HE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT • FEBRUARY 3, 2001

CLOCKWISE FROM TOP LEFT: SON BY FOLK; DESTINY'S CHILD; U2; FAITH HILL, EMMYLOU HARRIS, AND AIMEE MANN; DON HENLEY; DE LA SOUL; JILL SCOTT, JONI MITCHELL, AND RANDY NEWMAN

CHARTS THE GRAMMYS

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two against nature Over 1.5 million albums sold worldwide

Giant Records congratulates

Walter Becker and Donald Fagen

on the success of their first studio album in 20 years.
MERGER OR NO MERGER, BMG STEELS ITSELF WITH NEW MANAGEMENT STRUCTURE, OUTLOOK

BY ADAM WHITE and BRIAN GARRITY
NEW YORK—With a decision looming on whether or not a BMG/EMI merger deal will proceed, industry speculation over the likelihood of a deal continues to swirl, BMG Entertainment is attempting to prepare itself for all possible scenarios with its newly announced management team.

Speaking exclusively to Billboard, BMG president and CEO Rolf Schmidt-Holtz says that his plans to reshape and redefine the music division’s management structure and market strategy will fully equip the music group for the future, regardless of whether or not there is a merger with EMI.

“One of the positive side effects of the new management structure is that future solutions can be incorporated into it,” he says. “BMG has enough resources to remain independent in the marketplace.”

In the meantime, the 8-week-old Schmidt-Holtz administration is earning marks for decisiveness without controversy as it announces the following management appointments:

- John Jamieson to serve as EVP/Finance, effective immediately.
- Chuck Taylor as EVP/Head of Marketing, effective immediately.
- Steve Semel as EVP/Head of Marketing, effective immediately.
- David Fricke as VP/Executive Creative Director, effective immediately.
- Bob Summa as EVP/Head of Sales, effective immediately.
- Gary Brown as VP/Head of专辑 Marketing, effective immediately.
- Bob Jamieson as VP/Head of Marketing, effective immediately.
- Tony Jamieson as VP/Head of Digital Marketing, effective immediately.

Company executives and one relative newcomer have been given “cabinet-level” posts, while another vital slot goes to an official from corporate parent Bertelsmann.

The national-award-winning division still sees its share of controversy, as Schmidt-Holtz says that his plans to reshape and redefine the music division’s management structure and market strategy will fully equip the music group for the future, regardless of whether or not there is a merger with EMI.

“BMG has enough resources to remain independent in the marketplace.”

BY RAY WADDELL
NASHVILLE—With an active, well-wired, and music-oriented demographic, as well as ample opportunity for grass-roots marketing, college markets remain an effective target for tour organizers and sponsors alike.

Some of the most successful rock bands, ranging from Dave Matthews Band and Phish to Hootie & the Blowfish and R.E.M., found college markets to be vital developmental cog.

Now, acts like Pat McGee Band.

(Continued on page 92)

Grammys Debut Two Album Category Awards

BY LARRY FLICK and MELINDA NEWMAN
NEW YORK—On Feb. 21 the National Academy of Recording Arts and Sciences (NARAS) will honor excellence in music by handing out Grammy Awards in 100 categories—a list that continues to grow as NARAS strives to be as inclusive as possible.

This year, the field of nominees got a little more diverse with the ratification of two new categories: best pop instrumental album and best Native American music album.

"It is our goal to reflect as much of the landscape of music as possible," says Michael Greene, president/CEO of NARAS. "It's a difficult process, but it's one that we believe works extremely well."
It’s human to seek greatness but still greater to stay human. In his remarkably long career, Rod Stewart has scaled artistic heights as a rock star and fallen short as a falling star. But on “Human,” his debut on Atlantic (due Feb. 6), the singer-songwriter puts aside his author’s pen and role as bandleader and shrewdly showcases his strengths as a vocal stylist. “That was the clear intent when we started,” bassist Ben Zeldin says. “We wanna give you a stew of folk music and out and out white rock’n’roll. We wanted more of a flavor for the stuff I think I sing properly and best: R&B.”

Focusing in an unfurled manner on outside material with a modern day version of “Loving You,” Rod Stewart chose songs to which he could relate. Timely in its handsomely tailoring but too straightforward to be overly trendy, “Human” is a Stewart album that will make both vinyl and invertebrate listeners care about the lyrics of his signature tunes. He’s gone down the road to glory, but the insecurities of a mature spirit still hoping to play dragons are at the core of the title track, in which the narrator wonders if he should let go of all the dreams inside or try to cross his humbling limitations. In this photo essay, as Stewartsummons his most ballistic bento-box bark at the Fates (“Born to live/Born to die”), he locates the frustrated frustration underneath a season-ended ego and sets the album’s vulnerable mood.

“Human’s need for vulnerability in any form of entertainment,” says a soft-spoken Stewart, looking out at the Atlantic Ocean from his Palm Beach, Fla., vacation house. “Vulnerability is an appealing quality. It shows the man inside, the man behind the scenes. I think Rod would love it. I think he would love the way he can get out on a front foot, not putting on a brave face. It’s nice to see the vulnerable side.” Despite a tanned, slim appearance that attests to his lifestyle as a “keep-fit fanatic,” Stewart knows he needs the perimeter of the stadium as a way to show he’s vulnerable.

After his last studio album (“When We Were The New Boys,” Warner Bros., 1988), Stewart’s wife of eight years, model Rachel Hunter, asked for an amicable split (the couple was married in 1990, then divorced at the end of this year). After a tour to save his spirit, he found he needed surgery on his trachea. I had a throat operation,” he explains. “It was for a non-dangerous growth on the throat, and it took me out of action for a year.”

Then, if you will, you can roll up the famous projects before acceding to the encouragements of old friend Rod Dedkins (executive producer of “New Boys”) to consider the blue-eyed R&B tack that’s been a natural for him since the days when Brunswick Records rejected 18-year-old Rod because it “didn’t want white people who sound black,” fortifying Dedkins’ advice was the fact that it was the former Warner Music U.K. chairman’s idea for Stewart to record Tom Waits’ “Downtown Train”—a No. 3 smash on The Billboard Hot 100 in 1989.

“I would not sign myself up for that,” Rod Dedkins remembered himself on a career day. “I thought it was a very poor idea.”

“We started a year ago, and I got a call from Rod,” says Rod Dedkins. “I was doing the songs, and Rod Dedkins had me on a phone call and said, ‘You know, I would love to record with Rod Dedkins.’”

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Carla Hay’s assessment of MTV’s new “Fight For Your Rights” campaign (“Is Anti-Hate Campaign Contradictory To MTV?”): “The MTV campaign actually misses the mark by suggesting that the network is stepping over boundaries by delivering polities to its viewers and that it should leave such matters to CNN and C-Span. For 19 years, MTV has partnersed with bands that are very pro-young people to get involved in the political process. I will not argue the merits of Eminem. But I will argue that MTV should partner with positive role models and be a positive force in the development of a more sensitive and politically active young generation.”

Carla Hay replies: Fields says MTV should persist in pro-social campaigns for the development of a “more sensitive young generation. Yet she failed to address issues of race directly. Eminem who conditioed those campaigns with insuasitiveness, hate-mongering, and the glorification of violence. Fields also ignored the crucial fact—cited in my column—that the hours MTV devotes to their ‘negative artists’ far outnumber any pro-social campaigns the network has in its programming. Fields’ refusal to address MTV’s ‘war on music’ is but an example of the network. It’s time people held a mirror to MTV. It is too influential on our youth to be showing the messages and videos they do. I’m not prude, and I’m disgusted. It could be such a positive force but has missed the chance.”

Jonathan March, co-owner Power Station DJ Corp., Middletown, Conn. As a 24-year member of the National Academy of Recording Arts and Sciences, I’m sickened by our president’s (Michael V. Greene’s quotes in Billboard, Jan. 20) regarding Eminem’s Grammy nominations. While he may not think the analogy to “nominating a technically remarkable but musically unsongful album” (<i>Deutschland Uber Alles</i>) is a decent one, he’s not a woman has to live in a world overcrowted with misogynist themes.
No. 1 IN BILLBOARD

VOLUME 113 • NO. 5

- THE BILLBOARD 200
  ■ 1. THE BEATLES 4.5 YEARS
  ■ CLASICAL
  ■ VEGETABLE	ANDREA BOCELLI 4.5 YEARS
  ■ CLASICAL CROSSOVER
  ■ CROOKS & KNUCKLES 56
  ■ SUNDARRICK 56
  ■ COUNTRY
  ■ GREATEST HITS + TIM McGRAW 4.5 YEARS
  ■ HEATSEEKERS
  ■ RELATIONSHIP OF COMMAND AT THE DRIVE IN 4.5 YEARS
  ■ INDEPENDENT
  ■ WHO LET THE DOGS OUT? BAMA MEN 5.5 YEARS
  ■ INTERNET
  ■ 1. THE BEATLES 4.5 YEARS
  ■ JAZZ
  ■ PURE JAZZ 4.5 YEARS
  ■ JAZZ / CONTEMPORARY
  ■ INDIVIDUALITY (JON BE MEG) RACHAEL FERRER 4.5 YEARS
  ■ NEW AGE
  ■ A DAY WITHOUT HANS 1.5 YEARS
  ■ POP CATALOG
  ■ ANY DUTY PRESS 1.5 YEARS
  ■ R&B/HIP-HOP
  ■ HOTSHOT 4.5 YEARS
  ■ THE BILLBOARD HOT 100
  ■ IF IT WASN'T ME SHAGGY FEATURING RICARDO 90 DAYS
  ■ ADULT CONTEMPORARY
  ■ THIS IS PROMISE YOU + SYNTH + J-H
  ■ ADULT TOP 40
  ■ IF YOU'RE GONE MONTHEBOURNE 4.5 YEARS
  ■ COUNTRY
  ■ TELL HEB LONESTAR 1.5 YEARS
  ■ DANCE / CLUB PLAY
  ■ BEAUTIFUL NIGHT 1.5 YEARS
  ■ ROCK / MAINSTREAM ROCK TRACKS
  ■ RAY DETOUR 4.5 YEARS
  ■ ROCK / MODERN ROCK TRACKS
  ■ HANGING BY A MOMENT LIPHOUSE 4.5 YEARS
  ■ TOP 40 TRACKS
  ■ LOVE DON'T COST A THING JENNIFER LOPEZ 4.5 YEARS
  ■ TOP VIDEO SALES
  ■ BREVITY IN HAWAI'I JOE VIEKINO VIDEO 4.5 YEARS
  ■ DVD SALES
  ■ COYOTE UGRT 4.5 YEARS
  ■ KID VIDEO
  ■ MARY KATE & ASHLEY OUR LIPS ARE SEALED 4.5 YEARS
  ■ RENTALS
  ■ GLADIATOR 4.5 YEARS

No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS

- INВOING WITH THE KING 8. B.B. KING & ERIC CLAPTON
- CONTEMPORARY CHRISTIAN
  ■ WOW: 2001 THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS
  ■ VARIOUS ARTISTS 80 DAYS
- GOSPEL
  ■ MOUNTAIN HIGH VALLEYS LOYOLA ADAMS 80 DAYS
- KID AUDIO
  ■ TODDLER'S FAVORITES
  ■ VARIOUS ARTISTS MUSIC FOR LITTLE PEOPLE 80 DAYS
- THE BILLBOARD LATINO
  ■ MI REFLEJO CHRISTINA AGUILERA 80 DAYS
- MUSIC VIDEO
  ■ THE LIP IN SRCINE TOLLY 80 DAYS
  ■ VARIOUS ARTISTS SADIE VISION
- REGGAE
  ■ ART AND LIFE 80 DAYS
  ■ REBECCA MANA SHOOTING STARS UP
- WORLD MUSIC
  ■ WHO LET THE DOGS OUT? BAMA MEN 80 DAYS

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Reviews & Previews

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Virgin Nashville To Be Folded Into Capitol

BY PHYLLIS STARK

NASHVILLE—Virgin Records in Nashville is being folded into its bigger—and more successful—sister label, Capitol Records, effective Feb. 12. Virgin president Scott Hendrick will exit.

Both labels are part of parent company EMI Recorded Music. The folding of Virgin has been rumored almost since its inception two years ago, when Hendrick left Capitol and started the label.

The fate of the rest of Virgin’s staff is unclear. In a statement, EMI said it “will be exploring ways to relocate Virgin Nashville’s remaining staff of 16 at its other Nashville labels.” Besides Capitol, those labels are Sparrow Records, tentorith, FoldFront Records, and EMI Gospel—all Christian labels that are unaffected by the merger.

Capitol’s Nashville president, Mike Duncan, remains at the helm.

Virgin’s artist roster is expected to be absorbed into Capitol’s. The roster comprises Chris Cagle and Clay Davidson, who each scored top 20 debut singles last year; River Road; and comedians Tom Mabe and Roy D. Mercer.

Capitol’s roster is made up of Garth Brooks, Steve Wariner, Keith Urban, Deana Carter, Tyler England, Trace Atkins, Minny McCready, Susan Ashton, Chris LeDoux, comedians Rodney Carrington and Tim Wilson, and newcomers Jason Aldean and Cyndi Thomson.

Davidson’s second single, “Some-times,” is No. 45 on the Hot Country Singles & Tracks chart this issue.

Virgin is represented on the Top Country Albums chart this week with Ronnie Milsap’s “40 #1 Hits” at No. 22, two Mercer albums at No. 50 and 52, and Cagle’s “Play It Loud” at No. 70.

Hendricks, Duncan, and EMI executives did not return calls by press time.

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ONE YEAR LATER...

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- On Top 200 R&B Album Chart for more than 52 consecutive weeks
- Richard, Brian, Brandon and Kyle broke 250,000 hearts on the SOLD OUT Mary J. Blige Tour

BREAKING HITS
- All lyrics written by Jagged Edge

- PROMISE
  - Brand new single is a smash
  - #1 R&B ballad in the country
  - #1 R&B Urban Chart
  - Top 3 spins at Urban Radio
  - Top 10 at Rhythm/Crossover Radio
  - Next up: Jermaine Dupri Remix

LET'S GET MARRIED
- #1 Billboard Monitor Airplay - 12 weeks
- #1 Billboard R&B Single - 3 weeks
- #1 Billboard Dance Single - 4 weeks

HE CAN'T LOVE U
- Single Certified GOLD
- #2 Billboard R&B Single - 5 weeks

BREAKING BIG
- 4-time Billboard Award Nominee, Including R&B Artist Of The Year
- American Music Award Nominee
- Source Award Nominee: R&B Artist Of The Year

PERFORMING LIVE ON
- Queen Latifah
- Ricki Lake
- Showtime At The Apollo
- NBA All-Star Weekend

BRAND NEW ALBUM: "JAGGED LITTLE THRILL" - SPRING 2001
BY FRANK SAXE

NEW YORK—Although his legal options have been exhausted and he will be forced to pay nearly $1 million out of his own pocket, Bolton is hardly conceding defeat in his effort to call his 1991 top five pop hit “Love Is A Wonderful Thing” his own. In the latest development in his case, co-writer Andrew Goldman, and Sony Music Publishing locked horns with the Isley Brothers, who say the Bolton/Goldmark composition is a copy of their little-known 1966 song of the same name. Bolton’s court fight with the Isleys ended Jan. 22 when the U.S. Supreme Court refused to hear Bolton’s appeal of a May 2000 decision by the 9th U.S. Circuit Court of Appeals in San Francisco.

The appeals court upheld a 1994 lower-court ruling that ordered the artist, Goldman, and Sony Publishing to turn over $5.2 million in profits from the sales of Bolton’s version of the song to the Isleys. Bolton/Goldmark challenged the 9th Circuit’s decision with a petition to the Supreme Court. Bolton/Goldmark, who defended the Bolton/Goldmark composition under the term “eventual winner,” will now try to convince the U.S. Supreme Court to hear its case, although he would have been overwhelmed at the possibility of seeing any justice in this case.

Bolton/Goldmark attorneys, including Harvard University law professor Alan Dershowitz, had asked the top court to reject the earlier ruling. They argued that a national standard should be created to determine what constitutes a copyright infringement in terms of what qualifies as copyright infringement. The Recording Industry Assn. of America (RIAA) agreed and filed a brief with the Supreme Court supporting Bolton in his appeal. The RIAA declined to comment.

Under the appeals court’s ruling, the Isleys will be paid $4.2 million from Sony Music, $922,924 from Bolton, $220,785 from Goldman, and the balance from Bolton and Goldman’s music publishing companies. In a separate order, the court found that 66% of the song’s profits resulted from copyright-infringing elements and that 29% of the profits of the album “Temptations” were derived from the track, which won Bolton and Goldman a Grammy.

The legal process, which wound through three courts, from California to New York and back to California in “Bolton-Goldman-Goldman”-doin’ process, says Bolton. “In this case, you have a song that never charted on The Billboard Hot 100; it never charted on any other charts, but where the Isleys Brothers had tremendous amounts of airplay; it never received a citation on the BMI or ASCAP (airplay/tracksheet sheets); there was not one receipt for the supposedly commercially released sin-

gle—there was none of the usual evidence that shows up where the plaintiff’s burden is to prove a reasonable amount of access.” He also points out that there are more than 150 copyrighted titles close to “Love Is A Wonderful Thing.”

Although Bolton has covered many other artists to similar suits. But music industry attorneys contacted by Billboard disagree, saying the Supreme Court’s reluctance to review the case is due to the fact that precedents are more than 50 years old.

bolsd BOLTON

BY EILEEN FITZPATRICK

LOS ANGELES—While IBM is touting its secured peer-to-peer file-sharing application as a new alternative to Napster, the company is one of the last to incorporate the technology into its digital-rights management (DRM) technology and business model. IBM, which is a key participant in the new business model.

Announced at MidemNet Jan. 22, IBM said it will incorporate a super-peer technology developed by the Electronic Management System (EMMS). The technology will allow users to share secured music files among themselves and should be available by March 31.

“All the parameters can be set by the content providers, and the technology allows for different business models,” says IBM VP of content distribution, global media, and entertainment strategy Scott Murphy. “It can also be used for virtual marketing campaigns to break bands.”

But BMG Entertainment, which is partnered with IBM for DRM, hasn’t yet incorporated the technology into its distribution model, Burnett says.

BMG parent company Bertelsmann is developing a paid file-sharing service through its alliance with Napster and says it is looking forward to “exploring opportunities with the IBM system, according to BMG VP of new business development.

Super distribution technologies have been in place with leading DRM companies Intertrust Technologies, Microsoft, Liquid Audio, and Reciprocal, and just about any company in the DRM space. However, few if any record companies are using the technology for paid downloads.

Other features, the IBM system allows for a music catalog, distribution, and support for the MusicMatch Jukebox and RealJukebox Jukebox PC players.

The super distribution model works like this: A customer purchases a license to download a song from the Web. He can then pass along the track to a friend or individual computer, just like Napster. The number of times the track can be traded is determined by the rights holders.

The trade-off, though, is that the DRM technology is more complex and application that it takes more memory, and it requires consumers to learn how to use it.

“Super distribution has many benefits, because you can control the initial distribution and you don’t have to pay for bandwidth,” says EMI Recorded Music senior VP of new media Day, who is also on the board of directors.

But in the age of Napster, it’s an uncontrollable experience, and in my opinion the trade-off is not worth it,” says Day. (Continued on page 76)

Atlantic Signs Worldwide Pact With Soulite

BY GAIL MITCHELL

LOS ANGELES—On the heels of announcing its U.S. licensing agreement with teen U.K. R&B songstress Jade, Atlantic Records artist Craig David (Billboard, Jan. 16) has signed an exclusive multiyear deal with Atlantic Records. The deal has been signed with Atlantic-Rockland-based Soulite Recordings. The long-term, multi-artist agreement calls for Soulite to independently sign international acts and recording artists and release recordings with Atlantic providing manufacturing, marketing, and distribution. The first release under the Soulite/Atlantic banner will be Chocolate, N.C.-based R&B singer/songwriter Sunshine Anderson, who’s managed by Epic artist Macy Gray. Anderson’s debut album, “Your Woman,” bows May 15.

“The Soulite concept is a refreshing vision that gives independent artists a chance to compete in the U.S. market along with Atlantic’s all-star roster,” says Atlantic president Greg Dyke. “It’s a win-win situation for us and Atlantic, and we’re very excited that the Atlantic EVP of distribution, office of the chair.” It’s “in this business when you partner with a talented, forward-thinking label that has the creative and business savvy to compete at the highest levels.”

Soulite (Billboard, Oct. 21, 2000) was founded by artists Chris Davey and producer Mark Spark, the latter of whom has worked with such acts as Salt ’N Pepa, Guru, and Donell Jones. Soulite’s Sparks-headed team of producers—a bunch of Beats Brothers, Atlantic includes Mike City (Carl Thomas, Dave Hollister), who also doubles as the label’s VP of A&R. In addition to Anderson, the Soulite roster features R&B aces Tony Hamilton and the quartet Whoz. We wanted the best opportunity for our records to succeed,” says Davey. “Although it’s small, or at least smaller than Atlantic is a family-type company that believes in artist development, strong production, and a strong A&R touch.”

Atlantic also home to R&B/pop singer Brandy, indeed a similar deals last year (Billboard, July 8, 2000) with Atlanta-based R&B/Rap label Nottie Records, whose artists include Absolute and Jazze Pha.
Björk

Pop Instrumental Performance, "Overture"
Best Instrumental Arrangement Accompanying A Vocalist, "I've Seen It All"
Dancer In The Dark, winner of the Palme D'Or, Cannes
Björk, winner of Best Actress
Nominated for two Golden Globe Awards
★★★★★ – Rolling Stone

Metallica

Rock Instrumental Performance, "The Call of the Ktulu"
"Nothing seems beyond the power of Metallica these days." – Hit Parader

Phish

Boxed Recording Package, Hampton Comes Alive
Rock Instrumental Performance, "First Tube"
Their first-ever Grammy Award nominations.
"The biggest cult band in America.” – Entertainment Weekly

Pantera

Metal Performance, "Revolution Is My Name"
"Hell yeah!" – Rolling Stone

Billy Bragg & Wilco

Contemporary Folk Album, Mermaid Avenue, Volume II
★★★★★ – Rolling Stone

The Cure

Alternative Music Album, Bloodflowers
"Could be the most perfect Cure album ever!" – Alternative Press

Busta Rhymes

Short Form Music Video, "Fire"
"Some hot sh*t!" – The Source

Of luck and proud congratulations to our Grammy nominees.

Elektra Entertainment Group
Erykah Badu
- Best Female R&B Vocal Performance - "Bag Lady"
- Best R&B Song - "Bag Lady"

Will Downing
- Best Traditional R&B Vocal Album

BeBe Winans
- Best Contemporary Soul Gospel Album
- Best R&B Performance By A Duo Or Group With Vocal - "Coming Back Home"

Brian McKnight
- Best Male Pop Vocal Performance - "6, 8, 12"
- Best Male R&B Vocal Performance - "Stay Or Let It Go"

The Temptations
- Best Traditional R&B Vocal Album

CONGRATULATIONS TO
Boyz II Men
- Best R&B Album
- Best R&B Performance By A Duo or Group With Vocal - "Pass You By"

Eiffel 65
- Best Dance Recording
  "Blue (Da Ba Dee)"

Nelly
- Best Rap Album
- Best Rap Solo Performance - "Country Grammar"

3 Doors Down
- Best Rock Song - "Kryptonite"

The Original Kings Of Comedy
- Best Spoken Comedy Album

OUR GRAMMY NOMINEES!
CRS Show Is Challenged

Three Labels To Hold Competing Showcase

BY LARRY LEBLANC
TORONTO—With five nominations each, veteran Canadian band Barenaked Ladies and newcomer singer/songwriter Nelly Furtado lead the pack of nominees for Canada's 30th Juno Awards.

The awards, announced Jan. 24, will be held at the Opry Coliseum in Hamilton, Ontario, March 4 and will be televised in Canada by CBC-TV nationally.

Reprise Records' Barenaked Ladies grabbed nominations for the group's top single (for "Pinch Me"), and top album and top pop album (for "Maroon"). Group members Steven Page, Jim Creeggan, Kevin Hearn, and Scott Livingstone have all contributed to the record in the songwriter category as well.

Furtado, who will perform at the show, picked up nominations for top new artist, top producer (with Geddy Lee and Brian West), top single (for "I'm Like A Bitch"), top songwriter, and top pop album (for her DreamWorks recording "Whoa Nelly," which has sold 115,000 units to date in Canada, according to SoundScan). Triple nominees include soulDecision, the Tragically Hip, Snow, Matthew Good Band, and Isabelle Boulay.

Produced by Lynn Harvey and directed by J.c. Mersereau, this year's ceremony will be hosted by Canadian comedians Mike and Mike. The show travels to Hamilton, where it has been held four times in the past six years, after being in Toronto last year.

"Last year's show attracted only 12 million listeners, which was down from previous years, but we are now attracting younger viewers," notes Canadian Academy of Recording Arts and Sciences (CARAS) president Daisy Dalle. "We are really trying to go after that young demographic. That's our audience."

Performing on the broadcast are the Guess Who, the Moffatts, soulDecision, and Treble Charger. A tribute segment celebrating the 15th anniversary of the band's arrival will feature performances from Baby Blue Sound Crew (featuring Kardinal Offishall, Jullly Black, and Sean Paul), Jackedwood (featuring Chris Stephen, Michelle Mee, Ghetto Concept, and the Bachelors).

