Kirk Franklin Presents Inc</td>
<td><em>B-rite 40350/InterChrist Kirk Franklin Presents Inc</em></td>
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<td>Kirk Franklin &amp; Radical for Christ</td>
<td><em>Verity</em> 431398 Purpose by Design</td>
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<td>Various Artists</td>
<td><em>Hymn Book 2000 - The Years 30 Gospel Artists and Songs</em></td>
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<tr>
<td>Aaron Neville</td>
<td><em>Tell It on Jahnatan Gospel Devotion</em></td>
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<td>Cece Winans</td>
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<td>Dottie Peoples</td>
<td><em>Atlantic Intl. 0062 Show Up &amp; Show Out</em></td>
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<td>Natalie Wilson &amp; the S.O.P. Choir</td>
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<td>Lee Williams and the Spiritual Q's</td>
<td><em>Verity 431420 Good Time</em></td>
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<td>Keith &quot;Wonderboy&quot; Johnson &amp; the Spiritual Voices</td>
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<td>Yolanda Adams</td>
<td><em>Verity</em> 431434 The Best of Yolanda Adams</td>
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<td>Aretha Franklin</td>
<td><em>Flashback 782717 R&amp;B</em> Gospel Greats</td>
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<td>Shirley Caesar</td>
<td><em>M Word 90111/SMARROW You Can Make It</em></td>
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<td>Luther Barnes &amp; the Sunset Jubilaires</td>
<td><em>Air Gospel</em> 403518/InterChrist Wherever I Go</td>
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<td>Ricky Dillard &amp; &quot;New G&quot;</td>
<td><em>New Generation Chorale</em> Crystal Ross 2000</td>
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<td>Chester D.T. Baldwin &amp; Music Ministry Mass</td>
<td><em>ASCAP</em> Sing It on Sunday Morning!</td>
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<td>Hezekiah Walker &amp; the Love Fellowship Crusade Choir</td>
<td><em>Family Affair</em></td>
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<tr>
<td>T.D. Jakes</td>
<td><em>Verity 431440 Get Ready! Get the Best of T.D. Jakes</em></td>
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<td>Dorothy Norwood with Miami Mass Choir</td>
<td><em>Warld 9040 Okeicky Bridge</em></td>
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<td>Norman Hutchins</td>
<td><em>Ji 1295 Battlefield</em></td>
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<td>Tril-Tee</td>
<td><em>5:7</em> B-rite 40350/InterChrist Spiritual Love</td>
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<td>Evelyn Turrentine-Agee Featuring the &quot;Warriors&quot;</td>
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<td>Dr. Crefo &amp; Dollar Jr. and &quot;Changing Your World&quot; Mass Choir</td>
<td><em>Verity 431451 From the Heart of God</em></td>
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<td>Bishop Carlton Pearson</td>
<td><em>Atlantic 013591 Bishop Carlson Pearson Presents Alisa Prize Jubilation</em></td>
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**Artists & Music**

**SGMA Announces Nominees: Gold City** leads the list of nominees for the upcoming Southern Gospel Music Awards (SGMA) Awards. The veteran group scored five nominations, with nods in the album, male quartet, song, and video categories. Stated for May 25 at the Park Vista Resort in Gatlinburg, Tenn., the awards banquet honors the top artists in the Southern Gospel community as determined by votes cast by SGMA members.

We are very humbled to be honored with five SGMA nominations," says Tim Riley, Gold City's owner, manager, and background vocalist. "Knowing these nominations came from our fans and peers means the world to us. The SGMA and what it stands for is important to us and our industry because they are the link between our past and our future. While these awards are very special, we give all the glory and honor to our lord and savior Jesus Christ for the blessings in our lives and ministry." The annual banquet also serves as a fund-raiser for the Southern Gospel Music Hall of Fame and Museum, which is located at Dollywood, Dolly Parton's theme park in Pigeon Forge, Tenn. SGMA's hard-working executive director, Heather Campbell, is anticipating a packed house again this year, as fan and industry participation make this one of the Southern Gospel industry's key events. (For information on tickets: 1-800-984-4338.)

Here's a partial listing of this year's nominees:

**Album of the year:** "Absolutely, Positively Live" by Deborah Evans Price

**In the Spirit**

**by Lisa Collins**

**Holding Court:** Up to 5,000 people were expected in Birmingham, Ala., for the annual American Gospel Quartet Convention (Jan. 16-20), the genre's foremost gathering of quartet enthusiasts. Among those set to perform were Evelyn Turrentine-Agee, Lee Williams & the Spiritual Q's, Dottie Peoples, Luther Barnes & the Sunset Jubilaires, and the Violinaires.

The convention is the brainchild of George Stewart, who launched the event in 1983. Stewart says, "We started with about 200 people in attendance. We've expanded from three days to five days and now have thousands in attendance. It has become the premier quartet gathering in the world."

The highlight of the five-day-long conflagration—featuring daily seminars and nightly showcases—is the induction of acts into its Quartet Hall of Fame. This year's inductees were the Five Blind Boys of Alabama and the Five Blind Boys of Mississippi. This year's convention was dedicated to the memory of Willie Neal Johnson, who passed away earlier this month.

The event will produce a live recording from the Windy City Spiritualaires (AMEC Records), as well as the convention's own recording, "Quartets on the Rise," spotlighting quartets that have demonstrated the potential for major success. The set will be available in the second quarter of this year from Stewart's own label, Last Psalm Records, which is distributed by Central South.

**Bringing the Gap:** Over the last two years, while developing a successful gospel career that recently netted him nine Stellar Award nominations (and two awards) for his current L.P. "Family Affair," and performing pastoral duties at two Brooklyn, N.Y.-based churches, Hezekiah Walker has been developing a ministry on the side. But with the April release of Sean "Puffy" Combs' much-talked-up gospel release, "Thank You," what Walker was doing on the side will be front and center.

At least that's Walker's goal. He and Combs' Bad Boy Entertainment have amassed a lineup of vocal heavyweights for the album, including Carl Thomas, Yolanda Adams, Faith Evans, 112, Kirk Franklin, Kim Bitrell, and Fred Hammond, as well as Combs and Walker.

"What I've been trying to do is bring everybody who left the church back to their foundation without any kind of compromise—just bringing the gap and trying to bring them back to God," says Walker, who has been dubbed by many "the pastor of hip-hop."

As executive producer, along with Combs, Walker produced many of the album's cuts. "Everybody's going to be kind of shocked," Walker says, "because we've never been a group that has come back to their foundation, and it's really strong gospel."

**Briefly:** Speaking of bridges, Houston-based pastor and Rev. George Patrick held his second successful Music's a Bridge to My Soul Take It to the Bridge gospel concert, which drew more than 17,000 to the Houston Astrodome. The concert, which was hosted by Bobby Jones and Vickie Winans, was broadcast on the Word Network to 140 million, generating more than 75,000 hits on Word's Web site and feedback from as far away as Germany and France.
The upcoming release, on Feb. 20, of a remastered version of Mike Oldfield's 1973 album, "Tubular Bells," marks not only the first Super Audio Compact Disc (SACD) from Virgin Records but also the first multichannel SACD produced by a major label from an original multitrack master. With the pending SACD release of "Tubular Bells" (Virgin's first-ever vinyl release), the high-resolution SACD format is beginning to gain momentum. Both titles and playback hardware are on the increase; multichannel releases on the format—loudly applauded by audiophiles—offer further advantages over the CD.

Developed jointly by Sony and Philips, the SACD format is based on the Direct Stream Digital (DSD) recording system. DSD is a one-bit recording process that uses a sampling rate of 2.8224 megahertz to achieve a frequency response of 100 kilohertz (kHz) and a dynamic range of more than 120 decibels. The sound quality of Super Audio CD, as its name implies, far surpasses that of the standard 16-bit/44.1 kHz CD.

The SACD is a dual-layer disc: One layer stores standard CD audio, while the other is dedicated to high-resolution, multichannel (stereo up to six-channel) audio content, as well as some added content such as graphics, but not video. The dual layers provide both backward and forward compatibility: SACDs will play on a CD player, and CDs will play on an SACD player.

The idea to produce an SACD of "Tubular Bells" was suggested by Simon Heyworth, original engineer and co-producer, with Tom Newman, of the album. A 4-track master of "Tubular Bells" had been created for release on the short-life quad format, following the (stereo) LP release. Impressed with the quality of the SACD format, Heyworth proposed remastering the original version.

While both SACD and DVD deliver up to six discrete audio sources

coming SACD hardware line from Sony and Philips.

"We've been crunching to get our multichannel_titletocopy down and flowing into the marketplace," says Kawakami, speaking from the floor of the Consumer Electronics Show (CES) in Las Vegas earlier this month, where he gave hourly SACD presentations during the four-day convention. The five-disc auto-changer, the Sony SSCD-560ES, came out recently. Then we came out with our first combo unit, which combines an SACD player with a DVD Video player, the DVF-S9000ES. At the show, we've announced that later in the spring we will have Sony's first multichannel-capable SACD player, the SSCD-565ES. We also announced our first $500 player, the SSCD-CT75S, which will also be multichannel. We've had a lot of reaction to that announcement.

In order to position SACD as a superior format to CD, Sony chose the high-end audiophile market as its target audience for the launch of its first two SACD players, the SSCD-1 and SSCD-77ES, both two-channel models. As more affordable high-end hardware and a greater number of titles become available, the format's proponents expect SACD to trickle down to the mainstream market.

Sony has released approximately 100 SACD titles, including classics from Miles Davis, Dave Brubeck, Bob Dylan, Marvin Gaye, and Leonard Bernstein, as well as current artists such as Ricky Martin and Mariah Carey. Additional labels releasing SACDs include Chesky, Groove Note, Telarc International, Vanguard Classics, and, as of next month, the aforementioned Virgin.

"It's fantastic," enthuses Paul Brough, the London-based commercial sales manager of catalog market at Virgin. "When they first started talking to us about it, I was very skeptical—Is it one of those things that I need to bring my dog along to be able to tell the difference?" But at all. It was so, so real. I've heard it a couple of times, and it still sounds very crisp and alive, which is what we want."

Production Credits

**Billboard's No. 1 Singles (January 20, 2000)**

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| Thumbs Up | Singer/guitarist Eric Knight is completing his 28 Records project, "Fractured Fairytales," at Elysian Fields Studios in Boca Raton, Fla. He is co-producing the set. Photographed at the Newe Legend console, from left, are lead guitarist R.J. Oroquio, engineer/co-producer Keith Rose, Knight, and bassist David Poole. (Photo: Alberto Perez) |-

© 2001, Billboard/BPI Communications, Hot 100, BMI & Country appear in this feature each time: Mainstream R&B, Modern Rock, Rap, Adult Contemporary, Club Play, and Dance Sales charts weekly. Please submit material for Production Credits to Marc Marone, Telephone 666-545-4354, Fax 666-545-4354, mmarone@billboard.com
In 2001 wird ein Peter Gabriel Album erwartet, aber keine Tour


An dem Album wurden noch mehr als fünf Jahre gearbeitet. Gabriel sollte die Gitarre seines Albums "Downside Up" die Songs für das Konzertalbum "Secret World Live" (Geffen) 1994, das letzte Veroeffentlichung war das Konzertalbum "Secret World Live" (Geffen) 1994, das letzte Veroeffentlichung war das Konzertalbum "Secret World Live" (Geffen) 1994, des Konzertband der Fans bevorzugte über die Rundbrief der Durchsagen die Frage nach einem Leben mit einem der offiziellen Weisheiten des Künstlers.


Gabriel's "Us" debüтировать als Nr. 2 in den Billboard 200 Charts. Seine letzte Veröffentlichung war der Konzertalbum "Secret World Live" (Geffen) 1994, das auf Nummer 23 in die Charts kam.

Peter Gabriel sortira un nouvel album en 2001

"Us", le nouvel album de Peter Gabriel qui fut fait à "Us", sa derniere production en studio nation chez Germany en 1992, devait en principe voir le jour cet automne. "Finalement, il s'est décidé à la lumière au bout du tunnel", puis enfin être raccordé sur la liste officiel de l'artiste.

Cet album a été en gestation pendant plus de cinq ans. Peter Gabriel devait engager les arrangements pour collecter avant les vacances de Noël et le mélange des titres de "secret World Live". "Finalement, il s'est décidé à la lumière au bout du tunnel", puis enfin être raccordé sur la liste officiel de l'artiste.

Pour se consoler de l'absence de leur artiste sur scène, les fans de Peter Gabriel peuvent toujours accéder sur son site à ses performances enregistrées depuis l'incorporation de la BBC "Later With Joos Holland". Le site a produit un extrait Quicktime de la tournée de l'artiste "Father Son" et "Downside Up", le morceau qu'il avait composé pour le Millennium Dome de Londres.

En février, Peter Gabriel sera une des personnalités qui s'exprimeront dans l'émission de la BBC "Later With Joos Holland". Le site a produit un extrait Quicktime de la tournée de l'artiste "Father Son" et "Downside Up", le morceau qu'il avait composé pour le Millennium Dome de Londres.

L'album "Us" de Peter Gabriel a débuté en deuxième position des charts de Billboard. Sa plus récente inclusion de charts date de 1994 avec l'album en public "Secret World Live" (Geffen/Virgin) qui est encore à la 23eme position dans les charts.

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

*Additional languages available soon

www.americanradiohistory.com
**Latin Notas**

by Leila Cobo

Miami this spring with Estefano Productions. Songwriter Estéfano is expected to contribute some tracks to the project. Label BMG has already tested Estefano's songwriting in Brazilian waters with "Deixaria Tudo," singer Leonardo's hit Portuguese version of "Dejiaria Todo," originally recorded in Spanish by Chayanne.

Brazilian music icons Gilberto Gil and Milton Nascimento teamed up for a handful of songs during Rock in Rio and for a joint album—released late last year in Brazil—"Gil & Milton." The disc will be released in the U.S. and Europe in the spring. The Nascimento/Gil tour, which is already under way in Brazil, is expected to continue in Europe in July. No plans as now for the dynamic duo to play the U.S.

In addition to Sandy & Junior's double prowess, Roberto Carlos' "Amor Sem Limite" is another of Brazil's five albums awarded diamond status by Brazil's ABPD. The feat is particularly impressive because the album was released Christmas week and managed to rank No. 1 on Billboard's Latin Pop Albums chart by year's end. Carlos recorded the album after a profound period of depression following his wife's death from cancer. The album is dedicated to her.

**CALIENTE FROM ZURICH TO MEXICO**

The Caliente Festival, a salsa fest that's been staged in Zurich since 1996, has obtained the permission and support of the Cuban government to hold Caliente en la Habana, starting March 8.

The festival will be put together by Sound Managers, which organizes the Zurich fest, in conjunction with Cuba's Instituto de Música. Financing will come entirely from Sound Managers and its sponsors, with include the Swiss government, according to Roger Furrer, president of Caliente and the Caliente Festival.

"We've worked with Cuban artists for years, and we've seen that almost everybody knows the older generation," says Furrer. "We hope to appeal to the younger generation as well, by bringing some new artists from Cuba."
Alejandro Sanz

The artist who has won the most awards in the history of Spanish music has now been nominated for a Grammy Award.

Congratulations, Alejandro, on your nomination for Best Latin Pop Album.

To us at RLM and to all your fans around the world, you're already a winner.

www.alejandrosanz.com
generation of musicians,” says Furrer. “Now, we also want to feature Cuban tina’s, artists like Isaac Delgado and Los Van Van.

Other acts scheduled to perform March 11 through 17 at the Teatro Nacional in Havana are Carlos Manuel Y Su Clan and Chucho Valdés. Conversations are under way with the Havana-based journalist and author Harry Belafonte, says Furrer, who has encountered reluctance to participate from many major artists and recording companies for playing at a Cuban festival on the island.

Furrer adds that guest artists will only take on the cost of travel and lodging, and the financial restraints of working in Cuba.

As for this year’s Zurich edition of the festival, scheduled for June 14-17, Furrer expects 100,000 attendees. The festival typically features some 15 well-known Cuban names, as well as DJs and local bands that play salsa.

EXHIBIT FOR CHRISTIAN MUSIC: Latin Christian music convention Exploit is set to take place May 15-22 in Miami, with attendance expected from major Spanish-language Christian labels and publishing houses. Participating labels include One Voice, Vida Music, Word Music, Integrity Music, and CanZion Productions. Exploit will also have participation from the Gospel Music Association, which has a Spanish music category in its annual Dove Awards and whose president, Frank Breeden, has already created a Latin music task force.

‘It’s like playing the fiddle while Rome burns’

—ROBI DRACO ROSA

ROSAS PROTESTS: Singer/songwriter/producer RoBi Drakeo Rosa has made no bones about his displeasure at Ricky Martin’s intention to sing “The Cup Of Life” at George W. Bush’s inauguration. “It’s like playing the fiddle while Rome burns,” said an angry Rosa about the use of the song he co-wrote with his partner. This is a president who would have people in his Cabinet who would obstruct the exercise of civil rights, human rights, consumer rights, the right to choose, the right to be free of gun violence, and the right to a clean environment. This is a betrayal of everything that every Puerto Rican should care about.”

Calls to Martin’s management in Puerto Rico for comment were not returned.

LATIN ACTS AT MIDE: The annual MIDEM music market in Cannes, which kicks off Saturday (20), will feature several Latin music acts. These include a Latin rock night featuring Tonio Carotone and Los Rabanes (although the Panamanian band hasn’t got together to go to Cannes to say it’s a pop act, not a rock act); a Cuban Explosion night featuring Orishas, Oscar Soas, and Isaac Delgado; and a flamenco night, with Joaquín Cortés, Raimundo Amador, Diego Carrasco, Jorge Pardo, Carlos Bernal, and Tino del Monte Cortés, José Valient, and Cañizares. A Brazilian evening will feature singer-songwriter Marcio Faraco.

Leila Cobo can be reached at 305-361-5279 or at leila@csb.com. Send material to 101 Cranford Blvd. Suite 456, Key Biscayne, Fla. 33149.

HIGHER GROUND

(Continued from page 43)

Radio station: KHYM Meade, Kansas; KGON, Virginia; WHBZ Knoxville, Tenn.; WGGM Jackson, Tenn.; WXRI Winston-Salem, N.C.


Radio promoter: Kin Hudgins, Kim Hudgins Promotions; Laura Hunter, Solig Media; Kevin Kramer, Capitol Enterprises; Eric Melton, Spring Hill Music Group; Rhonda Thompson, Daywind Music Group.


FAREWELL: In the last issue of Billboard, it was my sad duty to report that Benson Records had been folded into the Reunion Label Group. It was a story I hoped I’d never have to write. Though the once-powerful label had slipped from its perch as one of Christian music’s “big three” in recent years, it seems such a change might become another music business casualty.

Next year would have marked Benson’s 100th anniversary. It was Nashville’s oldest music company. When one thinks of all the artists and staff who have contributed to Benson over the course of those many, many years, it’s unbelievably sad to see it gone.

Benson was always special to me on a personal level, because when I first began writing about Christian music in the mid-’80s, former publicist Brian Smith (now president of Turning Point Media) used to hire me to write bios on Benson’s Southern gospel acts. He also suggested to Billboard that I write an article on Southern gospel music, which it used, thus beginning my long, happy relationship with this publication.

To me, Benson’s demise is reflective of a sad trend in the music business—not just the fact that veteran label builders like Melody Bain (all-too-recent example) but that artist development is becoming virtually nonexistent. Christian labels are signing country and other genres in this alarming trend. There’s no time to develop an artist’s potential. If an act isn’t an immediate success, then it’s on to the next new thing.

“This throw it against the wall and see if it sticks” mentality is shortening the life of the majority of new acts and the longevity of record labels. It was my understanding that Benson was going to have a different focus than the Quorums of Voice, which is that it was going to be a home for new and developing acts (with the exception of veteran group New Song). It takes time to develop new talent.

Did the Benson team have enough time to accomplish that mission? Did it have the resources? After all, you can’t bail out a sinking ship if you’re given a Dixie cup. Answers to those questions vary, depending on whom you ask.

I have the utmost respect for Benson president John Mays, VP of sales and marketing Mark Campbell, director of publicity Jackie Marusha Smith, and the rest of Benson’s hard-working staff. There were albums released during that team’s year-and-a-half tenure that have become a permanent and treasured part of my record collection, including NewSong’s “Sheltering Tree” (which features No. 1 AC single “The Christmas Shoes”), Forty Days’ debut disc, and Russ’s “Right Here, Right Now.” I now know Benson wasn’t an easy decision for Provident chairman/CEO Peter Bakker, and he told Billboard it may be resurrected at some point in the future. But for now, it just feels like losing an old friend, one that will be sorely missed.

NEWS NOTES: Ricky Skaggs recently taped a television special for Family Net that will focus on his recent gospel album, “Soldier Of The Cross.” The show was taped at the Gibson Bluegrass Café, located in Nashville’s Opry Mills shopping complex.