During the program, true North Records' singer/songwriter Bruce Cockburn will be inducted into the Arleanges. He was senior director of urban music. Best selling Francophone album: "I'm Like A Bitch," Isabelle Boulay (Sinder

PUBLISHERS: Arlyne Wilcox is named senior VP of licensing for the Harry Fox Agency in New York. She was named director of music and legal affairs for PolyMedia.

Valerie Patton is promoted to VP and head of urban music for Chrysalis Music Group in Los Angeles. She was senior director of urban music.

Pamela Williams is named director of legal and business affairs, licensing, for BMI in New York. She was attorney for Time Warner.

RELATED FIELDS: Greg Janace is promoted to president of TBA Entertainment in Nashville. He was executive VP.

Chuck Field is named director, rhythm/crossover department, for
BEST OF BRITISH

Billboard examines the UK music industry from a global perspective with a look at the top selling UK acts, what’s hot on the UK dance scene, and Britain’s ever-present challenge to break acts in the US. We also preview the 2001 Brit Awards. Reserve your ad today!

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NARM 2001

Billboard spotlights the 2001 NARM Conference and Trade Show with an in-depth show overview and a look at the critical issues facing retail this year. We look at competition between chains and superstores, interview NARM keynote Judy McGrath, and much more. Bonus distribution at NARM!

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Billboard February 3, 2001

**Grammy Nods Make For Sales Tools**

*Labels Try To Turn Nominations Into Increased Sales Of Their Product*

**BY JILL PESSELNICK**

**LOS ANGELES—** When consumers step into music retail stores during the next few weeks, they will easily be able to identify nominees for the 43rd annual Grammy Awards. Since the Grammy nominations were announced Jan. 3, many record labels have launched nationwide consumer awareness campaigns to highlight their artists’ accolades.

Hidden Beach Recordings, for example, is trying to interest music buyers in its artist Jill Scott. She is nominated for best new artist, best female R&B vocal performance (for “Gettin’ In The Way”), and best R&B album (for “Who Is Jill Scott? Words And Sounds Vol. 1”).

One key component of the campaign is the placement of stickers on Scott’s album. Hidden Beach head of market- ing Thornell Jones says, “At the core of Jill’s success has been a combination of critical acclaim and consumer word-of-mouth. Continuing in that trend, we’re trying to leverage the critical acclaim and bring it to a new pool of consumers. The sticker will feature top quotes from national media highlighting the Grammy nominations and critical acclaim from publications.”

The label has also created a new in-store poster that uses these quotes, and it has approved the appearance of Scott’s Grammy-nominated single on this year’s National Academy of Recording Arts and Sciences (NARAS) R&B Grammy compilation CD (see story, this page).

These two tactics are also being pursued by Capitol Records for its Radiohead promotion. A limited edition Radiohead lithograph will appear at many retail locations, as will new artwork, and the group’s single “Optimise” will be featured on the pop Grammy compilation CD.

“Though the band’s album, “Kid A,” which is nominated for album of the year and best alternative music album, will not be stickered with a Grammy-nominee identification, special bin cards will be used, says Capitol senior VP of sales and field marketing Joe McFadden. “Radiohead doesn’t let us put a lot of stickers on the band’s product. We’ve made bin cards that will talk about their year-end accolades and the group’s Grammy nominations. We’ve also made a quote sheet that we’re sending out to retail that talks about all of these accolades.”

Additionally, says McFadden, “We’re releasing a special-edition package. When the record first came out, we only had a limited number of these packages.”

Similar strategies are also being employed by Giant Records, whose act Steely Dan is up for album of the year and best pop vocal album for “Two Against Nature,” as well as for best pop performance by a duo or group with vocal for the song “Cousin Dupree.” Along with sticker the... (Continued on page 30)

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**Capitol/EMI To Release 2001 Grammy Compilations**

**BY GAIL MITCHELL**

**LOS ANGELES—** The National Academy of Recording Arts and Sciences’ (NARAS) sixth annual Grammy CD compilation project finds Capitol/EMI at the helm this year. Set for release Feb. 6, are two 2001 nominee collections: One is pop, the other an R&B/wrap combination. A Latin nominee package is due Feb. 15.

Launched in 1995 as a promotional tool on behalf of the artists and labels, the Grammy compilations—featuring official Grammy artwork—began as a single CD whose release would be rotated among the major-label distribution outlets. The inaugural CD highlighted nominees in the record of the year and best male/female pop vocal performance categories and was issued by Columbia/Sony Music.

Subsequent compilations have been released by Chronicles/PolyGram, MCA/Universal, Elektra Entertainment, and RCA/BMG. The labels receive 50% of the proceeds from these Grammy albums, with the other half going to the Grammy Foundation, a nonprofit division of NARAS. Those monies are earmarked for music education programs, archiving/preservation, and a catalog of living histories featuring seminal figures in the music industry.

Beginning in 1999, a rap nominee compilation was added. The annual project expanded to three CDs last year, with a Latin nominees collection ("Grammy Nomadeos 2000 Latino").

Then with the official advent of the Latin Grammys last year, Epic/Sony Discos released a tie-in compilation September 2000. “This was a pretty revolutionary concept at the time,” says NARAS president/CEO Michael Greene. “I remember the first nine or 10 executives looked at me like I was crazy. The only guy who took me seriously was Mel Lhorman at Sony, and I told him, ‘It’s not work; I’ll pay you back out of my own pocket,’ because I totally believed in this project. At first we were all concerned about cannibalization, but it’s ended up being one of the most successful compilations. It’s become a great way to cross-pollinate consumers and drive them back to the stores to buy artists’ full albums.”

According to current SoundScan figures, the compilations have sold a respectable number of units: 254,000 in 1995, 490,000 in 1996, 554,000 in 1997, and 416,000 in 1998. The pop and... (Continued on page 28)

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**Whether You Like ’Em Or Not, Grammys Make Great Radio**

**BY ANGELA KING**

**NASHVILLE—** With many fans thrilled by the opportunity to see controversial rapper Eminem and the side with Britney Spears and Destiny’s Child with Madonna, R&B and top-40 radio are rolling out promotion al bonanzas in support of the Grammy Awards Feb. 21 telecast. While hit radio formats have supported past shows, this year is particularly meaningful for R&B stations, which have been somewhat nonchalant about Grammy ceremonies in years past.

In terms of promotion, R&B KPWR (Power 106) Los Angeles will be milking the hometown crowd. “We’ll be on the red carpet, giving out Grammy-nominated artist CD packs. We’ll also give away... (Continued on page 20)

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**Grammy’s Latin Categories See Trends Surface**

**BY LEILA COBO**

**MIAMI—** This year’s Grammy Awards at the Staples Center in Los Angeles are bound to raise comparisons with the first-ever Latin Grammys, which took place last September in the same venue. There is also a growing trend of artists garnering nominations for work in two languages and more than one category.

No official announcement has been made regarding who will perform during the ceremony, but sources say negotiations are under way with a major Latin star who was also a Latin Grammy winner. In addition, nominations and winners for both awards are to be announced... (Continued on page 28)
Artists & Music

MusiCares To Honor Paul Simon

NARAS' Philanthropic Arm To Confer Person Of Year Award

BY MELINDA NEWMAN
LOS ANGELES—Gloria Estefan, Etta James, Bette Midler, Michael McDonald, Jackson Browne, and Steve Martin are among the celebrities who will be on hand to honor Paul Simon when he receives the MusiCares 2001 Person of the year award Feb. 19 in Los Angeles.

MusiCares is a philanthropic arm of the National Academy of Recording Arts and Sciences (NARAS). Past honorees include John, Estefan, Bette Midler, Quincy Jones, Stevie Wonder, Luciano Pavarotti, Phil Collins, David Crosby, Natalie Cole, and Tony Bennett.

"Paul was a perfect choice for us," says Michael Greene, MusiCares/NARAS president/CEO. "He was on a list of seven (potential honorees). He was our first choice."

The process of selecting a MusiCares recipient is a deliberate one.

"(NARAS director of special events) Dan Tomarken and I will sit down a year and half in advance and create a template of individuals we feel qualify by virtue of their stature in the entertainment industry or what they've done in a philanthropic way or the way they've advanced understanding between cultures," says Greene.

"We put that list together, give it to (MusiCares) board members and MusiCares members around the country, and then do a triage of the list in terms of who has the most current moment," Greene continues. "In his case, Paul was a good example. He had a new album cut, he's had a Broadway show ["The Capeman"], his foundation (Children's Health Care Fund)—all the cross-cultural things he's done. He was perfect."

Simon was named MusiCares recipient of the year before his album "You're The One" was nominated for a Grammy in the prestigious best album of the year category.

The evening will follow the format of previous years: Artists will perform a song from Simon's catalog, which covers more than 30 years of hit music from his time with partner Art Garfunkel and as a solo artist. "We're working (Continued on page 20)

Reflections On Eminem, Best New Artist Category, Hosts & Other Grammy Matters

EVENYONE’S CRITIC: As soon as the nominations for the Grammy Awards are announced, many pundits and observers pounce on the listings like lions on a zebra carcass, eager to pick the bones clean and declare every entry a loser, tearing the noms apart. OK, maybe I’ve been spending too much time watching "Animal Planet," but here are a few observations about this year’s nominees and the Grammys process.

IF I RAN THE GRAMMYS: I’d replace television with a live telecast on CBS, which has historically been the place to be on award night.

IF I RAN THE GRAMMYS: I’d reserve the right to temporarily suspend a category in any given year if there weren’t enough worthwhile performances. Case in point this year: the best female rock vocal performance. The nominees in this category are all talented performers—Fiona Apple, Sheryl Crow, Melissa Etheridge, Alanis Morissette, and Patti Smith, but the songs for which they were nominated in no way represent their best work. In two extreme stretches, Morissette is nominated for the live version of her song “So Pure,” while Crow was nominated for her live version of “There Goes The Neighborhood” from her “Live From Central Park” album.

Crow put best in a television interview after the nominations were announced. She declared herself very surprised that she got nominated, because most people didn’t even know she had put this album out. In 1994, there were so few female nominees that NARAS combined the male and female rock vocal category and then nominated all male artists. We say, just can the category for the year and bring it back when it’s not an embarrassment.

IF I RAN THE GRAMMYS, the nominations would be based on albums released during the calendar year, not Oct. 1-Sept. 30. I understand the necessity of having enough time to screen nominations and make final selections in time for the February broadcast, but it’s just too confusing. Don’t even get me started on the fact that an album has to have shipped from the warehouse by Sept. 30 but not actually be in the stores to be eligible. Any single would also have to be contained in that calendar year.

(Continued on page 20)
DIANNE REEVES - IN THE MOMENT: LIVE IN CONCERT
BEST JAZZ VOCAL ALBUM

KURT ELLING - LIVE IN CHICAGO
BEST JAZZ VOCAL ALBUM

TIM HAGANS & BOB BELDEN - RE-ANIMATION LIVE!
BEST CONTEMPORARY JAZZ ALBUM

RONNY JORDAN - A BRIGHTER DAY
BEST CONTEMPORARY JAZZ ALBUM

CHUCHO VALDÉS - LIVE AT THE VILLAGE VANGUARD
BEST LATIN JAZZ ALBUM

JOE LOVANO - 52ND STREET THEMES
BEST LARGE JAZZ ENSEMBLE ALBUM

JOHN FRASER - PRODUCER OF THE YEAR, CLASSICAL

LEIF OVE ANDSNESS - HAYDN: PIANO CONCERTOS
BEST CLASSICAL ALBUM
BEST INSTRUMENTAL SOLOIST PERFORMANCE (WITH ORCHESTRA)

SIR SIMON RATTLE - MAHLER: SYMPHONY No. 10
BEST CLASSICAL ALBUM
BEST ORCHESTRAL PERFORMANCE

INGO METZMACHER - BERG: WOZECK
BEST OPERA RECORDING

ITZHAK PERLMAN & MARTHA ARGÉRICH - BEETHOVEN & FRANCK: VIOLIN SONATAS
BEST CHAMBER MUSIC PERFORMANCE

KENNEDY & LYNN HARRELL - DUOS FOR VIOLIN & CELLO
BEST SMALL ENSEMBLE PERFORMANCE (WITH OR WITHOUT CONDUCTOR)

CLAUDIO ABBADO & MEMBERS OF BERLIN PHILHARMONIC - HINDEMITH: KAMMERMUSIK Nos. 2, 3, 6, & 7
BEST SMALL ENSEMBLE PERFORMANCE

THE 12 Cellists of the Berlin Philharmonic - SOUTH AMERICAN GETAWAY
BEST SMALL ENSEMBLE PERFORMANCE

RODION SHCHEDRIN - CONCERTO CANTABILE
BEST CLASSICAL CONTEMPORARY COMPOSITION
"Has anyone ever had a boring dream?"

-Paul Gauguin

Coldplay Gets Hot. Nettwerk/Capitol's Coldplay is touring the U.S. in support of its stateside debut, "Parachutes," which has spawned the rock radio hit "Yellow." Coldplay has been named best band of 2000 by U.K. rock critics, and it has been nominated for three Brit Awards, including best group. Pictured, from left, are Coldplay members Will Champion and Chris Martin, Capitol president/CEO Roy Lott, and Coldplay members Guy Berryman and Johnny Buckland.

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specifically with Paul on ideas that he has and some of his friends," says Greene. "Some of the things are historically important in telling the story from the beginning to now."

Phil Ramone is producing the evening, along with the MusiCares staff. "It's an invigorating process, matching contemporary artists with his songbook," says Greene. The dinner is accompanied by a silent auction of entertainment memorabilia and luxury gift items. Greene expects that the evening will raise a gross total of "something in the $1 million range," with net proceeds going to MusiCares' financial assistance program, which aids those in the music industry with medical and personal needs.

Additionally, a portion of funds raised will go to Simon's Children's Health Care Fun, a national network of 16 pediatric hospitals that provide adequate health care to children, many of them homeless. "There is no quid pro quo," says Greene, "but Elton is the best example. When we started putting his evening together and looked at the Elton John Foundation's education programs and programs in helping health care providers in the AIDS field, we were delighted to give a check for over $200,000 to Elton's Foundation. People are giving their time, and we think it's a great way to build those partnerships."

This year, the dinner will have an added twist when a concurrent auction is held on television shopping channel QVC, hosted by Michael McKean. The live broadcast will include appearances by a number of artists, including Shelby Lynne, Baha Men, and Brian McKnight.

"Oh, they stay in contention," he says, "as long as they don't blow up an elementary school or something."

**DOVE NOMINEES ANNOUNCED**

(Continued from page 8)

Nichole Nordeman; "God Of Wonders," recorded by Third Day, written by Marc Byrd and Steve Hindalong; "He's My Son," written and recorded by Mark Schultz; "He's Still Waiting By The Well," recorded by Greater Vision, written by Rodney Griffin; "If I Could Sing Of Your Love Forever," recorded by SonicFlood, written by Martin Smith; "If You Want Me To," written and recorded by Nicole C. Mullen; "Written On My Heart," recorded by Plus One, written by Eric Foster White and Stephanie Lewis.

**Producer of the year:** Brown Bannister, Brent Bourgeois, Steve Hindalong, Monroe Jones, Michael Omartian.


**Bluegrass album:** "By Request/Greatest Hits," Easter Brothers; "Empty Fields," Lewis Phillips; "Heart Of Clay," the Perrys; "Inspirational Journey," Randy Travis; "Just Over In Heaven," Doyle Lawson & Quicksilver.

**Urban album:** "Damiita," Damita; "In The Myx (Of Your Will)," Kelly Williams; "Kirk Franklin Presents INC," INC; "Love And Freedom," BeBe Winans; Thankful," Mary Mary.

**Hip-hop/dance album:** "7th Avenue," KJ-52 Representing Sons Of Intellect; "Are We There Yet?," John Reuben; "Do It Right," Shon'Nelle; "The Action Figure," Knowdavers; "The Plan," Raze.


**Special-event album:** "Child Of Promise," Donna Summer, Michael Crawford, Steven Curtis Chapman, Crystal Lewis, Russ Taff, Vince Gill, Richard Marx, Michael W. Smith, Amy Grant, Bob Carlisle, Jody McBrayer, Wayne Watson, Howard Hewett, Michael Passe, Hootie, and the Blowfish, Hootie & the Blowfish, Aztec, Edwin McCain, Sarah Brightman, de Taal, Yolanda Adams, Avalon, Jaci Velasquez, Patrick Williams, Lonestar, and Steven Curtis Chapman; "NQC Live," Gold City, Greater Vision, the Freemans, Brian Free, the Steelies, the Perrys, the Nelons, Ernie Haase, Dow Brothers Quartet, the Cathedrals, the Hoppers, the Bishops, and Ivan Parker; "Roaring Lambs," Burlap To Cashmere, Steven Curtis Chapman, Michael W. Smith, Ashley Cleveland, Michael Tait, Sunny Sweeney, Ian Nelson; "Black and White," the Smith Black Mamba, Charlie Peacock, Bill Mallonee, Vigilantes Of Love, Over The Rhine, Ginny Owens, Brent Bourgeois, PPR, Sixpence None The Richer, and Steve Taylor.

**Grammy Festival**

(Continued from page 16)

a list."

This year, grants were awarded to the American Youth Symphony, Autry Museum of Western Heritage, Long Beach Symphony Association, Los Angeles Baroque Orchestra, Los Angeles Chamber Orchestra, Los Angeles Doctors Symphony, Los Angeles Philharmonic, Performing Arts Center of Los Angeles County, Plaza De La Raza, Skirball Cultural Center, UCLA Performing Arts, and the Western Music Assn.

"This whole month is just a steamroller of activities," says Grammys Festival coordinator, a very worthwhile template for the entire community to take advantage of all the international attention that is brought to bear on Los Angeles because of the Grammys Awards."
When Olga Tañón sings, merengue comes alive

Warner Music Latin America is proud to congratulate Olga Tañón on her Grammy nomination for Best Merengue Album, Olga Viva, Viva Olga.
The Nominees In The Four Top Grammy Categories

RECORD OF THE YEAR
Award to the artist and to the producer(s), recording engineer(s), and/or mixer(s)
1. "Say My Name" (Columbia)
   Destiny's Child
   Rodney Jerkins, producer;
   LaShawn Daniels, Brad Gilderman, and Jean-Marie Horvat, engineers/mixers
   Andrew Slater, producer; Darrel Swann and Dave Way, engineers/mixers
   3 "Music" (Maverick/Warner Bros.)
   Madonna
   Mirwais Ahmadzaai and Madonna, producers
   4. "Bye Bye Bye" (Jive)
   N Sync
   Jake and Kristian Lundin, producers;
   Mike Tucker, engineer/mixer
   5. "Beautiful Day" (Interscope)
   U2
   Brian Eno and Daniel Lanois, producers;
   Steve Lillywhite and Richard Rainey, engineers/mixers

ALBUM OF THE YEAR
Award to the artist(s) and to the album producer(s), recording engineer(s), and/or mixer(s) if other than the artist.
1. "Midnite Vultures" (DG/Interscope)
   Beck
   Beck Hansen and Dust Brothers, producers; Tony Hoffer, Michael Patterson, and Mickey Petralia, engineers/mixers
   "The Marshall Mathers LP" (Aftermath/Interscope)
   Eminem
   Jeff Bass, Mark Bass, Dr. Dre, Eminem, and the 45 King, producers;
   Rick Bekins, Mike Butler, Chris Conway, Rob Ebeling, Michelle Forbes, Richard Segal Huredia, Steve King, Aaron Lepley, James McCreone, Akane Nakamura, and Lance Pierre, engineers/mixers
   "Kid A" (Capitol)
   Radiohead
   Radiohead, producer; Nigel Godrich, engineer/mixer
   4. "You're The One" (Warner Bros.)
   Paul Simon
   Paul Simon, producer; Andy Smith, engineer/mixer
   5. "Two Against Nature" (Giant)
   Steely Dan
   Walter Becker and Donald Fagen, producers; Phil Burnett, Roger Nichols, Dave Russell, and Elliot Scheiner, engineers/mixers

SONG OF THE YEAR
A songwriter(s) award. A song is eligible if it was first released or if it first achieved prominence during the eligibility year. (Artist names appear in parentheses.)
1. "Beautiful Day" (U2)
   Track from "All That You Can't Leave Behind" (Interscope Records; publisher: PolyGram International Music Publishing)
   2. "Breathe" (Warner Bros.; publishers: Cal IV Songs, Universal Songs of PolyGram International, Hopechest Music)

BEST NEW ARTIST
For a new artist who releases, during the eligibility year, the first recording that establishes the public identity of that artist.
1. Shelby Lynne
   2. Brad Paisley
   3. Papa Roach
   4. Jil Scott
   5. Siaqo

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Congratulations to Grammy nominees from Warner Music Latin America
Congratulations

Record of the Year
LaShawn Daniels
Destiny's Child
Brian Eno (PRS)
Daniel Lanois
Jake Ludin (STIM)
Kristian Ludin (STIM)
Madonna
"NSYNC
U2
Dave Way

Album of the Year
Beck
Chris Conway
Dr. Dre
Dust Brothers
Rob Ebeling
The 45 King
Roger Nichols
Radiohead (PRS)
Steely Dan

Song of the Year
LaShawn Daniels
Destiny's Child
Holly Lamar
Jinsoo _im
Jeremy Ruzumna
Mark D. Sanders
U2
David Wilder

Best New Artist
Brad Paisley
Papa Roach
Jill Scott
Sisqò

Rock
Fiona Apple
Beck
Bon Jovi
David Bowie (PRS)
Melissa Etheridge
Foo Fighters
Peter Frampton
Lenny Kravitz
Limp Bizkit
Paul McCartney (PRS)
Metallica
Alanis Morissette
Nine Inch Nails
No Doubt
Patti Smith
Pearl Jam
Radiohead (PRS)

Joe Satriani
Scone Temple Pilots
U2

Pop
Christina Aguilera
Backstreet Boys
Barenaked Ladies (SOCAN)
Björk (STEF)
Lauryn Hill
Enrique Iglesias
Joe
Joe Jackson (PRS)

Madonna
Aimée Mann
Bob Marley
Brian McKnight
Brian Setzer Orchestra
Vincent Mendoza
Jo-ni Mitchell
"NSYNC
William Orbit (PRS)
Frank Sinatra
Steely Dan
K­t Whalam
Grover Washington, Jr.

Traditional Pop
Rickie Lee Jones
Jo'n Mitchell
Barbra Streisand

Jazz
Dee Dee Bridgewater
Freddy Cole
Buddy Collette Big Band
Nnenna Freelon
Ronny Jordan
Branford Marsalis
Dianne Reeves
Sam Rivers' Rivbea All-Star Orchestra
Maria Schneider Orchestra

Blues
James Cotton
Taj Mahal

R&B
Erykah Badu
Mary J. Blige
D'Angelo
LaShawn Daniels
Destiny's Child
Will Downing
George Duke
Wyclef Jean
to our Grammy Nominees for 2001

Joe
Lucy Pearl
Harvey Mason, Jr.
Brian McKnight
Jeffrey Osborne
Kelly Price
Raphael Saadiq
Sisqo
Jill Scott

RAP
Beastie Boys
DMX
Dr. Dre
Mystikal
Nelly
Redman

COUNTRY
Johnny Cash
Dixie Chicks
Michael Delaney
Keith Follesé
Billy Gilman
Amy Grant
Alan Jackson
Holly Lamar
Jo Dee Messina
Mark D. Sanders
Ricky Skaggs
Riders In The Sky
George Strait
The Wilkinson
Lee Ann Womack
Trisha Yearwood

FOLK
Tom Bee
Billy Bragg (PRS)
Johnny Cash
Steve Earle
Emmylou Harris
Ladysmith Black Mambazo (SAMRO)
Natalie MacMaster (SOCAN)
Joanne Shenandoah
Jo-El Sonnier
Douglas Spotted Eagle

LATIN
Christina Aguilera
Pepe Aguilar (SACM)
Cafe Quijano (SGAE)
Fulano
Grupo Mania
Illegales
La Ley (SCD)
Los Amigos Invisibles

GOSPEL
Avalon
Brooklyn Tabernacle Choir
Carol Cymbala
Crystal Lewis
Mary Mary
Petra
Quicksilver
Ricky Skaggs
Smalltown Poets
Michael W. Smith
Troy L. Sneed, Sr.
Switchfoot
Third Day
Jacil Velasquez
The Williams Brothers
Youth For Christ

MUSICAL SHOW
Guy Bablon
Cole Porter
Phil Ramone
Tim Rice (PRS)
Don Sebesky
Meredith Willson

CHILDREN'S
Tom Chapin
Cathe Fink
Kenny Loggins
Marcy Marxer
Riders In The Sky

CLASSICAL
Michael Collins (PRS)
Brian Couzens (PRS)
Heiner Goebel (CEMA)
Marc-André Hamelin (CAPAC)
Tony Harrison

REGGAE
Pato Banton (PRS)
Beenie Man (PRS)
Dennis Brown (PRS)
Gregory Isaacs (PRS)
Wailing Souls

NEW AGE
Maire Brennan (IMRO)
Phil Coulter (IMRO)

HISTORICAL
James Nichols
Mark Wilder

PACKAGE
John Seabury
Thomas Wolfe

ALBUM NOTES
John Chilton (PRS)
Gerald Early

COMPOSING/ARRANGING
Jorge Calandrelli
Nnenna Freelon
Gordon Goodwin
James Newton Howard
Vince Mendoza
Paul McCandless

PRODUCTION
Rich Breen (PRS)
Roger Nichols
Bill Schnee

PRODUCER OF THE YEAR
Bill Bottrell
Dr. Dre
Jimmy Jam
Maurice Joshua
Terry Lewis
Peter Rauhofer (AKM)
Matt Serletic

FILM/TV/VISUAL MEDIA
Samuel Barnes
Jon Brion
Lisa Gerrard (PRS)
Beyoncé Knowles
Aimee Mann
Hans Zimmer
Randy Newman

MUSIC VIDEO
Stephanie Bennett
Karen Bernstein
Alan Boyd
Steve Lamar
Papa Roach
Reba McEntire
Will Smith
Charlotte Zwerin

Congratulations to all of this year's Lifetime Achievement and Trustee Award Honorees:
The Beach Boys, Tony Bennett, Sammy Davis, Jr., Arif Mardin, Bob Marley, Phil Ramone, The Who

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## Capitol/EMI to Release 2001 Grammy Compilations

(Continued from page 15)

In conjunction with EMI Latin—still being determined. 

Including in the project hinges on NARAS’ ability to secure clearances from the various labels and artists in the tight turn-around period before the nominations are announced in early January. According to Capitol president/CEO Roy Lott, "The rap duo/group category was the only one that didn't get cleared entirely. That particular category is represented by Beastie Boys ("Alive") and the aforementioned Dr. Dre featuring Snoop Dogg ("The Next Episode")." At press time, selection of the Latin collection—coordinated in conjunction with EMI Latin—will debut an entirely different format to consumers back to the stores to buy artists’ full albums.

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### Grammy’s Latin Categories See Trends Surface

(Continued from page 15)

lap—an inevitability that will not doubt repeat in coming years. But both the Latin and Gospel categories have distinctly different voting processes and criteria for selection.

Foremost, the National Academy of Recording Arts and Sciences (NARAS) is a U.S. academy, and its seven Latin music categories only honor recordings released in the U.S. and performed by a duos or groups. The Latin Recording Academy of the Latin Recording Academy in Mexico, however, includes the Salsa Electra (150,000), Latin, and Calypso categories with a wide selection of Latin from across the continent. The Latin categories also feature a variety of Latin music genres, including Latin pop, rock, and traditional Puerto Rican music. The Latin categories also feature a variety of Latin music genres, including Latin pop, rock, and traditional Puerto Rican music. The Latin categories also feature a variety of Latin music genres, including Latin pop, rock, and traditional Puerto Rican music. The Latin categories also feature a variety of Latin music genres, including Latin pop, rock, and traditional Puerto Rican music. The Latin categories also feature a variety of Latin music genres, including Latin pop, rock, and traditional Puerto Rican music. The Latin categories also feature a variety of Latin music genres, including Latin pop, rock, and tropical genres, such as reggae, merengue, and salsa.

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The Random House Audio Publishing Group Congratulates Our Grammy Award Nominees...

Jerry Stiller
*Married to Laughter*
*A Love Story Featuring Anne Meara*
Best Spoken Word Album

Dennis Miller
*I Rant, Therefore I Am*
Best Spoken Comedy Album

Jim Dale
*Harry Potter and the Goblet of Fire*
Best Spoken Word Album for Children
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For more information, visit www.broadbandtalentnet.com/membership

GRAMMY NODS
(Continued from page 15)

albums and bin cards with Grammy-nominee information. Giant is send-
ing additional display products to retailers nationwide. Giant GM Larry Jacobson says, “We’re sending a variety ofascar-boards and lightboards to retailers. What you want to do is get out there when the visibility is heightened and try to capitalize on that.”

Jacobson also says that Giant is participating in some local print advertising campaigns in conjunction with retailers, though the campaign as a whole is not focusing on particular regions. The Steely Dan single “Cousin Dupree” will be included on the NARAS pop-compilation CD as well.

Giant is also taking part in a number of “retail price and positioning and merchandising programs” to increase the visibility of its other Grammy-nominated tunes, the Kenny Wayne Shepherd Band and the Wilkinson’s, says Jacobson.

Retailers themselves are spear-
heading their own Grammy promo-
tions independent of the programs instigated by labels. David Levess, senior music buyer for the Macy’s, My-\n\-based retailer’s subsidiary, House, says, “There are displays that are up, and we have a special Gram-
my endcap. It’s a combination of major nominees and some of the nominees from the non-
\-pop categories, like jazz.”

For Amarillo, Texas-based Hastings Entertainment’s, a Grammy endcap is part of the strategy. The company’s director of music, Storm Gloor, says, “In selected markets, we’ll have a con-
tent zone just for those customers who can pick the winners accurately.”

In addition, current Grammy nom-
\-inees and a selection of past winners are on sale at a 30% discount at CDnow.com.

“There’s about 400 CDs featured in over 50 Grammy category endcaps on sale,” says Mike Haney, CDnow’s senior director of category management, music, and movies. “This is part of an effort called Awards Central. We do it to create a destination zone for con-
sumers who are able to learn, shop, and buy around different awards events. We have interviews with Grammy-
nominated artists, and we do daily updates on all award shows.” Haney says that artists included in the pro-
gram have been getting “a 25% lift overall” since the nominations were announced, and he believes that business will double after the Grammy ceremony.

However, neither Gloor nor Haney expects a sizable sales increase for Grammy nominees this year, though both are expecting sales boosts to occur when the winners are announced.

Radio Play

Favorite Song Requests

January 12, 2001

The Most Listened to New Tracks On Broadband Talent Net

# Composition, Artist Genre
1. 2 Surprise Ending, Brickfoot Pop
2. 3 New York City, Les Pop
3. 4 When I Get Over You, Tara B Pop
4. 5 Karma (The La La Song), Roman Von Feeser Pop
5. 6 Your Life, 3 Series Pop
6. 7 Stanky On The Hangdown, Betty In Black Funk
7. 8 Knockout, Brickfoot Pop
8. 9 Follow Heart, Mainly McNeal Pop
9. 10 Crazy, Mr. Mein Rock, Hard Rock Pop
10. 10 Heath Of The Night, Catherine Phoenix Pop

Weekly Radio Play counts are based on verified ratings by Boardcast’s registered online audience for any artist featured on the Air. Ratings are based on a scale from 1 to 20.

New Talent Spotlight

The Most Outstanding And Available Acts On Broadband Talent Net

ROMAN VON FEESER

Roman Von Feeser, a singer/songwriter from New York, is ready to break the dance/pop music scene. Roman combines infectious melodies, high energy and passion, with a soulful, yet warm-in-the-heart and soul of his songs. His artistry, combined with the fun
\-ness for a solo artist, will surely allow him to make his mark in a music scene that has been dominated by female artists, duos and groups for too long. “Karma (The La La Song)” has already garnered local attention. He has brought his sexy, energetic live show to the world famous Central Park, New York, where he was the headline performer for the highly publicized American Breast Cancer Society event. He has also warmed up the crowd for a Harry Davidson fashion show and was invited to perform at the Hillary Clinton senate Funda-
\-tions’ with-sing-along has a high-energy pop sound and heartthrob looks. Roman Von Feeser is ready to take the dance/pop music world by storm.

For further artist details log on to www.broadbandtalentnet.com/romanvonfeeser

For details about these and other up and coming artists visit our website at www.broadbandtalentnet.com

www.americanradiohistory.com
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ALEJANDRO SANZ
El alma al aire
Best Latin Pop Album

CAFÉ QUIJANO
La extraordinaria paradoja del sonido Quijano
Best Latin Rock/Alternative Album

JOSÉ ANTONIO MéNDEZ GARCÍA
FAUSTINO ORAMAS (EL GUAYABERO)

JUAN MANUEL ARRONDO

CÉSAR PORTILLO DE LA LUZ
JUAN CARLOS CALDERÓN

BEST LATIN ROCK/ALTERNATIVE ALBUM

ALEJANDRO JAÉN
JOSÉ VALLADARES AGUIAR

ERNESTO LECUONA
MIGUEL MATAMOROS

MANUEL ALEJANDRO
CARLOS MURCIANO GONZÁLEZ

www.portalatino.com www.sgae.es

PELA FUSTÁN EDICIONES S.R.L (FITO PÁEZ)
Best Latin Rock/Alternative Album
I'm Miller Time. Rock singer/songwriter Bill Miller happens to be Native American, but he says, "I have never wanted to limit myself." Miller's current album, "Hear Our Prayer" (Integrity Records), is oozing under the Heatseekers chart. Miller's U.S. tour includes Feb. 18 in St. Louis and March 3 in Tallahassee, Fla.

Hammond's 'GRIN': Blues veteran John Hammond returns with his next album, "Wicked Grin," set for release Feb. 27 on Virgin Records. The album, Hammond teams up with Tom Waits, who wrote and produced several of the album's songs.

Hammond's 1996 set, "True Love," was a No. 8 hit on the Top Blues Albums chart. A native of Jersey City, N.J., Hammond is currently on a U.S. tour.

Upcoming tour dates include Feb. 19 in Dayton, Ohio; Feb. 20 in Richmond, Va.; Feb. 21 in Charlottesville, Va.; Feb. 23 in Savannah, Ga.; Feb. 24 in Columbus, Ohio; Feb. 26 in Atlanta; Feb. 27 in Charlotte, N.C.; and March 3 in Tallahassee, Fla.

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Billboard's Heatseekers Albums Chart

**THE EMERGENCE OF MIRWAIIS:** Before he co-produced Madonna's "Music" album, Mirwais was a relatively unknown French producer and musician.

The Aliens Have Landed. Heavy rock band Alien Ant Farm makes its major-label debut with "ArtThology," due March 6 on New Noise/DreamWorks Records. New Noise is the record label of DreamWorks Band Papa Roach. Alien Ant Farm drummer Mike Cosgrove says his band's music can sometimes be "dense and technical." Alien Ant Farm is on a West Coast tour and has been confirmed to be on this year's Warped tour.

The Heatseekers chart lists the best-selling titles by new and developing artists, designed as those who have been active in the top 100 of the Billboard 200 chart, when an album reaches this level, the album and the artist's subsequent singles are instantly noticeable to appear in the Heatseekers charts. The chart is compiled weekly and is available on www.billboard.com. *Note: Includes only U.S. Airplay with the greatest sales gain, x 2001, Billboard/RIA Communications.

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Balboa Records & Discos Musart Congratulates Pepe Aguilar In His Nomination For The Grammy In The Category Of Best Mexican/Mexican American Album

"Por Una Mujer Bonita" [Discos Musart/Balboa Records]

Buena Suerte,
Discos Musart & Balboa Records

FEBRUARY 21, 2001
www.americanradiohistory.com
The young California natives who make up Dream have crafted a pop debut that shows off their vocal abilities and youthful exuberance. Lead vocal “He Loves U Not” is a rhythmic play on the words of the song title “He Loves Me,” and “Radio, and a Bad Boy” is a production of some of the most well-known producers in the industry.

David Sylvian made an effort to showcase his versatility as a pop artist with his album “Japanese Enigma.” This album, released in 1988, featured a mix of styles including world music, jazz, and pop, and it was a critical and commercial success, earning four stars.

The reviews of the album were generally positive, with critics praising Sylvian’s ability to blend different genres and create a unique soundscape. The album’s strongest tracks were often noted for their emotional depth and Sonic’s musical journey. The album went on to become an important record in his discography and is considered a classic by many fans.

The influence of David Sylvian’s work can be heard in the music of many contemporary artists, from indie rock to electronic music, and his experimentation with different styles and sounds continues to inspire musicians today.
ROADRUNNER CONGRATULATES SLIPKNOT ON THEIR FIRST GRAMMY NOMINATION

"WAIT & BLEED" - 2001 GRAMMY NOMINEE, BEST METAL PERFORMANCE FROM THEIR SELF TITLED PLATINUM DEBUT ALBUM
**BLUES**

**Ralph STANLEY & THE CLEVELAND COUNTY BOYS**

**MOUNTAIN GRASS ROOTS**

**CLASSICAL**

**Daniel TAYLOR**

**Le P’tit Heart**

**PRODUCER:** Gavin Lawrence

**DAVE THOMAS**

**New & Noteworthy**

**OLIVIA HOLTZ (3:29)**

**FIREHORSE**

**PRODUCERS:** Jovan F. Thompson, David "Pig" Conley.

**Writers:** J. Thompson, C. Conley, G. Longhit, G. Conley

**LABEL:** Teenage for Music/Drumstorm/Musical inc./Hollywood Music Producing/Music/ASCAP, Q Zik Music/Peponic, 99

**James (7:00) (CD press)**

**POP**

**MOD Mini**

**Lady (Hear Me Tonight)** (3:46)

**PRODUCERS:** Yann Deragon, Roman Trachler

**HUFFY**

**SEMINAL**

**Harry "Choo-Choo" Romero

**B-and-NICA (27:00) (CD press)**

**Among acts that have been sampled throughout the years, perhaps none has been tapped as many times as Chic, thanks to its seemingly timeless signature guitar work. The latest track to build its fame around the work of Nile Rodgers and Bernard Edwards in French dance duos Modjo, with its "Lady (Hear Me Tonight)," a highly appealing tune that recently toped the singles chart in the U.K. This finger-snapping good time, which Chic's "Soup For One" already has dug roots in the dance clubs here, but the potential of the radio edit at 40 is absolutely boundless. Modjo's effort is as much about creating a mood as it is about any one element of the track. With their sound being sampled over and over, "Lady" primarily conjures an image of a sleek, streamlined party anthem, one that's sophisticated enough to work in any daypart. The CD promo offers a tight 4:17, but an extended version that clocks in at 5:06, a weekend-day-ready mix shows, and the intriguing acoustic version, which puts out some welcome sausage in a curious lounge setting. In most parts of the world, "Lady (Hear Me Tonight)?" would be con- sidered a guilty pleasure, and some artists are not about to take any heat on the issue of where this song belongs. Based on hip factor alone, it could easily bust up the stereotype of winter radio.

**SHAWN MULLINS Up All Night (3:52)**

**PRODUCERS:** Shawn Mullins, Julian Raymond

**WRITERS:** S. Mullins, N. Parker

**LABEL:** Eleven Records/Atlantic 300386

**COLUMBIA (3:00) (CD press)**

Shawn Mullins' previous "Everywhere I Go," the breakthrough single from her new "Beneath The Velvet Sun" album, was such an obvious hit for the adult side of mainstream radio that you just had to throw up your hands and go, "Mercy, this is an in- shun." It's a different story. "Up All Night," her new brainchild, know what. But then— somehow—radio programmers managed to ignore it anyway, and you wouldn't have to visit a bar, and you wouldn't have to wait for long. We're talking beats of attitude here. Although Olivia is a bona fide R&B singer, her delivery reflects a heavy "big hop influence, which gives this single its street edge. With its orchestral tinges, the symphonic track is pretty much standard fare for R&B radio, but it still provides enough flavor to keep listeners bouncing along. The slice, Marcus Raboy-directed video should also catch the eyes and ears of music fans. Given the catchy tunes, killer looks, and the support of Davis, the future looks promising for this talented newcomer.

**MUSIC**

**MEREDITH EDWARDS: A RISE Is A ROAR (2:58)**

**PRODUCER:** Keith Stegall

**WRITERS:** Bruce Springsteen, S. Russ

**PUBLISHERS:** WB Music Corp, ASCAP, Warner-Tamerlan

**WALL STREET JOURNAL**

**Freelance Entertainments/Mercury 02106 (CD press)**

Meredith Edwards makes her debut with a album with a sound that's too new for newcomers to claim. As the lead artist on "Freelance Entertainments," the Mercury imprint owned by 'N Sync member Lance Bass—Edward's already got a box opening for the hot boy band during the summer—it's hard not to wonder whether she's even asserting a few bars of this single a cappella. That was impressive, but the finished version is even better. Despite a slightly sweet ditzy about a girl from the wrong side of the tracks who overcomes her circumstances, Edwards communicates an engaging, "There's a youthful exuberance in Edwards' performance that really communicates the whimsical lyric. Some young female acts seem as though they are going to a party that's too much for them and are now sophisticated. They can get so busy trying to dazzle the listener with their pipes that they don't have time to enjoy themselves in the lyric. Not so with Edwards. She has a sweet, vulnerable quality that is appealing. This is a record that's likely to gain a lot of attention, and Edwards demonstrates she has the goods to hold her own on any radio format. On "U.K.," she won't be under his shadow for long.

**SIXTEEN**

**The Most Beautiful Girl (3:30)**

**PRODUCER:** Neda Hart

**WRITERS:** Luke Stewart, D. Wilson

**PUBLISHERS:** EMI At Gallion Music Corp, EMI Almo Music

**ATLANTIC 300386 (CD press)**

God rest his soul—the late Charlie Rich was probably the greatest pure country artist with the release of this single. It's an absolute desecration of his award-winning "The Next Time I Fall"—a gorgeous piano intro gone, so the song is nearly unrecognizable at the outset. And Rich's unique delivery is lost to give way to the red hot, scorching-almost soul version—dramatically different from Rich's signature tune—and in no way, shape or form, a complete misstep. The lead vocalist has a pleasant voice, and he manages to give every note the amount of fire that his cohorts join in, especially belting out "buy" in a manner more befitting a pep rally than a country song, it's just embarrassing. The production is no-holds-barred pop, but then they throw in a fiddle. It's so inconsistent with everything else going on in the song, it sounds like some poor musician just wasn't expected to play. This is the lead single from the Atlantic quintet's sophomore album, and it will be interesting to see how country programmers respond.

**ROCK TRAXX**

**DISTURBED**

**Violence (13:11)**

**PRODUCER:** Ben Goren, Dan Stapp

**WRITERS:** Disturbed

**PUBLISHERS:** Eleven Music/Culture Publishing/Wirld Music Corp, ASCAP

**Giant/Thraxx (10010) (CD press)**

Disturbed follows last year's top 10 modern rock hit, "Steady," with another dramatically different song from the quartet's debut set. The "Sickness." Again, front man David Draiman takes a call tobare his soul, but the band sticks to the same delivery, and here he breaks free from
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Music clips of nominated songs, backstage interviews, exclusive photos, GRAMMY archive and more. Designed, built and hosted by IBM.
B.L.G., the Lox, Black Rob, and, as of late, Shyne. Doing what they best, Paid-In Full Co. have discovered another diamond in the rough in G. Dep. After guesting on albums from Gang Starr, Lil’ Ceasar, and Puff Daddy, G. Dep is ready for his moment in the sun with this debut single. Liberally lifting from Al Green’s “Simply Beautiful,” the heart. He accomplishes this in his very first piece, a vocalise lament accompanied only by staccato chords from his accordion.

Men on the brink of insanity or just beyond—have become Eickert’s stock trade. In his last show, the unnerving and compelling “And God Created Great Whales,” he played a composer struggling to finish an opera based on “Moby Dick.” His degenerative disease erased his memory. Eckert turned the quote “Call me Ishmael” into a plaintive cry from a man desperately holding onto his identity.

In the pair of one-act pieces that make up “An Idiot Divine,” Eckert brings to life two other beguiled souls—a wandering musician who has gone mad and a man jailed for murdering his minister brother. The two episodes, originally written nearly a decade ago, are quite similar thematically. Yet dramatically, they aren’t at all evenly matched. "The Idiot Variations" is a meditation on the transforming power of music. The musician, a self-proclaimed idiot, is merely a vehicle for the music. There isn’t much to the piece beyond the music, but Eckert’s skill as a composer and performer makes it feel much more substantial. Part his is dramatically and musically, is "Dryland Divine." It is much more involving because the musician’s desperate search for salvation is so moving. After a bedraggled angel points the way, Eckert’s rendition of “Amazing Grace” is so rapturous that it hardly feels like a cliché.

And what is the angel’s advice? “Find a street corner,” he says. “Learn how to play the old tunes.” There are a few old tunes in “An Idiot Divine,” but Eckert has also given us much that is new. And that is reason to rejoice.

MARK SULLIVAN

the rapping wall on the chorus. The track burrows deep inside the psyche to bear the craziness in there: “Will you listen to me? I’m gonna make you do some freaky shit now! Someone’s gonna die,” dubs natha. This is kind of scary, but isn’t that what rock’n’roll is all about? And it’s so much easier when they give you the secret messages upfront rather than having to spin your records backward, and so the cut gets definite bonus points for convenience. Synthesizers and electronic effects trickle in, achieving a bright but still-musical sound similar to Orby’s. Melodically, the tune isn’t particularly compelling—of course, that hasn’t stopped rock tunes in the past. And the freaky stuff makes it all worth it, right?

GLORIA ESTEFAN You Can’t Walk Away From Love (9:16)
PREVIEW: “The German trio of Thea von Harbou, her brother Erich Pommer, and Franz Waxenegger, working in Berlin, starts to emerge as the leading force in German cinema in the late 1920s and early 1930s. Their films, characterized by their social realism and political themes, are considered some of the most important and influential works of the period.”

DANCE
* KRISTIN W Loving You (3:30)
* DANCE
* GLORIA ESTEFAN You Can’t Walk Away From Love (9:16)
* MAXWELL Get To Know Ya (6:04)

RAW TEXT END
Record Plant congratulates our clients .

ALBUM OF THE YEAR:  
*The Marshall Mathers LP (Mike Butler-engineer)* – Eminem

BEST NEW ARTIST:  
– Sisqo

BEST POP VOCAL ALBUM:  
*Inside Job*– Don Henley

BEST MALE POP VOCAL PERFORMANCE:  
*Taking You Home*– Don Henley

BEST POP PERFORMANCE BY DUO OR GROUP with VOCAL:  
*Breathless*– The Corrs

BEST POP INSTRUMENTAL PERFORMANCE:  
*Rebel Heart*– The Corrs

BEST COUNTRY ALBUM:  
*Breathe*– Faith Hill

BEST COUNTRY SONG:  
*The way you love me*– Faith Hill

BEST ROCK SONG:  
*Kryptonite*– 3 Doors Down

BEST ROCK ALBUM:  
*Crush*– Bon Jovi

BEST MALE ROCK VOCAL PERFORMANCE:  
*Workin' It*– Don Henley

BEST R&B ALBUM:  
*Unleash the Dragon*– Sisqo

BEST R&B SONG:  
*Thong Song* (Tim Kelley, Bob Robinson, Sisqo-songwriter)– Sisqo

BEST MALE R&B VOCAL PERFORMANCE:  
*Rebel Heart*– The Corrs

BEST LATIN POP ALBUM:  
*Vivo*– Luis Miguel

BEST LATIN ROCK/ALTERNATIVE ALBUM:  
*Uno*– La Ley

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**Jesse Powell Returns As ‘JP’**

**Artist Showcases Vocal Gifts on Third MCA/Silas Project**

BY RHONDA BARAKA

ATLANTA—R&B crooner Jesse Powell, who scored an R&B/#9 hit in 1989 with “You,” began molding his singing style at the tender age of 7. “I had my first band then,” recalls the 27-year-old singer. He, along with his mother, brother, and sisters—singer/songwriters Trina and Tamara—performed in and around their native Gin, Ind.

Singer/songwriter Powell calls his music a throwback to the ’70s soul songs he heard performed in those early days, noting, “That old soul vibe kind of captures [my sound] today.”

That vibe is the inspiration behind his upcoming third MCA/Silas album, “JP.” The March 6 release—the follow-up to 1989’s “Bout It”—is a ballad-heavy lineup of songs written and produced by Powell (for Chrysler Productions/FMD) with the help of sister Tamara and producers Tim and Bob, Shepp Crawford, and Damon Thomas.

First single “IF,” co-written with Tamara, is a ballad that ponders the future of a relationship. “It’s about when you get to that point where you’re not sure if the relationship’s going forward,” explains Powell. “You’re hoping it’s not over, but you’ve done some things that maybe you shouldn’t have.”

“IF” is already showing signs of success at Los Angeles radio station KJLH. “Powell shows more of his vocal talent on this one,” says program/ music director Cliff Winston. “He’s able to stretch a bit and show what a talented vocalist he is. It’s still early, but so far all systems seem to be go.”

MCA hopes the early buzz on “IF” will translate into another hit in the “You” vein—especially given that in both cases, the common denominator is Powell’s vocal talent. “The real pitch is we’re selling his vocals,” says Marilyn Batchelor, the label’s VP of strategic marketing. “We’re selling a guy with a four-to-five-octave range.”

MCA plans to use Valentine’s Day as a springboard for some of its marketing plans, which include several live performances, a video, and audio.

(Continued on page 57)

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**NARAS’ Bibbs-Sanders On Increasing R&B/Hip-Hop Membership, Other Goals**

REACHING OUT: We’re all aware that another Grammy season is here—complete with the usual hard-scrapping and verbal nosing over the various nominations. But you may not be aware of Angela Bibbs-Sanders, the recently appointed Western regional director for the National Assn. of Recording Arts and Sciences (NARAS), which presents the Grammys.

She has worked in the music industry for more than 15 years, gaining experience in A&R, marketing, sales, promotion, and operations, first with Motown and later with RCA/EMI. With NARAS since 1997, Bibbs-Sanders was formerly executive director of its Los Angeles chapter. Among her goals is increasing the R&B/hip-hop membership and, in turn, fostering participation in the Grammy Awards process.