“This is a fantastic experience for a family artist like me,” said Skaggs, who will perform with Whites and Jerry & Tammy Sulli- van. Less wine distribution is taking “Elvis Presley: The Gospel Years” to the Grand Ol’ Opry.

The series has five discs. The first two, “I’m a Greater Me To Thee,” will be released March 26. The second two discs release later this year.

The box, a New Zealand poproof outfit that records for Cross Drive Records, can be heard on an upcoming episode of the cable show “Dawson’s Creek.” “Understanding” is the second song from the label’s current album, “Lost/San,” to be used on the program.
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Australia Live Scene Struggles

But Local Acts Are Lightening Up Some of The Gloom

BY CHRISTIE ELIEZER
MELBOURNE, Australia—With the Australian dollar-free-falling to 55 cents (U.S.) and ticket prices rising due to last July's introduction of the Goods and Service Tax (GST), the Australian concert scene currently has little to smile about. But local talent is providing some light at the end of the tunnel.

International tours by Bruce Springsteen, U2, Elton John and Billy Joel, and Bon Jovi originally planned for early 2001 have now been delayed. A number of rock festivals during the current summer period Down Under were either canceled or reported luke warm attendance. Some promoters have even shuttered their operations until the end of this year, when profits are expected to look brighter.

However, it's not all gloom for the local live scene. The two hottest single-act arena tours for early 2001 are both by Australian acts—AC/DC, booked by Garry Van Egmond Enterprises, and Kylie Minogue, through Frontier Touring. Both are making triumphant homecomings on the backs of hit albums.

Their success follows a trend led by John Farnham's Talk of the Town gigs last October—Australia's biggest-grossing single-act tour in the last year. Although their four-week run sold 150,000 tickets at an average ticket price of $75 Australian ($41.25) and grossed nearly $14 million Australian ($7.7 million).

Says Farnham's manager, Glenn Wheelsley, managing director of Talentworks, "The three tours are a testament to longevity and audiences knowing that they were in for a good show. Kylie is right on top of her game at the moment. But I think Garry Van has done an extraordinary job with AC/DC, given that they're not zero airplay in some states like South Australia and Western Australia."

AC/DC's current album, "Stiff Upper Lip," has sold 70,000 copies in Australia, according to its domestic label, Albert Productions. That might be a long way off the 750,000 units reached by its biggest-selling album, "Back In Black," from 1982. But the band's formidable reputation as a live act has seen its Jan. 19-Feb. 14 arena tour sell 170,000 tickets so far, grossing $12 million Australian ($6.6 million).

"Those are incredible figures for this market at any time," says Van Egmond, who is touring the act for the fifth time since 1976. "The atmosphere of a homecoming: they've got a very strong and loyal audience here."

Even fan-conscious, the band insisted on prices stay at $69.90 Australian ($38.62). Eighteen shows sold out immediately, and demand remains strong. A sixth Sydney show and a fourth Melbourne were being considered at press time.

To coincide with the tour, Albert Productions has re-released "Stiff Upper Lip" as a TV-advertized tour pack with three enhanced videos and half a dozen live tracks. Albert Productions CEO Pia Riccobono also expects "a substantial turnover of back catalog" from the tour.

"That usually happens every time they tour here anyway. But this time around, I expect them to make a lot of new fans, because they're playing better than ever," he says.

(Continued on page 71)

Craig David Leads Nominations For Brits

Newly Signed Atlantic Artist Is Cited in Four Award Categories

BY GORDON MASSON
LONDON—U.K. indie Telstar is hoping that its teenage pop/R&B star Craig David can follow the worldwide trail blazed by U.S. veteran Carlos Santana in light of his success at last year's Grammys.

Signed to Telstar's WildStar imprint, 19-year-old David heads the nominations list for the 2001 Brit Awards. His self-titled debut album "Born To Do It" earns him nominations in four categories: best British album, dance act, male solo artist, and newcomer.

"With a debut album—four nominations are fantastic, and there are still two categories in which Craig is a possibility," says Jeremy Marsh, managing director of Telstar. "It's fun to see his nominations are for best British single and video; both will be announced Tuesday (22)."

To date, according to Telstar, David has sold more than 3.5 million albums internationally, achieving platinum status in 10 countries—including five times platinum in his native Britain. That success led to him recently securing a U.S. home at Atlantic Records (Billboard, Jan. 16).

"The ultimate accolade," says Marsh, "is being nominated and voted for by your peers. The public have voted with their feet to the tune of nearly 4 million albums outside of North America. It's good to see the industry rallying behind a good piece of new British talent."

As for David's forthcoming campaign to break into that North American market, Marsh says, "We are hoping Craig can benefit in the same way that an artist like Santana, who had a fantastic outing at the Grammys. That sort of kicked the rest of the world into action. I think any set of nominations or awards at a major ceremony just enhances existing campaigns."

Closer trails David in the Brits race are his Sony/Chrysalis (Parlophone/EMI), and Coldplay (Parlophone/EMI). Both pick up three nominations. Following three Grammy nominations for the album "Kid A," Radiohead (Parlophone/EMI) is named in two categories for the Brits—best British group and best British album.

Other acts with three nominations are Toploader (S2), Robbie Williams (Chrysalis/EMI), Fatboy Slim (Skint/Sony), Badly Drawn Boy (G本书装中), and Artful Dodger (IR). Irish band Westlife (IRL) pick up three nominations—makes Telstar the best of the indie's, with two nominations.

More than 1,000 industry figures participate in the Brit Awards voting, for which eligibility is restricted to pre-released during the qualifying period of Nov. 30, 1999, to Dec. 31, 2000. Other than awards decided by the industry panel, the best British single award is voted for by listeners to commercial radio, the British video award by viewers of music TV channel the Box, British newcomer by BRIC Radio listeners and pop act by viewers of ITV network show "CD-Uk" and readers of the tabloid newspaper The Sun.

Overall, Universal Music Group comes out on top with 10 nominations; EMI and Sony each have 12, and Warner and BMG have 10 apiece. Warner has eight. David's popularity may be partly due to reaching the British Top 10 with four entries.

This year's Brits award for the outstanding contribution to music goes to U2, which in time-honored tradition will close the show at London's Earls Court Feb. 20 with a live performance. The event will be shown on the terrestrial TV network following the evening's awards.

The full list of nominees for the 2001 Brit Awards follows:

British group: All Saints, Coldplay, Moloko, Radiohead, Toploader

British album: Coldplay (Parlophone/EMI); Craig David, "Born To Do It" (Wildstar); David Gray, "Last Songs" (Parlophone/EMI); Robbie Williams, "Sing When You're Winning" (Chrysalis/EMI).

British dance act: Artful Dodger, Craig David, Fatboy Slim, Moloko, Sonique.

British male solo artist: Badly Drawn Boy, Craig David, David Gray, Fatboy Slim, Robbie Williams.

British female solo artist: Dido, Sade, PJ Harvey, Jamelia, Sonique.


International group: The Corrs, Sisgó, Sade, Sonique, Talk Talk, Oxide & Neutrino, Chics.

Pop act: Britney Spears, Ronan Keating, S Club 7, Steps, Westlife.

Soundtrack/ost recording: "The 11th Hour," "American Beauty," "Hilary Elliott," "Hello Muons (From The Motion Picture "Dance In The Dark")", "Shall", "The Beach."

International groups: The Corrs, Santana, Savage Garden, U2, Westlife.

International newcomer: Jill Scott, Keisha, Neneh Cherry, Pink, Westlife.

International male solo artist: Eminem, Ricky Martin, Ronan Keating, Sings, Westlife.

International female solo artist: Britney Spears, Jill Scott, Kylie Minogue, Madonna, Pink.

Outstanding contribution to music: U2.
BY LARRY LEBLANC
TORONTO—A hungry 1-year-old, MRP Music Group is shaping to take a giant bite of the expanding Canadian Latin music market.

While Ricky Martin has taken Canada by storm in recent years, such mainstream pop artists as Jennifer Lopez, Marc Anthony, Esten Crespo, Shakira, Chayanne, Alejandro Fernández, Luis Miguel, and Enrique Iglesias have also greatly boosted the profile of Hispanic music with both Latin and non-Latin consumers.

Today, terms such as salsa, merengue, samba, and even tango are part of the Canadian vocabulary. Flagship stores of major international record labels like HMV and Sam the Record Man Canadian cities sell titles by those grammy-nominated Latin artists, as well as Spanish-language releases by world-beat acts such as the Buena Vista Social Club and the Afro-Cuban All Stars.

Tim Baker is head buyer at the 32-store Sunset Records chain, which outside his role as a buyer is in charge of his buying role, he oversees advertising for MRP. “Latin music has its place in Canada today,” insists Baker, a longtime supporter of the genre. “At one point it was all salsa; now we’re seeing more merengue. [And, of course,] Latin pop music continues to sell.”

“Latin music is the new international pop sound to Canada,” claims Andres Mendosa, national marketing manager at EMI Music-affiliated Virgin Music Canada. “It is exciting, warm, and sexy. You don’t have to speak Spanish to feel the groove. People are digging the full spectrum of Latin music, including salsa, merengue, hip-hop Cuban-style, and so on.”

MRP Music Group launched in November 1990 but failed to gain significant ground until reaching a reciprocal distribution agreement with EMI Music Canada in September 2000. Under that pact, EMI distributes MRP’s Catalan catalog to national retail chains, while MRP is distributing about 45% of Latin and world music titles from EMI Music Canada’s catalog to smaller independent accounts not serviced by EMI’s sales staff.

Additionally, MRP struck a licensing deal with the major international Latin music publisher Obiñalo Records in Montevideo, Uruguay, in February 2000. This was followed by licensing agreements in March with four other publishers in as many Latin countries.

“MRP is extremely pleased with the changes we’ve made to our label,” says Greg Martin, the company’s senior vice president. “We’re not able to distribute our catalog to the Latin trade and smaller stores because it is so labor-intensive, and there are cultural issues.”

We are the first fully evolved Latin label in Canada,” says MRP GM Raúl Damas. “Our focus of our label is to nurture and develop Latin music in all the different genres.”

MRP’s ninth release, out Feb. 6, is the compilation “On The Cha Cha”—a selection of street-styled Latin American cha cha nova is released from Ubiquity Records. “The music is serious and hard,” says Nieves.

About six years ago—when Canadian radio programming has been increasingly fragmented and more competitive—Sunrise/MPR president Malcolm Perlman found entering to Canada’s growing Spanish-language market to be a winning strategy. Perlman now estimates that Latin music sales at the chain “average 5% of overall sales annually.” He added that the figure can jump to 8%-9% with Ricky Martin included.

“So far, we’ve had good initial numbers,” adds Perlman. “As long as we have good initial numbers, I’ve seen an opportunity in having a label.”

Despite the chain’s sizable experience with Latin product, and Perlman’s solid label credentials—he is the former President of Central Records Canada (now EMI Music Canada) from 1971-1982—MRP got off to a rocky start following its debut release last year (Yes Now). A reissue of the 1994 eighth album by local act Domínica.

“I am not a Laker, I figured we’d distribute the label ourselves,” says Perlman. “I didn’t know we’d have a warehouse and all of the infrastructure in place. I overlooked that we needed a product in order to sell the product before people would want to buy it. So, we made the deal with EMI.”

Rounding out MRP’s staff is marketing rep Cherie Conda, who also handles promotion and sales for Vice Media (Billboard, Billboard Bulletin, June 4, 1999). Fiscal 2000 is expected to produce a net profit of $15 million ($1.7 million).

Executive Table

International

Leading Japanese Mobile Phone Company NTT DoCoMo announced the launch of a music distribution service for users of its personal handy phone system (PHS). Launched Jan. 15, the service—dubbed M-Stage Music—initially features roughly 500 songs provided by 15 music companies, including record labels Avex, Sony, and Pioneer LDC. Users will pay a monthly fee of 200 yen ($1.72), plus 15 yen ($0.13) per minute in phone charges and 150 to 350 yen ($1.30-$2.35) for each song downloaded. Operating M-Stage Music is the NTT DoCoMo-McMaster ISP Communication Industrial Joint venture Air Media (Billboard, Billboard Bulletin, June 17, 2000). That firm is now renamed Trinities Inc., following the recent decision of Sony and Japanese trading house Itochu to take stakes in the company.

Sony Music Entertainment Australia has signed a new manufacturing and distribution deal with budget/midprice record label Rajon Music Group (RMG) that will see the companies work together on various compilation and special projects. RMG’s loss to the record company that the Sony-distributed, Sydney-based labels—Rajon Entertainment, Startel, and RedX Entertainment. RMG managing director John Evans predicts sales of more than $20 million Australian ($11.4 million) for the company this year. In December, RMG opened an office in Thailand; it launched in New Zealand last July.

Canadian Retailer Sunrise Launches Its Latin Roots With MRP Music Group

BY WIKING CHUNG
HONG KONG—The Hong Kong affiliates of the major international labels are discussing the possibility of launching a unified local music awards ceremony next year, according to local industry sources.

Under the auspices of their local International Federation of Phonographic Industry (IFPI) group, Universal, Sony, Warner, and EMI are understood to be considering plans for a Grammy-style awards ceremony, which would be more representative of the local music scene than existing Hong Kong music awards shows.

Universal Music (Hong Kong) managing director Chan Siu-po says Hong Kong and Japan are “the only two big countries in Asia which we would support such a large-scale event that will contribute to the music scene in Hong Kong.” Chan says. But IFPI (Hong Kong) chief executive officer Ricky Fung declines to offer an opinion other than saying, "Someone may be planning it, but it has still to make it to the table. We’ll make an announcement when that happens.”

Currently, Hong Kong has four annual music-awards ceremonies, four major local radio stations (TVB, government-run radio station RTHK, Commercial Radio, and Metro Radio, respectively. The four major local television networks, from best singer to most popular singer or most popular group.

The current system has drawn criticism from artists, who are obliged to attend four formal ceremonies in as many weeks. The various ceremonies also suffer from a perceived lack of credi-

bility because of varying and inconsistent voting systems.

In the past, the four broadcasters have had fruitless discussions about the possibility of a unified awards ceremony. One of their main areas of dispute was over which would retain broadcast rights.

Record companies, Corrinda Moore explains, is marketing director for new media at Warner Music International (WMI) in London. She joins WMI from public broadcaster the BBC, where she won a broadband market-

MUSIC RETAILING. Alice Wagner is named promotions manager at London-based HMV U.K. She was previ-ously with new media agency DNA. Also at HMV U.K., Duncan Grant is named advertising manager, effective Feb. 19. He is currently advertising manager within the music and sports divisions at magazine publisher IPC.

New Media. Obi Oberhoffer is named managing director of the Hamburg-based German arm of Pan-European downloads network Vitaminic. He was product manager and Internet consultant at Verve Records/Germany division.
### Japan

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<td>BLACK &quot;ISLAND UNIVERSE&quot;</td>
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<td>BILLIE EILISH &quot;ALL THE GOOD THINGS (FRIENDS FOREVER)&quot;</td>
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<td>U2 &quot;THE ROWDIE&quot;</td>
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<td>UMA &quot;HIT THE DOGS OUT BAHIA MEN&quot;</td>
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<td>NAVU &quot;BRAHIM KARABINOW DRAGON ASH&quot;</td>
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This is a sample of the hits from various countries.
HITS OF THE WORLD

EUROCHART 01/02/00

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<th>THIS WEEK</th>
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**SINGLES** 01/11/01

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FRENCH BAND Lo'Jo and British guitarist Justin Adams have just returned from a performance in the Sahara desert at which they recorded their first album, Live in the Desert. The duo took place Jan. 9-11 in an uninhabited part of eastern Mali, and those attending arrived either via a two-day drive over the desert sands from the nearest town of Gao, or in the case of the locals, by camel from scattered nomadic encampments. The FA system was almost hijacked by raucous fans; but turbaned warriors from the nomadic Tuareg tribe (which rules the region) jammed onstage with the European musicians and, throughout the evening's drama, the first night coincided with a total eclipse of the full moon. “Angers, where we live, is twinned with the Malian capital Bamako,” Lojo leader Denis Pean explains. “We met Tuareg people there, and the idea of a festival with them came about. Somehow we pulled it off.” The Tuareg fought a bitter war seeking autonomy in the early 1990s, and there are still tensions in the region. For the festival, several Tuareg groups played at the different events, including Azaawad, Azzarda, and Tinarivien; the latter is recording an album produced by Adams, who was a guitarist with Sinéad O’Connor. The event was attended by a contingent of fans from France and the U.K., including the editor of one of the UK’s most popular music magazines. The event was also covered by the French magazine France Soir and the UK’s Daily Mail.

**NEW ZEALAND**

**PORTUGAL**

**SWEDEN**

**FINLAND**

**NORWAY**

**ARGENTINA**

**THE FLY** has become one of China's most successful underground bands with its self-titled second album on Jingwen/Scare Records. With a cross-cultural mix of musicians from China and Japan, the group combines styles as diverse as grunge, thrash, punk, and industrial noise with a musical maturity and professionalism that proves being different need not mean commercial suicide in China's expanding market. "We were surprised at how fast our stock sold out. It's selling as well as a lot of pop albums," an employee of the Beijing Music Supermarket told Pulse. The Fly's success comes despite the group's uncompromising stance. "Making modern grunge music means being independent, having an independent attitude and not pandering to trends and popular preferences. If you don't like it, that's your problem, not ours," front man Feng Jiangzhong says.

SAIAN SUPA CREW, whose debut album, "KL" (Source Records), has helped make it France's leading rap act, is thinking globally in 2001 and plans to consolidate its international profile. "They don't get much radio support outside French territories, which, given that the material on their debut album is 100% French, is not surprising," says Laurence Muller, international manager at Virgin France, which distributes Source, the label in the studio in February or March, and they've told us this time they have to do something material in English." Currently, the group is France's best-selling hip-hop act. "KL" sold more than 300,000 copies while the lead single "Angela" has topped 500,000. International sales from releases in Germany, the U.K., Benelux, Canada, and Switzerland are encouraging, with both the album and single having sold about 25,000 copies. "Hey Yo My Man," a single with rapper Roots Manuva, was released in the U.K. last December, and "KLR" is scheduled for release in Italy and Sweden in February.

CHARLIE GILLETTER's perennially authoritative book "The Sound Of The City," first published in 1970 and now in its third edition from Souvenir Press in the U.K. and Du Capo in the U.S., has now led to a show on national British radio. On Jan. 3, Gillett began a series (with the same name as the book) of eight one-hour programs for BBC Radio 2, each exploring the musical history of a different city. "I always liked the phrase, but it just [hadn't] crossed my mind to use the same title again for a series," says Gillett, who is making the programs with producer Tim Blackmore of Unique Broadcasting and who also presents shows for BBC World Service and BBC London Live. Taj Mahal was Gillett's guest on the opening show, which focused on New Orleans, he was followed by one of Memphis' most celebrated sons, Sam Phillips. Edwin Starr appeared recently to discuss Detroit Motown. Future guests will include Nashville record executive Tony Brown.
France's 'Second City' Takes Musical Lead

Despite Predominance Of Rap, Other Genres Are Being Heard

BY GARY SMITH

Marseille, France—It may well be France's second city but Marseille has had consistently bad press over the years—and it, indeed, got any press at all. Now hip-hop songs are suddenly making a lot of noise as the rest of France—and the world—was concerned until about three years ago. This was partly due to the French media, which was not paying much attention to anything not coming from the country's capital as irrelevant, and partly due to the proud insularity of the local population. The media have traditionally been dismissive of anything that isn't catching fire in Paris," says Jacques Pellet, managing director of label/management company Schmooze. "But two to three years ago the non-mainstream, real Marseille suddenly woke up to the fact that Marseille is a very lively city, full of really innovative place. And they haven't stopped saying it since!"

In this case, though, the attention proved to be something of a double-edged sword. Given the tendency in France to attach any new musical movement to one city, Marseille was tagged as "rap central." Needless to say, along with that came a lot of socio-political baggage. The attention lavished on rap acts like I'm A (Delablé), Fonky Familly and Le Rat Luciano (S.M.A.L.L.), Troisieııme Oeil (Columbia), and Prodige Namo (PIA/Media) was a commercial side-exemplified by the Fiat Lux/Labels act Superfunk. The group's debut single, "Lucky Star," sold more than 500,000 units worldwide, while the album "Hold Up!" is at 170,000, according to the label.

The act is set to revive the profile it built following the success of "Lucky Star"—the latest single, featuring Evers Pellius, is "Last Dance (And I Come Over)—a revamped version of "Last Dance" In Copacabana" from Superfunk's debut album, "Hold Up!"—and it's already at the top of the French National Club Chart. European release is set for the end of February, with the U.K. waiting until April. A U.S. release is certain in March.

Currently, three offers are on the table for the track, which, along with its makeover by the group, also comes with Erick Morillo club and radio mixes and a "2-step" mix by Sexy Kool. The version of the album with the new "Last Dance" is scheduled loosely for an international re-release in March, depending on reaction.

The electronic scene's left-field side is characterized by composers such as Laurent Perinçek (Bio'Hop) and Bulat, whose album "Bulat" is currently available, but there is also a more traditional, song-based scene that was previously buried by rap's pre-eminence.

Local act IDMag, recently signed to Warner Music France, has already caused a stir with its first single, "Mes Objets," which is selling well, sweeping, dramatic, sophisticated sound sits somewhere amid the styles of Blue Nile, Massive Attack, and Dead Can Dance, its lyrics generally deal with a life lived in Marseille.

"Their music is profoundly influenced by the life and geography of Marseille," says Pellet, who manages the group. "Much like the books of local writer (and Marseille native) Jean-Claude Izzo, their songs are peppered with references to streets and places in the city."

While in Marseille's case the presence of the city's least in lyrical form, is indicative of an ongoing love affair, there is another, less healthy side to local pride. "Some groups come from here and use the idea of being 'a band from Marseille' as a kind of cultural identifier, which is chauvinistic and ultimately meaningless," says Pellet. "It's not about being a local musician. "If the music is good and has a strong identity, the management and marketing will need to add anything else."

Ironically, one of Marseille's more the multicultural nature of Marseille was born in Paris. "Toulouse and Big Bru crossing Buddha, another bona fide local phenomenon is the group Dupain, whose debut album "L'Ostra" (Virgin) is a heady mixture of R&B styles and a traditional Malian music. The album's act's appearance at the Transmisi- cales de Rennes festival last December, quite apart from being a show case for exceptional songwriting talent, was evidence of a remarkable co-opting of local, traditional culture.

TAI WINS THREE AT SECOND AIM CHINESE AWARDS

(Continued from page 50)

AIM GM Jennifer Thompson calls the show "a real eye-opener to a lot of people." They could believe the amount of Chinese talent in Malaysia. "She adds, "The performances and the quality of the songs on the tape that will be comparable to Taiwanese and Hong Kong artists."

Among the key awards made on that night was song of the year for "Da Shang." Among the other prizes won for the Malaysian act performed during the show, including T'ai, E-Male, Babyface & The Cats, Cutie 2 Cutie, and Little Golden Princesses. The only non-Malaysian artist to perform was a special guest, Stefanie Sun Yan Zil, who is signed to Warner Singapore. The event, held at Kuala Lumpur's Putra World Trade Centre in front of an audience of 3,000, was broadcast live in Malaysia over national- wide network TV3.

MusicZone Goes Silent

MYSTERY SURROUNDS DEMISE OF TAIWANSE WEF PORTAL

BY TIM CULPAN

Taipei—Taiwan's online music portal MusicZone.com appears to have shut its doors before the Taiwan-based operation even made it to an official launch.

Visitors to MusicZone's office in downtown Taipei are greeted by an overflowing mailbox and a few hum- mused guards watching at the building's few open doors. There's no sign of people, and no one has been seen to venture inside.

The phones have been switched off, and the E-mail server shut down, and the office was cleared out by Dec. 24. No one knows what has happened to the staff of a dozen or fewer.

Neither of MusicZone's front men, CEO Bryan Biniak or COO Henry Hon, returned phone calls from Biniak or Hon, was well-known within the Taipei Internet scene, exactly what they were building was not widely understood.

According to a company fact sheet released shortly after the MusicZone's website has a network of music portals through which it distributes customized-developed technology applications and music downloads to online busi- nesses seeking Asian consumers. But just how the company planned to do that was never made clear.

MusicZone, who is signed to online label music.n CONCAT.com. Other notable winners were Rock

U.K. Copyright Firm Leosong Sold To Industry Veterans

BY DAVID STARK

LONDON—A change of ownership at U.K. copyright administration firm Leosong Copyright Services Ltd. is being described as a "seamless" transition by one of its previous owners.

Leosong has been sold for an undisclosed sum by its owners Ellis Rich, chairman of the Independent Music Group (IMG), and Rolf Baierle, owner/managing director of Roba Music (Germany). The new owners of Leosong are Brian Schofield, chairman of holding company Music Copyright Solutions (MCS), which was formed last year, and industry veterans Guy Fletcher and Tim Holier.

The Leosong catalog administers about 80,000 copyrights for independent publishers, composers and songwriters. Hollier was chairman of Leosong before IMG acquired it four years ago and is currently CEO of MCS. "MCS directors Online Royalties Service and Screen Music Services, MCS director Fletcher is a songwriter and also chairman of the British Academy of Composers and Songwriters."

Veteran copyright expert Ray Ellis, who has been with Leosong since its inception in 1977, will continue as senior consultant.

Schofield says, "This acquisition is the first stage of our strategy to provide a new business administration model to writers and publishers worldwide." Leosong's new headquarters will be on Berners Street in London's West End.

Rich says, "I am pleased that Ray Ellis' input and involvement in Leosong, as it means the changeover in operations will be smooth. I have no doubt that all clients, both publishers and writers, will be in safe and comfortable hands.

As to his own company's future plans, Rich says, "We intend to focus our resources more on music licensing and exploitation of songs, affectionately referred to as 'old-fashioned publishing.'"

Records (Malaysia) act Island, which won in the best vocal performance (group) category with "Can't Let You Go," and Ong Shir Ching (Kwangtung) for "Tao." They couldn't believe the amount of Chinese talent in Malaysia. She adds, "The performances and the quality of the songs on the tape that will be comparable to Taiwanese and Hong Kong artists."

Among the key awards made on that night was song of the year for "Da Shang." Among the other prizes won for the Malaysian act performed during the show, including T'ai, E-Male, Babyface & The Cats, Cutie 2 Cutie, and Little Golden Princesses. The only non-Malaysian artist to perform was a special guest, Stefanie Sun Yan Zil, who is signed to Warner Singapore. The event, held at Kuala Lumpur's Putra World Trade Centre in front of an audience of 3,000, was broadcast live in Malaysia over nationwide network TV3.
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.

FEATURED KEYNOTE:

Andreas Schmidt
President & CEO
Bertelsmann eCommerce Group

FEATURED SPEAKERS:

Emmanuel de Buretel, President, Virgin Continental Europe
David Philips, CEO, iTaca
Gianluca Dettori, CEO, Vitaminic
Ernesto Schmitt, Founder, President & Chairman, Peoplesound.com
Nico Koelpke, 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
Martin Craig, VP, New Media, Warner Music International
Fabrice Sergent, MD, Lagardere New Media
Ted Cohen, VP New Media, EMI Recorded Music
Tim Bowen, Executive Vice President, Universal Music International
Allen Dixon, General Counsel & Executive Director, IFPI

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Sonicnet Moves Into Direct Sales
MTV.com, VH1.com, Country.com Expected To Follow Suit

BY BRIAN GARRITY
NEW YORK—MTVi, the online arm of Viacom’s MTV Networks, recently began its foray into direct music sales when its Sonicnet dropped all third-party retail partners, including CDNow and Tower Records, and teamed with Valley Media for E-commerce fulfillment. Should Sonicnet’s direct sales experiment prove successful, MTVi’s other properties, MTV.com, VH1.com, and Country.com—which are some of the biggest music brands on the Web—are expected to pursue similar strategies.

MTVi and VH1.com have exclusive agreements for E-commerce with CDNow that expire later this year (Sonicnet’s expired six months ago), and MTVi CEO Nicholas Butterworth says that at that time, the company will evaluate whether to continue with an outside partner or to use its own in-house solution.

“At this point it would seem clear that there are some benefits to having our own in-house E-commerce solution,” says Butterworth.

MTVi may not be the only Web venture that sees the benefits of moving into direct sales. Jupiter Communications analyst Aram Sinnreich says the strategy makes sense for a host of online music sites.

“From a programming standpoint, you need to have a commerce play on any media site that deals in the music space, because consumers expect it,” he says.

“And if you are going to do that, it’s better to be the merchant of the record yourself than to go to an affiliate and throw away your customer data and your revenue,” he adds.

In fact, Sinnreich argues that up until now, many online music sites have taken a misguided approach in farming out commerce fulfillment to third-party retailers.

“You need to have a commerce play on any media site that deals in the music space”

—ARAM SINNREICH—

“By delivering the customer to pure-play retailers in exchange for paltry affiliate cuts and, on occasion, one-time bounties, media players have ignored the most important aspect of retail: its value as a source of consumer data,” he points out.

However, as MTVi’s move with Sonicnet shows, the attitude of media companies toward retail may be starting to change as existing partnership deals between content sites and dedicated E-commerce players expire.

“Commerce is an essential application for our vision,” says Butterworth. “When people sit down at their computer and they want music—they want music, whether they want to learn about it, listen to it, watch it, or buy it—we want them to come to one of our Web sites.”

In moving Sonicnet to direct sales, not only does MTVi see the opportunity for additional revenue from CD and digital download purchases, but it also sees an important way to strengthen its relationship with its online users and prepare for the coming of E-commerce over Web-enhanced interactive TV.

“If any consumer is going to purchase anything through the television channel, it’s going to be through brands like MTV and VH1,” says Butterworth.

A recent MTVi Networks survey found that more than half of MTV viewers have purchased music they heard on MTV. And additional MTVi Networks research suggests that the MTV audience routinely watches TV, listens to music, and uses the Internet simultaneously.

That said, actual revenue from E-commerce is expected to be limited in the short term. But Butterworth cautions that this is only a “first step.”

To promote sales, Sonicnet has built a commerce option into everything, from its streaming radio and video functions to its music, record reviews, and artist profiles. It also expects to drive commerce through special editorial features, including its list of essential albums for 11 different genres.

“There’s impulse purchasing and then there is directed purchasing. And we’re not looking for just impulse buys,” he says. “We want to establish Sonicnet as a destination for music-purchasing in the audience’s mind.”

Third-Quarter Comeback Puts Navarre Back In The Black

BY ED CHRISTMAN
NEW YORK—Navarre has staged a comeback from a period of red ink, posting net income of $2.1 million on sales of $11.5 million for the company’s fiscal third quarter, which ended Dec. 31.

But a one-time premium paid on redemption of preferred stock is excluded, the company posted a net income of $2.9 million, or 11 cents per share, for the quarter. In 1999’s third quarter, the company posted net income of $10,000 on sales of $99.1 million. Similarly, if a one-time charge associated with the 1999 write-off of a loan and NetRadio’s equity is excluded, the company posted net income of $2 million for that period.

In a conference call with analysts, Eric Paulson, president of the Minneapolis-based company, labeled the 2000 fiscal third quarter a “dramatic” period, saying that “momentum for the company has been building all year.”

However, for the nine-month period ending Dec. 31, the company lost $8.5 million on sales of $253 million. It’s likely the company will finish its fiscal year in red ink. The most forms of retail had a weak holiday selling season, some analysts speculate that wholesalers who sell home entertainment software to mass merchants are likely to be hit hard by returns in the current quarter.

Paulson says the company doesn’t speculate on revenue or earnings. “In 1999, the fourth quarter was a huge quarter, so it’s a big target for us this year,” he says.

In looking at operations for the quarter, Navarre posted gross profit of $14 million, up from the $12.3 million the company posted in the corresponding period of 1999. But as a percentage of revenue, gross profit rose to 11.7% in 2000, down from 12.4% in 1999. Selling, general, and administrative expenses held steady at 8.9%, Paulson says.

Paulson also notes that net income, before the NetRadio charge, has swung from a $3.8 million loss in the first nine months of 1999 to $3.8 million in black ink for the first nine months of fiscal 2000.

“That’s a huge positive swing,” he says.

For the nine-month period, Paulson says that gross profit was up 12.1% from $27.3 million in 1999 to $30.8 million in 2000. But as a percentage of revenue, gross profit held steady at 12.2% in 2000.

Chuck Cheney, vice chair/CEO of Navarre, points out that the company’s fiscal third-quarter sales were up 21% from the $90.1 million that the company generated in 1999’s third quarter. Although the company has yet to release balance-sheet data, Cheney says the company managed “to remain debt free” despite the fact that the holiday selling season traditionally drains cash because of the inventory purchases required to maintain sales. “Our cash increased by 64% to $14.3 million,” Cheney says, which he called a great accomplishment.

He says that the company’s accounts payable is up 27% from the amount owed to vendors at the end of the third quarter of 1999, which “means we are getting more credit from vendors.”

(Continued on next page)
NAVARRE

(Continued from preceding page)

which shows vendors' confidence in Navarre.

Paulson says that Navarre's accomplishments were significant. In the case of retail softness, "sales are up, margin is up, profitability is up, cash in the bank is up, inventory turns are up. All the financial formulas are in the right direction."

One of the strategic moves that the company made—which, according to Paulson, has demonstrated its ability to improve performance—is in the computer software business. Navarre is now less dependent on new releases. "About 70% of those sales are catalog, and 30% are new releases, just the opposite of a year ago," he explains.

Overall, Paulson notes that sales in the computer product division are up by 29.8% to $76.9 million for the quarter from $86.2 million in the same period last year. He says the company is still exploring how it might enter the video game business, noting that it has given up on its attempt to acquire BeamScope.

In music, sales increased 20.3% to $85.8 million in 1999's third quarter. The sales were propelled by Kenny Rogers' "She Wore White Horses" and holiday titles from Mann, Mann Steamroller, the Tenors, and Rockapella.

In its E-commerce business, Paulson says that after writing off the NetRadio equity and the loan in the first quarter of 2000, "we are not going to submit Navarre and its shareholders to any potential losses through eSpice," a division that facilitates E-commerce sites for commercial partners. "We are reviewing the eSpice potential in the market."

So far this year the company has acquired 700,000 shares of the company's outstanding stock at an average price of $1.29. "We will continue to buy back shares, he says.

For acquisitions, Paulson notes that the company almost acquired Simtart Entertainment and BeamScope in the last year and would continue to search for acquisitions both in the U.S. and Canada. Overall, Paulson says there is a cautious optimism at Navarre.
IT LOOKS as if the acquisition of Houston-based Southwester Wholesale will be completed by the end of the month. That's the word from Harald Blakeslee, acting president of the acquiring company, starzMusic.com, which is also based in Houston. Blakeslee reports that among other services, starzMusic.com provides hardware and Web site technology for radio stations, as well as content for the Web sites.

According to Blakeslee, the acquisition will add to his company's strength in the music business. Blakeslee plans to continue operating starzMusic.com as a separate division.

A definitive agreement has already been signed, Blakeslee reports. While he refuses to disclose the price, he says that he is using a combination of equity and debt to pay for Southwester, which has annual revenue of about $100 million. Of that total, about 75% comes from the one-stop buying business and 25% comes from independent distribution.

Blakeslee has about 12 employees, including members of an engineering team that built an "accounting package for Apple and IBM," Blakeslee says.

Blakeslee is quick to note that his company is not a dotcom, although he sees many synergistic opportunities to marry Internet technology with Wholesale's independent distribution. He says he plans to "lay bleeding-edge technology over the top of an old brick-and-mortar company."

Blakeslee says that the company has hired four new employees, including industry veteran Russ Regan, to oversee starzMusic's direction in the new music business. Those employees will be employed by a new company called Starz Entertainment. When the acquisition of Southwester Wholesale is completed, co-owners Richard Powers and Robert Guillerman will remain active in the company.

Blakeslee says he wants to turn Southwester Wholesale and starzMusic.com into a full-service music company. He says plans are in effect to build a recording studio in Houston and Costa Rica.

Blakeslee also says he foresees real opportunity on the independent-distribution side of the business. According to Blakeslee, Southwester Wholesale and its labels have nearly 1,000 artists, mainly in R&B and Latin music.

"We hope to have sounds coming out of the studio coming through right down on your cell phone, where you can listen to it or browse other music," he says. But for those of you who think that such notions are too pie in the sky, don't get too alarmed with Blakeslee's vision. He says that he realizes that packaged CDs are where the music business will be centered for at least the next five to seven years. And that's the business he plans on driving with technology. "We want to provide technology that drives CDs out of stores," he says.

Powers says one of the main reasons that he and Guillerman agreed to sell is because of the uncertainty over how the Internet will impact the music business. "We were worried about the Internet, but these are Internet guys," he says. He cautions that the new owners have no plans to sell directly to the consumer.

Another reason for the sale is that the new owners will bring a cash infusion to grow the independent-distribution side of the business, reports Powers, who says the company's distributed labels have put out albums by Cash Money Millionaires, Willie Nelson, and Jim Nabors.

"While we do everything including country, we specialize in Southern rap," he says.

WHO'S ON FIRST? The Army and Airforce Exchange Service (AAFES), the buying cooperative for the armed services, is apparently thinking about outsourcing music and video buying. According to sources, AAFES sent out a request for music industry wholesaling for Christmas music owners. In addition to traditional rackjobbers like Anderson Merchandisers, Madison, and Earpack, those asked to bid were wholesalers specializing in Latin music. But word on where the bidding process stands is a bit muddled. Some think that one of the rackjobbers is about to be named, others think that the bidding process is ongoing, and still others think that AAFES has pulled the plug on the bidding process and is going back to square one. Stay tuned.

THE TIME HAS COME: Henry's Music Center in Madi son, Ga., has closed its doors after 30 years in the business. Annie Henry, who runs the store, says Henry's Music Center is going out of business because of an invasion of competition from mass merchants and chains. She says that the hit-sale pricing at places like Wal-Mart is well below the price at which she can buy albums.

She figures that in order to have a chance against the chains, she would have to refurbish the store, but there isn't any guarantee that such an investment would pay off. Another reason the store is closing is that, after all, "it's been 30 years!" as Henry puts it.

ON THE MOVE: Pete Anderson, senior VP of sales and marketing for Valley Media, faced with an ultimatum to move to Woodland, Calif., where the wholesaler is based, apparently has decided to remain on the East Coast and has left the company.
people gave [the music] a chance,” recalls Baker. “They’re selling Latin music.” Sunrise carries key Latin product throughout the chain, and 16 stores heavily stock a Latin catalog of 2,000 titles.

In an effort to further focus on Latin music, Baker turned to Nieves in 1995. The longtime local club and radio DJ/producer/remixer was then a consultant to Sony Music Entertainment Canada on its Latin import releases and had been overseeing Latin-style compilations for Sony, BMG, EMI, and Quality Music. After acting as a part-time consultant to Sunrise, he became the chain’s full-time Latin music buyer in 1996.

“Selling Latin music was a learning process because of dealing with another language and with so many sub-genres of the music,” says Baker. “It’s a very open mind, open channel.”

“Tim had been primarily importing Porovisa [Mexican-based] product, but we wanted to be a go-to source for Latin music,” says Nieves. “Sunrise went all-in on Latin music when they signed us for Wave 2.”

MUSICZONE GOES SILENT (Continued from page 54)

the music space,” he said. “It is our intention to revolutionize the way in which music is marketed, distributed, and retailed. We want to enable consumers to get what they want with the least amount of effort in the least amount of time.”

The company’s major customer was Taiwanese cell phone carrier Far Eastern (PET), which contracted Musiczone in mid-2000 to help facilitate the sale of music via cell phones and the Internet—again, in an otherwise unspecified manner.

Even before the demise, PET began to suspect Musiczone was likely to go out of business soon. “They didn’t provide details, but we knew of where they were heading,” says Andrew Wong, who works in PET’s wireless application protocol development division. “It’s pretty much the same across all the dotcom companies these days.”

Musiczone had a business plan in place by September 1999 and had a “soft launch” in June 2000. However, a full-blown launch never took place. Heading the team was Biniak, former VP of Harmonic Music Systems, a spinoff from MIT in Boston that develops technology for the digital entertainment industry. Hon had served as a strategic analyst at IBM corporate headquarters in Armonk, N.Y., and was CFO at three of IBM Asia-Pacific’s businesses.

The apparent end of Musiczone came with no announcement, except for an E-mail message from Biniak to industry colleagues on Jan. 1 that alluded to “finalizing the sale of Musiczone.” He has not responded to inquiries from Billboard for more information.

According to observers, what Musiczone finally lacked was substance. As one puts it, “They didn’t say much because there was not much to talk about.”

HOME VIDEO. Christine Lawton is named senior VP of business affairs for Universal Studios Home Video in Universal City, Calif. She was head of business and legal affairs for worldwide pay TV, pay-per-view TV, and international free TV for DreamWorks SKG.

Ken Williams is promoted to senior VP of sales, North America, for Paramount Home Entertainment in Los Angeles. He was VP of retail and distribution sales.

DISTRIBUTION. Sami Valkonen is promoted to senior VP of new media and business development for BMG Distribution and Associated Labels in New York. He was VP of business development.

Diane Bizier is named director of sales for Valley Entertainment in Dallas. She was Southern regional sales manager for Wildlight Distributing.

Dolores Canavan is named marketing manager for Navos of America in Franklin, Tenn. She was artist services specialist for Music Country.

CANADIAN RETAILER SUNRISE DISCOVERS ITS LATIN ROOTS WITH MRP MUSIC GROUP (Continued from page 51)

of Latinos and only just starting to have a second generation. There is a strong Colombian influence here, and the salsa played in clubs here sounds different than in New York or Miami. The Latin pop and dance music is different—even the merengue style is different. Canada was also into Cuban music way before America or Europe.”