**What impact does the annual Grammy Awards have on the L.A. chapter and your job?**

The telecast creates such a presence that it certainly magnifies the Los Angeles chapter’s activity during the month of February. In fact, we celebrate the Grammy Awards through a monthlong slate of special events titled Grammy Fest. The fest brings the music community together through a variety of professional development programs, concerts, lectures, and educational workshops designed to represent the diverse and vast musical culture of Southern California.

With the awards in Los Angeles, there’s also heightened visibility and awareness for our organization evidenced by increased television and media coverage. The show creates an economic impact on our music community, with a number of local musicians and audio professionals afforded the opportunity to work at events on the telecast.

**How is the mandate to increase R&B/hip-hop membership proceeding?**

We’ve tailored a number of programs and professional development seminars toward this community, including our presence at last year’s Billboard/BET R&B/hip-hop conference. The key for us is reaching out to the entire urban community and educating them about the benefits of membership and the various initiatives and programs we offer. This year’s nominations for DMX, Jay-Z, and Eminem indicate that we are building a younger, more diverse membership.

There’s been criticism of this year’s nominations that sales are being valued over art. A Grammy winner is determined only by the recording academy’s voting membership. It’s truly a peer honor, given by and to artists and technical professionals for artistic or technical achievement, not sales or chart positions. For example, this year’s album of the year category includes recordings by Steely Dan, Beck, and Radiohead—these releases are certainly not sales- or chart-driven projects.

What are the most common misconceptions regarding participation in the Grammy process?

A majority of people are under the impression that only “platinum-selling artists and musicians” are eligible to become voting members. We have more than 10 different voting categories designed for vocalists, songwriters, producers, engineers, music video, album liner notes, etc. Individuals are able to qualify for voting membership if they have just six tracks on a commercially released recording with a minimum distribution of 10,000 copies.

Another common misconception is that this is an “exclusive” organization. Quite the contrary. In addition to our voting categories, we have two other membership categories. Our associate category is designed for all music business professionals, including label executives, artist managers, music attorneys, and music publishers. Music students, music educators, music merchants, and music therapists are all eligible to join our affiliate category.

With respect to your appointment, what are your new duties?

This position affords me the opportunity to provide professional development and educational programming to music communities within the Western region. This year we will offer programs and services in cities such as Albuquerque [N.M.], Denver, Las Vegas, Santa Fe [N.M.].

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**Rae & Christian’s ‘Sleepwalking’ Comes To U.S., U.K. Via Studio K7**

BY KWAKU

LONDON—U.K. hip-hop/R&B duo Rae & Christian has enjoyed a veteran American soulseller to help alert U.S. and European fans to the fact that its sophomore album, “Sleepwalking” (Grande/Central Studio K7), is set for simultaneous international release Feb. 25.

First single “Get A Life” features hip-hop icon Bobby Womack, who also adds his distinctive sheen to the album. The single consists of Harold Melvin & The Blue Notes’ 1975 hit “Wake Up Everybody.” The single’s being released in the U.S. Jan. 29 and in the U.K. Feb. 5.

The single was chosen both for its strength and the song’s ability to bring new fans into the Rae & Christian fold,” says Ian Baptiste, Studio K7’s U.S. distribution national marketing manager. (Studio K7 has branches in New York, London, and Berlin.)

The promotional plan for ‘Sleepwalking’ is typical in that it’s firmly rooted in what has become the Studio K7 marketing philosophy: heavy retail promotion to provide strong buyer incentive, backed by strategic consumer advertising and powerful grassroots-marketing tactics to build a buzz,” says Baptiste.

The album consists of Mark Rae, a DJ and hip-hop fan, and Steve Christian, a traditional musician and recording engineer. “Essentially, we wanted to explore soul, using the rhythmic influences of hip-hop and other strong drum inquiries, rather than just doing modern R&B,” says Rae. We’re striving to give the duo the same sound that’s being released in the U.S. Jan. 29 and in the U.K. Feb. 5.

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GRAMMY AFTERGLOW: Besides immediate gratification, the respect of your peers, and a hopeful improvement in record sales, just what is the value of winning a Grammy?

Todd “Speech” Thomas, front man of the Grammy Award-winning group Arrested Development, admits that, at the time, winning wasn’t such a big deal. The Atlanta rap group walked away with two awards in 1992: best new artist and best rap performance by a duo or group. The group’s槽, “Waterfalls,” occupied the No. 1 slot for seven weeks in 1992.

“...and the feeling — the ‘I’m in the Top of the World’ feeling. The song — the song — the song. It’s a hit. It’s real. It actually means people know that we are professionals.”

And although Speech is a member of the National Academy of Recording Arts and Sciences (NARAS), he’s still not sure what the organization does outside of presenting the Grammys—a perception that NARAS president/CEO Michael Greene is working to change in the R&B community.

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“The in the earlier days, they figured NARAS was a bunch of old white guys sitting around honoring Henry Mancini.” Greene says of a NARAS image he has fought to shake. “It’s taken a community-wide investment in all 12 chapters to do urban outreach, getting into the community with MustCare programs, financial grant assistance, and various education programs.”

The organization has a convert in Fo’/Reel/Universal rapper Nelly. Though not a member at present, the St. Louis native (aka Cornell Haynes) says he’s “definitely going to join.” The Grammys have become more meaningful and acceptable to the hip-hop community. Having [begin bold]helped in the mix in the past to help make the organization more aware of hip-hop artists who deserve recognition.

“Joining is something I hadn’t thought about before,” continues Nelly, who’s nominated twice for his “Country Grammar” debut (best rap solo performance and best rap album). “But now I’m much more aware of what the organization is and does, and I would like to play a more active role in it.”

Speech agrees that some things have changed since his group won the accolade. “The Grammys have been up a bit,” he notes. “I applaud the notion that the Grammy [organization] sees music for its artistic value, rather than putting the curtain down on it because of any controversy surrounding the album is supposed to be about the artistic value it offers, not just the content.”

DOUBLE STANDARD: Speaking of content, many people inside and outside the music industry are up in arms about the recognition bestowed upon Aftermath/Interscope rapper Eminem, despite his controversial lyrics and persona. NARAS Michael Greene defends the artist’s multiple nominations for his work on his sophomore album, “The Marshall Mathers LP,” which received nods for album of the year, (Continued on page 57)
Grammy Recording Nods Raise Concerns With Punters

Since the nominations for the 33rd annual Grammy Awards were announced Jan. 3, our plane has not stopped ringing. We’ve received numerous E-mails regarding the nominations, specifically those in the best dance recording and nonclassical remixer of the year categories.

Is everyone smiling? Not exactly. “I am outraged that ‘Who Let The Dogs Out’ by Baha Men could even be considered for best dance recording, let alone nominated in the category,” writes one dance music enthusiast who’s been an avid reader of Billboard for 15 years. “I’m just curious how a song that didn’t even make a dent on the dance charts was nominated. Is it because the song was played at sporting events? I just don’t understand this.”

Quite honestly, this dance music fan wasn’t alone in his bewilderment at the song’s nomination. “I’m sure I’m not the only one to write you regarding the outrageous nominees for best dance recording,” writes an industry observer. “Frigging ‘Who Let The Dogs Out? ’ Come on.”

“Who let the dogs out?” queried another punter. “More like, who let the dogs in? Simply put, and to paraphrase Whitney Houston, ‘It’s not right, and it’s not OK.’”

For many, this year’s nominations for best dance recording fall incredibly flat. “Once again, and except for Moby (‘Natural Blues’), real and honest dance artists were completely locked out of the category,” says one disappointed club artist. “Let’s face it, Eiffel 65 (‘Blue Da Ba Dee’), Enrique Iglesias (‘Be With You’), Jennifer Lopez (‘Let’s Get Loud’), and Baha Men aren’t true dance artists. They’re all pop acts, pure and simple.”

Of course, one person’s pop act is another’s dance act. While we agree that artists like Iglesias, Lopez, Eiffel 65, and Baha Men are decidedly pop, you can’t deny that the music they make gives them an inherently rhythmic, with fiery beats you can dance to. That said, we’d be lying to ourselves if we said we agreed with these four nods in this category.

The reality is this: Such high-profile acts make it that much more difficult for true dance artists, many of whom are completely unknown outside the club community, to ever have a shot at being nominated. Let’s face it, the potential is there for voting members of the National Academy of Recording Arts and Sciences (NARAS) to vote on name recognition alone—without taking anything else into consideration.

Yes, we admit, we’re mildly perplexed that tracts like Madonna’s “Music,” Madison Avenue’s “Don’t Call Me Baby,” Basement Jaxx’s “Bingo Bango Ultra Nat’s Desire,” Chichane Featuring Bryan Adams’ “Don’t Give Up,” and Sonique’s “It Feels So Good” are nowhere in sight in this category. Thankfully, Moby’s “Natural Blues” made the cut.

Conversely, it’s all smiles for the five nods in the nonclassical remixer of the year category. We’re so thrilled to see that this year’s nominees—Deep Dish, Hex Hector, Maurice Joshua, Peter Rauhofer, and Richard “Humphry” Vission—encompass the many musical styles that thrive within clubland. Deep Dish, the group of three artists led by Hex Hector effortlessly cavorts with trance and pop; Joshua keeps it soulful and joyful; Rauhofer showcases dance music’s progressive side; and Vission gives us the hard and funky. Equally thrilled about this powerful lineup are the nominees themselves.

“My initial thought was, ‘Great, I probably won’t win again.’ I’ll be the Susan Lucci of the Grammys,” says NARAS member Hector, laughing, referring to his second consecutive nod in this category. “Now, I’m thinking it’s pretty cool. It shows that people are paying attention and appreciating my work.”

To say that Washington, D.C.-based duo Deep Dish—aka Ali Shirazinia and Sharam Tayebi, who are both voting members of NARAS—is excited would be an understatement. “Sharam and I always keep mental checklists,” says Shirazinia. “On the list of things to accomplish were working with Madonna and receiving a Grammy nomination. That they both happened in the same year only makes the nomination that much more special.

Throughout the years, Sharam and I stuck to our guns as underground producers and remixer,” Shirazinia adds. “Hopefully, it will inspire others to keep doing what they’re doing and to never give up on the underground. For us, it only makes us push forward, doing anything we can to help the dance music scene. This is the only tip of the iceberg for us.”

According to Vission, he thought a friend was “bullshitting” him when the friend called the remixer/producer to tell him the good news. “I never expected to be nominated; it’s very overwhelming,” says the Los Angeles-based NARAS voting member. “I honestly thought it would take me much longer to get to this point where I’m being nominated for a Grammy. And I’m very happy and proud of my work this past year.”

Vission also acknowledges that it’s “cool to get this type of recognition. It gives me a little kick. As for actually winning the award, that really doesn’t matter. That I got this far in the voting process makes me happy enough.”

“I feel blessed,” says Chicago-residing NARAS member Joshua. “It’s truly an honor to be recognized by your peers. It’s also an honor to be in such good company. The competition is fierce this year. Perhaps even more important is the fact that such a nomination shows what I’ve accomplished over the past year. People see how hard you’ve worked and hustled.”

Rauhofer, who won this coveted award last year, says that being nominated two consecutive years speaks volumes about his work. “At first, I was surprised at this nomination,” says Rauhofer, also a voting member of NARAS. “I thought, ‘How could I be nominated again?’ After giving it much thought, I realized that such a nomination is for a body of work within a specific time period; it’s not a lifetime achievement award.”

Perhaps Rauhofer had such feelings because the category is still in its infancy (both dance categories are only four years old), making repeat nominations that much more conspicuous.

Think about it: Would we question the validity of somebody like Walter Afanasieff being nominated for producer of the year two years in a row? It’s doubtful. Similarly, we shouldn’t question Rauhofer’s second nod in this category—he had a very good year!

One thing does bother Rauhofer, though. In fact, it’s bothering numerous industry executives, too. “Why (Continued on next page)
DANCE TRAX (Continued from preceding page)

aren't Victor Calderone and Thund-erpass nominees in this category?" Raudhofer wonders aloud. "They had such stellar years." Indeed.

W HEN ALL IS SAID AND DONE, it comes down to this: Becoming a voting member of NARAS. If you want your vote to be heard and counted, you must vote. "You can't complain about the process if you don't vote," says one label executive.

Elini Harris, president of New York-based Buzz Publicity and chairwoman of the dance music screening committee, echoes this sentiment. According to Harris, submissions for best dance recording were down from last year, which saw more entries than the previous year. But, she says, there's definitely something to learn from this year's list of contenders. "This year, the most significant thing was how the majors got their acts together and submitted product, whereas the independent labels were sorely missing in action," she explains.

"For some reason, I think indepen-dents believe that their tracks don't have a chance of being nomi-nated or winning," continues Harris. "But that's not reality. The truth is, independents can get nominated and even win. All that's needed are more dance-music-savvy voting members. If all the eligible members of the club community actually become voting members of NARAS, we'd see a big difference in the types of songs being nominated—and ultimately winning—in this category."

To obtain information about join-ing NARAS (free memberships cost $85, but discounts may be available), visit Grammy.com or call 310-392-3777. "Joining is easy, and it's not expensive," notes Harris. "We're in the process of recruiting new members to become voting members," says Deep Dish's Ali Shirazinia. "Too many people think it's not a credible award ceremony, that it's not cool, but that's just not true. It's about building dance music into the mainstream.

O U R J E A N E D I X P R E D I C T I O N S: Best dance recording will go to Jennifer Lopez's "Let's Get Loud." The nonclassical remix of the year trophy will be awarded to Maurice Joshua.

T O U R R E A D E R S:
The Dance Trax Hot Plate will return next week.
Ten In A Row. The Music Row community turned out to congratulate MCA Nashville's artists and staff on being named label of the decade during a special celebration held at the new Country Music Hall of Fame facility that is still under construction and scheduled to open in May, but attendees were treated to a preview of the new building, as well as performances by Earl Scruggs, Reba McEntire, Vince Gill, Trisha Yearwood, and George Strait. Pictured, from left, with a plaque presented by Billboard, are Zach Horowitz, Universal Music Group president/COO, Bruce Hinton, MCA Nashville chairman, Tony Brown, MCA Nashville president, and Doug Morris, Universal Music Group chairman/CEO.

Poll Of Country Radio PDs On Grammy Noms Reveals Feelings Both Pro And Con

THE GRAMMY AWARDS have a reputation for being much more eclectic than the Country Music Assn. and Academy of Country Music Awards shows. While nominations in those country-specific programs generally center on top-selling albums, big hit singles, and vocal performances, a Grammys' country categories tend to be more of a mixed bag that includes more obscure records and artists that don't necessarily fit into the format's mainstream categories, at least by U.S. radio standards. This year's nominations of acts such as Asleep At The Wheel, Riders In The Sky, and even Johnny Cash are evidence of that.

So, what do country radio programmers think of this year's Grammy nominations?

"Grammy voters are fickle and unpredictable," says HLN's Bill Leonard, managing director of country programming for American Country Radio. "I think it's hard to predict exactly who's going to win, so it's kind of like taking a blind stab in the dark."

"I think the Grammy awards are looking for new talent," says KMMS Seattle music director Tony Thomas. "They want to reward artists who are doing something different, something that's new and innovative."
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During his 16-year tenure with the label, Brown has been responsible for signing many successful acts. “Former MCA chief Jimmy Bowen came into MCA, and he told me that he would take care of established artists, and I didn’t look for new artists,” says Brown. He said, ‘Bring your taste to the label.’”

The first acts I worked with were Patty [Lovelless] and Steve Earle,” Brown continues. “I started realizing the music had sort of an edge to it, but at the same time it was contemporary music with a traditional slant. ‘Organic’ is a better word—organic music, which honors tradition in a contemporary way. One of Brown’s favorite success stories has been Gill. “I played in a band with Vince and talked him into moving to Nashville and [helped sign] him with MCA. I lived in RCA three months after he came to Nashville and came to MCA. He did OK at RCA, but when I finally brought him over to MCA, he achieved success. It was a defining moment for me as an A&R person.”

In addition to the artists, Brown attributes MCA’s success to the label’s staff and to “HINT.” “I give Bruce credit for being probably the most stable label head in town,” says Brown. “He’s a good business man, he loves music, and he really knows how to keep everything on an even keel all the time.”

“He’s been a good force for MCA,” said Brown, “and probably the first label to champion the new [Country Music] Hall of Fame, and he was the first one out the door trying to raise money for it.”

The label’s contemporary slant is highlighted in the new album, which will be serviced to retail “as a country music album.”

The Billboard chart debut that was set for “The Last Song” by Adam Lambert, which was written and performed by Lambert and Purrson, has been moved to “The Last Song,” which features Lambert and Purrson. Lambert, who recently signed a recording deal with Elektra, MCA Nashville has signed comer D. Bubba Bechto to its artist roster.

Rapper Vanilla Ice signs with Nashville-based Webster & Associates for public representation.

NASHVILLE SCENE

(Continued from page 52)

MADD ABOUT BOB: Songwriter Bob DiPiero will host a series of concerts at the Wild Horse Saloon to benefit MADD Against Drunk Driving (MADD). The first MADD About Bob show is set for Feb. 8 at the Belcourt Theatre. DiPiero’s guests will be Warner, Gill, Jeffrey Steele, and Al Anderson. The next show is scheduled for May 10, and two others will take place in the summer and fall.

ARTIST NEWS: Garth Brooks and Whoopi Goldberg will executive produce “Call Me Claus,” a two-hour, Christmas musical set to air on cable’s TNT in December. Goldberg will star in the film, and Brooks will contribute Christmas music. Columbia Records, which has already released the home video, will release the film’s soundtracks on mcdonald’s in November.

Country Music Television is sponsoring Steve Earle’s Transcendental Lecture Series, which will be held on Jan. 18 and will visit 14 cities in the U.S. and Canada. His sister, Stacey Earle, is the opening act.

MCA CREDITS ARTISTS, STAFF FOR LABEL-OF-THE-DECADE TITLE

(Continued from page 52)

Les office, was a national music-licensing sales veteran at Thomas Dyas’s Reel Trick.com. Hart is a songwriter and Nashville music publishing veteran.

SIGNINGS: Cherry Miller Kane Entertainment, which manages the careers of Ty Herndon and Neal McCoy, signs Tanya Tucker to a management-bag agreement. While she does not currently have a label deal, she plans to record a new album and embark on a retrospective concert tour later this year. A book biography of Tucker’s life in work is being done for an undisclosed TV network.

The firm, which has offices in Nashville and Los Angeles, has also signed management agreements with KIIS Los Angeles air personality JoJo Wright and Los Angeles-based rock act the Brad Kane Band, which recently signed a recording deal with Elektra.

MCA Nashville has signed comer D. Bubba Bechto to its artist roster.

Rapper Vanilla Ice signs with Nashville-based Webster & Associates for public representation.

Includes Strait, McEntire, Gill, Yearwood, Lee Ann Womack, Gary Allan, Alanis Elliott, Rebeccas Lynn Howard, Allison Moorer, Sons Of The Desert, Cheyly Wright, and comedian T. Bubba Bechto.

This is also very proud of his staff. “We’ve had a lot of people with a lot of history here,” he says. “I think we have an environment where people can be open and creative and don’t have to bring to their job... We really look for great ideas to bubble up, and that’s encouraged. In fact, we have staff meetings every two weeks. Every single member of the company comes to those meetings, and they are asked to talk about anything going on in their work. Every job here is important.”
T HE ARRIVAL of the 43rd annual Grammy Awards makes me glad I'm not a betting man, as this is one of the most interesting, varied, and level playing fields offered in recent memory. There is hardly an obvious leader in any category (though as there are, as always, inexplicable omissions, such as the Nashville Symphony's Naxos recording of the new critical score of Charles Ives’ Symphony No. 2). And while the major labels are still dominant, there is once again a healthy representation of independent labels in the running. The voters of the National Academy of Recording Arts and Sciences have their work cut out for them.

Veteran record producer James Mallinson clearly sees this as exciting news. "This is what the Grammys ought to be doing—breaking new ground," he says. "Mallinson—who has won more Grammys than any other classical record producer except for Thomas Z. Shepard (the two tie with 12)—is up for classical producer of the year; an award he has won three times before. Posed with the question of how to keep one's chin up in the face of an apparently dwindling classical recordings consumer base, he is absolitely optimistic. "I think that what we're witnessing is a real understanding of the situation," Mallinson says. "The audience is still anxious to buy records. But you have to give them something interesting; you can't just feed them the same old stuff and expect them to walk into the stores.

The recordings for which Mallinson is nominated this year, all on Telarc, include a sparkling rendition of Gluck's opera "Iphigenie En Tauride" and a respectable Bach Mass In B Minor performed on period instruments by Boston Baroque, new recordings of the Brahms violin concerto and Mozart's "Abduction From The Seraglio" led by Sir Charles Mackerras, and "Renaissance Of The Spirit," featuring arrangements of vocal works by such Franco-Flemish masters as Orlando di Lasso. Among contenders for this year's producer garland, Mallinson is the sole representative of a purely independent label, as his competition includes EMI's John Fraser and Sony Classical's Steven Epstein and Thomas Frost. (The other deserving nominee—ECM principal/producer Manfred Eicher—has always run his label as an indie at heart, but his operation does have such major-label distribution partners as Universal.) Many of Mallinson's past accolades were won as a part of the Sir Georg Solti/Decca juggernaut of the '90s, so he is in a position to evaluate the changes in the industry with wisdom born of pre-CD-era experience.

To thrive in today's belt-tightening atmosphere, Mallinson says: "I'm creating new relationships with artists and their labor representatives. He cites his deal with Boston Baroque, a recently reorganized Chamber Orchestra and the Oregon Bach Festival Orchestra. Notably, the major American symphony orchestras are entirely absent from this year's balloting.

Behind the mixing board for several of Mallinson's nominated productions was Telarc co-owner Jack Renner, himself a seven-time Grammy winner for best engineered recording in the classical genre. Renner is in the unique position of being competition not only with himself (having earned nominations for both the aforementioned Gluck and Bach recordings) but also with his principal assistant engineer, Michael Bishop, who is up for the award for his work on the Telarc disc of Mahler's First Symphony with the Atlanta Symphony. Other nominees include Jim Neyfakh (Reference Recordings) and John Eargle (Delos).

Renner pays no mind to competition when in the studio. "As the engineer in charge, I'm only trying to make the most definitive recording," he says. "It's the owner's job. I'm aware that we're competing with sometimes hundreds of versions of the same piece, and that's why it's getting increasingly difficult to keep cranking out the standard repertoire."

The truth of Renner's comment is demonstrated by the fact that the Teldec Beethoven symphony cycle from Daniel Barenboim seems like the oldest duck in the pond. That set gives for best orchestral performance against Mackerras' Brahms Symphonies, Sir Simon Rattle's magnificent "Lemminkainen Legends" with the London Symphony Orchestra led by newcomer Mikko Franck (Ondine).

Presenting an even more difficult choice, the contenders for best classical album include Rattle's Mahler, which, Murray Perahia's exquisite take on Bach's Goldberg Variations on Sony (a fare for best instrumental soloist performance without orchestra), Evgeny Kissin's fine RCA set of Chopin Preludes (another best instrumental soloist performance without orchestra, which will be in position to compete with the Despite, "the best performance of Haydn's concerto by Lefl Ov Andsnes, and the Emerson String Quartet's Deutsche Grammophon traversal of Shostakovich's 15 String Quartets (more assured of a win for best chamber music performance than for best classical performance).

One of the most inexplicable Grammy decisions this year was the exclusion of the Deutsche Grammophon recording of Elliott Carter's Symphonies and Clarinet Concerto from the best contemporary composition lineup, which includes works by George Crumb, Reiner Goebels, Nicholas Maw, Ned Rorem, and Rodion Shchedrin. Although all the contenders are worthy, Carter's EMI release has swept the field. Instead, his concerto is vying for best instrumental soloist performance (with orchestra), against aforementioned recordings of Haydn and Maw, as well as Rachmaninoff's Third Piano Concerto (Sony) featuring Arcadi Volodos and Busoni's Piano Concerto (Hyperion) featuring Marc-Andre Hamelin.

And if you think any of the above choices seem difficult, try predicting the winner in best of record opera, a category comprising works seldom heard in the opera house—each represented by a recording that sets a new standard: Rameau's "Dardanus" (Arhiv), Prokofiev's "Semyon Kotko" (Philips), Busoni's "Beethoven's "Wozzeck" (EMI), and my personal favorite, Richard Hickox's magisterial recording of Britten's "Billy Budd." (Chandos).

Finally, some classical Grammy trivia: If conductor Ingo Metzmacher and "Wozzeck" (EMI) won, the opera would become the only second in Grammy history to win via three different recordings following the Karl Bohn Deutche Grammophon version in '86 and Pierre Rode's release in '96. The only other composition to do so? Bizet's "Carmen." But, if you were to include Grammys "hall of fame" recordings, then "Wozzeck" has already represented three times, as the '52 Dmitri Mitropoulos edition of "Wozzeck" (EMI) is actually a monumentally "Masterworks Heritage" series, was honored in 1990. Clearly, someone up there has blessed Berg.

Based in New York, Steve Smith has written for Jazz, New Music Box, and Schwartz Inside, in addition to working for several record companies.

This issue's column was written by Steve Smith.
Our emphasis is to put Jesse above the song so we can continue to develop him as the star that he is.

— MARILYN BATCHelor

song so we can continue to develop him as the star that he is.

Sonia Askew, urban music buyer

for the Musicland retail chain, agrees that imaging will be key. "The concept need to see him really," she says. "I just don't see people driving to the store like they do for R. Kelly, saying, 'Oh, I gotta have that Jesse Powell.'"