“Whereas America had cold feet with Cuban music, Canada didn’t,” agrees Mendoza.

Perlman acknowledges that MRP’s birth was also intended to offset the high pricing of Hispanic imports, as well as his retail staff’s frustration with the often lengthy time lapse between product being released elsewhere in the world and distribution here. “As we increased our catalog at Sunrise, we encountered more difficulties in sourcing product,” he says. “We tried to obtain new releases domestically, and it wasn’t always possible. We tried U.S. distributors, but they take months to get product. The delay was inhibiting our ability to really take advantage of this Latin niche.”

MRP is now targeting some 500 small retailers nationally—primarily local variety and music stores in Spanish, Italian, and Portuguese communities—with its product lines.

“It’s so much more convenient for these small retailers to have the music available domestically,” says Perlman. “With imports, they pay 30%–40% more. Now they pick it up as they need it and don’t have to worry about customs and shipping charges.”
NAILING DOWN THE FACTS: Not long after the turn of the year, Declarations of Independents heard murmurs that there were changes afoot at the Northwest Alliance of Independent Labels (NAIL), the Portland, Ore.-based indie-rock distributor.

NAIL president Alicia J. Rose would like it to be known that rumors of massive layoffs at the company are greatly exaggerated. However, NAIL is in fact undergoing a bit of restructuring in order to better serve its best-selling sellers.

Rose says that the company is dropping around 100 labels—a quarter of its total roster—in order to concentrate on selling its 100 exclusive labels and its other nonexclusive key items.

“We have a lot of labels we do extensive volume on,” Rose says. “We also have a lot of on-disc that we’re doing a nice slimming-down that we’re going to be a little bit more focused.” Selling 1,000 or 2,000 [units] a title rather than 10 or 20—that’s what makes sense.

Rose also explains that NAIL had laid off its entire sales staff. Rose says the fact is that the company let go of two salespeople who were not holding their own. “There are less people making the same calls,” she says.

Rose compares the purging at NAIL to a restructuring that took place at New York-based Caroline Distribution early last year. She stresses it as a focal move that will allow sellers to put their energy into pitching that will actually sell. That would include labels like Heinz (home of NAIL’s perennial best-seller, the legendary “Symphatique”), Crank, and Mint.

“We’re trying to be smarter,” she says.

IN MEMORIAM: We were saddened to hear about the passing of Memphis R&B legend James Carr on Jan. 7 (see Update, page 58). No one had a voice quite like Carr, who originated the incomparable deep-soul masterpiece “The Dark End Of The Street,” and a brand of other classics for Goldwax in the ’60s.

In a strange coincidence of timing, Jan. 16 saw the release of a compilation of Carr’s 39 years work, “Carr Soul,” on Memphis’ Soul Trax label. The company is operated by Quinton Claunch, the founder of Goldwax and a longtime supporter, through thick and thin, of Carr, whose life and career was put on hold for years by debilitating medical disease.

In 1994, Claunch issued “Soul Survivor,” a new Carr album, on Soul Trax (Declarations of Independents, Billboard, June 18, 1994). Fortuitously, Claunch had attempted another comeback with the Goldwax album “Take Me To The Limit.” Neither record was a hit, but Claunch says that Johnny Phillips, VP of the Memphis-based distributor Select-O-Hits, urged Claunch to compile an album from the tracks on those two releases.

“24 Carat Soul” includes 13 selections from the ’90s albums, plus seven unreleased tracks—five new tunes and remixes of the Goldwax cuts “Dark End Of The Street” and “Pouring Water On A Drowning Man.”

Claunch notes that “24 Carat Soul” was “all in the making” for some time and that, not long before Carr’s death, he brought a tape of the finished album to Court Manor Nursing Home, where the musician passed away. He says that when he played the record for the ailing singer, “he, Man, just grinned.”

James Carr remains obscure to many. But fans know his titanic talent, and it’s somehow appropriate that, days after his passing, his most ardant supporter is seeing to it that he gets a fitting musical memorial.

QUICK HITS: Joel Dorn’s Label M has formed Indigo Disc, a new imprint devoted to classic African music, in conjunction with Graviton: The African Arts Network, a Seattle company operated by Nigerian musician King Sunny Ade’s manager, Andy Frankel. Releases will be drawn from Decca West Africa masters owned by the two companies, including performances by such noted juju music practitioners as Chief Ebenezer Obey and I.K. Dairo. The first Indigie Disc titles, featuring Chief Stephen Osadebe and Haruna Ishola, are set for spring release. Ryko Distribution is handling U.S. distribution.

New York-based Koch Entertainment has formed a new adult-oriented division, Koch Progressive. The company has promoted Koch Entertainment manager of promotion and A&R Scott Kuchler to Koch Progressive label manager, responsible for the Koch Entertainment president Bob Frank. The new division’s roster includes Amy Rigby, Steve Forbert, R.B. Morris, and our hero Johnny Dore.

FLAG WAVING: “Street Of Lost Brothers,” the new album by guitarist Gary Lucas, is the latest entry in New York-based Tzadik Records’ “Radical Jewish Culture” series. That makes sense, since, as a youngster, Lucas always wanted to be either a rabbi or ... a vampire.

“There was a period when I was fairly religious,” Lucas says. “I went to synagogue every Friday night with my uncle ... I guess I got sidetracked with music and horror films. I was a big fan of Bela Lugosi and, later, [England’s] Hammer films that were like ‘60s. We had clamps of the British—entertainment manager of promotion and A&R Scott Kuchler to Koch Progressive label manager, responsible for the Koch Entertainment president Bob Frank. The new division’s roster includes Amy Rigby, Steve Forbert, R.B. Morris, and our hero Johnny Dore.

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Sugar Beats Make Sweet Deal With CDKnet For Custom-CD Karaoke

Sugar, Sugar: Selling kids’ audio is a scenario of fierce competition for retail shelf space among the big-label purveyors— which means it’s particularly challenging for independent children’s artists and labels. But for many independent labels, it’s an opportunity to get creative.

Such is the case with the Sugar Beats, the retro-pop outfit led by Sherry Goffin Kondor, whose half-dozen albums revolve around classic radio hits from the ’50s through the ’80s. The Beats have recently made it possible for consumers to make their own Sugar Beats karaoke records in response to a demand that had been building since the group’s first album, 1998’s “21 Really Cool Songs.”

Sugar Beats Entertainment, based in New York, has partnered with Internet entertainment technology company CDKnet to launch its custom-CD service. CDKnet set up a special site for the Sugar Beats that’s linked to their Web site (sugar-beats.com). Customers pay $5 for the CD itself and 99 cents for each song, which CDKnet compiles, packages, and ships—a process that “takes about two weeks,” says Bonnie Galanter, VP of marketing for Sugar Beats Entertainment.

The songs are all karaoke versions of Sugar Beats tunes, which means no lead vocals. Gallanter says the discs will play in standard CD players and on computers but not on karaoke machines, and notes that the discs will play songs from the Sugar Beats’ albums, “so parents can choose the ones they want for karaoke.”

“People can pick up their favorite Sugar Beats songs and sing along. We’ve got so many vocalists that we’ve included the desired tracks. We’ve put in all of the songs we’ve recorded so far—there are two discs available,” she says. “We thought of putting one track out as a regular album, but we realized that everyone would want different songs.”

This way, everyone gets what he or she wants, even though each version of each song is available through the Sugar Beats Web site. Gallanter, who notes that the discs will play in standard CD players and on computers but not on karaoke machines, says, “A Dec. 7 appearance by the Sugar Beats on the Rosie O’Donnell Show” gave the custom-karaoke site a boost, as O’Donnell mentioned the Web site on air.

For Girls Only: Recognizing that girls aged 8-14 are one of the most challenging periods of their lives, Padma Projects of New York has released a celebrity-studded, spoken-word album that addresses young girls’ and their mothers’ concerns.

Called “I’m More Than What I Seem,” the album’s basis on the inspirational book “Prayers On My Pillow” by Celia Strauss. A portion of the proceeds from the $19.98 CD benefits the charity Motherless Daughters. Performers on the album include Annette Bening, Amy Irving, Meredith Baxter, Blythe Danner, and Kathleen Turner, some of them in tandem with their own daughters.

Kid BIts: Big Idea Productions has unleashed another wonderful VeggieTales album, called “A Queen, A King, And A Very Blue Berry.” The latest entry in its popular VeggieTunes audio series, the album has music from the VeggieTales videos “Esther…The Girl Who Became Queen,” “King George And The Ducky,” and “Madame Blueberry.” Eighteen tunes are included in all, some straightforward (“The Thankfulness Song”), and some gloriously silly (“The Yodeling Veterinarian Of The Alps”).

LaQuella Scaife Barnett, president of Nashville-based Music Incorporated, has created an album/activity book package called “Road Trip Survival Kit,” designed to keep 3- to 7-year-olds diverted on car trips. It includes 30 minutes of music and stories and a 24-page activity color book that consists of games, puzzles, mazes, mazes, etc. On the way kids found about state capitals (via an enclosed map), travel signs, colors, counting, sign language, and more. Three versions are available: the original, “Christmas Road Trip Survival Kit,” and “Easter Road Trip Survival Kit.”

**NICE, WEISS:** Award-winning storyteller Jim Weiss, who has put out 25 recordings over the years on his own label, has released an ambitious CD with original stories, “Great Heights,” based on the creation of Creative Teaching Press, which is headquartered in Huntington Beach, Calif., is a major player in the educational market. It’s also the home of popular duos Greg & Steve, Mister Rogers, and Linda Arnold. Weiss is发行ing all 25 of Weiss’-Great heights albums, which have racked up American Library Assn. Notable Awards, Parents’ Choice Gold Awards, Booklist Editors’ Choice Awards, Oppenheim Toy Portfolio Gold Seals, and other laurels.

Weiss’ most recent audio releases are “Celtic Treasures,” featuring the legends of Cuchulain, Finn MacCool, and others, and augmented by the Irish piano music of Paul Machlis; “Heroes In Mythology: Theseus, Prometheus, Odin,” which looks at legendary figures from Greek and Norse mythology; and “Chanukah, The Festival Of Lights,” in which Weiss tells the story of the Jewish festival (the audiocassette comes with a free coloring book). CD versions of the first two titles are available for $14.95; cassettes of all versions (including “Chanukah”) are $10.98.

**FOR GIRLS ONLY:** Recognizing that girls aged 8-14 are one of the most challenging periods of their lives, Padma Projects of New York has released a celebrity-studded, spoken-word album that addresses young girls’ and their mothers’ concerns.

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Digital Media, WMA, Mac Innovations Among Highlights At Int'l CES

SITES+ SOUNDS

Windows Media has been adopted in 11 new devices, including NEX II, the Pocket Concert Audio Player, and the Rio Volt

The Consumer Electronics Assn. projects that 12.5 million DVDs will be sold in 2001, valued at more than $2.4 billion

During his speech, Intel CEO Craig Barrett personally unveiled the Pocket Concert Audio player with an FM tuner and 128MB of memory. This is twice as much memory as most digital audio devices have, and the player includes a programmable chip that enables users to update the music formats, making the player compatible with any successors to the current MP3 and WMA files. It should be in stores next month at an expected $299 street price.

MUSIC & VIDEO FOR MAC: Apple Computer, which has lagged behind the PC market in offering digital music and video applications, has changed its philosophy for its Macintosh system, got a lift from CEO Steve Jobs at the opening of the MacWorld expo, "Our newest machines can be the digital hub of our emerging digital lifestyle," he said, firmly rejecting the idea that personal computers are being replaced by other digital devices.

Designed to work with MP3 players, iTunes allows users to compile playlists and play MP3 digital music files and is now available as a free download from Apple's Web site. For use with DVD players and camcorders, iDVD authoring software allows consumers to create their own DVDs and at first will only be available bundled with certain Power Mac G4 desktop systems.

Jobs is very optimistic about Apple's strategy to become a digital hub but acknowledges that it will take some time to take hold. A year ago, the company released iMovie, a video-editing program for camcorders, and Jobs says that Apple is developing software to enhance other digital devices, including cell phones and PDAs.

This issue's column was prepared by Steve Traversman.

Audio, video, and multimedia retailers have a lot to look forward to, based on the new technology previewed at the recent International Consumer Electronics Show (CES) in Las Vegas and the MacWorld expo in San Francisco. On the heels of record sales of consumer electronics goods from manufacturers to dealers last year, estimated at $801 billion, the Consumer Electronics Assn. (CEA) predicts a 6% increase to $856 billion in 2001 -- the ninth consecutive year of growth, according to CEA president Gary Shapiro.

The spectacular growth in sales this past year is due in large part to the wide variety of products made possible by digital technology, he says. "More than ever, manufacturers are offering customers a wide array of products to facilitate consumers' lifestyles and workstyles. The industry will continue to grow as consumers buy products that suit their active lives."

For entertainment software retailers, the effect of digital technologies on industry growth can be seen in such product categories as DVD players, MP3 players, personal video recorders (PVRs), and wireless personal digital assistants (PDAs).

PCs continue to enjoy substantial growth rates. The CEA estimates that 63% of all U.S. households will own a PC by the end of 2001, up from 59% at the end of 2000. DVD players have become the fastest-selling product in the history of consumer electronics in 1999, with more than four million units sold. That number more than tripled from three million units in 1998, and the CEA projects 12.5 million units will sell in 2001, valued at more than $2.4 billion.

For the fourth quarter third year, PVRs such as the Philips TiVo and Panasonic RePlay are poised for tremendous gains, with the CEA projecting sales of 2.8 million units worth $714 million this year, up from 1.4 million units and $414 million in 2000. MP3 player sales will also continue their incredible growth trend in 2001; the CEA forecasts that 1.5 million units, a 54% gain over the 1.1 million units estimated for 2000.

DataPlay won the best of showcase honors for its DataPlay Digital Media (Billboard, Jan. 13), which also won the top blank media designation in the prestigious Innovations 2001 Design Awards, sponsored by the CEA and enforced by the Industrial Designers Society of America. Also honored (in other categories) were the DUO-ARIA from Digifigere, the Audible.com-licensed audiobook library download/playback device for the car; the Kerbango, a CD/radio/MV/MPC player; and the CD-R Mavica recorder from Sony Electronics; and the Shark MX E-mail game accessory from Interact Accessories/Recon

WINDR SOUNDS

ABOUND: Five-time-Grammy-winning jazz icon Herbie Hancock, electric guitarist Peter DiStefano (Pono For Pyrocos) discussed surround sound from the artist's perspective, and then played some demo tracks at a CES Surround Music Technology SuperSession. The session also featured Tomlinson Holman, president of TMH Labs; Bob Ludwig, mastering engineer of Gateway Mastering; and Bjorn Dybdahl, founder of Bjorn's Audio Video Retail.

Holman gave a brief history of surround sound, describing how the home theater industry has been a driving factor for consumers' adoption of the technology. Ludwig outlined the various high-res audio formats and explained the mastering process for DVD-Audio. Dybdahl offered the retailer's perspective, commenting that "we've run the end of the chain, and if we don't do a good job, then it doesn't matter what you do in the studio."

After the initial presentations, DiStefano played a track from his new band, Venice Underground, applauding the ease of recording in surround using today's computer technology. "You could spend $5,000 in three days in a studio," he said, "or you can spend the same amount on one computer system and do it at your home." Hancock ended the session with a brief question-and-answer period prior to playing several tracks from his album, "Dis Is Da Drum," including "The Butterfly," recorded in 10.2 channel surround.

WINDS MEDIA AUDIO: A growing number of MP3 players are providing the capability to download incompatible Windows Media Audio (WMA) files. Microsoft now offers the WMA plug-ins for its Beta version, which it claims will let users store more music on their portable devices and download music or videos in as little as one minute.

The download is available at microsoft.com/insider/mlwmpg8b.htm.

At the CES, Microsoft announced that Windows Media has been adopted in 11 new devices, including the Digital Merit MP2000 Digital Music Player and TREO Portable Digital Audio Player; RCA Lyra: Frontier Labs NEX II, a next-generation personal digital audio device; Intel's Pocket Concert Audio Player with 128MB of memory and FM tuner; Rio/Sonic Blue’s Rio; Sony’s DVD player; and Thomson Multimedia’s new RCA Lyra 2 player with an FM digital tuner. Other new WMA-capable devices are the Rio Volt, a portable CD player for both WMA and MP3 files, and Nakamichi’s SoundSpace 2, a portable stereo music system with a global FM/DVD player, alarm clock, dictation machine, and a dockable WMA and MP3 player and recorder.

WIND: INTEL'S CHIEFS are KEYNOTERS—Microsoft's Windows operating systems and Intel's PC microprocessors have dominated the PC market, but a host of personal digital devices now threaten their respective roles in the Wintel partnership. Both companies are now turning to the consumer electronics market.

In his keynote speech, Microsoft co-founder and chairman Bill Gates demonstrated the Rio Digital Audio Receiver that uses phone lines to stream music directly to the home computer to any room the receiver is located in—without interrupting Internet access, PC usability, or standard telephone service. Gates also previewed the company's Xbox video game console with the first live demo of its technology. Due this fall at an anticipated $250 retail price, this console is compatible to Sony's new PlayStation2 console, the Xbox is the first game platform to use PC processors and an 8GB hard drive, and has an infra-red(Li-Fi) graphics chip and 64MB of memory.

Traffic Ticker

Top Online Retail Sites

Unique Visitors (in 000s)

TOTAL VISITORS

1. amazon.com 18,142
2. barnesandnoble.com 14,314
3. bestbuy.com 14,944
4. walmart.com 12,599
5. CompUSA.com 4,491
6. cndw.com 4,426
7. bmmservice.com 3,437
8. columbiahouse.com 3,062
9. towerrecords.com 369
10. samgoody.com 257

AT-HOME VISITORS

1. amazon.com 14,499
2. barnesandnoble.com 2,913
3. bestbuy.com 2,905
4. CompUSA.com 2,005
5. cndw.com 2,544
6. columbiahouse.com 1,959
7. towerrecords.com 218
8. samgoody.com 257

AT-WORK VISITORS

1. amazon.com 6,044
2. buy.com 1,838
3. barnesandnoble.com 1,266
4. bestbuy.com 1,668
5. CompUSA.com 1,316
6. cndw.com 1,108
7. columbiahouse.com 987
8. towerrecords.com 218
9. samgoody.com 64

Source: MediaVistas, Nov. 1, 2000. Site categories are defined by medium. Metric defines unique visitors as the actual number of individuals who visited each site, without duplication, once in a given month. Approximate 5,000 individuals through-
Record Breakers. Members of the DVD Entertainment Group celebrated another record-breaking year for the format at the Consumer Electronics Show and Video Software Dealers Assn. Convention held at the House of Blues Foundation Room in Las Vegas Jan. 6-10. Shown, from left, are Sony Electronics senior software editors Mark Molitor and marketing Jeff Fink, DVD Entertainment Group chairman and Philips Entertainment Group worldwide executive VP Emiel N. Petrone, Warner Home Video president Warren Lieberfarb, WEA Distribution president/CEO Dave Mount, 20th Century Fox Home Entertainment senior VP of marketing Peter Staddon, Panasonic Consumer Electronics GM Rusty Osterfeld, and DreamWorks Home Entertainment head, worldwide operations, Sandy Friedman.

‘Blair Witch 2’ Gets DVD + CD Treatment; VSDA Vows To Fight Obscenity Challenges

‘Blair Witch’ PLUS: Like most movie sequels, “The Book Of Shadows: Blair Witch 2” (BW2) didn’t burn up the box office like its smash hit predecessor. (BW2 made $28.4 million, hardly comparing to the $41 million earned by “The Blair Witch Project,” which was released in 1999.) But that’s not stopping Artisan Home Entertainment from giving BW2 some special attention on DVD. On March 13, the company will release the film as the first DVD-CD disc, with one side containing the movie and the other side filled with music. “We feel the CD side will add to the collectibility of the DVD,” says Artisan president of sales and marketing Jeff Fink. “The film segues toward an audience that’s heavily into music, and it will add a lot more sizzle to the title.”

The CD side will have four songs from the film’s soundtrack that were licensed by Artisan from Priority Records. The songs include “The Reckoning” by Godhead, “Goodbye Lament” by Tony Iommi featuring Dave Grohl, and “Tommy (Don’t Die),” by Steakknife. A live version of “The Reckoning” from the “Blair Witch” Webfest is on the CD, as well as the score that was composed by Carter Burwell.

Fink says that the DVD will contain all the added value elements, including audio commentary by BW2 director Joe Berlinger and Dolby Digital 5.1 Surround Sound. DVD-ROM items include the bonus feature “The Secret Of Ewesco,” which, when played backwards, gives clues to finding hidden images in the film. A link to the film’s Web site is also included. Retail price is $24.98.

Retailers who previewed the disc at the Video Software Dealers Convention, which wrapped up Jan. 9 in Las Vegas, were impressed with the package. Fink says, “We got some very positive response from our retail accounts, and the CD element ties in perfectly to the demo of the movie.”

The release is the first disc to feature the newly patented DVD+CD format, which was created and patented by Dieter Dieker. DVD+CD is exclusively duplicated by Sonopress in the U.S. DVD+CD Inc. is the exclusive distributor of the technology.

RIGHT OF WAY: It doesn’t matter whether a Democrat or a Republican is in the White House; the conservative right “won’t get off our backs.” So says Video Software Dealers Assn. (VSDA) president Bo Andersen, referring to the relentless attacks retailers will face from groups wanting to keep violent movies out of the home. “We will be more active in state houses and Congress this year than ever before,” says Andersen. “We face some real challenges in that for the first time, obscenity laws will be argued to include violence.”

Andersen says the association’s goal will be to strongly remind legislators that, constitutionally, obscenity laws do not include provisions about violent content. In addition, to make its point on Capitol Hill and in state houses, VSDA is expanding its Pledge to Parents program by certifying retailers who promise not to rent or sell NC-17 videos or adult-only video games to persons under 18. Certified retailers also promise not to rent or sell R-rated films to kids without parental consent.

In order to become certified, retailers must adhere to the Pledge to Parents criteria, display Motion Picture Assn. of America and/or Entertainment Software Ratings Board rating systems in their windows, and train their staff about their meanings. Dealers who qualify receive a cling poster to display in their store.

“VSDA is in better contact with parents than with any other organization,” says Andersen, “and if we can demonstrate to the zealots of the Moral Majority that making a fuss about home video will not be profitable, then we will be successful.” The program, called “Parents In Control,” will start in March.

YEAR-END SALES: Videocan reports that DVD software sales totaled approximately 62.8 million for the year 2000, ending Dec. 26. Software sales in 1999 were 21.4 million units. VSDA certified “The Blair Witch Project” and “Men In Black” at 500,000 units sold, “Terminator 2” at 1 million units sold, and “The Patriot” at 2 million units sold.

In the past year the company has amassed and released a substantial catalog of product, including programs from the phenomenally successful “Pokémon” series. “Last year, Pokémon took the world by storm and put us on the map,” says Buehler, who estimates the entire Pokémon brand line represents a $14 billion market. The company releases Pokémon through a deal with San Francisco-based Vic Communications, the Japanese animation and comic book publisher who owns U.S. licensing rights to Pokémon.

To date, Pioneer has released 26 VHS and DVD titles from the series, and combined, the series sold 25 million units in 2000, according to Pioneer. At the recent Video Software Dealers Assn. convention in Las Vegas Jan. 7-9, Pioneer announced the March 23 release of new episodes of the series that incorporate story elements from last summer’s Pokémon Game Boy titles.

According to Mark Roche, VP of marketing for the label, these new Pokémon titles will for the first time be released in deluxe clamshell packaging.

Buehler says the Pokémon titles and other children’s anime properties propelled Pioneer’s 13.5% market share in the children’s non-theatrical category, making it the fourth-largest supplier last year. Many of its other anime properties air on the Cartoon Network’s popular Toonami programming block, which helps drive sales at retail.

But Buehler says that Pioneer recognizes that even white-hot properties like Pokémon have a limited life. “At retail, we’re not seeing the commitment that we saw last year, but the mass merchants are still participating,” he says.

Pioneer has also noticed that the product has shifted from its target market of 13-year-olds to the less lucrative 3- to 6-year-old age group.

But Buehler says that Pioneer Entertainment has no intention of fading into the woodwork as Pokémon becomes passé. The company has established a distribution agreement with Japanese toy giant Bandai for future video product and is rumored to be in talks with DIC Entertainment, which recently re-established a video division. DIC produces “Sailor Moon” and other popular anime properties, but Pioneer executive VP of new business development Jim McGowan declined comment on a pending deal.

But Buehler says the company’s strong ties to Japan give it an edge in identifying and acquiring the home video rights to anime product, which has developed a large fan base in the U.S.

Other examples of Pioneer’s anime product include “Tenchi Muyo!” a series that chronicles the... (Continued on page 65)

SURVIVAL OF THE SEXIST

Stranded in the Australian outback? You’ll not only survive, you’ll thrive with Playboy’s Girls Down Under. These awesome Aussies can’t wait to take you on a one-of-a-kind walkabout that reveals the continent’s greatest natural wonders – the women!
### Billboard Top Video Sales

<table>
<thead>
<tr>
<th>#</th>
<th>Date Released</th>
<th>Title</th>
<th>Label</th>
<th>Principal Performers</th>
<th>Catalog Number</th>
<th>Sales Rank</th>
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<tr>
<td>1</td>
<td>JANUARY 2000</td>
<td>THE TIGGER MOVIE</td>
<td>Walt Disney Home Video</td>
<td>Various Artists</td>
<td>706943</td>
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<td>2</td>
<td>JANUARY 2000</td>
<td>THE TALENTED MR. RIPLEY</td>
<td>Sony Home Video</td>
<td>Martin Scorsese, Leonardo DiCaprio</td>
<td>252000</td>
<td>2</td>
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<tr>
<td>3</td>
<td>JANUARY 2000</td>
<td>ROMEO MUST DIE</td>
<td>Warner Home Video</td>
<td>George Clooney, Uma Thurman</td>
<td>252000</td>
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<td>4</td>
<td>JANUARY 2000</td>
<td>ESCAFLOWNE (UNCUT): BETRAYAL</td>
<td>Bandai Video</td>
<td>Various Artists</td>
<td>336193</td>
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<td>5</td>
<td>JANUARY 2000</td>
<td>SINFUL WOMEN</td>
<td>Adult World Home Video</td>
<td>Various Artists</td>
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<td>6</td>
<td>JANUARY 2000</td>
<td>FANTASIA</td>
<td>Walt Disney Home Video</td>
<td>Various Artists</td>
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<td>JANUARY 2000</td>
<td>FOOTLOOSE</td>
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<td>Various Artists</td>
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<td>JANUARY 2000</td>
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<td>JANUARY 2000</td>
<td>THE PERFECT STORM</td>
<td>Warner Home Video</td>
<td>Various Artists</td>
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### Billboard Top Video Rentals

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<th>Date Released</th>
<th>Sales Rank</th>
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<td>Columbia TriStar Home Video</td>
<td>GLADIATOR (R)</td>
<td>JANUARY 2000</td>
<td>1</td>
</tr>
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<td>2</td>
<td>Columbia TriStar Home Video</td>
<td>HOLLOW MAN (R)</td>
<td>JANUARY 2000</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>Columbia TriStar Home Video</td>
<td>THE ART OF WAR (R)</td>
<td>JANUARY 2000</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>Columbia TriStar Home Video</td>
<td>CHICKEN RUN (R)</td>
<td>JANUARY 2000</td>
<td>4</td>
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<tr>
<td>5</td>
<td>Paramount Home Video</td>
<td>MISSION: IMPOSSIBLE 2 (PG-13)</td>
<td>JANUARY 2000</td>
<td>5</td>
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<tr>
<td>6</td>
<td>Touchstone Home Video</td>
<td>GONE IN 60 SECONDS (PG-13)</td>
<td>JANUARY 2000</td>
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<td>7</td>
<td>Universal Studios Home Video</td>
<td>THE NUTTY PROFESSOR 2: THE KLUMPS (PG-13)</td>
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<td>8</td>
<td>Touchstone Home Video</td>
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<td>Warner Home Video</td>
<td>THE PERFECT STORM (PG)</td>
<td>JANUARY 2000</td>
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<td>10</td>
<td>Columbia TriStar Home Video</td>
<td>THE PATRIOT (PG)</td>
<td>JANUARY 2000</td>
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### Notes
- Billboard Top Video Sales: Top 10 video sales for the week of January 27, 2000, compiled from a national sample of retail store sales reports.
- Billboard Top Video Rentals: Top 10 video rentals for the week of January 27, 2000, compiled from a national sample of retail store rental reports.

### Additional Information
- **GLADIATOR (R)**: The first Platinum Disc, Platinum Video, and Diamond Disc awarded by RIAA.
- **THE PERFECT STORM**: Released March 10, 2000, with a retail price of $19.98.
- **X-MEN**: Released March 28, 2000, with a retail price of $29.98.
adventures of a high school boy who is dragged into space battles by beautiful extraterrestrials. The show airs on the Cartoon Network and is popular among the hard-to-reach teenage demographic.

“Some of the key animation products are stimulating not only the fan but the general consumer,” says Buehler. “We’re hearing from our retailer partners...that their products are seeing a renewed interest in the anime product category.”

Buehler also notes that the company has moved beyond acquiring product and has entered into a number of co-production deals in Japan for anime titles encompassing full-length operas, symphony orchestras, and live jazz and rock performances.

To capitalize on baby boomers reconnecting with their childhood cartoon memories, Pioneer will release the 1967 motion picture of “Speed Racer” only on DVD Feb. 27, priced at $19.98.

The company is also dipping its toes into the rental market with a number of direct-to-video releases, including “I’ll Remember April,” starring Haley Joel Osment, Oscar nominee for “The Sixth Sense,” and “Nos-tradamus,” with Rob Estes and Joey Fisher.

The company has an Internet presence, but the only online sales that it solicits are for laserdiscs, which it still distributes on a limited basis.

The company was once also a medium-sized player in the VHS duplication business. But Pio- neer sold its VHS duplication arm to rival duplicator DeLuxe about a year ago, a move that Buehler characterizes as “a business decision to focus more on the distribution of software.”

CBS’ “The Early Show” fitness expert Minna Lessig has two new videos that kick off not only the new year but PPI Entertainment’s new “Current” line. Lessig’s new titles, “Fat Eliminator” and “Strength,” help consumers keep their bodies in shape and encourage them to exercise their minds as well.

The benefits of exercise for the body are well known, but in your program, the mind plays an equally important role. Why? Through years of athletic training for gymnastics, ballet, diving, and competitive fitness, I’ve learned the only way you can learn some of the difficult skill moves that athletes do is through concentration and focus.

Working out with the videos, if your mind is on something else and you’re not focused on the muscle groups, you’re not reaping all the benefits. You’re wasting your time.

Your videos also suggest developing a personal fitness program. Why is this important?

People tend to put their hand into the grab bag of goals and pick out a common one, like lose 10 pounds or shape their abs. But I ask them, “Is that what you truly want?” Go deeper, take time to think about it, and make sure your goals are realistic.

Are there any other ways your mind influences your workout?

Yes, definitely. When I ask, “How do you feel about your body?” most people come back with something negative. So I try to teach the importance of reversing that thought pattern. First and foremost, it’s all in our perception. You might think you have big thighs; I might not think so. You’re focusing on it, so it bothers you. Until you change your thoughts about your body, you can’t expect your body to respond. It’s like parent- ing. You wouldn’t talk to your children in a negative manner and then expect them to grow positively.

Your workouts have a lot of variety. How important is that for the videos?

Nowadays, with people having zero time to be working out, the focus is on time efficiency. You want to work on as many muscle groups as you can at once. So I incorporate yoga, Pilates, and plyometric moves, for example. Variety also burns more calories in less time. Plus, people tend to get bored with the same moves, and your body actually adapts. So you can’t make any progress.

It must be challenging to put together such a varied program.

Sometimes, it’s like putting a puzzle together of moves that flow nicely, that are complementary and have no abrupt changes. That’s an art itself. It’s just as I tell my clients, “Anything that isn’t worth anything in life takes a lot of hard work.” And that includes your body if you want to make changes. But the creativity is as enjoyable as the workouts. I’m fortunate to be doing my passion.
Music industry websites are now & look to Billboard's URL Directory every week to find more noteworthy music industry sites to visit:

www.Collegemarketing.com
www.Tolien12k.com
www.Songwritersdirectory.com
www.Greensilence.com
www.Mpoamerica.com

Find out how to reach and market to millions of college students. Looking for a record deal? We will help you to get signed. For the best exposure on the web & to link more people to your music. File consultants, designers & management for online music commerce. Worldwide CD/DVD Manufacturing Services for the audio industry.

Call (800) 390-1489 for information on how to include a site in this new section.

For Billboard Classified Advertising email David McLean at dmclean@billboard.com or Fax 646-654-4699
**MARRIAGES**
Kate Hudson to Chris Robinson, Dec. 31 in Old Snowmass, Colo. Bride is an actress. Groom is the lead singer of the Black Crowes.

**DEATHS**
James Carr, 58, of cancer, Jan. 7 in Memphis. Carr was a soul singer who recorded such late 1960s classics as “The Dark End Of The Street” (memorably covered by Aretha Franklin and Gran Parsons), “Pouring Water On A Drowning Man” (later essayed by Elvis Costello), and “You’ve Got My Mind Messed Up” for Memphis indie label Goldwax Records. Sidetracked by severe emotional problems for years, Carr cut a pair of comeback albums for regional labels in the early 1990s. He is survived by three sisters, two brothers, a daughter, five sons, and 14 grandchildren.

Bryan Gregory, 46, of unknown causes, Jan. 10 in Anaheim, Calif. From 1976-1980, Gregory was paired with fellow guitarist Kirsty “Poison Ivy Rorschach” Wallace in the Cleveland-bred punk band the Cramps. The group’s first singles, collected on the “Gravest Hits” EP, were produced by Alex Chilton. Gregory left the band soon after recording the 1980 album “Songs The Lord Taught Us,” also produced by Chilton. He was replaced by “Kid Congo” Powers, who had formerly been a member of Gun Club. Gregory later played in the groups Beast, the Dials, and Shiver. Gregory had recently suffered a heart attack. No survivor information is known.

Louise Gamblin, 80, of natural causes, Jan. 1 in Nashville. Gamblin was the mother of Marty Gamblin, who recently established MG Management and represents the Atlantic Records vocal group South 65. In addition to her son, Gamblin is survived by two grandchildren. The family requests that donations in Gamblin’s name be made to First Presbyterian Church, 5531 Main St., Philadelphia, Miss. 38050, or to Vanderbilt Children’s Hospital e/o Children’s Hospital Development Office, 2424 Garland Ave., Nashville, Tenn. 37212.

**BIRTHS**
Twin boys, Nathan Michael and Evan Jacob, to JB and Rachel Trenner, Dec. 20 in Encino, Calif. Father is VP of promotion/marketing for Warner/Chappell Music in Los Angeles.

Girl, Grace Jean, to Christina and Peter Hamberger, Nov. 19 in New York. Father is an entertainment manager/partner at Impact Artist Management.

**WORLDWIDE**
Boy, Michael Jared, to Barry and Allison Fiedel, Nov. 28 in New York. Father is VP of business affairs for Sony Music International.

**RECORDS**
Barry Manilow, live Dec. 31 in Calif. Manilow is known for his hits “Morse Code Love” and “Sincerely.”

**INDUSTRY**
On A Digital Backlog, Warner Bros. Records has sold 120,000 copies of the first release by electronic artist Scanner, “Psychotronic Love.”

**LIFELINES**
Company profiles and contact information for leading companies in the media and entertainment industry.

**HELP WANTED**
**Vice President, Participations & Residua**
Artisan Entertainment has an immediate opening for a VP of Participations and Residua. This position is responsible for overseeing the preparation and distribution of royalty statements for profit participants and the calculation of residuals for various deals. The ideal candidate must have 3-5 years in a relevant management role, experience with financial reporting systems, excellent analytical skills with a keen eye for details, and the ability to identify critical issues in a complex business environment. MBA required. M&A preferred. Artisan offers a competitive salary commensurate with experience, an excellent benefits package, and a great working environment. Artisan is proud to be an EOE.

Please send resumes with salary history to: Human Resources 2700 Colorado Ave, Santa Monica, CA 90404 Fax: 310.355.3870 Email: resumes@artisanent.com

**GOOD WORKS**
Sweet Tooth: From Jan. 24 to Feb. 3, visitors to kidscharities.org can bid on special autographed boxes of Ethel M Valentine’s Chocolates while aiding a number of children’s organizations. Signed boxes from celebrities such as David Cassidy, Sheena Easton, Rick Springfield, Sisqo, Wyclef Jean, Sharon Stone, Paul Newman, and George Clooney will be available. Other celebrity memorabilia and several vacation packages will also be on the auction block. Through the kidscharities.org umbrella, proceeds from the auction will be donated to groups such as the Juvenile Diabetes Foundation, Special Olympics, City of Hope, Planet Hope, and Reggie Jackson’s Mr. October Foundation. Contact: George Beudele at 818-905-5011.

**CALENDAR**
**JANUARY**
- Jan. 20, Publicity In The Music Industry, presented by the Journalism, Public Relations and Fund-Raising Department of UCLA Extension, University of California-Los Angeles. 310-825-0641.
- Jan. 27, Negotiating & Collaboration Agreement, presented by California Lawyers for the Arts, Ken Edwards Center, Santa Monica, Calif. 310-998-5590.
- Feb. 2-7, 7th Annual Country In The Rockies, benefiting the J.T. Martell Foundation, Club Med Crested Butte, Crested Butte, Colo. 615-256-0022.
- Feb. 12, Achievement Awards, presented by UJA-Federation of New York’s Technology and New Media Division, Pier Sixty Chelsea Piers, New York. 212-836-1800.

**FEBRUARY**
- Feb. 5-6, Jupiter Internet Commerce Latin America Forum, Hyatt Regency Miami, Miami, 800-214-5952, ext. 6424.
- Feb. 21, Copyright & Trademark Seminar, presented by California Lawyers for the Arts, Ken Edwards Center, Santa Monica, Calif. 310-598-5590.
- Feb. 21, 43rd Annual Grammy Awards, Staples Center, Los Angeles. 310-392-3177.

**MARCH**
- March 2-4, Building A Songwriting Career Seminar, presented by the Songwriters Foundation and the Songwriters Guild of America, French Quarter Suites, Memphis. 613-329-1700.
- March 11-14, 43rd Annual National Assn. Of Recording Merchandisers Convention And Trade Show, Orlando World Center Marriott, Orlando, Fla. 856-596-2221.
- March 21-22, Yahoo! Internet Life Online Film Festival, Hollywood Athletic Club and Directors Guild of America Theater, Los Angeles. 646-658-8323.

**APRIL**

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

**ARTISAN**
Please send resumes with salary history to: Human Resources 2700 Colorado Ave, Santa Monica, CA 90404 Fax: 310.355.3870 Email: resumes@artisanent.com

**SMITHSONIAN FOLKWAYS RECORDINGS**
Marketing Director
Indie label in Washington DC seeks experienced Marketing Director for N. America. Must have passion and integrity, along with proven track record in executing comprehensive marketing campaigns inclusive of sales, publicity, promotion, and advertising compo- nents targeting retail, direct mail and online consumers. Visit www.sihr.org to view full position description and application procedure
Vacancy #00MA-1402 or phone us (202) 275-1089, TTY (202) 275-1110
Applications must be received by February 16, 2001.

The Smithsonian Institution is an Equal Opportunity Employer.

**Regional Sales Representatives**
Leading independent record labels seek experienced regional independent sales representatives. Responsibilities will include:
- Managing existing and ongoing sales relationships, account prospecting and sales of new releases
- Executing comprehensive advertising campaigns
Successful candidates will meet the following requirements:
- Minimum of 3 years sales experience
- Able to work independently as a member of a team
- Must be a self-starter with superior communication and presentation skills
- Strong computer skills plus

Positions are available in the following territories:
- Midwest, Northeast, Northwest, Southeast and the Southwest.
- Please send resume and cover letter (with territory of interest) to:
  Billboard Magazine Classified Response Box 674
  770 Broadway New York, NY 10003

**FOR THE RECORD**
Bonus tracks on the 30th anniversary edition of George Harrison’s “All Things Must Pass” include an acoustic take of “Let It Down,” as correctly cited in “In My Life” by My Ear (Billboard, Dec. 30, and Billboard.com for the week of Jan. 13). An acoustic take of “Behind That Locked Door” is not included, as was incorrectly stated in Reviews & Previews (Billboard, Jan. 13).
DOTCOM IN BANKRUPTCY COURT. BroadcastAmerica.com is going on the auction block. U.S. Bankruptcy Court Judge James Haines has approved a plan to sell off the Web site in an attempt to pay off its $1 million debt. According to The Portland (Maine) Press Herald, SuferNetwork.com has the opening bid of $1 million under a deal reached with BroadcastAmerica.com. Last November, SuferNetwork loaned BroadcastAmerica $1 million in a partnership that quickly soured. If another company submits a bid higher than $1 million, SuferNetwork will still get its money back under the deal. Bids are due Jan. 31, with the winner to be announced in court Feb. 8.

Meanwhile, Web streaming company Hiwire has announced it is cutting its staff to stay afloat. Cuts aside, a company press release notes that "the growth in listening (for Internet radio and Webcasting) remains strong from a macro perspective." Hiwire CEO Warren Schlichting goes on to say the layoffs "will strengthen the company's prospects while maintaining our ability to serve our growing ad network."