Askew says sticking to the March release date will be significant as well. "The first-quarter release schedule is pretty light across the board, so I think Jesse can get more attention.

But that's not something with which Powell—managed by Sherman Oaks Calif.-based Icon Entertainment—is overly concerned. "I'm really trying to stay true to the songs, to always be Jesse," he says. "Lots of artists and record companies get with the big producers just for name's sake. A lot of times when I listen to the radio, I can't tell who's singing what because people are trying to sing like other artists. However, there are some original artists out there. And if I have to be compared to anyone, I'd like to be compared to other artists who are being themselves."

Batchelor agrees, saying, "Everybody wants to make the [male vocalist] some mucho, hard-nose who looks like he's about to bust somebody up. But that's not what every artist is. You can't fake it. Every now and then the nice guy can finish first."

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Word’s & Deeds (Continued from page 31)

best rap solo performance, and best rap album.

“I care very deeply about freedom of expression issues,” says Greene. “Art still has a right to be provocative, to be extreme in this country. The truth isn’t always pleasant. The truth has to shake people up to get the desired results.”

And so Eminem becomes the first hardcore rapper to be nominated for album of the year. But what about black hardcore rappers who, like Eminem, rap about truths that aren’t always pleasant? It’s unfortunate that N.W.A, dead prez, and others who have artfully and provocatively rapped about various social issues—failing schools, abusive and crooked cops, the unjust legal system, drugs, racism—don’t shake anyone up enough to warrant the Grammy accolades that Eminem has received.

When former Sire/Warner Bros. rapper Ice T—who received Grammy nominations in 1981 and 1992 for best rap solo performance (“New Jack Hustler”) and best rap performance by a duo/group (Quincy Jones’ “Back On The Block”)—recorded the controversial “Cop Killer,” it was freedom of speech . . . for a minute. Then the pressure over rap lyrics became a national concern that eventually led to Ice-T leaving the label.

But despite that same concern over lyrics, Eminem earns three Grammy nominations, begging the question, Is the Grammy nominating criteria really based on artistic value or sales?
EQUITY IS THE WORD for the jazz nominees in the 43rd annual Grammy Awards, with potential winners cutting a wide swath across generational and categorical lines and no one artist standing out as the clear victor in either category. Just as Diana Krall’s media visibility made her an obvious winner for the best jazz vocal performance award at last year’s Grammys, familiarity may again be a determining factor for the choice of this year’s winners.

In the best jazz instrumental album category, nominee Kenny Barron, Michael Brecker, the Dave Holland Quintet, Branford Marsalis, and Martial Solal & Johnny Griffin are all certainly worthy of a Grammy. However, six-time Grammy winner Brecker, who has previously received awards in the categories of jazz instrumental solo, jazz instrumental performance soloist on a jazz recording, and instrumental composition, might have a slight edge, as familiarity could be the sole factor distinguishing him from his equally deserving company.

Another six-time winner, Pat Metheny, is nominated in the instrumental solo category for the track “(Go) Get It” from his “Two 60.00” (Warner Bros.) release. While the guitarist’s reputation could make him a favorite, the company he is keeping in the instrumental solo category—Barron, Brecker, Terence Blanchard, and Keith Jarrett—makes the result a complete toss-up. Jarrett, nominated for the track “I Got It Bad (And That Ain’t Good),” has enjoyed a renaissance of sorts following time away from the spotlight, which could increase his chances of receiving an award.

In the contemporary jazz album category, Béla Fleck & the Flecktones might have an edge over the competition if only because their visibility extends beyond the jazz realm. This category could also provide a hint of historical significance: Should Liquid Soul win a Grammy, the group’s featured vocalist, Simone, would get an honor that has thus far eluded her mother, Nina Simone. The contemporary jazz category contains the only real surprise nomination, Tom Hagans & Bob夺得’s “Re:Animation Live!” (Blue Note), an uncompromising fusion project whose eclecticism alone could make it a dark-horse Grammy winner.

Three other live albums crop up in the best jazz vocal album category—Dee Dee Bridgewater’s “Live at Yoshi’s” (Verve), Kurt Elling’s “Live in Chicago” (Blue Note), and Dianne Reeves “In The Moment—Live In Concert” (Blue Note). This is the largest number of live recordings nominated in any one jazz category, notable since live jazz recordings tend to be the exception rather than the rule in today’s market. It is also significant that indie labels Shanachie, Telarc, Concord, Dreyfuss, Bridge, Enja, and Arabesque have turned up in various categories, as smaller labels are often considered a breeding ground for up-and-coming talent.

The real question, however, is whether or not the media attention afforded jazz in recent months will prompt the Grammys to present at least one jazz award during the live telecast. Ultimately, that would be a victory for not just one jazz artist, but for the genre as a whole.
Trustees Award Honoree Mardin’s Contributions Continue

A)

As reported in last issue’s Newline, Atlantic Records senior VP and legendary producer Arif Mardin will receive the Trustees Award from the National Academy of Recording Arts and Sciences (NARAS) Feb. 20, the day before the Grammy Awards. Already in possession of six Grammys and more than 40 gold and platinum record-sales awards, Mardin maintains a busy production schedule that extends beyond recorded music. He is producing “The ‘A’ Word,” a play written by his wife, Latife, which will run through Feb. 19 at the Greenwich Theatre in New York.

According to NARAS, the Trustees Award is a special merit Grammy awarded by vote of the national trustees to individuals who have made nonperforming contributions of such broad scope that they do not fall within the framework of the annual Grammy Awards.

As a recipient of the Trustees Award, Mardin joins fellow honorees that include Atlantic Records executives Ahmet Ertegun, Jerry Wexler, and the late Nesuhi Ertegun, as well as such legends as Count Basie, Les Paul, the Beatles, Clive Davis, George and Ira Gershwin, Kenneth Gamble and Leon Huff, Cole Porter, and Frank Sinatra. (Prior to 1969, Trustees Awards were also presented for performing achievements.)

Originally from Istanbul, Turkey, Mardin joined Atlantic Records as an assistant to Nesuhi Ertegun in 1963, after studying at Istanbul University, the London School of Economics, and Berklee College of Music in Boston. At Atlantic, he produced acts on the label’s roster at its Broadway recording facility, including the Young Rascals, the Average White Band, and an artist that would reach the peak of her seemingly limitless creative potential and appeal only after signing to the label: Aretha Franklin.

It is not an exaggeration to say that one of the most treasured titles in my music collection is “Queen Of Soul: The Atlantic Recordings,” the four-CD Rhino boxed set of tracks spanning the years 1967-76. Every time I speak to Mardin, I am quick to mention Franklin. Recently, I voiced my love of such tracks as “ Ain’t No Way” (recorded at Atlantic Studios, Dec. 19 and 20, 1967), “ I Say A Little Prayer” (Atlantic Studios, April 17, 1968, written by Sonny Bono and Aretha’s sister, the late Carolyn Franklin).

“ I listen to some of all the time myself,” Mardin laughs. “ Ain’t No Way” is great. “ Oh Me Oh My (I’m A Fool for You Baby)” is great. Clearly, we could have gone on for hours.

But one cannot overstate the impact of Franklin’s work with Mardin and Atlantic producer/engineers Jerry Wexler and Tom Dowd. Like the recording career of the Beatles, Franklin’s Atlantic output is marked by an astonishing number of classic recordings created in a very brief period.

Even a fraction of Mardin’s discography will include a high percentage of internationally revered artists: the Bee Gees, George Benson, David Bowie, Roy Buchanan, Ray Charles, Eric Clapton, Judy Collins, Phil Collins, Roberta Flack, Hall & Oates, Freddie Hubbard, Billy Joel, Chaka Khan, Patti Labelle, Bette Midler, the Modern Jazz Quartet, Willie Nelson, Carly Simon, Dusty Springfield, Ringo Starr, Rod Stewart, and James Taylor. He has also lent his production, arranging, mixing, and conducting skills to countless cast recordings, soundtracks, and compilation albums.

“ Jazz,” the commentary by Ken Burns airing on PBS this month, makes frequent references to the late John Hammond, the talent scout and founder who was at least partly responsible for the discovery, recording, and mass exposure of artists including Billie Holiday, Count Basie, Charlie Christian, and, later, Frank Zappa, Bob Dylan, and Bruce Springsteen.

Another favorite recording in my collection, “ Stevie Ray Vaughan And Double Trouble Live At Carnegie Hall,” begins with Hammond introducing the late guitar virtuoso. The then 73-year-old Hammond’s enthu-
asiasm is unmistakable, limitless, even childlike. (Hammond was also a Trustees Award recipient.)

Hammond, like the Atlantic Record of the Week, is what the music industry sorely needs. I propose to Mardin, adding that perhaps I have been spoiled by the prodigious 1960s output of the Beatles, Franklin, the Rolling Stones, and Dylan.

“Right,” Mardin answers, “but you know what? Times were much different then. I had a lot of latitude in the studio. I was allowed to hire strings, horns. Granted, I wasn’t hiring a symphony orchestra—it was usually 12 or 14 strings. But still, I had some kind of freedom then. Today, I think with the new technology and [the fact that] so many records are being made—as opposed to 30 years ago—I don’t think people can keep up with the releases. These records have no musical merit,” he continues. “I can’t even give examples, [but] it happens. Because the artist looks beautiful or handsome, he or she slips through, and they become the norm. But that was the case even then. You had some really stupid records! But now you have to multiply it by 20, 30. “}

Still, Mardin expresses hope for the future and points out great talent among today’s popular artists. In late 1997 he and longtime engi-

nee Michael O’Reilly recorded a duet with Diana Ross and Brandy, “Love Is All That Matters,” at Right Track Recording in New York, one of Mardin’s preferred studios. In 1999 he and O’Reilly recorded Jewel’s “Joy: A Holiday Season,” also at Right Track, with additional recording at nearby Sound on Sound.

“At Atlantic, for example,” Mardin considers, “when I made the Christmas album last year with Jewel, I realized that this young lady is a fantastic singer with so much reserve talent. She can belt out a gospel song, then be like an angel singing ‘ Ave Maria,’ you know? This girl is going to far because of this incredible reserve she has.”

“It’s the same thing with Brandy,” he adds. “This young lady sang Rodgers and Hammerstein songs pure, beautiful. So I’m hopeful for the future. There are excellent singers out there. And I like the Latin explosion, too. It really brings some great energy and vitality.”

“The ‘A’ Word,” the play by Latife Mardin is the story of a middle-class American family.

“It’s about abortion, choices, beliefs,” Mardin explains. “The play takes place in 1965, when Martin Luther King was killed. That was a watershed year. With the climate change in Washington [D.C.], it’s very timely.”

Mardin has also commenced work on his memoirs, and in May he will be honored as man of the year by the Nordoff Robbins Foundation. (Nordoff-Robbins Music Therapy was developed by composer Dr. Paul Nordoff and special educator Dr. Clive Robbins. In the fall of 1988, the American branch of the Nordoff-Robbins Music Therapy Foundation was launched by members of the music business.)

Mardin’s children, Joe and Julie, are talented artists in their own right. Joe is an acclaimed composer, producer, arranger, and musician who is writing music for an exhibition of photography that Julie will display at a New York gallery in March.

In his 38th year at Atlantic, Arif Mardin’s schedule is demanding, and he has to get to work.

“Enjoy the Aretha Franklin records,” he says, bidding farewell.

Bill Foley, Booking Manager at New York’s Clinton Recording Studios, sent word of the many Grammy-nominated projects, from a variety of categories, recorded at the 10th Avenue facility.

The Grammy-nominated albums are Steely Dan’s “Two Against Nature” album of the year, best pop vocal album, best engineered album (nonclassical), and best pop performance by a duo or group with vocal for album track “(Cousin Dupree),” “Absolute Benson” by George Benson (best engineered album (nonclassical), “Masterpiece” by the late Tito Puente and Eddie Palmieri (best salsa album), “Alle-gresse” by Maria Schneider Orchestra (best large jazz ensemble album), “The Other” by Freddie Cole (best jazz vocal album), “I Thought About You” by Terence Blanchard (best jazz instrumental solo), and “Touched By A Polka” by Jimmy Sturr (best polka album).

“Two Against Nature” was engineered by Elliot Scheiner, Phil Burnett, Roger Nichols, and Dave Bas-selli; “Absolute Benson” was recorded by Al Schmitt, Steve Barkan, Jon Faust, and Bill Schnee.

Clinton Recording has also announced the launch of its Web site, clintonrecording.com. The site was designed in conjunction with Clinton Recording Studios by Brian Harney of Atlanta.

Roman Holiday. Pictured outside Capri Digital Studios on the island of Capri, south of Rome, from left, are producer/engineer Michael Frondelli, VP of Capitol Recording Studios in Hollywood, and producer Carluccio Talamona, owner of Capri Digital Studios. Frondelli visited the luxury residential facility to discuss possible future projects at Capri. The location was generously provided by Mariah Carey and engineer Dana Jon Chapelle. (Photo: David Goggin)

Larson, Lazar Lodging. Artemis Records recording artist Nathan Larson, formerly of Shudder To Think, recently stopped by the Lodge, a mastering/recording facility in New York, to finish his upcoming release with mastering engineer Emily Larson, owner of the Lodge.

Pro Audio

ARTISTS & MUSIC

www.americanradiohistory.com
BY CHRISTOPHER WALSH
NEW YORK—The music recording environment of the future is taking form. While the migration from magnetic tape to hard-disc recording is well under way, and proprietors of new studios, be they personal owners or turnkey recording facility operators, are increasingly opting for digital audio workstation (DAW)-based setups rather than large-format consoles and expensive, cumbersome analog or digital tape machines.

NRG Recording Services in North Hollywood provides an example of what a new facility of this nature and facility may look like. NRG owner Jay Baumgardner, along with Paul Levy, owner of Los Angeles-based professional recording facility Near Modern Audio, report that their configuration of multiple Digidesign Pro Tools systems has brought tremendous convenience and efficiency to the recording process. The busy three-room studio, while equipped with all of the gear one would expect in a high-end facility, is employing a fiber-channel-based network of Pro Tools workstations, which enables engineers and editors to share files and back up stored data quickly, reliably, and securely.

Modern music production—digital editing to create and refine a track, as opposed to the complete performance of live-tape method of old—can be a day-by-day business—requests a demand such as a studio. Baumgardner and Levy feel they are most enthusiastic about the result, which means in 2002, managing itself in a new facility adjacent to NRG. Advanced Audio, Levy explains, offers a complete line of professional equipment, from Pro Tools workstations and storage area network (SAN) solutions to vintage tape machines and microphones. A transplanted New Yorker, Levy worked with artist Steve Vai as a second engineer at various Los Angeles studios and, after assembling equipment to outfit Vai's personal studio, created Advanced Audio in 1988.

"Jay and I are best friends," says Levy, "and we've been going along a parallel course in the development of our companies. As he was starting NRG Recording, I was moving my business, which at the time was much smaller, further into post-production. Jay and I are pretty hip on technology—we know what's new and how things interact with each other and what clients can benefit by, whether they want it or not."

Fiber channel, a high-performance interface that brings speed and flexibility to multiple storage systems, has potential applications for recording and post-production. As most major recording projects employ Pro Tools at some point in the production chain, studio managers and engineers are increasingly recording straight to hard disc—a fiber-channel interface between workstations and SAN delivers even greater flexibility to an already convenient recording and editing system, as Levy illustrates.

"Let's say you're going to track into Pro Tools and mix it on a Digidesign. Our two Pro Tools operators are recording. When you're finished with tracking and go into the control room, you can have somebody editing on one of the iso booths while somebody is overdubbing in the control room. When you mix, you can have two or three editors in different iso booths and an editor in the tracking room, which is no longer being used to track in, to make better use of your space."

"The greatest advantage with the fiber-channel system," he continues, "is that it allows you to share files, so the speed with which you can accomplish things is incredible. If you've got three or four guys online, all working on different sessions on a project, there's no drive copying, no physical drive swapping between computers, and no file dropping. The system automatically backs up data daily.

"Jay can have four guys in there at the same time, and every time someone needs to get into it in the control room to hear what it sounds like, close the file, then the editor in the iso booth can open it and cut it up some more," Levy says. "You can go back and forth so quickly, which you can't do any other way. Obviously, being able to automatically back up your whole drive in the middle of the project is also beneficial, because people otherwise have to pay somebody to do this off-line, which is a real waste of time."

Baumgardner, a producer/engineer with a burgeoning list of high-profile productions, including those by Papa Roach, Coal Chamber, Korn, Limp Bizkit, Tool, and Sugarcult, recently recorded DreamWorks act Alien Ant Farm's forthcoming debut into Pro Tools at NRG. As Levy explained, the recording process does not change fundamentally with fiber-channel hooked workstations. Rather, it makes the painstaking process of editing tracks for less time-consuming.

"All the drives are in a central location," Baumgardner explains, "and a switch goes to all the different locations. There are four connections in each studio, and they patch the Pro Tools right in. You can have multiple editors working at the same time. With Alien Ant Farm, we did the whole thing in seven weeks. On a weekend, we had four guys editing drums and had them all done.

"At one point," he continues, "we had eight Pro Tools rigs going, and one backup tape drive. Guys were having to stay all night to back up everything. Now, it's all done automatically. Everybody that's online gets backed up; you're able to share files. It's been incredibly reliable."

The recording business, as most in the community have noted, is down, largely as a result of the continued digital slowdown. One downside pressure on rates and upward pressure on equipment costs make it a break-even business, at best, for many. An economic-down turn or slump within the music industry can easily erase many players in the industry. While many studio owners and managers point to comparatively inexpensive digital recording equipment and the resulting explosion of small, private studios as the cause of much of their worries, others are choosing to embrace the DAW, outfitting rooms with Pro Tools rigs and a Digidesign Pro Control interface or; at minimum, making control rooms Pro Tools-friendly as possible.

"Do the math," Levy advises. "If the same investment that one room costs can build three rooms, even if you rent the rooms for half or three-quarters of what you were getting for that large-format console, the return on your investment almost doubles. You know what studio rates are, what clients are willing to pay, and how home studios are affecting your business. With a lot of this new technology, price vs. performance increases dramatically. Whereas, you're not only able to do as much, you can do more.

"With 24-track analog tape machines at NRG Recording are employed less and less. Baumgardner says. His new facility, should it come to pass, will be based around fiber-channel-networked DAWs. "It looks like it is going to happen," he says. "That's going to be a different thing, sort of 'virtual studios.' There will be different-size rooms, and a lot of things can be any shape. It can be tracking, mixing, mastering, DVD authoring, digital encoding, whatever. Completely flexible environments."

WHEN TASCAM announced the DM-24 digital mixing console at the 109th Audio Engineering Society Convention in Los Angeles last September, the $2,999 list price stunned the assembled pro audio press, which literally applauded at the presentation's conclusion. The DM-24, said the manufacturer, is an ideal companion to Tascam's MX-2424, a 192 knocks, 24-bit hard-disc recorder, introduced the previous year. At the recent National Assn. of Music Merchants winter 2001 show, held Jan. 18-21 in Anaheim, Calif., another low-cost, powerful piece of digital equipment that drew attention was the Adat HD24, a 24-track hard-disc recorder from Alexia. An addition to the Adat emulated line, the HD24 uses a proprietary method of writing to hard disc to provide 24 tracks of 24-bit audio on low-cost IDE hard drives and features drop-in compatibility with the more than 190 Adat systems worldwide. With an estimated street price of $1,099, the Adat HD24 continues the trend of high performance and low cost in professional-quality digital audio recording.

Alesis played a large role in the product studio revolution with the introduction of the Adat digital 8-track tape machine several years ago. Tascam followed shortly after with the DA series, which also found a home in both professional and project environments. While those modest digital multitrack machines have become ubiquitous in the audio world, next-generation machines such as the MX-2424 and the HD24 continue the move for the front-back trend audio professionals have grown accustomed to.

The hard-disc recording medium is recognized for its fail-safe access to data and editing capabilities. At the same time, existing digital tape is convenient, robust, affordable, and removable.

EMTEC PRO MEDIA has announced that new blank recordable media for the DVD-R and DVD-RAM formats is now available from EMTEC Magnetic. DVD-R media is available in the 3.36 gigabyte (GB) and 4.7 GB capacity configurations, with DVD-RAM media in 5.2 GB and 5.2 GB configurations.

PRODUCTION CREDITS
BILLSBOARD'S No. 1 SINGLES (JANUARY 27, 2001)

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>HOT 100</th>
<th>R&amp;B</th>
<th>COUNTRY</th>
<th>MODERN ROCK</th>
<th>ADULT TO Top 40</th>
</tr>
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| TITLE | Artist/Producers (Label) | NOISEY WOMEN (MTV) | DANGER (Columbia) | METROHILL (EMI) | IF YOU'RE GONE MIXES (Metcalf)
| RECOROy D(S) (Engineers) | BOGO SUGAR HILL (New York) | BATTERY (New York) | WESTWOOD (Nashville) | TREE SOUND (Atlanta) |
| CONSOLIES & DAWIS (Nashville) | SSS 9000Q | SSS 90QQ | Neve VX | SSS 646 plus w/ Ulimation |
| RECORDORS | Studer A827 | Studer A827 | Studer 3348 | Studer DTR-900 |
| MIX DUMUX (Engineering) | Quartet 999 | Quartet 999 | Quartet 999 | Quartet 999 |
| MIX DUMIX DUMUX (Engineering) | HIT FACTORY (New York) | RIGHT TRACK (New York) | THE WORKSTATION (Los Angeles) | THE MIX ROOM (New York) |
| CONSOLIES & DAWIS (Nashville) | Sculptor 60 | Sculptor 60 | Sculptor 60 | Sculptor 60 |
| RECORDORS | TET 100 | TET 100 | TET 100 | TET 100 |
| MASTER D (Engineer) | Quartet 999 | Quartet 999 | Quartet 999 | Quartet 999 |
| MASTER D (Engineer) | STERLING SOUND Tom Coty | BERNIE GRUNDMAN Bobby Bud | GEORGETOWN FAB COUNTRY MODERN | PRECISION MASTERING Tom Baker |
| MASTER D (Engineer) | PRECOCIOUS BAND | BENNY GRUNDMAN | Denny Purr | STEPHEN MARCUS | M-CS BHB M.B. disc |

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Congratulations Gloria on your GRAMMY nomination for Best Tropical Traditional Performance!

Alma Caribeña (Caribbean Soul) is Gloria Estefan's musical tribute to the rich and diverse rhythms and cultures of the Caribbean, featuring some of Latin music's most legendary musicians, including collaborations with Celia Cruz & Jose Feliciano.
A GRAMMY JUST ANOTHER AWARD? Maybe that's what many say in an effort to sound cool. But when push comes to shove, what everybody seems to really, really want is a Grammy.

“I thought I didn’t care about them, but it was the Grammys who didn’t care about me,” says Alejandro Sanz, nominated in the best Latin pop album category for “El Alma Al Aire” (Warner). The album has sold more than 2.5 million copies worldwide since its fall release, according to the label, and has already earned Sanz major awards at Spain’s Premios Amigos and Premios Ondas.

But there’s still room for the Grammys. “I really didn’t expect it, because it had never happened, and since I don’t live in the U.S., the presence is not the same,” he says. “So I’m very excited, especially because I thought it would never happen.”

Indeed, while some artists stand by the phone the day the Grammy nominees are announced, Sanz was having friends over for dinner. During a trip to the kitchen to fetch water, he looked at the television, and there he was, nominated for a Grammy. “So, we made a toast and celebrated right there,” he says.

Sanz is up against Shakira and her “MTV Unplugged” album, which lost to Luis Miguel’s “Amarte Es Un Placer” at the Latin Grammys in September (although Sanz won two other awards). For Shakira—whose previous general-market Grammy nomination was for Latin rock/alternative performance—Grammy expectations are nil. That’s not because she doesn’t want to win, but because she doesn’t want to get her hopes up.

“When they nominated me last, they filled my head with so many expectations, because everybody said I was going to win, that I spent the most tortuous time in the studio, waiting for the results,” she says with a laugh. “And nothing. I learned my lesson. This year I’m only going to have fun.”

Even Pepe Aguilar, a vocal Latin Grammy critic, was nothing other than pleased when he found out he was nominated in the Mexican-American category for “Por Una Mujer Bonita.” “I’m not going to turn a Grammy down,” he said flatly. “On the contrary—the day I win it, I’m going to be extremely happy.”

Merengue diva Olga Tañón, who received her third Grammy nomination in the best merengue album category for “Merengue a la Tañón” (Sony), and Fanny Lu (“Olga”—and who was also nominated for Latin Grammys, was still incredulous when she got news of her nomination. “You know how many artists there are in this world? Just being considered is a prize. It’s a privilege,” she says.

For other Grammy information on the Latin music front, please see the related story on page 15.
PAULINA
1 MILLION

Mexico
3X Platinum
USA
Latin Platinum
Central America
Platinum
Colombia
Gold
Peru
Gold
Ecuador
Gold
Venezuela
Gold

Nominated for two Premios Lo Nuestro
• Pop Female Artist of the Year
• Best Album

Produced by Estefano Productions Group

Featuring the #1 singles
"Lo Haré Por Ti"
"El Ultimo Adios"
"Y Yo Sigo Aquí"

Universal Music congratulates Paulina Rubio for sales of
1,000,000 units worldwide of her latest album "Paulina"
bal Kerpel, also has a joint-venture label with Universal—Surco Records—through which he’s produced major acts like Juanes and Bersuit Vergarabat. Santalolala, coincidentally, is the one artist producer of Latin rock, who has worked acts like Café Tacuba, Molotov, Pri- sioneros, Julieta Venegas, and

The band's site (lucybell.cl) offers a free dance remix of a song called “Arrepentimiento.”