COX PICKS STREAMAUDIO. Cox Radio has selected StreamAudio as its Web streaming and ad insertion provider for all of Cox Radio's 83 stations. Terms of the multi-year deal were not released. Cox Radio had been streamed via Yahoo!Broadcast.com. Cox Radio's portfolio of stations will boost StreamAudio to more than 5 million streams a month.

ACKERLEY SPINS SONICS. The Ackerley Group, owner of top 40 KUBE, classic hits KJR-FM, sports KJR (which airs Sonics games), and news-talk KHJO—all in Seattle—has sold the Seattle SuperSonics for $200 million, nearly 10 times the $22 million it paid in 1983 for the team. Chairman/CEO Barry Ackerley says the sale "allows us to reinvest the proceeds from the sale in our higher-margin media segments." Beyond paying down its debt, Ackerley says, the sale will also allow the Ackerley Group to buy additional radio, TV, and outdoor properties. The buyer of the NBA team is an investment group led by Starbucks founder Howard Schultz and Sonics president/GM Wally Walker.

NOTE'D. The U.S. Court of Appeals for the District of Columbia Circuit has ordered the Federal Communications Commission (FCC) to implement the provisions of the Radio Broadcasting Preservation Act, signed into law by President Clinton last month. The act sharply reduces the number of low-power FM stations the FCC can license. The FCC was ordered to report its progress back to the court. . . . Infinity Broadcasting and Viacom will both hold a stockholders meeting Feb. 21 to approve Viacom's $12.5 billion all-stock buyout of Infinity. The merger was delayed after a recent court decision involving another corporation created uncertainty about whether such a vote might be required for Delaware corporations such as Infinity.

Reporting by Frank Saxe in New York.

Minority-Owned Outlets Up Slightly
Modest Growth Fueled By Rise In Hispanic-Owned Stations

BY FRANK Saxe

NEW YORK—The number of minority-owned radio and TV stations is at its highest level in more than a decade, as minority ownership levels have shown modest progress. Yet activists say the numbers remain woefully small.

According to the report, produced by the Commerce Department's National Telecommunications and Information Administration (NTIA), 3.8% of commercial radio and TV stations are licensed to minorities, an increase of 0.2% compared with 1988, when the last survey was conducted. The report, "Changes, Challenges, And Charting New Course: Minority Commercial Broadcast Ownership," also found that while minority broadcasters owned about 4% of commercial radio stations, minorities owned less than 2% of commercial TV stations across the country.

"As we work hard to include more minorities in new media, let's not forget the critical role of minority voices and culture for television and radio," said Commerce Secretary Norman Mineta at a Washington, D.C., news conference.

In 2000, 173 minority broadcasters owned 426 outlets (178 FM stations and 248 AM stations), compared with 306 stations in 1996. The largest increase came from Hispanic-American broadcasters. According to the NTIA report, Hispanics increased their holdings to 187 from 130 stations in 1998, giving them 43% of all minority radio stations. African-Americans continue to lead other minorities, however, owning 211 radio stations in 2000, or almost half of all minority-owned stations.

"The trend in the industry is toward consolidation, and that is driving the dynamics in the direction of more group ownership and changing management structures."

These trends hurt single-station owners—it's getting tougher and tougher these days to be in the broadcast business and simply own one or two stations," says Greg Rohle, NTIA administrator. He went on to comment the broadcast industry for establishing a fund that minorities and women can tap to help finance station deals.

WE WALK ALONE. While the broadcast industry's lagging performance in recent years has benefited some minority owners, such as Radio One and Blue Chip Broadcasting, the NTIA says consolidation still threatens the survival of most minority owners, who as single-station operators may find it difficult to compete against group owners.

The report says a majority of minority owners operate stand-alone stations.

Citadel Communications Bought out For $2 Billion

NEW YORK—After going public less than three years ago, Citadel Communications will be taken private. It has been acquired by the leveraged buyout firm Forstmann Little & Co. for $2 billion in cash and assumed debt, including $500 million in financing from J.P. Morgan Chase & Co. Its value makes the deal the 10th largest in U.S. radio history.

Part of the deal, Forstmann Little & Co. will assume more than $1 billion in debt, which Citadel has accumulated by building its radio portfolio, which covers 445 mid-size markets. Forstmann will pay $25 in cash for each Citadel share, 49% more than the closing price Jan. 12.

Citadel will continue to be run by its current management team, including chairman/CEO Larry Wilson. No operational changes have announced to date.

In a statement, Wilson says the buyout "provides us with the capital we need to support our stations and pursue a growth strategy."

Citadel is the sixth-largest radio group in the U.S. Forstmann Little & Co. is headed by billionaire Theodore Forstmann, who built his fortune on buying and selling companies, including Dr Pepper, General Instrument, Topps baseball cards, and Gulfstream Aerospace.

The key step for the buyout firm is reselling its purchase, and Forstmann says he has not yet determined what his exit strategy from Citadel will be—or when.

Wall Street is giving the deal its blessing. Within an hour of the market's opening, Citadel's stock leapt more than 40%, to $2.55 a share.

FRANK Saxe
**Billboard** JANUARY 27, 2001

**Adult Contemporary**

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<tr>
<th>No. 1</th>
<th>Artist</th>
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<td>1</td>
<td>BMB</td>
<td>I PROMISE YOU</td>
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<td>2</td>
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<td>BACK HER</td>
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<td>3</td>
<td>3</td>
<td>SHAPE OF MY HEART</td>
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<td>4</td>
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<td>THE WAY YOU LOVE ME</td>
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<td>TAKING YOU HOME</td>
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<td>BAMBOO</td>
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<td>8</td>
<td>8</td>
<td>MY BABY</td>
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<td>9</td>
<td>9</td>
<td>I KNOW I LOVED YOU</td>
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**Radio Programming**

**Sound Of NYC, Flavor Of The Suburbs**

*BY FRANK Saxe*

**NEW YORK**—We need to have the sound of New York, we need to have the flavor of the suburbs. That's what Steven Petrone, VP of operations for Parnell Broadcasters at Hudson Valley WHUD, describes the mission of WHUD, Peckslill. **A longtime player in the Peckslill market**, WHUD was the top-ranked local station and top music station in the first-ever Arbitron rating for the New York suburb of Westchester County. WHUD debuted with a 5.4 share 12-plus, behind only NewsTalk WABC/WCBS. Local AC competitor WSTW was third with a 4.3. NY New York AC powerhouse WLTW was 16th with a 3.1.

The Westchester book was good news for WHUD in many ways, not one. In the past, Petrone relied on breakouts of the New York book (where WHUD had a 3.2 share in fall), which varied a great deal, depending on where the where were placed. Now, Petrone feels he will have consistent ratings feedback to work with. With a 50,000-watt signal that stretches from northern New Jersey to southern Connecticut, and into parts of Long Island, WHUD bills itself as the Hudson Valley's Music Station, focusing on five core counties that make up the biggest percentage of its audience.

The non-music elements need to meet the needs of the people living in the suburbs, says Petrone. “A great deal still work in the city; many, however, do go down there anymore. They left the city, and their life is within these five counties. That's how we try to differentiate between listeners to us and listening to WLTW.”

One way the station does that is with a heavy commitment to news and information programming. It has news not only in morning drive but during the noon hour and in afternoon drive. “We have to bring the table what will make them listen to us, whether that be the snow closings on a winter day or the news stories that we focus on that are important in the five-county region,” says Petrone, noting that WHUD has built up during its decades as an easy listening station. He says research shows WHUD's news image to be behind only WABC with 43.7.

In the past 29 years, WHUD has had three morning hosts, two of them well-known New York personalities: former WMCA’s N.J. October, now WBNC Jock Joe O'Brien and former WMCA “goon” Ed Baer each handled mornings for 14 years. When Baer retired last year, morning co-host Mike Ben nett was teamed with night jock Kasey. Midday Tom Furci has been with the station 10 years, and afternoon driver Andy Baile has been at WHUD since 1996. “Nothing's as close as we are to New York City, we have a 198,000 product that is as professional sounding as any station. So when we get tapes and you can't take a chance on somebody without an out,” Petrone says.

In late 1998, Petrone gave direct oversight of WHUD for about a year. During that time, syndicated personality Delilah was added. “At the time I didn't like, because I didn't like giving up the local angle,” says Petrone. “But there's only so much we're going to be able to do in the evening, so the reality was we weren't going to go out and spend the money for a personal- ity in the evening, because it wasn't going to bring a return on that investment. It worked out very well — she's had the highest numbers we've ever had in evening.”

For decades, WHUD was an easy-listening station, but in 1988, under new management, WHUD also goes back to the '60s for cuts from the original rock band, among others. “To play only 80s and 90s and not have the chance to play certain songs doesn't make sense to me,” says Petrone, noting the No. 1 album on The Billboard 200 is “1” by the Beatles. “There's a connection between the roots of music and what we play today. There's good music from the '60s, and that will be a good fit.”

**Adult Top 40**

*Airpower*

**No. 1**

**IF YOU'RE GONE**

**MATCHBOX TWENTY**

**2**

**WITH ARMS WIDE OPEN**

**CREED**

**3**

**CRAZY FOR THIS GIRL**

**BARENAKED LADIES**

**4**

**LOOK AT ME**

**EVAAN AND JASON**

**5**

**EVERYTHING IS DIFFERENT NOW**

**DON HENLEY**

**6**

**MY BEST FRIEND AND ME**

**LEARN RIMES**

**7**

**YOU'RE A GOD**

**VERTICAL HORIZON**

**8**

**BREATHELESS**

**MATCHBOX TWENTY**

**9**

**YOU'RE THE ONE**

**FAITH HILL**

**10**

**THE WAY YOU LOVE ME**

**FAITH HILL**

**11**

**KRYPTONITE**

**3 DOORS DOWN**

**12**

**BABYLON**

**DAVID GRAY**

**13**

**LAVA**

**MATCHBOX TWENTY**

**14**

**WONDERFUL**

**EVERCLEAR**

**15**

**DON'T TELL ME**

**MADONNA**

**16**

**EVERYTHING YOU WANT**

**VERTICAL HORIZON**

**17**

**LEAVING TOWN**

**DIXIE FREEBIE**

**18**

**AM RADIO**

**EVERCLEAR**

**19**

**DESSERT ROSE**

**STING FEATURING CHEB MAMI**

**Sample Hour On WHUD**

Stephanie Mills, "Never Know Love Like This Before"; Harry Chapin, "Cat's In The Cradle"; Sixpence None The Richer, "Kiss Me"; REO Speedwagon, "Can't Fight This Feeling"; Blind Union Of Souls, "I Believe"; Miami Sound Machine, "Bad Boy"; 'N Sync, "This I Promise You"; Eagles, "Lying Eyes"; Umphrey's McGee, "This Is It"; Lee Ann Womack, "I Hope You Dance"; Fleetwood Mac, "Landslide"; Paul Simon, "You Can Call Me Af"; and Whitney Houston & Enrique Iglesias, "Could Have This Kiss Forever."

**Party With Kathie Lee** Universal recording artist Kathie Lee Gifford appears backstage with the staff of top-40 Pop, Rock, and Country stations. She is a former headliner at the station's holiday concert. Picture, from left, are DJ Beau Richards, music director/nights host Johnnie Blake, former morning host Genny Layne, Gifford, and promotions director Raquel Dizmon.
When you're out on the road, says At The Drive-In's drummer, Tony, it feels as if time has stopped. He's looking over the shoulder of a million miles away. This intense feeling of loneliness is explored in the group's single "One Armed Scissors," which is No. 33 on this issue's Modern Rock Tracks chart and is featured on the band's Grand Jury album, "Relationship Of Command.

Tony says, "The 'one armed scissors' is a guy's call name on his CB. When you're out on the road and trying to communicate with whoever you want to talk to, it can be so difficult. You want to get that mailbox to send a letter to your parents or to your girlfriend. And then all of a sudden you've got to send one and it's all OK after a while."

"That song, especially, was literally blood, sweat, and tears," he continues. "We lived during that song, and we sweated our brains out recording that song. That was the intention of the whole thing, to actually bring out the vibe of what we have live."

The fact that this single is even being played on modern rock radio is surprising to Tony. "When 'One Armed Scissors' was picked for the single, it was kind of confusing to us because the only thing that loops in the whole song is that chorus. There's no straight verse. But we had heard we felt it fit the radio pattern a lot more. We wrote it, and if radio catches on, that's cool. If they don't, then that's too bad for us."

At The Drive-In is already looking ahead to its next album, the band is raring to record. Tony says, "Any time you get sent back to the studio, you're the happiest people on earth. Even if you get taught in marketing plans, then you're never going to really worry about the true intention of why you started—the music."

**Billboard Chart**

**Mainstream Rock Tracks**

1. **Loser**
2. **A Wake**
3. **Hemorrhage (In My Hands)**
4. **One Armed Scissors**
5. **Airedown**
6. **Duck And Run**
7. **Breakdown**
8. **Step Into The Light**
9. **Original Prankster**
10. **Prance**
11. **Let Sally Drive (Side Sally Ride)**
12. **Libras**
13. **Warning**
14. **Bag Of Tricks**
15. **And So Is The Game**
16. **Karma**
17. **Killing The Fly**
18. **Old Enough**
19. **Ragademo**
20. **Riders On The Storm**
21. **Broken Home**
22. **Congratulations Song**
23. **I Disappear**
24. **Jaded**
25. **Just Push Play**
26. **Jason & The Scorchers**
27. **Karma**
28. **Killing The Fly**
29. **Old Enough**
30. **Ragademo**

**Modern Rock Tracks**

1. **Hanging By A Moment**
2. **Close To You**
3. **Bending**
4. **One Step Closer**
5. **Renegades Of Funk**
6. **Ragademo**
7. **One Armed Scissors**
8. **Loser**
9. **Yellow**
10. **Rollin'**
11. **Prance**
12. **I Disappear**
13. **Airedown**
14. **Let Sally Drive**
15. **Libras**
16. **Warning**
17. **Bag Of Tricks**
18. **And So Is The Game**
19. **Karma**
20. **Killing The Fly**
21. **Old Enough**
22. **Ragademo**
23. **Riders On The Storm**
24. **Broken Home**
25. **Congratulations Song**
26. **I Disappear**
27. **Jaded**
28. **Just Push Play**
29. **Jason & The Scorchers**
30. **Karma**
MINORITY-OWNED OUTLETS UP SLIGHTLY

(Continued from page 69)

WHUD

(Continued from page 70)

live on forever, so if you blend it right with currents like Backstreet Boys and ‘N Sync, I think it works.

Sandwiched in between several major markets, Petrone says, it can be difficult to market the station. “Probably the most effective television would be the New York market, and it’s just cost-prohibitive for us.” Print can be tough, too, since no one newspaper covers all five of WHUD’s markets. Last fall, however, Petrone says, WHUD did a partnership with a newspaper that covers three of the five.

WHUD hosts a number of events for listeners, like a travel expo, a kids’ fair, a charity fair every December. Petrone says it’s the home-field advantage. “If you listen to WLWT this morning, they’re not telling you that in one of our counties there were a bunch of schools that delayed opening. There are things that we’re going to bring to the lives of the listeners that [WLWT] is not going to be able to do, and that’s where we have to keep our focus.”

Appeals Court Strips Down FCC’s EEO Rules

NEW YORK—Nearly one year to the day after the rules’ adoption, the U.S. Court of Appeals for the District of Columbia Circuit has struck down the Equal Employment Opportunity (EEO) rules created by the Federal Communications Commission (FCC) last January.

The new rules emphasized outreach in recruitment. While they retained the anti-discrimination provisions prohibiting discrimination on the basis of race, color, national origin, or gender, the court ruled that the revised rules violated the equal protection clause of the Fifth Amendment, in that they require stations to collect race data that could illegally encourage one race to be hired over another.

Although the FCC asked the court to simply do away with the parts that were deemed unconstitutional, the five-judge panel decided that would disturb what the commissioners were trying to do. The same court struck down the original set of EEO regulations in 1998.

The National Assn. of Broadcasters (NAB), which along with the State Broadcasters Assn. brought the suit, applauded the ruling. “Broadcasters will continue to implement creative initiatives to increase opportunity for minorities and women in the business,” says NAB president/CEO Eddie Fritts in a statement.

FCC Chairman William Kennard, who was to leave office just three days after the ruling was released by the court, said the decision was “a defeat for diversity. It means that the current commission made adopting new rules a priority, yet it is unclear whether the incoming Republican-led FCC will try a third set of rules. Kennard, a Democrat, called on his successor to continue his efforts.

Commissioner Gloria Tristani says the rejection of the EEO rules will make it more difficult to achieve a diverse broadcast industry. “The court’s interpretation of these rules perpetuates a disheartening reality that the federal government will not ensure fair recruitment policies,” she says. She also took the court to task for throwing out the portions of the rules that were deemed constitutional.

“This decision will relieve broadcasters from highly burdensome, some record keeping and paper-work requirements instituted by the commission’s second try at constitutional EEO rules,” says attorney John Garzia of the Washington, D.C., firm Pepper & Corazzini. “Given that the composition of the commissioners is now shifting and there is changing very swiftly in the new administration, I believe that it is unlikely that a third set of EEO rules will be proposed by the FCC.”

While Garzia says broadcasters should be considered for having the “courage to face this politically sensitive subject,” he notes that the FCC can still punish any broadcaster found to be discriminatory. Measures would include fines and license revocation.

Frank Saxe
**BET’s New Program ‘Testify’ To Offer Artist Biographies**

**BET TO ‘TESTIFY’ NEW SHOW: BET’s music programming has undergone a dramatic transformation in the last six months. The network’s music department—which last year relocated from Washington, D.C., to New York—seems to have benefited from the change with its invigorated music programs such as “106 And Park: BET’s Top 10 Live” and “BET NY.”**

In February, the network will introduce a new music program, “Testify,” at a date to be announced, with the first episode featuring Sade “Testify,” which consists of original biographies of music artists, is BET’s first big step in music programming since the network’s revamping last year. BET VP of music programming Stephen Hill, who conceived the show, said, “It’s a show that will have a chronological history of the artist, and the artist will tell in their own words how they feel about their life and their career.”

Hill adds that the network will be introducing more new music programming in the coming months.

**LOS ANGELES**

Don Henley’s “Everything Is Different Now” was directed by Pedro Romany. Methone’s “Your Body” was directed by Jessy Terrero.

**W.I.Z.** directed Marilyn Manson’s “The Fight Song.”

P文案 continued with director David Myers for the “Candies” video.

Fuel’s “Innocent” video was directed by Nigel Blackwell. The song’s visual was created with director Randee St. Nicholas for the “I Know” clip.

**S woes**

SẒe’s “S&M” directed by Vel Taylor.

**OTHER LOCATIONS**

Tyler England’s “I Drove Her Here” was directed by Gerry Wenner in Bakersfield, Calif. Sade’s “King of Sorrows” was filmed in Puerto Rico with director Sophie Muller.

Amber’s “Love One Another” was directed by Lenny Bass in New York City.

Miami was the location for Steve Holy’s “The Hunger” (directed by Chris Rogers) and O-Cal’s “You’re Wrong” (directed by April Ch. White). The submission deadline is Monday (22). More information can be found online at mvpafullnotes.com.

**LOCAL SHOW SPOTLIGHT: This issue’s spotlight is on the Muskegon Heights, Mich.-based 106.5WHIP show “The Underground Video Show.”**

TV affiliate: various outlets in Michigan.

Time slot: various.

E-mail: undervideo@aol.com.

Key staffer: Paul “Allen” Billings, executive producer.

Following are five videos from the episode that aired the week ending Jan. 31.


Lil’ Bow Wow, “Bow Wow (That’s My Name)” (So So Def/Columbia).

Lil’ Flip, “It’s Over Now” (Bad Boy/Arista).


**PRODUCTION NOTES**

**S TIONS:** The Music Video Production Assn. (MVPA) is accepting video submissions for its 10th annual awards show to be held April 1, at the Directors Guild in Hollywood.

To be eligible, videos must have been produced in 2000. The submission deadline is Monday (22). More information can be found online at mvpafullnotes.com.
Introducing... PAGE 3

BILLBOARD BULLETIN IS EXPANDING!
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providers in relation to copyright infringement.

The development of culture and creativity is directly linked to the level and quality of intellectual property protection. Content and technology are interdependent. Digital networks as well as hardware machines need original and diverse programs to be successful, while creators and producers benefit from the proliferation of new media platforms to make their works known to the largest possible audience.

Music and films transcend technology and give it a soul and purpose. In the Internet age, copyright is the most valuable currency. It is the only asset a creator can trade to make a living. The most important role of copyright protection is the ability to control reproduction.

Consumers' associations express concerns about copying being limited in the digital age. These concerns are not founded, and copying will continue to a large extent in the digital age. Such a remark is based on the fact that the entertainment industry relies on the hardware industry to implement technical protection systems. Partnership with the latter means that a degree of copying will always be allowed.

Witness the Athens Agreement on Digital Audio Tape in 1988, which provided unlimited copies of an original, or the DVD Video agreement with the major Hollywood studios, which accommodates time shifting and more.