**INTENSE CONCERT WEEK IN BUENOS AIRES:** In just one week, from Jan. 12 to 19, three different promoters organized concerts and rock festivals in Buenos Aires that managed to attract 50,000 fans in total.

The flurry of activity stemmed from the dozens of artists who performed at the nearby Rock in Rio festival and crossed the border to Argentina.

Promoters from Chile-Rock and Pop secured Iron Maiden, Queens Of The Stone Age, Rob Halford, Sting, and Sheryl Crow, who played two packed shows at Velódromo stadium (50,000 capacity) on Jan. 13 and 18.

Promoter Roberto Costa of Pop Art Productions debuted a new three-day festival Jan. 16-18 at the elegant setting of the downtown polo fields. Aside from its three musical stages, the Buenos Aires Hot Festival featured Jello Biafra-like sets with alternative clothing, food, games, and massages. International guests included Beck, R.E.M., Oasis, and Neil Young, who all performed with locals like Ratones Paranoicos, Divididos, and Babásicos.

And on Jan. 12, a crowd of 50,000, Mercedes Sosa kicked off “Verano Buenos Aires,” a series of free concerts at Santiago Park sponsored by the Buenos Aires hot summer and organized by promoters at Fénix Productions. The following week, featured “Diva Nights,” with pop and ballad stars Natalia Oreiro, Valeria Lynch, Patricia Sosa, Sandra Milianovich, and Marcela Morello.

Finally, on Saturday, Fito Páez and Baglietto-Vitale performed for a crowd of 140,000, with special guests Charly Garcia (from Soda Stereo) and Andrés Calamaro. The next shows in the summer festival include Los Fabulosos Cadillacs, Alejandro Lerner, Gail Cottrell, and Olodum.

**LIBIDO IN BUENOS AIRES:** Popular Peruvian rock band Libido released its second album, “Hermosa,” Jan. 19 in Argentina. A promotional visit included live shows at the Buenos Aires Hot Festival and the local Hard Rock Café. The album was recorded last May, but the first single song, “En Està Habitación,” propelled the record to gold status in Peru and spurred Sony Music to schedule release dates in Chile, Colombia, Venezuela, and the US.

In other Rock in Río aftershocks, Los Rabanes, Rubén Blades, and Sting played at Panamericana-Stadion Nacional, as previously announced. But the evening took a spontaneous turn when Sting, waving the Panamanian flag, joined Blades on stage for a rendition of “Patria.” Later, during Sting’s set, both Blades (who played with Costa Rican band Edithis) and Los Rabanes joined the British singer for “Fragilitad.”

**INTERNATIONAL OBEIRO:** Pop singer and soap opera star Natalia Oreiro is enjoying a booming success in Eastern Europe and Spain with “Tu Veneno,” her second album for BMG. In Poland, her first record has sold 130,000 units, and a grand tour is slated for May with shows in Sweden, Slovakia, Croatia, Slovenia, and Hungary.

Marcelo Fernández Bítora in Argentina, Teresa Aguilera in Mexico, Segio Furtado in Chile, and Ariel Lim Yung in Panama contributed to this report. Leila Croo evo was reached at lelobd@hot.com or at 305-361-5279. Material may be sent to 101 Blonden Blvd. Suite 166, Key Biscayne, Fl. 33149.
BMG U.S. Latin proudly congratulates Christina Aguilera, Ilegales, & Giselle on their nominations in this year's 43rd Annual Grammy Awards

Christina Aguilera "Mi Reflejo" (Best Latin Pop Album)

Ilegales "Live" (Best Merengue Album)

Giselle "Voy A Enamorarte" (Best Merengue Album)
Artemis Finds Success in Europe
Spooks Single Is Biggest Overseas Hit Yet For U.S. Indie

BY PAUL SEXTON
LONDON—After the first anniversary of what swiftly settled into the happiest of marriages, U.S. indie Artemis Records and its international distribution partner Sony Music International (SMI) are celebrating the birth of the label's first European pop smash.

Just over one year after the December 1999 signing of an exclusive manufacturing and distribution pact between SMI and Artemis—distributed in the U.S. by RED—"Things I've Seen" by Philadelphia-based quartet Spooks has European programmers and hip-hop fans abuzz. It follows an unusually protracted gestation period that saw the track turn from a sleeper in some territories, notably Germany, into a retail and media sensation in France.

There, the track soared to No. 6 on labels' single's SNEP sales chart; it has remained No. 1 in airplay, according to SMI's BRUTS monitoring body EPSON, and, with the enthusiastic participation of the group itself, it has sold more than 400,000 copies, according to Daniel Levy, VP of marketing for Sony Music International in New York. In turn, Spooks' debut album, "S.I.O.S.O.S.," has sold in excess of 60,000 in France.

Since then, the story has gone truly international: "Things I've Seen," the track released there of the album and has made rapid progress in Germany, Holland, Switzerland, and Turkey.

In demonstration of the hands-on approach that has typified Artemis' first year in the international marketplace, Spooks arrived in London Jan. 9 for a promotional visit that was originally intended to last the month but now has them on duty through mid-February.

"We're hustling, man," jokes Hypno, one of the band's rappers. "We'll just iron the same clothes again—we'd rather the money be spent on more promotion. It's an excellent opportunity to travel. The lifestyle gets a little jaggied, but at the same time, this is our dream, and we're thankful to the other team members at Artemis and Sony."

Meanwhile, back at Artemis in New York, president/CEO Danny Goldberg says Spooks' story as the consummation of a year of shared effort with Epic/Sony: "I ran Atlantic, Warner Bros., and Mercury in the U.S.," says Goldberg. "And even as an American CEO, it was always a struggle to get the attention of your European affiliates.

Bonnier, Amigo Merge Into Broad Pan-Nordic Co.

BY JEFFREY DE HART
STOCKHOLM—By the time Amigo Musik and Bonnier Music and Entertainment complete the integration of their operations this summer, the two Swedish companies will have rewritten Scandinavia's industry merger rule book.

Instead of merging and then disappearing like such past Scandinavian industries as Genlyd, Medley, and Sonet, both 30-year-old jazz/folk outfits Amigo and Bonnier, the 18-month-old pop/dance label that acquired a majority stake in Amigo in December, are expected to retain their distinct identities.

This is in spite of the fact that, within a month of the acquisition, Bonnier abandoned the corporate offices in central Stockholm it shared with its parent (Bonnier Group, a Scandinavian media conglomerate with annual revenue of $1.5 billion) in favor of Amigo's in the southern part of the city.

The two companies stress that they will maintain their current staff levels and that Bonnier is expected to employ 12 people in Stockholm, two in Oslo, and two in Copenhagen. Amigo payrolls 16 in Stockholm, two in Oslo, three in Copenhagen, and two in Helsinki.

Both are bullish about growth prospects in A&R. "Since the deal (with Bonnier) was announced, I've been contacted by several people, and it seems that as a result of the deal, this will lead to new artist signings (for Amigo)," says Amigo managing director Fredrik Roquist, who reports to Bonnier president Jonas Siljemark. "Amigo has been looking for more dance and pop product with chart potential. We basically had everything else. Now we have it, and it comes with many exciting and interesting possibilities."

Since 1996, Amigo has only recorded 150 albums, by acts including Lena Willenmark, Harv, and Maria Kalaniemi. A licensing deal concluded by Amigo and Bonnier together with Copenhagen-based Iceberg Records, effective since Jan. 1, provides revenue from such acts as Scatman John and Natural Born Hippies.

Bonnier has also signed such pop/rock artistes (Continued on page 74).

Taiwan’s Rock To Downsize Due To Weak 2000

BY TIM CULPAN
TAIPEI, Taiwan—Rock Records says it will be cutting staff as part of a company restructuring effort spurred by Taiwan's difficult economic climate. Rock Records president Chen Yung-chi says he expects to lay off roughly 10% of the current 220 staff in the first phase of the label's reorganization.

He says about 10 staff members will have left the company by Chinese New Year, which starts Jan. 24, with the remainder departing soon after that. Chen adds that a further round of cutbacks may occur at the end of March, depending on the label's restructuring plans, which are still being worked out.

"The issue for us is not the number of staff but how we reorganize the company," Chen says. "We reorganize the company every year. However, last year was a particularly horrible year throughout all of Taiwan."

In 1999, total sales for Rock and affiliate label Magic Stone were 2.6 billion Taiwan dollars ($83 million). The corresponding figure for 2000 was 1.7 billion Taiwan dollars ($55 million), giving Rock and Magic Stone a combined market share of 25% and 30%.

Rock's administration department will be the first to undergo staff cuts, followed by the marketing and promotions department. Chen says much of the restructuring is aimed at slimming Rock's administrative operations in view of the company's increased use of Intranet applications and computing.

He says that, along with the reorganization, Rock will put more energy into leveraging successful artists and will decrease the number of album releases. "In the past we took the attitude that any album might have a chance," Chen explains, "but now we will focus on getting more sales out of fewer albums."

As part of this approach, Chen says, he will focus on building a stronger artist management department. "Since sales are down, artist management is now the key to profitability," Chen says, citing rock band Mayday—whose albums sell between 200,000 and 300,000 units—as the company's top revenue earner.

"Right now they are very dominant among youth in Taiwan," he notes, "but we want to expand their market around the region."

Rock/pop singer Richie Ren is another leading Rock artist who the company hopes will drive its sales. Ren has become popular in the fast-growing mainland China market, where other labels have also managed to gain ground with their Taiwanese artists.

Chen says Rock expects to debut three or four female vocalists this year but declines to give details.

Czech Country Music Is Enduringly Popular

BY MARK ANDRESS
PRAGUE—In the Czech Republic country music reigns supreme. The youngest post-communist generation may have embraced techno and pop, but Czech country—which includes bluegrass, folk, “tramping,” and American-style country music—endures, thanks to the Czechs’ history and their love of the outdoors.

Its popularity in the Czech Republic is clear: Country Radio, with 211,000 fans tuning in, is Prague’s most-listened-to radio station. Established in 1991, it was Europe’s first radio station dedicated to country music.

Sales at the nation’s biggest country music label, Venkov, make up between 8% and 10% of total revenue at its parent company, the local arm of Universal Music. Last November, Venkov doubled its turnover for November 1999 to 6.5 million korunas ($170,000), or 10% of the Universal affiliate’s sales.

In addition, the Czech Republic’s two largest annual country events—Festival Zahradky, near Olomouc, Moravia, and the Porta Festival in Usti nad Labem, North Bohemia—have drawn crowds of 10,000 and 6,000, respectively.

Francl Heid, the Czech Republic’s most commercially successful country singer, says: “We’re a nation of nature lovers; we also have very good, highly skilled musicians compared to other countries.” There’s a very strong amateur music scene in the Czech Republic, he adds. That’s partly because of the Czech forness for campfire songs, for which one must play guitar to participate.

The Czech’s love affair with country began with tramping, an outdoor movement involving camping and scouting. It became popular... (Continued on page 68)}
Do Compilations Diminish Album Sales?
Labels Debate The Impact of Canada's Best-Selling Hits Sets

BY LARRY LEBLANC
TORONTO—While compilations—particularly label- and joint-venture-driven—have spectacularly raised the profile of catalog product in the Canadian marketplace in the past five to 10 years, they have also begun to dent their impact on overall music sales.

Boosted by major national TV advertising campaigns, the mid-90s particularly saw label joint-venture, hit-driven albums—have spectacularly raised the profile of catalog product in the Canadian marketplace in the past five to 10 years, they have also begun to dent their impact on overall music sales.

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Universal Revamps Abba Catalog For Int’l Release

BY JEFFREY DE HART
STOCKHOLM—Universal Music International has launched an overhaul of the Abba catalog and tied it into a redesign of the Swedish group’s official Web site (abba.com) and the premiere of “Mamma Mia!” on Broadway.

The last such Abba drive occurred before Universal acquired PolyGram, which long held rights to the group’s catalog.

The range of Abba’s record-ings, carved out during a Dec. 7 planning session in Stockholm attended by Universal executives from the U.K., Germany, France, Sweden, and Japan, is scheduled to be rolled out worldwide by the company in April or May.

Separate meetings are being planned for the U.S. and Latin America.

“We want to enhance the catalog,” says Marko Söderström, marketing director at Universal Music Sweden, which is the parent company of Abba’s label and publishing imprint, Polar Music. “It’s not being remastered, but there will be new booklets with the same standards as [albums by] the Beatles and David Bowie, complete with full credits and new liner notes [by Abba expert] Carl Magnus Palm. We’ve had contact with [art director of the original albums] Rune Söderqvist, [photographer] Anders Hanser, and Palm to discuss various concepts for the booklets, including additional photos taken from the time period the recordings took place.”

Söderström adds, “We have to think very carefully about what we’re putting out and when we’re doing it. But at some point in the future, we’ll be discussing this with [Abba’s business manager] Gørv Hanser.”

In an interview with Billboard, Abba member Björn Ulvaeus—whose family was directly involved in the recent meeting at Universal (neither was fellow member Benny Andersson)—says he’s “vaguely” aware of the reissue plans. “Not in detail, but these days we are having a closer cooperation [with the label],” he says. “I think when we are closer to the final product we will be able to put that into use. It’s important for us to have a close relationship.”

However, Ulvaeus and Andersson have talked with Universal executives about the “Mamma Mia!” musical. “I like to keep [‘Mamma Mia!’ and Abba’s albums] separate, although I really they’re tied together,” adds Ulvaeus. “Promotionally, of course, one helps the other. The current reissue in the U.K., Canada, and beginning in the U.S. I like to see ‘Mamma Mia’ as a completely different item anyway—a musical, as its own.”

According to Ulvaeus, no cast recording of “Mamma Mia!” is scheduled for release now. Although this repackaging effectively constitutes a new release, including various the reissue programs sporadically orchestrated throughout the world on an irregular basis since 1988, the latest effort is expected to be more closely coordinated with the U.S. where there is vast potential, according to some sources.

Abba’s “Gold” compilation recently peaked at No. 12 in its 1993 week on Billboard Top Pop Compact Disc Albums chart in the Jan. 20 issue; this issue, it is No. 18.

One repackaging, in 1992, was the first to be conducted after PolyGram acquired Polar in 1989. Three years later, A&M Records was the first U.S. label to accurately reproduce the original artwork with its repackaged editions. This also marked the first time the entire catalog was reissued on CD in the U.S. in late 1990s, when Polar and Atlantic Records ended their long-time licensing deal.

(Collected on page 73)
We’ve Moved!

The European offices of Billboard have moved!

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ROXETE has completed recording its new album, "Room Service," to be released on EMI Sweden, the album—recorded at Polar Studio in Stockholm and mastered at Abbey Road Studios in London—has been scheduled for an April 2 worldwide release (April 3 in the U.S. via Edsel America Records). The album, the follow-up to 1990's "Have A Nice Day," is produced by long-time collaborators Clarence Ofwerman. On Jan. 22, band members Per Gessle and Marie Fredriksson began shooting the video for the forthcoming single "The Center Of The Heart (Is A Suburb To The Brain)" in Los Angeles with compatriot producer Jonas Åkerlund. The single is scheduled for worldwide release March 19 and will be sent to radio Feb. 19. KARL LOFTUS

ARLEN MCPREE's PONTONES has made a typical bright entry start to the year with the debut album from Captain Soul, a melody-obsessed quartet led by singer-songwriter Adam Howred. Proceeded by the single "Ring the Alarm," the band's "S-T-I-R," the album, "Beat Your Crazy Head Against The Sky," is stirring up for press and radio reaction, it will be released March 9 in the U.K. "As ever, I just like the music," McGee tells Pulse. "T-Shirt 69" to me is a beautiful song, it has a great potential, and they're a good signing for Pop-tones." Howorth and drummer John Garner have known each other since school days in Northampton, some 70 miles north of London. "Strangely enough, T-Shirt 69 was the first song we came up with together," says Garner. A deal with Sire, under the name Hooverdam, proved to be a false start. "We got nothing out of it at all," says Garner. "But Pop-tones is a bloody good label to be part of. Its profile has given us two steps up the lid." PAUL SELTON

FORMER CROWDED HOUSE man Neil Finn has teamed up with one-time Prince cohorts Wendy & Lisa on his sophomore solo album, "One Nil," to be released April 9 internationally by Parlophone/ Capitol. The album, recorded recently to Frankfurt and Berlin, is in his native New Zealand, with five of the dozen tracks being co-compositions by Finn and Wendy Melvoin. Finn has also sampled a Laurel Aitken tune on an as yet unannounced song on which he intends to unveil new material. "I could write a song in the morning, record it in the afternoon, and have it delivered to the public by the evening as a live performance," he says. Meanwhile, he will give U.K. fans a preview of the material from the new album in a rare acoustic show Feb. 1 at the Palace Theater in London. "One Nil" is the follow-up to their groundbreaking "Fremantle Days," and is the first album to be released after Crowded House split in 1996. NEVILLE KITSON

GERMAN SINGER Max Raabe and his palastorchestra (palace orchestra) have displaced the Beatles' album "1!" at the top of the sales charts in Latvia with the BMG album "Hits Of The Year," which features modern songs in the style of the 1980s. "This shows that the historic association of Germany with the Baltic states has a cultural aspect, too," says Thomas M. Stein, president of BMG Entertainment Germany/Switzerland/Austria/ Eastern Europe. BMG is planning a telecast concert in the Latvian capital of Riga to go with the presentation of a gold disc to Raabe next month. WOLFGANG SPAHR

LEADING PRO SOCCER PLAYERS in football-crazed Holland have come together under the banner of FC United to release a charity record on Sony Music Local, the newly founded Dutch repertory division of Sony Music Holland. The single, released Monday (29), units players from such famous Dutch teams as Ajax Amsterdam and Feyenoord Rotterdam on the catchy pop song "Let's Have A Ball (Una Tarda Latina)," written by sport commentator Griselda Visser and produced by Nico Brandsen. The title is yielded in the euro in various Europen tongues, including Romanian, Finnish, and Turkish. All proceeds will go to Ronald McDonald House, a charity for hospitalized children. Among the players are Dutch national team heroes Aron Winter and Richard Witschge, as well as Christian Chiva, their Romanian teammate at Ajax Amsterdam, and popular midfielder Giovanni van Bronckhorst. ROBERT TILLI

BERLIN-BASED X-Cell Records (owned by George Glueck and distributed by Epic/Sony Music) is hoping for great things this year from vocalist Melanie Thornton. Formerly part of the duo La Bouche, Thornton previewed her new album in late 2000 with the successful single "Love You Love Me." Now comes the album "Ready To Fly," produced by Mitchell Lenzon and Julien Nairolf, which mixes dancefloor numbers with more rock-oriented tunes. Thornton lives in Atlanta but commutes regularly to Frankfurt and Berlin. She says her favorite song on the album is "Oooh Oooh (Talking About Love)," about to be released as the second single. "It's a fun and sexy tune that's just a little bit of the female in charge. It's like me—I also want to be in control of my life," she says. Epic is now preparing the album and single for Europe-wide release. ELLIE WEINERT
BY CHRIS MORRIS

LOS ANGELES—Fresh off a record-breaking performance in 2000, RED Distribution began the new year noting another milestone. The New York-based firm claimed a staggering 22 of the 50 positions on Billboard’s Top Independent Albums chart in the Jan. 13 issue. The titles cut a wide swath: Topped by the Baha Men’s double-platinum collection “Who Let The Dogs Out?” (S-Curve/Artemis), the chart also included RED-distributed sets by such acts as Funkmaster Flex (Loud), Slipknot (Roadrunner), Three 6 Mafia (Hypnotize Minds/Loud), Kittle (NG/Artemis), the Pharcyde (Delicious Vinyl/Edel America), Merle Haggard (Anti/Epitaph), Less Than Jake (Fat Wreck Chords) and Pennywise (Epitaph).

The company also began 2001 by charting the No. 1 music video, “The Up In Smoke Tour” (Virgin Vision). RED president Ken Antonelli says of his firm’s indie albums chart dominance, “That’s ridiculous, when you think about that.”

Antonelli adds that among the major distributors, “there’s nobody in the 40% share, ever. I realize that there’s only 50 records on this chart, but still, at the end of the day, it’s a remarkable accomplishment.”

He also notes, “All the Christmas records showed up on that chart, so that kind of knocked us out of having that at the end of the year. But, when those [Christmas] records were done at the first of the year, we still ended up with 22 records. I’m really quite proud of that.”

The 22 records represented RED’s biggest chart penetration to date, according to Antonelli.

RED logged a similarly impressive achievement in mid-2000, when it nabbed seven of the top 10 positions on the independent albums chart (Billboard, July 8). These kinds of inroads have led RED to garner a nomination from the National Assn. of Recording Merchandisers (NARM) as distributor of the year, large division—along with majors BMG, EMI, Sony, WEA, and Universal. It was the second consecutive year that RED has been the lone indie to place among

RED Dominates Indie Albums Chart

Distributor Holds 22 Of 50 Spots; Also Has No. 1 Music Vid

BY JIM BESSMAN

NEW YORK—The classical/flameño guitarist Esteban may not be a household name, but on the Home Shopping Network (HSN) he is a sales phenomenon.

And after being featured on the channel in a series of one-hour concerts starting last June, the until-then-largely-unknown indie-musician—who has been a staple of the Arizona hotel-and-club circuit for the last 10 years—placed a pair of albums on The Billboard 200. He has since gone on to sell millions of dollars’ worth of CDs and cassettes, including the current double-disc “At Home With Esteban,” thanks to his TV appearances, and has been featured on the front page of the Wall Street Journal and People magazine. He is now in negotiations with the major labels for a record deal, according to his representatives.

Whether or not the shopping channel that propelled Esteban’s career into the mainstream can now build on his current success will be of interest to the television’s brass. HSN has four one-hour concerts scheduled for the week of Jan. 29 to promote the video cassette “An Intimate Evening With Esteban,” and it will help launch a live double-CD that is slated for release this spring. A DVD video of his recent New Year’s Eve concert is also in the works.

“It’s not like he’s Elvis Presley or the Backstreet Boys,” says Joy Mangano, the executive responsible for bringing Esteban to HSN. “Most of the country didn’t know who he was, but he became the most successful musician brought to Home Shopping.”

Mangano, president of Ingenious Designs (a division of HSN’s parent company USA Networks), invested HSN stationeri

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Merchants & Marketing

UNIVERSAL REVAMPS ABBA CATALOG FOR INTERNATIONAL RELEASE
(Continued from page 68)

In 1997, the CDs, including bonus tracks, were remastered and released outside the U.S. (The statesside release, without the bonus tracks, did not occur until 1999.)

As for the current reissue plans, the original Abba logo, once altered by Polydor U.K. on some albums, will most likely be restored on the artwork. Meanwhile, some territories have reported selling separate packaging, including France, where the catalog will be released as Digipaks. The CDs will also carry flyers promoting the “Mamma Mia!” musical.

The “Gold” album from 1992, having sold 20 million copies, will be repackage to include song lyrics. The “Gold” compilation and “More Abba Gold” will be deleted, along with the “Live” album from 1986. Release to the United States as “Live” album, Ulvaeus says, “I thought it was a quite reasonable, but not very exciting, live album. Simply because it was so untried, which was precious little, we reproduced what we did in the studio. Other touring bands came up live versions. It’s a good album, and the sound is OK.”

Of adding extra material and outtakes, Ulvaeus says, “I had a meeting with a Web site designer today, and we were talking about the extra things they put on DVDs. I better go back to Lasse Hallström [director of “Abba—The Movie” and most of Abba’s music videos] and find out what there is.”

Meanwhile, there are plans to release a “The Best of Abba,” album with a release of either one CD or a double-CD set featuring a “full live evening with Abba,” which would be the “Gold” album and a re-release of “Abba—The Movie.”

“I doubt it will happen this year, but it’s something we’ll hopefully do,” says Söderström.

“We have the original reels, but I don’t know how long it will take to enhance the negatives and transfer them into a digital format. We would like to put out the live album simultaneously [with the DVD release], whether it’s from the same tour or not. We have no idea how much extra footage there is from ‘The Movie,’ but I’ve seen some cool movie trailers from other countries that would make nice extra features.”

More imminent, then, would be a DVD release of the Abba video catalog, says Söderström: “We’re not ready yet, but we’ve forwarded some sketches to Bjorn and Benny. We’ve located most of the original tapes and are restoring the video material and improving the sound. Our goal is to put something out this year. [Abba engineer] Michael B. Trewow has gotten in touch with us about the sound quality. We may be able to use the current remastered sound and add that to the videos.”

Another idea is to rerelease the catalog on vinyl as well. Ulvaeus says, “Are there still any gramophones? I don’t even have a turntable. Haven’t had one for years.”

BONNIER, AMIGO MERGE INTO WIDE-PAN-NORDIC CO
(Continued from page 66)

Home video. Jim Foster is named VP of video sales, distribution at Universal Studios Home Video in Universal City, Calif. He was national HBC sales planning manager for the Gillette Company.

DISTRIBUTION. Provident Music Distribution promotes Randy Davis to VP of sales, Rich Serpa to national director of field sales, Rod Ridley to director of special accounts, and Tim Marshall to director of sales/marketing systems in Nashville. They were, respectively, senior director of national accounts, Western regional sales manager and national account manager, and manager of sales and marketing systems.

BMG Entertainment promotes Anthony Marino to director, data warehouse for the information systems and technology North America division.

NEW YORK. Peter T. Johnsmeyer is named VP of sales at EMusic.com in Redwood City, Calif. He was director of sales for Spinway.

HOME VIDEO. Jim Foster is named VP of video sales, distribution at Universal Studios Home Video in Universal City, Calif. He was national HBC sales planning manager for the Gillette Company.

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ARTEMIS FINDS SUCCESS IN EUROPE

(Continued from page 68)

Hotel” is planned as the European follow-up.

Sporks manager Chuck LaVallee of Deluxe Entertainment praises Artemis senior VP of international marketing Dave Lory for his proactive A&R stance. “He's been very involved; he's making calls to Australia and pushing buttons where they need to be pushed,” LaVallee says. “It’s a pretty remarkable relationship [with Sony]—I’ve never seen one work so well.”

“Artemis had the vision to understand our group, and it’s not a simple group to understand,” says Hypno. “We’re hip-hop, but hip-hop without limits. In addition to Artstra, who gave us our first chance, they stayed with the record, saw the big picture, faced the battles, and we really appreciate that—and Sony has done an outstanding job of making this work. It demonstrates to other artists and the industry that [hip-hop and rap acts] don’t necessarily have to pick up a champagne glass and have diamonds and strippers to be successful.”

Goldberg gives much of the credit to Rick Dobbs, president of Sony Music International, who was president of PolyGram’s continental Europe division when Goldberg was at the Mercury Records Group. “A lot of it was really Dobbs—he had the vision that Sony could use another repertoire stream and position it internally, where we get attention.”

Says Lory, “We’ve had three gold records, one platinum, and a gold video in [the U.S.], but this is our first big international success. Sony’s worked really hard on our other artists—they haven’t given up after three months, as many majors would.”

For Sony’s part, Epic Europe VP marketing Frank Stroebel adds, “With Artemis, we have a relationship where we seem to be able to discuss projects in their very early stages and then find the right kind of plan. It really pays off that the European marketplace has changed—it’s not that dependent on what’s happening in America. Artemis delivers great repertoire, it’s always something unique, and they’re people who are internationally experienced, which helps, because they understand what we need.”

Besides Sporks, several other Artemis acts have enjoyed a palpable upswing in commercial fortunes during the year. Steve Earle has sold more than 100,000 copies outside the U.S. of his current album, “Transcendental Blues,” according to Goldberg. “That’s tremendous—it’s the best he’s done in a decade in Europe,” he says. “Kittle has done over 100,000 in Europe [of its album, ‘Spit!’] without a hit single.”

Goldberg adds that Rickie Lee Jones’ “It’s Like This” is up to 60,000 copies sold in Europe, a figure that he hopes could double after her European tour dates from late January, while Warren Zevon’s “Life’ll Kill Ya” is “close to 100,000 ex-U.S., which we’re very happy with. By recording these artists on modest costs, we can make money, the artist can make money, and they can achieve a place in the culture which major labels really can’t offer them any more.”

Handelman Promotes Two Senior Executives After Three Years Of Re-Engineering Itself

In CASE ANY of you missed it, Steve Stevem has been named chairman of the board at the Handleman Co. Strome replaces David Handelman, one of the founders of the Troy, Mich.-based company, who at age 50 has retired but will retain his seat on the company’s board as well as hold the title chairman emeritus.

Formerly president/CEO, Strome will retain the latter title and responsibilities, but Pete Cline, formerly executive VP at the company, will succeed him as president, which is added to his responsibilities as COO.

Got all that?

Philip Handelman, a shareholder in the rackjobber and the grandson of one of its founders, has a brush spin on the moves made at the company. Philip, who heads up a company called Handleman Filmworks, which is unaffiliated with the rackjobber, calls his Uncle David’s retirement “forced.”

In a press release, Philip said that his uncle’s “ouster” comes none too soon. “It represents just one component of a more comprehensive set of reforms needed to restore the company’s luster,” he stated.

“Unfortunately, the executives installed by my uncle, who are largely responsible for the aysmoph track record of the last decade, have been elevated as a result of my uncle’s leaving,” he continued. “It is unacceptable and contrary to common sense for management to be rewarded for substandard performance. The shareholders, who have suffered enough, deserve better.”

In Retail Track’s view, Philip’s views may have been correct once upon a time, but they are now at least three years out of date.

In the early to mid-1990s, Handleman did indeed appear to be a company resting on its laurels. At that time, it was the main survivor of rackjobber consolidation, and it appeared to be content to throw its weight around among suppliers in order to achieve the extra margin needed to sustain itself in the thin-margined rack business.

But in the summer of 1994, Anderson News bought Western Merchandising from Wal-Mart, changing the name of that company to Anderson Merchandisers. The executives at Anderson proved to be a quick study, and it wasn’t too long before the Amarillo, Texas-based company was being hailed by music manufacturers for its forward-thinking initiatives and aggressive marketing strategies.

Handleman, meanwhile, fared poorly when compared with its new competitor, especially for the first year or two. The company seemed to be struggling to meet the standards set by its former—appearing to be limited to beating up manufacturers for more cooperative advertising dollars.

As one executive put it to me back then, “I had a great meeting with Anderson where we talked ideas on how to sell my records, and then I went to Handleman, [and] all they did was complain and yell at me because I wasn’t spending enough co-op funds with them. When is someone going to put the company out of its misery?”

That was then—this is now. The introduction of Anderson Merchandisers served as a wake-up call for Handleman. Strome, in particular, realized what needed to be done and started to think outside the box. And as a result, Handleman re-engineered itself, changing the way it services accounts, the way it handles labeling, and upgrading technology.

The company also became more focused, getting out of the video and e-ad business, and focused on music and reducing greatly the number of accounts it serves.

Today, you won’t hear many music manufacturers plug their products, and the company is quite different. Says one distribution executive with a major, “Over the last two or three years, Handleman has gotten much better at execution, getting the right amount into the stores at the right time.”

This executive cites Sam Milicia, senior VP of music purchasing, for turning around the buying teams; gives Cline nods for improving field execution; and hails some of the new hires the company has made, including a merchandise executive from Pepsi.

In comparisons now with Anderson Merchandising, the only area that Handleman falls short is in marketing, but even here major-label executives are quick to point out that Handleman is vastly improved.

Danny Yarbrough, chairman of Sobe Distribution, says that Handleman has reinvigorated themselves from a systems, marketing, and merchandising perspective. Their returns are at the lowest they have been in years. Their inventory turns and sales have continued to increase. They are absolutely at the top of their game.”

Handleman’s main problem, currently, is that it is at the mercy of how its retail accounts and music suppliers perform. And neither camp has been turning in a stellar performance as of late.

OOPS: Two weeks ago I listed the music distributors for the National Assn. of Recording Merchandisers’ distributor of the year award and forgot to include Distribution North America, based in Woodland, Calif.
Indie-Label Grammy Nominees To Root For; North Mississippi All Stars Lend Lucero A Hand

CROSSING OUR FINGERS: You may call us crazy, but every year when the list of Grammy Award nominations sits our desk, we turn to the back and read forward.

Many of you head directly for the single-digit categories—album of the year, record of the year, etc.—but we’ve always found those slots reserved for the major-label behemoths that dominate the awards when February rolls around.

You have to head deep into the nominations to find the categories in which the independents hold sway. Things have even changed here: Such realms as R&B and rap, once a province of the indies, have effectively been commandeered by the majors today, as a glance at this year’s nominations will prove.

There are certainly several major-label or major-distributed nominees to root for this year— we’re thinking you’ll see some with L.A.’s Tommee Profitt’s “The Deal,” along with the legendar y Jim “East Memphis Slim” Dickinson, lend a hand on the soft-focused debut by Lucero, on Memphis’ Majestic Records. The Dickson’s busy schedule sometimes slowed the recording process, according to Lucero’s guitarist/vocalist Ben Nichols. “It took us a few months to record this record,” Nichols says. “The Dickson’s were just helping us out. We’d drive to their barn [in Coldwater, Miss.], where the brothers have a studio] when they had the time and we had the time. It was done in three days, spread over a year.

Lucero—which also includes guitarist Brian Venable, drummer Boy Berry, and bassist John C. Stubblefield—has swiftly become one of Memphis’ most popular bands. Another well-known Memphis band, Pawtucket, operates Mad Jack.

“We were just going to get all the songs down and then shop it around,” Nichols says of the band’s debut collection. “We played a few shows with Pawtucket, and they said they wanted to put it out.”

In it they took the Ten-year-old group to cut its debut, Lucero’s sound has altered somewhat. “We started out as an alternative country band,” Nichols says. “Now Neil Young and Tom Petty have become a big influence. There’s also an indie rock feel to a lot of the songs.

One of the most fascinating elements of Lucero’s sound in a live setting is its slow-building incandescence. “On record, especially of the songs are fairly slow and soft,” says Nichols. “There aren’t many rockers... That’s an important part of what Lucero is about.”

The band is now plotting its first big tour outside of Memphis—a project six-week jaunt. “We’re taking a big step here,” Nichols says. “We’ve got to make sure we don’t rest on our laurels. It’s time to leave town.”

Wailing Souls (Musicbizz). Let’s hope Grammy voters will follow their hearts and give a posthumous tribute to Brown.

FOLK: The best contemporary folk album in an especially rich year this one, and it’s difficult to separate between the two indie nominees: Steve Earle’s “Transcendental Blues” (E-Squared/Artemis) and John Hiatt’s “Crossing Muddy Waters” (Vanguard). These superlative albums face off against albums by Johnny Cash and Emmy Lou Harris, as well as Billy Bragg & Wilco’s “Sound Track of Our Lives.” Whoa! All we can say is, may the best man/woman win.

BLUES: The best contemporary blues album competition is also heavy-duty. But, with all due respect to indies Shemekia Copeland and Koko Taylor (Alligator), Taj Mahal and The Phantom Blues Band (Hannibal), and Bobby Rush (Malaco/Waldox), we’re pulling for the North Mississippi All Stars debut. Set “Shake Hands With Shorty” (Tone/Cool). We’ve loved this Memphis-area band since they were putting out their self released cassettes years ago. In most years, this would be the blues category album, we hope that titan Robert Lockwood Jr. gets some overdue attention with Palatka set “Delta Cross-roads.”

JAZZ: Two first-rate bandleaders have indie releases in the large contemporary jazz category. It’s hard heavy-duty. But, with all due respect to indies Shemekia Copeland and Koko Taylor (Alligator), Taj Mahal and The Phantom Blues Band (Hannibal), and Bobby Rush (Malaco/Waldox), we’re pulling for the North Mississippi All Stars debut. Set “Shake Hands With Shorty” (Tone/Cool). We’ve loved this Memphis-area band since they were putting out their self released cassettes years ago. In most years, this would be the blues category album, we hope that titan Robert Lockwood Jr. gets some overdue attention with Palatka set “Delta Cross-roads.”

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“People would like to see our process become more expeditious, but it’s just not possible,” Greene says. “We have a community of musicians in questions becomes intertwined with our community. Otherwise, the credibility suffers.”

Greene adds to the quick institution of the hard-rock and metal categories before he became president of NARAS as a prime example of the need to move gradually.

“Those categories were added before that community had built up the membership to secure a fair and accurate representation among nominees and winners,” he says. “As a result, we saw Jethro Tull win the metal award. They’re a fine band, but there was widespread concern within the industry of whether or not they were, in fact, a metal band.”

To prevent similar mistakes from happening, Greene says, a detailed process has been established for petitioners to follow in order to be in contact with as many labels and artists in a specific community as possible, he says. “And we gauge their interest by sending out a questionnaire to the academy and building a voting voice within our community for their music and their overall interests.”

In the Native American community, Greene notes that NARAS did extol extensive outreach. “We made it a point to get involved in their worlds,” he says. From there, a proposal is submitted to all 12 chapters of NARAS through the U.S. Upon review of the proposal, the board of trustees votes on whether to include a category.

“While we take every proposal seriously,” Greene says. “It’s tough to turn a proposal down, but we always offer to work closely with anyone who is committed to being an active part of our community.”

For Bee, president of Albuquerque, N.M.-based Soar, the ratification of the best Native American album category is the sixth time that the process of passing muster with the NARAS screening committee can be a long and diplomatically complex process.

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ORLANDO ROCKS!

Billboard spotlights the 2001 NARM Conference and Trade Show with an in-depth look at the latest issues facing the retail industry. We also survey the competition between chains and superstores, the 2001 agenda for independent stores, developments in source tagging, P.O.P display, in-store kiosks, online retail, legal issues and more. Plus, we provide an exclusive Q&A with NARM president Pam Horowitz and Judy McGrath, worldwide president of the MTV Group and this year's NARM keynoter.

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New Media
MERCHANDISE & MARKETING

Sites Take Steps To Simplify Audio Purchasing

Napster Upgrade Includes CDNow Link; Audio.com Offers Subscription Plan

This issue’s columns were prepared by Bresnahan and Steve Tramann.

For protection.

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“The new Beta 9 version of Napster includes a CDNow link that takes the visitor to a co-branded site that looks and feels like Napster but provides access to CDNow’s catalog of more than 500,000 albums. It offers a seamless transition to your titles and then another click to our site with our content and purchase options,” he adds.

Loncar argues that there are two key benefits to the Napster alliance. First, CDNow can help Napster offer more enhanced user experiences by providing its content, such as articles, reviews, interviews, and discographies, among other features. Second, Napster is reaching out to prove to the industry that it can generate music sales with a leading E-tailer is good PR for the embattled file-swapping service.

AUDIOPHILES ONLINE PLUS!

“Any company such as Diamond, Dell, and Intel, plus others in the works, create networks for distributing digital content throughout the home, the spoken word will become a major element in home entertainment,” says Jonathan Kornen, senior manager, media relations, at Audible.com. “In fact,” he adds, “we’ve witnessed the launch of a new media format.”

As the leading provider of Internet-delivered audiobooks, the company currently offers more than 16,000 titles and is adding about 2,500 hours a month. A typical title runs 6-8 hours, according to GM Foy Sperring. A subscription service launched last August lets consumers pay as little as $3.95 a month for a 12-month deal that gives them a choice of any two downloads per month. This is a significant discount from the average Audible price, which is already 40% to 50% below the $18-$24 charged for an audiobook on CD or cassette.

“Response has been phenomenal,” he says, “and it’s our hottest-selling product for ‘light’ listeners.”

At the PC Expo last June, Audible launched an open-end promotion that ran until the year’s end, offering the Diamond Rio 500 MP3 player for $99 (list retail value is $270) with a one-year subscription commitment for Audible.com content, at a total price of about $218 (Billboard, July 22, 2000).

The company also announced an agreement under which Digisette would develop and distribute a Duo-Aria MP3 digital-audio player using a standard audiocassette format for playback of downloadable audio (Continued on page 82)

TRAFFIC TICKER: Top Online Retail Sites

Unique Visitors From Home And Work (in 000s)

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Source: Media Metrix, November 2000. Sites categorized by Billboard. Media Metrix defines unique visitors as the actual number of users who visited each site, without duplication, once in a given month. Approximately 58,000 individuals throughout the U.S. participate in the Media Metrix sample.

Billboard
Top Internet Album Sales

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<td>3</td>
<td>10</td>
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<td>18</td>
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<td>WHAT WOMEN WANT</td>
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</tbody>
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*See Billboard* February 3, 2001
By Sam Andrews

London—British snapped up DVDs at a record pace in 2000, and the appetite for the format is spreading to France, according to two European trade organizations. British sales of DVD discs quadrupled in 2000, according to figures from the British Video Assn. (BVA), and showed signs of significant growth in France, according to local film trade magazine Ecran Total.

BVA director general Lavinia Carey said that a total of 16.6 million DVD units were sold in the U.K. last year, compared with just 4.05 million in 1999. Retail revenue generated from DVD sales in 2000 was estimated at approximately 250 million pounds ($350 million).

The velocity of sales accelerated over the holidays, with more than 4.71 million sold in December and more than 1 million units sold the week before Christmas, according to the BVA. In fact, sales during December exceeded total sales for 1999.

"DVD Video is now clearly established as a leading format. The public loves it, and more and more people are going to want it in increasing quantities," says Carey. "We expect 2001 to be another strong year for DVD sales and buoyant for the whole industry as a result."

The top-selling U.K. title in 2000 was DreamWorks' Roman epic "Gladiator," which was released by Columbia TriStar in the U.K. The title has sold more than 500,000 units.

Warner Home Video's action flick "The Matrix" continued to be a crowd pleaser with more than 300,000 units sold, which equaled sales of Buena Vista Home Entertainment's "The Sixth Sense."

Carey adds that DVD sales don't appear to be harming VHS sales, which rose 7% during 2000. The top three VHS titles were 20th Century Fox Home Entertainment's "Star Wars: Episode 1—The Phantom Menace," which sold chart was dominated by animation videos, which claimed six out of the top-10 selling titles.

The third-best-selling VHS title in France was Buena Vista's "Forza," which sold 1.5 million copies, beating out "Star Wars: Episode 1—The Phantom Menace" from PFC Video, which sold 1 million, and "Toy Story 2," which sold 500,000, according to Ecran Total.

Across the English channel in France, the top-selling DVD of last year was "The Matrix," which sold 220,000 units, according to statistics compiled by Ecran Total. The "Sixth Sense" came in a close second with 275,000, followed by a release of "Saving Private Ryan" from Paramount Home Entertainment, which sold 210,000.

On the VHS side, TF1 Video, the video arm of France's leading commercial broadcaster, TF1, secured the top-two-selling titles, moving 3 million copies of the "Pokémon" television series on VHS and 1.5 million copies of the Luc Besson produced action movie "Taxi 2," according to Ecran Total.

"Taxi 2" last year's box-office No. 1, was the only French-made film on the top video sales chart.
<table>
<thead>
<tr>
<th>WEEK</th>
<th>BILLBOARD/RENTAL</th>
<th>TITLE</th>
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“Rugrats In Paris,” which brought in more than $74 million at the box office following its Thanksgiving 2000 release, features the voices of John Lithgow, Susan Sarandon, Debbie Reynolds, Tim Curry, and Casey Kasem.

The DVD version includes the ubiquitous Baha Men music video “Who Let the Dogs Out?” a 15-minute making-of feature; alternate endings featuring Sarandon’s character, Coco LaBouche; a pair of interactive DVD-ROM games; and more. The pre-box-date deal for the DVD is Feb. 14; Feb. 20 is the cutoff for the VHS.

Paramount has teamed with promotional partners Centrum Vitaminas and Mott’s to push the release. Centrum Vitaminas will promote the title with a national full-page free-standing insert scheduled for 1,700 Sunday papers hitting doorsteps April 1. The insert will target 48 million consumers and boast a $1 coupon that is instantly redeemable with purchase of either Centrum product or “Rugrats In Paris.”

Another coupon with the instant rebate will be placed on 300,000 packages of Centrum Kids Multi- Vitamins featuring Rugrats characters. Centrum will also create a “Rugrats In Paris” display for national retail supermarket and drug store accounts. As for Mott’s, the applesauce manufacturer will advertise “Rugrats In Paris” on 1.8 million six-packs of Mott’s applesauce.

By Moira McCorrnick

by Moira McCorrnick

by Moira McCorrnick

TOP KID VIDEO

SITES + SOUNDS (Continued from page 28)

music and spoken word in home, portable, and car units. Previewed at the recent Consumer Electronics Show in Las Vegas, the player is now in stores (suggested retail price: $249).

“The user interface was so well thought out that we’re offering a special deal on the Duo-ARA,” Sperling says, “$80 for the player with a 12-month subscription.”

He is currently working on an agreement with Casio for its EM-500 Pocket PC FDA (personal digital assistant), currently selling for $899-$999 at retail. “Including a $100 Casio rebate, our target is $249 with a 12-month subscription,” he adds.

“Our sweet spot,” for subscribers is about 56, married with kids, a college grad or in a professional or managerial position,” Korzen notes. “Parents typically let their kids choose a book a week to download and read a chapter every night. Parents everywhere are concerned their children watch too much TV and play too many video games, with little opportunity to simply use their imaginations.”

BITS & BYTES: Media Metrix reports that media players — software that can play digital media, both offline and online — are now installed in 99% of home computers in the U.S.

Mott’s Tanya Fein, ‘Rugrats In Paris’ Promotion

For instance, episode five, “Fangs For The Memories,” features James Bond villain Richard Kiel, who plays after James in both “The Spy Who Loved Me” and “Moonraker” and is involved with the American Cancer Society.

“We will donate a portion of profits in Richard’s name to the American Cancer Society’s San Joaquin, Calif., chapter,” says Silen. “Now we’re going after Angela Lansbury and Peter Falk to appear in the series because they’ve had high-profile mystery TV shows. In our show they’ll help the kid detectives solve a mystery!”
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**BIRTHS**

Girl, Julia Grace, to Julianne and David Philip, Dec. 6 in Pompton Plains, N.J. Father is manager of premium sales for Universal Music Enterprises.

Boy, John Gibbons, to Jill and John Boylan, Dec. 27 in Santa Monica, Calif. Father is an independent record producer and former VP of A&R at Epic Records.

Girl, Zoe Eden, to Heide and Russell Ziecker, Jan. 3 in Santa Monica, Calif. Father is president/CEO of Mill Entertainment.

Boy, Evan Maguire, to Melanie and Eric Murphy, Jan. 14 in Morristown, N.J. Father is VP of pop promotion at RCA Records.

**MARRIAGES**

Suzanne Hillary to Jeffrey Cameron, Jan. 6 in Jersey City, N.J. Bride is president of Suzanne Hillary Management. Groom is a recording engineer, is soon-to-be production manager at SH Management.

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- April 1-2, Plug-In Europe, presented by Jupiter Media Metrix in association with Billboard, Princess Victoria Inter-Continental, Barcelona. Spain. 02-747-2578, plug-in@apm.com.

**SWEET KISSES**

From Feb. 6 to Feb. 14, Yahoo! Auctions will be hosting the “With This Kiss” auction benefiting the Elton John AIDS Foundation. Signed kisses imprints from celebrities such as Sir Elton John, Janet, Jon Bon Jovi, Courtney Love, and Sarah McLachaln will be available for bids. All of the money raised will be donated to the foundation, which funds direct care services for individuals living with HIV and AIDS as well as prevention education programs. People can also send free electronic cards featuring some of the imprints, and, in select locations, will have the option of sending their own lift-print cards through Yahoo! Greetings. Yahoo! will donate $1 to the foundation for every personalized card created. Contact: Gloria Friedman at 212-453-2544.
Folk Music Finds Internat'l Audience

"Woodsongs" Gives Artists Much-Needed Performance Outlet

By Frank Saxe

It's late afternoon in downtown Lexington, Ky., and hundreds of people are lined up in front of the Kentucky Theater. It's a Monday, and many are fresh from the office, still wearing suits and ties. What has them lined up on Main Street is the chance to see artists they don't know perform songs they've never heard before.

Today, Red House Records blues artist Guy Davis is on stage with host Michael Johnathan, explaining how his young son helped him name his CD "Butt: Naked Free." It's a crowd-pleasing story, and Davis' music is well received. Later, Johnathan reads listener mail, including one letter in which a listener in Utah asks him about song lyrics.

It's just another week for the "Woodsongs Old-Time Radio Hour." The show, now in its second year, is heard on 194 commercial and non-commercial stations, including outlets in Canada, Ireland, Holland, Argentina, Slovenia, Poland, Australia, New Zealand, and the West Indies.

The show has been described as "A Prairie Home Companion meets "Late Night With Conan O'Brien.""

"The man behind it is Johnathan. The 38-year-old former radio DJ at KAIR-FM Laredo, Texas, packed up his life one day in 1985, deciding to make a career in radio wasn't for him, and headed for Mousey, Ky., where he taught himself to become a folk singer. "I was footloose and fancy-free," he jokes. Years later, after fulfilling his dream and releasing a book and a CD, he was asked by National Public Radio to host a folk music show. Although he initially shot down the idea, within months he was creating his own program.

"I decided that here was an opportunity to reintroduce what folk music is all about to an audience that doesn't have a clue," Johnathan recalls. "I don't think a business man would have looked at the idea and supported it, but sometimes you have to be a goofy artist to get something across."

The show began in a small, 20-seat recording studio that it quickly outgrew. It moved to a 60-seat studio. (Continued on page 88)

BY FRANK SAXE

Playing Eminent Costs $7,000. A $7,000 fine has been handed to Clear Channel's top 40 WZZE, Madison, Wis., by the Federal Communications Commission (FCC) for "willfully broadcasting indecent language." The station's offense was playing the unedited version of Eminem's "The Real Slim Shady." The station says that the Sept. 8, 2000, broadcast happened purely by accident and that on all other occasions it aired the edited version. According to WZZE, a part-time DJ cue'd up the edited version but due to static electricity the CD player skipped to the unedited version, and it was aired. Clear Channel lawyers say the airing of the unedited version may be in bad taste but doesn't meet the definition of indecent. The FCC disagrees, saying, "The entire song, the sexual references in conjunction with the sexual expletives, appears designed to pander and shock. Thus, we disagree." While the FCC acknowledges the airing of the unedited version was purely accidental, it says the station "did not take sufficient care to ensure that the unedited version would not be played."