The industry has lived with a large amount of private copying in the analog age. They accept this phenomenon, which is not new. However, the economics of creativity is at risk when copies are of such high quality and may easily be disseminated.

As a result, the fundamental change is the prejudice artists and producers would be suffering if digital copying was left to develop unchecked.

The impact and dimension of digital copying requires an approach that combines regulations with negotiation between industries that have long acknowledged their interdependence. The successful launch of a hardware device is dependent on attractive "content" available in the marketplace.

Nobody would want to buy a DVD machine without attractive prerecorded movies that can be played on it. Likewise, consumers would not be interested buying a pay-Tv satellite dish if there was no attractive film and sports programming.

The Sony PlayStation was a rapid commercial success—despite already established competition—because of the amount of software available on this platform. Whatever its technical ability, the success of a black box is determined by the quality and attractiveness of programs it can play.

The problem is that with converging industries it becomes more problematic to come up with technical solutions that please everyone. For instance, the consumer electronics industry prefers standardization, while the computer industry's business model is based on licensing.

Mislabeled, consumer associations have taken sides against the creative industries in favor of the black-box manufacturers. They are

*Rights holders simply request that the degree of protection they enjoy in the analog world be extended to the digital world* — PHILIPPE KERN —

Copyright products are the drivers of E-commerce on the Internet. Give the confidence to “content creators” to make use of the Internet, and consumers will have access to the programs they want. It should not be forgotten that central to fulfilling consumers' needs and preferences is the availability of valuable “content,” as is the establishment of business models enabling consumers to access that content simply and with as much flexibility as possible.

In the end, consumers are the main beneficiaries of the digital revolution as they are granted easy access to music or films (as soon as broadband is established) 24 hours a day, seven days a week, as well as simple and fast online transactions.

This gives consumers the ability to customize music selections and access a larger variety of genres (including out-of-print items and old classics), and it allows the wider distribution of local-language films and music.

As a consumer, I would like to think that consumer associations were concentrating their resources on obtaining the lowering of Internet connection tariffs in Europe—the main barrier to Internet access and its development.

As for copyright protection, consumers and artists should be on the same side.

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**In Memory of**

Julio Guiu Arbeloa

A great publisher and a wonderful friend

...we will miss you.

Cherry Lane Music Publishing Co., Inc.
As for Warner Music Group, it will be business as usual—at least for now. The merger is expected to have little near-term impact on day-to-day operations. However, Sinreich says, the interaction of the dual music operations—the commerce business inside AOL, which is under the guidance of CEO Bob Pittman, and the content and distribution division of the Warner Music Group in Time Warner, which is under the direction of Pittman counterpart Dick Parsons—becomes more important as the two companies converge.

“The new structure for consolidat ed media companies has these parallel hierarchies where you have the interactive business on one side and the record labels on the other side,” says Sinreich. “They have to negotiate in tandem.”

Indeed, Wall Street analysts say the success of the company’s music efforts on- and offline will largely rely on strong management. That goes for the rest of AOL Time Warner operations, too.

“We believe it is imperative for the new senior management team to convince and instill a heightened level of confidence within the investor community that the combined company can in fact turbo-charge its growth,” wrote Merrill Lynch analyst Jessica Reiff Cohen in a recent note to investors.

Investor response to the merged company has been muted thus far since its stock started trading Jan. 12, following FCC approval and the subsequent closing of the deal Jan. 11. AOL shares, which have traded as high as $74.62 in the past 52 weeks, closed at $46.79 Jan. 11.

Analysts argue the key variable in the company meeting its cash-flow projection of $1 billion in 2001, and the ability to turn energy-providing entertainment, will be AOL’s ability to drive enhanced growth across all of Time Warner’s business segments.

The investment community is anxiously awaiting AOL Time Warner’s first earnings release, set for Jan. 31, to see just how the company plans to deliver. AOL Time Warner executives are expected to provide further detail (Continued on next page)

RAS BRINGS REGGAE TO KIDS

“We got the idea for ‘Reggae For Kids’ when my first son, Eric, was born,” says RAS founder/CEO Gary “Doctor Dread” Himelfarb. “He’s now 10 years old. We thought it would be nice to make music for kids [that] grown-ups would also enjoy. This was the first children’s reggae record, and it came straight from the heart. I believe this is why it has been so phenomenal a success.”


“The inspiration for this CD came from our European distributor, Bert Pijpers of [Holland-based] Continental Record Service,” says Himelfarb, who did the A&R and production work for all the CDs. “He thought ‘Reggae For Kids’ would do way better if it was all Disney songs, because everyone all around the world knows and loves those songs.” This third album also features the reggae hit “Who’s Afraid Of The Big Bad Wolf” and “Sung Peace And Love” on the first set. “This track was fun because Gary never tells me what he’s doing until we get into the studio. I started writing an original song, then he told me I was doing ‘Wolf’. I never heard it before, and I did, ‘Wolf’ go away, leave the children alone.”

Singjay Tony Rebel is known for such tunes as “Teach The Little Children,” which plays regularly on national radio stations and is the lead single for his forthcoming album, “Sesame Street” and was included in Sony’s “Positively Reggae” compilation, the profits of which go to the Children with AIDS Project of America. “Gary told me I would do ‘Bear Necessities’ because I am like a big bear,” Rebel says, laughing. “I decided to put a little of my zest on it. Any way we can keep the youth comfortable, teach them, and make them laugh is great, because they are the future.”

Regina Kelland, president of Los Angeles-based Kelland Consulting, is coordinating mass-marketing for the project in the children’s music area. She will work with RAS label manager Brie Rose, who will handle the reggae arena. “We will do as much direct promotion to consumers as possible,” says Kelland.

This includes ads on Disney Channel and in Disney publications and a nationwide “press blitz,” including between 500 and 600 contacts, including regional and national publications focusing on parenting, women, news, trade, education, and entertainment, says Kelland. RAS will approach NPR, along with children’s, reggae, and college reggae radio. Radio promotions include giveaway contests featuring the albums and posters. The label is scheduling artist appearances on regional and national TV morning and entertainment shows. For retail, RAS and Kelland are creating a Win A Trip to Disney World promotion that will include other product prizes. “Movie Classics” debuts internationally Feb. 27, licensed for most of Europe by Continental Record Service, Harmonia Mundii in France, Attic in Canada, and Revolver Records in South Africa.

“These albums fill a great need, and it’s important to know that reggae artists want to communicate with children,” says Pat McKay, reggae format manager for Sirius Satellite Radio. “The music is timeless, scatte rless, and ageless that adults love and appreciate the series just as much. This latest addition will broaden its appeal.”
dution of midline product, or are exploring marketing strategies that essentially offer catalog at lower prices, an embrace of the concept still appears tenuous. One such company, independent label, L.A.-based punk rock label Ephih, is even raising prices across the board in each of its categories.

A virtually all observers agree, however, that something has got to give. Michael Rosenberg, senior VP of Mattel’s Toy Biz division, tells Billboard: “This is a time when labels have got to start taking a hard look at their catalog and asking the question: ‘Are we going to do something to increase the turn on our back catalog in retail?’”

What can we do to make our catalog viable in the present retail environment? It’s definitely an issue that all independent labels will have to be addressing during the coming year... They’re either going to have to significantly incentivize retailers to leave in the stores for a long time under attractive terms, or they have to do something to increase the turns on their back catalog in retail.”

Bruce Iglauer, owner of Chicago-based Alligator Records, says: “I think the real clarity is that more independent must midline—not consider it, but must.”

**Facing Choices at Retail**

Retailers say they have have urgent indie labels and distributors to try midline prices and promotions consistently, but their pleas have fallen on deaf ears.

Jerry Kamiller, divisional merchandising manager of music at 967-store Trans World Entertainment, makes a point in Albany, N.Y., says, “I have on numerous occasions tried to point them in a direction of trying to take titles far enough away from the midline, and try to make them more aggressively to midline pricing... It’s a topic that’s always brought up to me, really, I can’t really tell you why it is that they don’t warm to the notion. They’re just not interested in doing it. Maybe they view it as they have less titles—so they don’t feel that they might have a line, so to speak, that they can go out and really make a deal on.

Bob Bell, senior retail rock buyer at 500-store Wharehouse Entertainment in Torrance, Calif., notes, “It’s been an ongoing frustration for us for many years that a lot of indie catalog doesn’t get midlined, because it makes it very difficult to promote it. What we’re always going to be trying to do is to get the sales from time to time, and we don’t often have the luxury of getting to do that with a lot of independent catalog. A lot of times, the promotions they’re doing is a disadvantage—it’s the hundred every day at full price when their competition is at midline.”

A retailer wants to have a price, and having a higher price tends to get it to the top left in the fixtures, but getting it to lower price might provide some opportunities for a program that’s what they live on. It’s hard to argue with them that they should do that, because it’s hard to say, ‘Yes, you’ll sell three times as much if you do that.’ If they only sell twice as much, then they’re standing still.”

Jim Colson, VP/GM of DNA in Woodland, Calif., says he has encountered a similar viewpoint. “When you talk to labels about the concept, it’s often a real struggle with you a lot says, ‘I don’t think it should be cheaper,’ I think most people would concur that in an ideal world, it would be better to have catalog product be cheaper than the frontline product. But a lot of times it’s just not, at least in the label’s mind, an economic reality for them to be able to pull that off.”

Colson—who company recently initiated a second brand, Emerge—says the company that has split its distribution between Universal Music Video and Independent Video (UMVID and INDIE) is testing the midline waters with a dozen titles in its recently instituted Bullseye Basic imprint, which is going through UMW.

“Just 3,500 catalog titles go through indie distribution and are full price. The majors have all of these midline catalogs, which go through UMW on a regular basis,” says Rounder president/CEO John Virant. “We get plugged into that [with Bullseye Basic]. We’re experimenting there first.”

He adds, “We are very interested in and considering looking at midlining and different ways to try and stimulate catalog sales along those lines. [But the thinking] has always been because, really, since the catalog is not hit-driven, by and large, and the catalog is more price-sensitive, we’re happy just to get it. They’re not that price-sensitive. That’s the conventional wisdom on it.”

Kevin Virt, president/CEO of Santa Monica, Calif.-based We Music Group, which controls the huge Vanguard Records catalog, says, “We’ve been looking at ways to approach the pricing of catalog sales, and it’s hard to make it work with those lines. [Our thinking] has always been because, really, since the catalog is not hit-driven. It’s an opportunity to make people want to buy it. We think it’s that price-driven, and as long as we’re lower than the typical major-label price, we think we’ll be OK.”

“Will we go with the flow,” says Qaulkin, “If it doesn’t work, we’ll try something else.”

**Ephih**

Ephih is the best-selling of our labels that are currently going strong. The company that has split its distribution between Universal Music Video and Independent Video (UMVID and INDIE) is testing the midline waters with a dozen titles in its recently instituted Bullseye Basic imprint, which is going through UMW.

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British Coldplay Breaks in the U.S. (Continued from page 1)

an exception.

The band—a commercial and critical success in its native England—is starting to find a sizable U.S. audience with its debut album, "Parachutes" (Parlophone/Netwerk/Capitol Records), which has become a hit on The Billboard 200. Previous sales for the album, says Roy Lott, president of the band's manager and booking firm, have gone "faster than this one is going".

"Parachutes" entered the Heatseekers chart at No. 9, which has been a formula for many British bands to break through in the U.S. by being lumped on with much more introspective, heavy rock and then fall out of favor with the music industry and the public when the act's follow-up album does not do as well. Coldplay's record has broken both the Heatseekers chart and the Heatseekers album chart in the U.S., as well as the Billboard 200.

This issue, when it soared from No. 9, 40

We mapped out a special marketing campaign. We made sure that this band didn't come out as a hype situation.

—ROY LOTT

DeVito Blazes Trail for DJ-Mixed CDs

(Continued from page 1)

A lot of people love dance music but don't know the names of the artists and what albums to buy. Our commercials get to the point.

Dance music is an extension of top 40.

—LOUIE DEVITO

DeVito is an example of one such director and programmer. DeVito's chart success is a true do-it-yourself story. As the founder and president of his independent label E-Lastik Recordings, DeVito says a key factor in his marketing campaign was strategically placing ads on the airwaves and hard-to-find tracks. The DJ-album phenomenon will get bigger, depending on how many DJs' names get.

Sales for "Volume 3" have been strongest on the East Coast and in the South. DeVito notes that one of his goals is "to get the West Coast market more involved with this album." Not surpris ingly, the Los Angeles-based "Parachutes Vol. 4" set is in the works and should be out sometime this year.

Geronimo adds, "In Europe, dance music is already lifestyle music for DJ-sounding beats. Here in America, dance music is starting to become a major player in the music industry. It's changing in that a lot of DJs are becoming big stars in America," DeVito, who acts as his own manager and booking agent, says, "This DJ phenomenon isn't just a fling; it's going to last for a while. We've been able to find that the tip of the iceberg; it's just going to grow. It's like how hip-hop started off in the underground and has grown into a major market. I think there will be a Grammy for DJ compilations, and I'm working on making that happen.

In the meantime, E-Lastik is planning other releases, including "Best Of Freestyle Megamix," an album by DJ/remixer Bad Boy Joe (also known as WKTY DJ Joe Mar- chese). The album should be out sometime this quarter.

DeVito says he also has plans to expand the label's roster and staff. "Right now, we have three employees, and we're definitely looking for our staff to grow and to sign more artists," he says.

He admits that the day-to-day responsibilities of running a label can be tough on a DJ. But the downside is that it takes time away from me being a DJ. DJ-ing is my life, and I'm not able to hop on a plane and leave the office for a drop of a dime. It's not that easy to leave my business." However, DeVito still takes time out to make DJ appearances and is open to the possibility of getting his own booking agent.

As for the runaway success of his current dance compilation, he says, "The more people who bought the album, the more they turned it on to their friends. That's the kind of advertising you can't buy."
with BR5-49 already confirmed. For his part, Strait is high on the line-up for the 2001 outing. “I think we’ve got a great lineup,” Strait told Billboard. “I’ve worked very hard to work with Alan [Jackson] for a long time now—I look at this as more of a co-headlining deal. It’s going to be lot of fun.”

“We want to do 18 or 20 dates this year, but we just couldn’t get it together,” says Erv Stright, Strait’s longtime manager. “We feel like the 16 we got are almost as good as you could get.”

The only repeat stop from last year’s route is Texas Stadium near Dallas (June 9). “Dallas is one of those cities that just seems to work for us every time,” says Erv.

Also on the route is the Alamodome in San Antonio (June 6), where the concept began as a one-off country music festival headlined by Strait eight years ago. “San Antonio is the birthplace of this tour, and we haven’t been there in two years,” notes Messina.

Other stops include Tempe, Ariz. (March 31); Fort Myers, Fla. (April 5); New Orleans (April 7); Little Rock, Ark. (April 8); Atlanta (April 22); Kansas City, Mo. (May 12); St. Louis (May 13); Chicago (May 16); Minneapolis (May 20); Chicago (May 26); and Louisville, Ky. (May 27).

The festival has become one of country radio’s biggest events and a launching platform for new talent and endeavors. “When we started this thing, a lot of people just shook their heads, and that’s fine,” says Woolsey. “They thought country was dying but—we’ve just kept expanding. For the ticket price you’re not going to see any better acts, and the public can appreciate all the acts. The tickets are $59.50 and $49.50. In addition to main-stage acts, the tour features Straitland, a carnival-type atmosphere on the concourse that features sponsor booths, concessions, interactive exhibits, and secondary stages. This year for the first time, second-stage performances will be broadcast via the huge video screens inside the stadium.

Straitland is bigger and better than ever,” says Messina. “The sponsors have increased their commitment to this and have been very dynamic; this year, we’re going to go all-out to make this a really great show for our fans.”

The tour runs via various stops throughout the U.S. between April 5 and August 18. The date of that last stop will be announced later today.

BAD DOG’S BROOKE HAS ‘PULL’

(Continued from page 1)

have amassed an ardent cult following. Rather, her latest composing complements her signature style with playful rock strutting and an underlying sense of seduction. “Steady Pull,” whose 12 tracks were recorded by Brooke, is a blissful sonic marriage that’s best displayed on the standout, tinged waltz, “Please Don’t Go.” The song, which helped Kenny’s ‘Greatest Hits’ album do $8,000,000,100 units itself in three years,” says Woolsey.

The tour’s huge drawing power has “got to help you,” he adds. “These are solid country music fans. It’s a great environment for country music.”

Acts also seem to relish the opportunity to tour with Strait, now considered one of the genre’s most polarized and road-tested performers. “To be a part of this tour is a dream come true for me—I’d buy a ticket to this show!” says Paisley. “This is a great combination of what country music’s all about, and if there are any two artists I’d like to collaborate in terms of how I handle my career, it would be George Strait and Alan Jackson.”

“Over the years we’ve been very lucky, because all the acts get along, and it’s been a lot of fun,” says Woolsey.

The tour spends about $100,000 cash on media in each market, and Messina says it generates about $41,000 in measured media per market, not including sponsors’ promotional efforts. This will be the first Strait outing since SFX’s acquisition by Clear Channel, and while the synergies with radio are obvious, Messina points out that radio exposure is already very high to begin with. “We think all the Clear Channel stations will want to participate on a very high level because we’re bringing in a great product,” he says. “It would be hard to get any more out of these radio stations than we already get.”

Messina says all radio stations will be “treated equally” on the tour. “I know [Clear Channel stations] will have pride in ownership, but we get the synergy with baseball, and the stations are involved with everybody,” he says. “We promote this show in the secondary markets just like it’s coming to their town, and those 25,000-watt stations outside [of the major markets] will be there.”

Dale Clouse is SFX’s tour manager for the Strait trek, and Steve Lawlor is production manager. Stadium tour veteran Messina also works every show. “If George is there, I’m there, too,” he says.

To date the Strat tour has drawn more than 2 million people over the past four years, a remarkable feat in what has been considered a flat touring market for country music. “It’s pretty amazing, isn’t it? It just goes to show you the strength of George Strait and the fact that if you give people value for their money, they’re coming,” says Messina. “People talk about country music being on the slide—well, look at George, Tim, Faith, and the Chicks. If you give some good shows out there, people will come.”

For the future of the Strat Festival, organizers are “sounding it year by year,” says Woolsey. “I know at one point George might want to go back into the arenas, but right now he’s having fun.”
I'm an optimist. . . . If you can't add some dimension to what you do, that's unfortunate. My lyrics are a mattering of everything.

MATTHEW GOOD

I'm an optimist. . . . If you can't add some dimension to what you do, that's unfortunate. My lyrics are a mattering of everything.

MATTHEW GOOD

The track is top 10 in phones here,” says modern rock WBRU music director Kris Schiaviello. “We’ve had a real quick response. It’s a real compelling song. The album is one of my top five albums in the past year.”

“Hello Time Bomb” is very refreshing,” says Cincinnati’s WOJO Krissy Metzendorf. “It’s a great rock song with a great beat. Very good.”

“Beautiful Midnight” was recorded at Greenhouse Studios in Burnaby, British Columbia, and produced by Warner Livezey (Midnight Oil, July Talk). The album was anchored in memories of Good’s teenage years and struggles with the complexities and pressures of contemporary life. It is highlighted by such poignant tracks as “Hello Time Bomb” and “Apparitions,” as well as such personalized songs as “Suburbia” and “Jenny’s Song.” The songs, all by Good, are produced by EMI Music Canada.

“I’m an optimist,” says Good. “I have problems with lyrics; it is too literal. You can’t add a dimension to what you do, that’s unfortunate. My lyrics are a matter of everything.”

A different lineup of MGB—an acoustic folk group with cello, violin, and piano—had previously released two cassettes independently (“Broomstick” and “Jenny’s Song”). But the group is not influenced by such folk stylings or the new band lineup. The revamped MGB caused a considerable stir throughout Europe. The band’s self-titled lo-fi debut album, “Last Of The Ghetto Astronauts,” released independently in 1995 on its own label MGB Records, was distributed by Outside Music nationally. To date, it has sold 40,000 units, according to SoundScan.

In late 1998, the group signed a two-album deal with new age/jazz label Private Music in Los Angeles. But on the first day of pre-production for “Underdogs,” which was being produced by Livezey, it was notified that BMI Entertainment North America was merging Private Music into Windham Hill/High Street Records. The band found itself being handled by Windham Hill, whose executives were uneasy about working with such a hard-edged rock act. After negotiations, Windham Hill/High Street Records agreed to release the group. Without a label, the group decided to forego on with recording its new album.

During the recording sessions, then chairman of PolyGram Group Cana-
FOSTER TO BE HONORED AT MIDEM
(Continued from page 3)

flight label executive, Foster has a lifelong knack for mastering a musical skill, absorbing craftsmanship and expertise in other fields, and more prominently upstaging its champions.

As founder of 143 Records, distributed by Atlantic, he has overseen the rise of its core artists (which he famously discovered after they gave him a prom- ptum performance while he was in the studio with Michael Jackson) and more recently of New York-based Christian band Pius One, which by the end of 2000 had clocked a 20-week run on The Billboard 200, co-writing its newly gold album "The Promise." Yet Foster, confident as he is of his own abilities, believes he has a long road to travel as a label chief. "My plan is to be as good an executive as I was—and am—a musician, but I'm a good musician because of 45 years of practice," he says. "You don't get to be that for three years as an executive."

Foster started on his extraordinarily talty of 14 Grammys in 1979 as the writer of Earth, Wind & Fire's "After The Love Has Gone." His versatility was underlined by his second award in 1982, as producer of 10 of the original cast album for the Broadway smash "Dreamgirls," and he was soon working on some of the best-selling albums of the decade such as Lionel Richie's "Can't Slow Down" and "Chicago 17," which led to the first of his three producer of the year Grammys to date, in 1984.

Since then, amid a bulging resume of successes as writer and producer, Foster has become the ballad king producer of the most successful soundtrack album in history, the Whitney Houston vehicle "The Bodyguard"; and a producer of choice for Michael Jackson, Madonna, Celine Dion, and, of course, the Corrs.

The early stages of 2001 provide a typically crammed workbook for Foster, who will be in the studio again soon with R&B queen Brandy and has just finished writing the music for an animated feature film called "The Greatest King." He is also collaborating again with Jackson, on "still one more song" for his almost mythical next album, due in March. "He's cut about 40 things but is quite adamant about finishing this one," says Foster.

As a label man, Foster says, he looks up to such giants as Clive Davis, Doug Morris, and Quincy Jones, "and recently the template for everyone [Interscope Geffen A&M CEO chairman] Jimmy Iovine. I relate to him more than most because he was a record producer, and one night he just decided to go for it."

Could Foster make that move and leave the hands-on business of record making behind? His answer may surprise some. "Oh, absolutely," he says. "I don't know if I quite have that business sense, but I could leave record-making behind in a heartbeat—because I do love a new challenge. And being a full-time executive would be a challenge, but it's not quite the time yet."

Whether Foster is in the producer's chair, at the piano, or at his desk, he continues to apply instincts honed over three decades of record-making but mistrusts anyone who calls it an exact science.

"Nobody really ever knows what's going to hit and what isn't," he says. "But one thing I know about myself unequivocally is that I can tell whether or not somebody has talent."
**Greatest Gainer**

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LIPPMAN ENTERTAINMENT & STUART A. DITSKY CPA, PC

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> AMERICAN SONGWRITER MAGAZINE PRODUCER OF THE YEAR

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APRIL 17, 1956 – JANUARY 7, 2001

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We Are Going To Miss You.

Love,

Your Family At MCA Records
newsline...

DAVID SATCHER, U.S. SURGEON GENERAL, released a report Jan. 18 that suggests the impact media violence has on physical violence among America's youth is minimal. "Taken together, findings suggest that media violence has a relatively small impact on violence," the report states. The report finds that media-portrayed violence increases aggressive (nonphysical) behavior in children and adolescents. The report finds that serious violence is "part of a lifestyle that includes drugs, guns, gangs, precocious sex, and other risky behaviors." It says the "strongest risk factors are weak ties to conventional peers, ties to antisocial or delinquent peers, belonging to a gang, and involvement in other criminal acts." Hilary Rosen, president/CEO of the Recording Industry Assn. of America, hailed the report as "a balanced study taking about the real issues affecting our nation's youth. While I haven't read the full text of the report, I applaud the surgeon general's thorough, research-based approach." 

BILL HOLLAND

ARIF MARDIN, Atlantic Records senior VP and legendary producer, will receive the Trustees Award from the National Academy of Recording Arts and Sciences (NARAS) Feb. 20, one day before the Grammy Awards. The Trustees Award is a special merit Grammy given to individuals who have made significant contributions other than performance to the field of recording. Past recipients of the Trustee Award include Atlantic's Al Jerkin, and Jerry Wexler, A&M founders Herb Alpert and Jerry Moss, John Hammond, Quincy Jones, and Les Paul. (Prior to 1983, Trustees Awards were also given for lifetime performance achievements.) In his 38th year at Atlantic, Mardin, already the recipient of six Grammys, maintains a busy work schedule. He has begun work on his memoirs and is producing "The Amsterdam," a play written by his wife, to be staged in January and February in New York. "It's about abortion, choices, beliefs," Mardin says. "The play takes place in 1908, when Martin Luther King was killed. That was a watershed year. With the climate change in Washington, it's very timely." 

CHRISTOPHER WALSH

FEDERAL COMMUNICATIONS COMMISSION (FCC) Chairman William Kennard resigned from his post just hours before Bush/Cheney Inaugural celebrations were to begin Jan. 19. In his resignation letter to President Clinton, Kennard wrote, "I feel very privileged that I was able to serve as chairman of the FCC at a time when technological events are so dramatically changing the way the American people live, work, and learn." Among the accomplishments Kennard says he wants to be remembered for is the introduction of his low-power FM radio service. Kennard's resignation was expected; it is traditional for an incoming president to be given the opportunity to name his own FCC head. Kennard will become a senior fellow of the Aspen Institute, where he will advise its Communications and Society Program. Republican FCC Commissioner Michael Powell remains the front-runner for the chairmanship, although Bush/Cheney transition officials have indicated who his top pick is.

FRANK SAYS

THE HARRY FOX AGENCY (HFA), a licensing subsidiary of the National Music Publishers' Assn., has named Arlyn Wilcox a senior VP of licensing. Wilcox will oversee daily operations, as well as head planning of the HFA's licensing departments, including mechanical and synchronization. Wilcox was previously VP of business and legal affairs at PolyGram licensing group as well as PolyMedia. She also held executive positions at MCA Home Entertainment, Warner Home Video, and Sony Music. Established in 1927, the HFA represents more than 20,000 music publisher principals, which in turn represents the interests of more than 150,000 songwriters.

FRANK SAYS

GAYLORD CABLE NETWORKS has announced plans to repackage parts of its headquarters in Nashville to offices in Sydney, Sao Paulo, Brazil; Buenos Aires; and CTV. The move is the culmination of eight jobs in Nashville. Gaylord Cable Networks owns Music Country (formerly CMT International) and is a partner in Music Country Latin America and Solo Tango, both in Argentina, and Video Rola in Mexico.

PHILLIPS STARR

BMG ENTERTAINMENT is expected to name Joe Gorman CFO, replacing Tom McIntyre, who exited as executive VP/CFO earlier this month (Billboard Bulletin, Jan. 9). Gorman—who served as senior VP of finance and administration at BIBG Entertainment International until last summer—is said to have been hired by incoming president/CEO Rudi Gussner before his death in December.

STEPPY AWARDS (Continued from page 6)

seen in more than 300 markets nationwide from Jan. 15 through Feb. 4, and it was broadcast live for the first time in some markets.

"We're very proud of our efforts," says producer Barbara Wilson. "This is the first time we've had a live feed and it came in right on time. More importantly, I believe this show exemplifies where gospel music has come. And in terms of clearing the stations for the show, we're getting better stations and better time slots. Instead of the late night/early morning slot, we're getting the prime-time fringe in the late afternoon, and we're even getting some 7 p.m. and 8 p.m. slots.

A complete list of winners follows:

**Artist of the year:** Yoland Adams
**Song of the year:** "Never Seen The Righteous," Donald Lawrence
**Male vocalist of the year:** Fred Hammond
**Female vocalist of the year:** Yolanda Adams
**Group or duo of the year:** Mary Mary
**New artist:** Mary Mary
**CD of the year:** "Mountain High... Valley Low," Yolanda Adams
**Choir of the year:** Hezekiah Walker & the Love Fellowship Crusade Choir
**Choiringer of the year:** Fred Hammond
**Contemporary group/duo:** Mary Mary
**Traditional group/duo:** The Willows
**Contemporary male vocalist:** Fred Hammond
**Traditional male vocalist:** The Rev. James Williams
**Contemporary female vocalist:** Yolanda Adams
**Traditional female vocalist:** Brenton Wood
**Contemporary CD:** "Thankful," Mary Mary
**Traditional CD:** "The Concert," the Willows & the Brothers
**Urban inspirational performance:** "Reconciliation," Sounds Of Blackness
**Urban inspirational performance:** "Open My Heart," Yolanda Adams
**Traditional choir:** Carlton Pearson
**Traditional choir:** Donald Lawrence Presents The Tri-City Singers
**Special-event CD:** "Wow Gospel 2000," various artists
**Rap/hip-hop gospel performance:** "Family Affair," Hezekiah Walker & the Love Fellowship Crusade Choir.

by Geoff Mansfield

WINNING ISN'T EVERYTHING, and, at the risk of causing a football coaching legend to turn in his grave, it isn't the only thing, either. When it comes to awards shows, playing is the thing. While the move to a Jan. 8 date, the earliest in the history of the American Music Awards (AMAs), may not have fared as well as the particularly popular music stores will certainly cheer that the telecast helped shake the post-holiday blues from their album sales. At least eight of the acts who received exposure on the show moved to higher chart positions on The Billboard 200. But all but one of those eight played the show, while half of the artists listed in the show's only three groups: three who played the AMAs—"3 Doors Down," Billy Gilman (57-40), and She&Daisy (121-102)—see gains over prior week sales. Gilman and She&Daisy scored the biggest advances, with the former up-27.5% and the latter garnering a 10% surge. In a week when industrywide album units are down 6.4% from the prior stanza, three other artists on the show—Bill (25-24), Ricky Martin (51-40), and Tony Braxton (77-60)—move to higher chart runs with declines of less than 2%. Jessica Simpson rises 15-147 with a clip of slightly more than 2%; Pink climbs 52-47 despite a 10%.

Unlike last week, when album units were down from the same week of 2000, volume for this second comparable frame is up 6.3%. With the uptick, also aided by surging soundtracks, year-to-date album sales are up about 1.5% in this still-young year (Billboard Market Watch, page 96).

The show, however, is not a panacea. Witness Marilyn Manson, who turned in the night's performance that had all last week's gains, with the show's last performer, that day, being the show's only trio-winner. Three who played the AMAs—"3 Doors Down," Billy Gilman (57-40), and She&Daisy (121-102)—see gains over prior week sales. Gilman and She&Daisy scored the biggest advances, with the former up-27.5% and the latter garnering a 10% surge. In a week when industrywide album units are down 6.4% from the prior stanza, three other artists on the show—Bill (25-24), Ricky Martin (51-40), and Tony Braxton (77-60)—move to higher chart runs with declines of less than 2%. Jessica Simpson rises 15-147 with a clip of slightly more than 2%; Pink climbs 52-47 despite a 10%.

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EXCEPTIONS HIGH FOR ROCK IN RIO
(Continued from page 1)

Sting, Daniela Mercury, Gilberto Gil, and James Taylor—to Guns N’ Roses’ highly touted public concert return before 200,000 people Jan. 14, the implications of the seven-day festival are far-reaching in scope and numbers.

More than 1.5 million people were expected at Rock in Rio, which featured 41 major acts on the main stage, plus additional artists on the Roots, Brazilian, and Electro stages.

The event, organized by Brazilian impresario Roberto Medina and sponsored by America Online (AOL) Brazil—which total contribution was $20 million—will give $5 of all revenue to Viva Rio, a nonprofit, nongovernmental organization dedicated to educating underprivileged youth.

Medina, who estimates its profit will amount to $4 million, says $3 million will go to Viva Rio, although AOL says the donated amount could be as much as $12 million gross (roughly $6 million). Already, more than 2,000 teens have been able to complete their high school studies in 70 classrooms funded by Rock in Rio.

Beyond Rock in Rio’s social agenda, the total sales and marketing potential of the event won’t be realized until perhaps months later. But record labels, artists, retailers, and sponsors are banking on its sheer magnitude to deliver a series of short- and long-range benefits.

After the first weekend of the festival, for example, retailer Saravna Magoreast reported that its biggest-selling title for several days was Guns N’ Roses’ “Live Era,” according to audio and video manager Marcelo Affonso. (The band’s only other show in seven years was a recent House of Blues performance in Los Angeles.)

“We’ve seen a growth in sales, especially from foreign artists and from Brazilian artists whose shows were here,” said Affonso.

Retailer Extra, which set up shop at the Rock in Rio venue, also reported healthy sales over the first week-end, though regional manager Rogore Soares says that, at least initially, there were only brand-awareness expectations surrounding the event.

“From a branding perspective, it’s created tremendous opportunity to project the AOL Latin America and AOL Brazil brand,” said AOL’s Fernando Veloso, noting that AOL Latin America’s membership has grown by 191,000 in the last quarter. In anticipation of Rock in Rio, AOL Brazil held numerous promotions for new subscribers. During the festival, the service also held live chats with many artists that could be accessed by AOL users.

“It will take some six months to fully evaluate [Rock in Rio’s] full commercial impact,” says Marrelo Saraiva, director of Castelão Global Music. “But there’s no other festival in Brazil that compares in credibility and importance. International artists discovered Brazil thanks to Rock in Rio. Now the market is far more mature."

The first Rock in Rio, in 1985, drew more than 1.3 million ticket holders, roughly the equivalent of five Woodstocks, and featured acts as varied as future (1998) Billboard Century Award honoree Taylor, AC/DC, and Faith Hill. (At this year’s event Taylor performed his song “Only A Dream In Rio,” inspired by his appearance at the 1985 festival.)

Beyond drawing major international acts, the festival is remembered within the Brazilian record industry for having broken local band Paralamas do Sucesso, which went from being moderately successful to becoming a major Brazilian act.

This time around, Warner Music Brazil and BMG are the only three labels that have done with the same, Ivan Pavilhao 9, a rap rock band whose first album on Warner is set to be released Jan. 19, the same day the band was to play Rock in Rio alongside Iron Maiden, Queens Of The Stone Age, and Rob Halford.

Much of the disc’s marketing campaign revolved around the current TV show, in which director Sergio Affonso Fernandes, has revolved around the festival.

Members of Pavilhao 9, for example, are featured playing with masks on. But those are set to come off Jan. 19, during the performance or during the group’s press conference. Until then, video clips aired on MTV Brazil will also blur the members’ faces, then display clear images in subsequent airings.

Fernandes says the band—which sold more than 200,000 of its debut album—is expected to sell 250,000 of the new disc in the first nine months.

Beyond that, says Fernandes, “we’re doing a whole campaign in which we’ve made available all of the albums of the acts featured in Rock in Rio.”

They include Red Hot Chili Peppers, Neil Young, and R.E.M., whose new album, due out in Brazil in March, is expected to benefit from the festival.

Likewise, Sony Music Brazil moved up the regional release of volume two of Taylor’s greatest-hits album to coincide with Rock in Rio, and the company has had a series of ongoing marketing campaigns through various outlets.

“Rock in Rio is making important waves in the market,” says BMG Brazil president Luiz Oscar Niemeyer.

“All anyone speaks about these days is music. We have space on television, radio, and major acts are drawn to play in big stages.”

But BMG’s own Mercury, a major Brazilian star, saw her Jan. 12 appearance as an opportunity to break her audience base.

“It’s such a great event that I truly feel it can change the mentality and the careers of many people,” says Mercury, who had never played a Rock in Rio. “I think the fact that I performed both new and old material.

“I could have played only a set of hits,” she says. “But I wanted the outside is better—that’s no longer the case. Brazil is now a country that starts to be really included in the international community—in every regard—and in musical terms, we’ve been established as one of the main countries in the world. And that gives the audience a sense of pride and achievement.”

That sense of pride, says Gil, is a reason Rock in Rio was—as of this writing—denied of accidents and violence. “Everyone thought there would be more than 200,000 people in the venue.

“The festival’s importance for local artists was also enormous. Although several major acts—including O Rappa—refused to participate because they thought their scheduled concert times—many set before noon—would be seen as those of major international acts.

“Many local acts were also paid a symbolic amount per performance—$5,000 reais ($1,000)—in contrast with far larger amounts—often in excess of 100,000 reais ($20,000)—doled out to international stars.

Still, everyone involved seemed to unanimously agree that the exposure awarded here—both in sheer numbers and in media coverage—was invaluable.

“We can’t wait to play,” said Papa Roach drummer David Buckner, who was the band’s Rock in Rio taste.

“We want to do the same thing Guns N’ Roses did last time, when nobody knew them and they exploded.”

Although the last Rock in Rio was held 10 years ago, the event’s brand name is so strong that it alone attracts talent. Also, because many artists were already willing to accept Rock in Rio as the right event, the band that wanted to play in the region, named a number as a Rock in Rio Orchestra.

Venezuela (Sting, Sheryl Crow), and Chile.

More important, in the long run, Rock in Rio has no rival as a showcase of what is possible not only in Latin America but in the concert world.

“I think most of the industry is aware of the ups and downs of touring in Latin America,” says Rock in Rio president Gilberto Gil, who played the first Rock in Rio in 1985 and the opening night this year—also noted a shift in attitude toward Brazilian music at this fast-paced fest.

“The first time, some of the big, big names of the ages were together, and that was very important. This year, the names were smaller, but we were a little bit too much into this sort of tribute. Now we are older. The perception that everything from outside is better—that’s no longer the case. Brazil is now a country that starts to be really included in the international community—in every aspect.”

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AN UPDATE ON BBMG EVENTS & HAPPENINGS

Plug-In Adds Web Focus To Billboard Latin Confab

For the first time this year, the Billboard International Latin Music Conference will include Plug-In Latin, a special day of programming presented by Jupiter/Media Metrix. Scheduled to take place April 21, Plug-In Latin is an extension of the preeminent Plug-In series that includes the New York and Europe Plug-In events. The day will focus on Internet and other new media issues as they relate to the exploding Latin music market.

"We are thrilled to work with Jupiter to create this extra day of programming at our Latin Conference. Their world-class programming and insightful analysis add a compelling and valuable dimension to the conference," says Michele Jacangelo, director of conferences & special events for Billboard magazine.

Billboard Adds URL Listings To Magazine, Web Classifieds

Billboard magazine and Billboard.com will launch a Web directory that will showcase music industry sites. The directory, set to debut Jan. 20, will appear in the classified section in Billboard and on Billboard.com. The directory will be limited to 200 entries, to assure that each will get maximum exposure. Listings will consist of a site's URL along with a description of its attractions and services. Each listing will appear in Billboard and on Billboard.com. A listing will cost $250 for one month, or $2,400 for an entire year; a discount of 25%. A one-month trial will receive an extra month free before Jan. 31.

For information contact David McLean at 800-390-1489.

CARLOS SANTANA HAD EVERY reason to expect he had the longest-running No. 1 single of 2000 on The Billboard Hot 100. "Maria Maria" (Arista), after all, spent 10 weeks on top, and no one else had come even close. Tied for second place were three singles that had spent four weeks each in the No. 1 position: "I Knew I Loved You" by Savage Garden, "Music" by Madonna, and "Come On Over Baby (All I Want Is You)" by Christina Aguilera.

But it wasn't Santana's destiny to keep the record. Last November, Destiny's Child moved into the top spot with a single from a hit movie. "Independent Women Part 1" (Columbia) has proved incredibly resilient, and it's still residing at No. 1, for the 11th week. That beats "Maria Maria" and makes "Independent" the longest-running chart-topper of any song to move into the No. 1 position in 2000. The "Charlie's Angels" track is the second-longest running No. 1 soundtrack single of the rock era, only behind Whitney Houston's "I Will Always Love You," the cut from "The Bodyguard" that had a 14-week reign in 1992-93.

Billboard Dance Music Summit
New York City • July 2001

Billboard/BET R&B Hip-Hop Conference
August 2001

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Destiny's Child Has Surprise For Santana

RUNNERS-UP: On the other hand, the number of No. 2 singles in 2000 remained consistent in the last few years. Seven titles topped just short of No. 1, although three of them peaked at No. 2 in December: "Case Of The Ex (Whatcha Gonna Do)" by Mya, "It Wasnt Me" by Shaggy Featuring Ricardo "Rikrok" Durante, and "He Loves U Not" by Dream. There were eight No. 2 songs in 1999, six in 1998, and seven in 1997.

WIN. DIXIE: Lubbock, Texas, can be proud of its native daughter, as Dixie Chicks' five No. 1 hit on Hot Country Singles & Tracks. "Without You" (Monument) is the trio's first chart-topper since "Cowboy Take Me Away" in February 2000. The first three Chicks' songs to reach No. 1 were "There's Your Trouble" in August 1998, "Wide Open Spaces" in November 1998, and "You Were Mine" in March 1999.

SURVIVOR: When Gloria Gaynor sang "It Will Survive," she meant it. She has her first dance chart entry of the new millennium as "Just Keep Thinking About You" (Logic) enters the Hot Dance Music/Club Play chart at No. 47. Its Gaynor's first appearance on the chart since " Mighty High" peaked at No. 12 in October 1997. Before that, you'd have to go back to 1983 to find a Gaynor song on the chart. "I Am What I Am," a disco-fied rendition of the song from the stage musical "La Cage Aux Folies," peaked at No. 3 in November 1983.
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