POWELL TAKES CHAIR AT FCC. FCC Commissioner Michael Powell has been selected to head the FCC by President Bush. The appointment of the Republican was widely expected by the industry, and the announcement came unceremoniously during the daily White House briefing. Powell succeeds William Kennard, who resigned his post as the Clinton administration left office. In a brief statement, Powell said he looks forward to working "on the important and challenging communications issues facing our nation." Unlike his predecessor, Powell has enjoyed a warmer relationship with broadcasters, thanks in part to his opposition to Kennard's low-power FM plan, Powell, who was nominated to the FCC in 1999 by President Clinton for a five-year term, was to exit the agency in June 2002. Powell is the son of Secretary of State Colin Powell.

GLOBALMEDIA EXECUTIVES EXIT. Webcaster GlobalMedia's top two executives, CEO Jeff Mandelbaum and president Barry Potter, will exit the company Feb. 1 to pursue other opportunities. The pair also resign from the board of directors, as will two investor representatives. GlobalMedia founder Michael Metcalfe will reassume the role of CEO/president. The changes come three weeks after Global announced a restructuring of its business, including the pending sale of its station-streaming contracts to StairNet/Network (Billboard, Jan. 13). That deal is expected to close Jan. 31. Global is refocusing its business strategy away from Internet audio delivery to video and toward the development of its next-generation technology, which is targeted toward the broadband and wireless market.

XM NEEDS CASH. XM Satellite Radio needs as much as $175 million by the end of the year, according to CEO Hugh Panero. Speaking at a conference Jan. 22 in New York, Panero said XM has enough cash to keep the company running until it launches this September: Panero told the investment community XM's plans project it breaking even by 2004, when it should reach 4 million customers.

Reporting by Frank Saxe in New York.

8 Stations To Be Sued In Mancow Case
Chicago Station Host's Wife Brings Action Over Remarks On Show

NEW YORK—An Illinois court has ruled that six radio stations that syndicate Mancow Muller's "Morning Madhouse" radio show are subject to the jurisdiction of the Illinois courts. The stations—KPTY Phoenix; WLUM Milwaukee; KAZR Des Moines, Iowa; KRQJ Chico, Calif.; WMGR Albany, Ga.; and KMBY Monterey, Calif.—have therefore been named defendants in a multi-million-dollar defamation lawsuit brought by NYWCK Chicago host Steve Dahl's wife, Janet.

The suit charges that during Muller's broadcast, originating from WKQX Chicago, Muller ascribed extramarital and deviant sexual conduct by Janet Dahl on eight separate broadcasts between Jan. 26 and April 7, 1999. While the out-of-market stations argued the Illinois court does not have jurisdiction over them, Cook County Circuit Court Judge Joseph Cusciato said that all are accountable because both Janet Dahl and Muller are Illinois residents. He says the syndication contract, which prohibits stations from editing broadcasts, also makes the affiliates accountable.

"They knew this type of defamation conduct could arise when they entered into the agreement with the Mancow program distributor," wrote Cusciato in the 14-page ruling handed down Jan. 19. Steve Dahl, a rival to Mancow, is not a party in the lawsuit, although attorneys expect him to testify if the case goes to trial. Janet Dahl, an attorney, is not a radio personality, so her attorneys argue she is not a public figure.

"They knew this type of defamation conduct could arise when they entered into the agreement with the Mancow program distributor," wrote Cusciato in the 14-page ruling handed down Jan. 19. Steve Dahl, a rival to Mancow, is not a party in the lawsuit, although attorneys expect him to testify if the case goes to trial. Janet Dahl, an attorney, is not a radio personality, so her attorneys argue she is not a public figure. According to the original complaint, Muller repeatedly accused Janet Dahl of engaging in "whitery, formation, and sexual promiscuity in the videot clips. Specifically, Muller referred to Mrs. Dahl as a slut and a whore and implied that she had engaged in oral sex with her mailman, had a venereal disease, and had sexual relations with a dog." The complaint also charged that Muller said he was the father of her children.

Janet Dahl is represented by the same law firm that won a $15.6 million out-of-court settlement in a defamation suit brought by former Chicago Bear Keith Van Horn. 

Frank Saxe

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<td>IF YOU'RE GONE</td>
<td>MATCHBOX TWENTY</td>
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<td>2</td>
<td>WITH ARMS WIDE OPEN</td>
<td>CREED</td>
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<td>3</td>
<td>LEBNON</td>
<td>LENNY KRAVITZ</td>
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<tr>
<td>4</td>
<td>EVERYTHING'S DIFFERENT NOW</td>
<td>DON HENLEY</td>
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<tr>
<td>5</td>
<td>I CAN'T FIGHT THE MOONLIGHT</td>
<td>LEANNE RIMES</td>
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<td>6</td>
<td>MY FUNNY FRIEND AND ME</td>
<td>STING</td>
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<td>7</td>
<td>SPANISH MULTIVITY</td>
<td>LARA FABIAN</td>
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Adult Top 40

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FALL 2000 ARBITRONS

12-plus overall average quarter-hour shares. (A) indicates Arbitron market rank, Copyright 2001, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

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Good Deed Of The Week. On Christmas Day, one of the biggest parties in the U.S. took place at the Hartford, Conn., Amory. More than 1,200 needy children attended the 16th annual "We Are The Children" Christmas Party, hosted by WTIC-FM Hartford's morning personality Vandereof; the Hartford morning personality took the Deed Of The Week. More than 500 volunteers donated part of their holiday to the needy. Pictured, from left, are volunteer Larry Marks; Ms. Connecticut Army Vanderfor; Connecticut Gov. John Rowland; Craig, and Connecticut's first lady, Patricia Rowland.
Would The Least Clichéd Music Video Please Stand Up?

MUSIC VIDEO CLICHÉS: When you have a job that entails watching hundreds of music videos a year (and this column watches every single video she gets), you can't help but notice a few trends. Sometimes there is a disturbing trend in the saturation of video clichés specific to certain genres of music.

These clichés are so predictable that even before a new video is seen, it's often easy to predict what will be in the clip, based on the type of music the performer is doing.

We decided to list the stereotypes that are the most annoying and the least cliché—imagines that too many artists and music makers lazily use as a crutch.

We won't name the artists and directors who are guilty of perpetuating these clichés—chances are you already know who they are. However, we'll single out几句 whose video cliches consistently rise above the pack to be among the most innovative in contemporary music. Maybe the people who made the cliché videos can learn something from the innovators.

RAP/HIP-HOP AND R&B

Rap/hip-hop uniqueness has the most female-degrading and crime-glorifying clips being shown on TV. Many of these clichéd rap/hip-hop videos perpetuate negative stereotypes by depicting African-American sex objects, hustlers, and criminals. Enough already. The next time you hear rappers who make these types of videos complain about racism, ask them how they portray their own people in their videos.

Overused rap/hip-hop clichés include scantily clad, often headless women who are only sexual objects to shake their body parts or hang all over the men; the vulgar display of wealth, such as showing off gold jewelry and luxury cars; the house party or street party with people throwing their hands in the air; and a ghetto set—looks ridiculous when the artist really isn't poor.

R&B videos often suffer from the same clichés as rap/hip-hop videos, but we tend to focus on these videos, because of the ghastly and mind-blowing stereotypes and more about love dramas in an upscale setting.

Rap/hip-hop or R&B artists who don't make cliché videos: Moby, the Chemical Brothers, Apathy Twin, and the Crystal Method.

MTV EUROPE

MTV Europe president/CEO Brent Hansen has announced that the network will increase its live music programming by 50% for each of its regions (Billboard Bulletin, Jan. 24). In addition, this year’s MTV Europe Music Awards will be held Nov. 8 at the Festhalle in Frankfurt.
COLLEGES GIVE ACTS HEAD START
(Continued from page 3)

Vertical Horizon, Sister Hazel, Eloise Hookah, Agents Of Good Roots, Fighting Gravity, and many others are finding college campusees to be fertile grounds for building fan bases.

At the same time, organized packages targeting college students, such as Yahoo! Outloud and MTV College Invasion and Yahoo! Outloud tours, have found success in markets featuring one or more college campuses.

“The college market is probably the most tastemaker-oriented market there is,” says Dave Frey of Silent Partner Management, producer of the Yahoo! Country tours. “They’re very active, and they’re liberal. It’s a market everybody wants.”

The way to agree. “The whole college scene is where we’ve come from,” says Pat McGee of Giant act Pat McGee Band. “Now we’re parents of the college campus. College kids are listening to our records.”

Wired and Loud

This year’s 20-city Yahoo! Outloud tour featuring Big Wreck and the Get Up Kids is set to begin Feb. 21 in Austin, Texas, home of the University of Texas. Yahoo! Outloud, which wrapped up last year with Smash mouth and [now disbanded] Luscious Jackson, has found success in marketing bands big and small to college communities in a unique environment.

“When you look at who spends the most time online, it’s college students,” says Jim Sliker, Yahoo! Outloud’s marketing manager. “We wanted to extend our brand beyond our usual 18- to 34-year-old market and build up the right side of our brain and brand and say we’re about entertainment, too. And we found the best way to reach an elusive target is through music.”

While college students may be online and into music, they’re also on the horizon trying to ride out a situation Yahoo! addressed with a $15-per-ticket online presale. The program was highly successful, with the first 15 acts and selling out more than 90% of available capacities without spending any money on traditional offline advertising.

“Hein says the effectiveness of the Yahoo! banner advertising for Outloud is making the industry take notice. “It’s one thing to deliver a message to the college audience, but it’s another to activate them and drive commerce,” he says. “You need something that effectively placed media can reach this demo online.”

Yahoo!’s approach was innovative for the music industry—something that effectively placed media can reach this demo online. Hein says the effectiveness of the banner advertising for Outloud is making the industry take notice.

“Yahoo! Outloud is marketing the artists to college kids, which is something that effectively placed media can reach this demo online.”

SFX Acquires Zelisko’s Evening Star

BY RAY WADDELL
NASHVILLE—The ranks of the independent promoters who have taken another hit as long-time veteran Tom Zelisko’s Evening Star Productions falls into the SFX fold. The Evening Star acquisition is news because it is the first U.S. promoter acquired by SFX since the latter was acquired by Clear Channel last year. Under the leadership of Bob Siemon, SFX spent about $9 million in its first year to purchase rights and other entertainment properties (including those for the Clear Channel catalog for about $5 million.)

The Evening Star staff is a veteran group of SFX/Star employees. The group includes Michael Mood from the SFX/Cleomea office in Nevada, Arizona, and New Mexico for some 25 years, was acquired by SFX for an undisclosed sum (Billboard sources estimate a fee of $15 million). The group also includes Turtle Terry Burne, and the rest of the Dinner Star staff will continue to operate out of Phoenix, now under the SFX banner.

Despite the rapid consolidation that hit the industry in the late 1990s, Evening Star survived and often thrived. For example, the Dining Star was an outstanding opponent of the SFX system, particularly its practice of having top acts with some what would be considered redundant venues on the road for national tour promoter deals.

“This wasn’t a matter of, if you can’t beat ‘em, join ‘em,” Zelisko says. “It was a matter of taking the business that didn’t work as well. Now I have the opportunity to do even better.”

For SFX, the Evening Star acquisition is a key to completing the regional puzzle in the Southwestern U.S. While Evening Star does not have the same level of production as the rest of the SFX offices, it offered the expertise, relationships, and relationships of Zelisko and his staff are valuable, according to SFX Music Group CEO Rodney Eckman.

“Not only does Danny’s company bring a lot of business to the table, but the booking and marketing staff and the expertise of Tom Zelisko and his band, and be brought into the SFX system,” he says.

A changed touring environment made the move easier, Zelisko says, “You’ve got a world of usability and marketing and booking and marketing and booking that used to be used to be limited.”

Quality of life is very important to me at this stage of the game.

Moving to the SFX camp will allow Zelisko to renew relationships with some of SFX’s acts. “SFX has done so well, and we have a division that with the booking and marketing and booking that used to be used to be limited.”

Quality of life is very important to me at this stage of the game.

Moving to the SFX camp will allow Zelisko to renew relationships with some of SFX’s acts. “SFX has done so well, and we have a division that even we’ve never seen. We’ve been able to work with over the years have been going with them,” he says.

This will give the opportunity to work with those acts again.

Such fans make for an effective street team the label can put to work. “We try to grab people that are passionate about Pat and put them on a team, providing them with materials they can utilize to spread the word,” says Jacobsen.

One thing about this particular audience is they thrive on introducing friends to new music. Pat has a very active word-of-mouth following, and we react to that by giving this street team a wide range of materials, such as stickers, coasters, or our V-flash CDs.

The V-flash cards are enhanced CDs that, once downloaded, give online pop-up messages providing up-to-date information on Pat McGee Band. It’s a marketing concept that capitalizes on both grass-roots marketing and the kids’ wired nature. “There’s no question it’s a great fit,” says Jacobsen.

BEYOND THE IVY

Once an act is established in a college market, it can step off campus and play local venues that don’t have the college kids.

“For example, in Nashville you play Vanderbilt until you can play [local clubs] the Exit/In or 282 Performance Hall,” McGee says. “There are a lot of fans that don’t want to go to a frat house, and you don’t want to alienate anybody.”

Bands can quickly become savvy enough to make the club gigs pay through ancillary revenue streams. “These bands have figured out how to do door deals and make some money off merchandise and the like,” says Eckman, “and that’s a real product,” says EastCoast’s Moore.

A big following in a college market also helps a band break new ground. “The college market was the way into the college market, it pays for you to hear the word, and pays well,” says McGee. “That way you can afford to pay for $200 in a new market you want to build.”

That’s exactly what Wilson and Rob Prinz, McGee’s agent at AOL, are trying to do with the band.

“We know that Chicago to Boston down to Atlanta is a stronghold, so what we’re trying to do is spread the word into other geographic areas of the country, basically filling in the holes where he’s not as strong,” says Wilson. “That would be a few parts of the South, a few parts of the Midwest, and areas in Texas, the Rockies, and the West Coast.”

Another plus from building on the college market is that the fans live far away from the university, so when they return home, they pack their band affinity with them to their local colleges, especially the high-dollar, exclusive universities, they’re from all over the country,” says McGee.

“Often when you have a great band you have a great downtown,” McGee says. “We don’t always have a chance to do a downtown, but we’ve done a concert and played when we played L.A., half the room was Cornell kids.”

(Cornell is in Ithaca, N.Y.)

McGee says roots rock probably works best with the college crowd adding that the scene has changed over the years. “When I was going up, there was a certain level of respect for what I referred to as ‘college rock.’ Back then college rock was very alternative and now...colleges rock is more like the mainstream.”

Giant thinks McGee is more ready than any for mainstream success. “We’re taking him to the next level,” he says. “The jury’s already come back on Pat McGee, and he’s been found to be a hit,” says Jacobsen. “The fans have already decided the Pat McGee Band is a band they want to see and buy their records, and they decided this before Giant even came on board.”

McGee hopes sooner or later an act will break big out of the college market without the help of a major label. “Some of these acts that have been piecing together their own little businesses and become self-sustaining until a record company comes along and moves them up to the next level, and I think this way the electronic music business is developing, it’s going to be very interesting. There are a lot of fans that don’t want to go to a frat house, and you don’t want to alienate anybody.”

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“Giant is here, and we’re going to help make a hit of him.”

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“Giant is here, and we’re going to help make a hit of him.”
2000, to Aug. 4, 2001, with numerous concerts, broadcasts, publications, and new and reissued recordings. Marsalis, critic/biogra-pher Gary Giddins, and many others extol Armstrong's peerless influence in "Jazz," and Burns himself holds that the great trumpeter "is to music in the 20th century what Einstein is to physics and the Wright Brothers are to travel."

The Armstrong lineage may have wavered in his native city from time to time, but the past century's latter decades saw his spirit return to the fore. "It's very hard to pick up the trumpet in New Orleans and not be affected by Louis," says trumpeter/composer and New Orleans native Terence Blanchard. Beyond Armstrong's oft-imitated vocal stylings, it is the distinct rhythm and tone of his horn playing that has "left a clear mark on the city," he adds. "When I listen to the young guys today, I still hear the echoes of Louis Armstrong."

Clyde Kerr Jr., head of the jazz department at the New Orleans Center for Creative Arts (NOCCA) and a trumpet-er himself, points out that the trumpet is the most obvious instrument for local kids, who hear the tradition- al brass bands parading on their streets weekly. "In the brass-band tradition, the trumpet carries the melody because it's the instrument that projects more than the others," he explains. After the trump- et and trombone, "music with that distinctive New Orleans sync- opated beat," Kerr says, "everything else is the rice that goes with the beans. The rice goes with the gumbo."

Not long ago, the brass bands and traditional jazz of New Orleans went away. "During the 1960s and early '70s, Kerr recalls, "there was a lull because once the Beatles came out, everything was about the guitar and the bass." The late '70s and early '80s saw a resurgence of tradi- tional brass music, brought on by several developments.

First, jazz saxophonist Danny Barker (1909-94)—who played gui- tar and banjo with the likes of Armstrong, Cab Calloway, Red Allen, and King Oliver—came to New Orleans in the mid-'60s. Seeing his music fading away, he worked wonders as an archivist, author, and teacher of the tradition to local kids. In 1974, NOCCA, a part-time arts high school, was founded with the help of Ellis Marsalis, pianist, teacher, and patriarch of the famous Marsalis jazz clan. Community radio WWOZ was established in 1980, and ever since, the city's home-grown sounds have never left the airwaves. And with the new esteemed of traditional brass music, such acts as the Dirty Dozen and Rebirth brass bands gained recording contracts and national renown.

In New Orleans today, visitors can hear trumpet players leading dozens of brass bands. The more established older brothers of the "resurgence generation"—Gregg Stafford and brothers Wendell and Joel—have continued to reign on the map at the French Quarter's Preservation Hall each week. Their peers, Jamil Sharif and Dwayne Burnes, lead the shows a few blocks over at the Maison Bourbon.

Looking ahead, we survey the talents of eight young trumpeters, all of whom grew up in New Orleans during the brass-band resurgence and who now lead their own groups. Each took a few moments from weekly gigs to dis- cuss their instrument, their town, and Armstrong—the man they all call Pops.

The 38-year-old Blanchard first became known for collaborations with the legendary drummer/handleader Art Blakey, followed by a series of recordings co-led with saxophonist Donald Harris- ton. He began scoring films for director Spike Lee and has since become one of the premier jazz-oriented film composers. Two of his latest efforts, "Caveman's Valentine" and "Original Sin," hit theaters.

The latest fruit of Blanchard's Sony Classical solo record deal is the septet album "Wandering Moon" and an upcoming tribute to songwriter Jimmy McHugh. Still a New Orleans resident, Blanchard and his wife and manager, Robin Burgess, have begun the "Jazz America" series, bringing interna- tional and national jazz artists to the Contemporary Art Center here.

Blanchard is the only one of our group who did not grow up playing in traditional brass bands and wor- shipping Armstrong. "When I was in high school [at NOCCA], Cliff- ford Brown and Miles Davis were it for me," he recalls. "My father would say, 'Man, I can't understand when she goes out to play but Pops I can listen to.' Then [after attending Rutgers University], I started playing with Art Blakey and I wouldn't have it any other way. He'd say, 'Man, Pops had a sound.' It made me go back and revisit that whole era."

Blanchard was first drawn to his instrument by a New Orleans traditional jazz band that visit- ed his elementary school: "I remember that the only thing I heard was the trumpet." He says you can tell a New Orleans musician by his rhythm. "When you listen to Nicholas Payton, Wyn- ton or Branford Marsalis, or Donald Harrison, you pick up that rhythmic cadence, which is part of the foundation of their styles. That's how I'm still con- necting with the music."

By the mid-'80s, Payton, now 27, recorded a Grammy Award-win- ning Verve duet disc with veter- an trumpeter Joe Wilder. Payton's other Verve albums include "Gumbo Nouveau" and the upcoming "Dear Louis," an Arm- strong tribute set due out in May. Represented by the Princeton, N.J.-based Management Ark, Payton is on the road most of the year. When in New Orleans, he plays at the Frenchmen Street club Snug Harbor.

Payton was 4 years old when his father, Walter, a bass player, gave him a pocket trumpet. His dad played sousaphone with the Young Tuxedo Brass Band, and so his young son had his first gig in the '70s. "It was a great experience," he says. "They let me play the whole pa- rade; I didn't know any tunes. They told me I sounded great—

"Louis Armstrong In His Own Words" (Oxford University Press). It's not often real- ized that Armstrong took as "table talkers"—long before he set foot in New Orleans—than the guitar and the bass. The three disc centers on Armstrong's '40s and '50s star tenure on Decca, but the story ranges across the '50s and '60s, with the '60s and '70s as the trumpet. His dad played sousaphone with the Young Tuxedo Brass Band, and so his young son had his first gig with the band. "It was a great experience," he says. "They let me play the whole parade; I didn't know any tunes. They told me I sounded great—

Brady Bambarger
Crescent City Retail Still Has A Horn Of Plenty

NEW ORLEANS—At the Louisiana Music Factory, "Modern jazz doesn't sell as well as traditional New Orleans jazz," explains Ed Blackburn, owner of Preservation Hall Jazz Band. His brother's son Ruffins is a trumpeter, and he has been playing for a few years. "We also sell a tremendous quality of Louis Armstrong—hundreds and hundreds every month. We're lucky to have Louis, Ella Fitzgerald, Miles Davis, and John Coltrane out all artists living today, including Wynton Marsalis and Nicholas Payton, who we do a bunch of.

Ruffins also tops the list at the Virgin Megastore here, for Bert Cotton, the store's jazz buyer. He even reports near every time I see it." Troy says that James, in turn, brought Armstrong home for him when he was just 5 years old. His older brother then bought a trumpet for him when he was 10, "after he was just playing and playing his." Like other New Orleans musicians, even young Troy considers it his duty to help younger kids. "If they ask," he says, "I show them different tricks on my horn. Because when I get to be 45 or 90, I'm going to play with me in my band."

Mervin "Kid Merv" Campbell, 34, founded the Young Olympians Brass Band, which played traditional music at jazz funerals and concerts by day and turned into the jazz- and funk-inflected Soul Jazz Band. He had recorded one solo disc, "Kid Merv & All That Jazz" (Dubat Music), and his All That Jazz band is seen regularly here at Cafe Brasil, Campbell, who represents himself (504-258-2923), also gigs with the Treme Brass Band.

At 12, Campbell joined his father's Baptist church and got his sister's help for his first trumpet. "Danny would say, 'If you want to emulate someone, let it be Louis Armstrong.' And he said, 'Always wear a smile; maybe joke around, show some life in you; nobody wants to pay money to see someone dead onstage. But most of all, play that horn, boy.' Armstrong said, 'Well, if Armstrong was a rival who, Armstrong wrote, 'could all but whistle through that horn of his.'

Twenty-three-year-old Irvin Mayfield is known as the best trumpeter for the trio Los Horns Calientes. "How Passion Falls," his latest album as the leader of his own band, was recently issued by Basin Street with a release party held at New Orleans' House of Blues. He has also collaborated with guitarist Gordon Parks on his CD book project, to be published next year. He is represented by the Management Group, New Orleans, LA. Mayfield started blowing trumpet when he was 9. In his teens, he played organ and piano at Greater Providence Baptist Church, across the Mississippi River in Algiers. "Everybody thought I was going to be a preacher," he confesses. Mayfield played for a few years with the Algiers Brass Band (with whom Barker would sit in occa-
sionally), co-founded the Black Jack Brass Band, and then, after graduating from NOCCA, formed the band. "I was a big Sam and Jason Marsalis.

Mayfield may play modern jazz, but then "all jazz is modern," he says. "Even the stafF Armstrong was playing was modern. Or at least it seems so when I try to play it."

Leon "Kid Chocolate" Brown, 22, plays every Monday night at Donna's Bar & Grill with Bob French's Original Tuxedo Jazz Band, whose latest disc is "Living The Legacy" (Royal Tuxedo Records). Brown hopes to record an album leading his own quintet. Book him (504-246-2293), and he and his band play Wednesdays at St. Mary's Bar, Thursdays at Donna's Bar & Grill, and Fridays at Mattil's Bistro.

When Brown was 10, he wanted to be in a band, and he had two choices: His grandmother had a trumpet and a clarinet in her house. "I'm going to play whichever was less expensive to repair," he says, "so it was the trumpet." His nickname started while he was at NOCCA. "Viva La Jazz was hot," he remembers, "I thought, 'All right, I'm going to be Chocolate Ink.'" Band leader French completed the nickname by dubbing him "Kid Chocolate."

Like most of his fellow trumpeters, Brown spent a year or so in the city's Jackson Square playing for tips with the "Emperor of the Square," Anthony "Tuba Fats" Lacan. It was a good education, as Brown learned a lesson akin to one Armstrong learned so long ago.

Andrews

Saturday at his brand-new club, Kermit Ruffins' Jazz & Blues Hall on St. Philip street.

When he was still in high school, Ruffins—with tuba player Philip Fraizer—founded the Rebirth Brass Band, the act that helped swing the brass-band resurgence into full gear. "In Rebirth, we'd wear blue jeans, play Michael Jackson and other pop tunes," Ruffins explains. "It got hip, then every youngster started forming brass band."

Ruffins' trumpet-playing uncle Percy had given the young musician a mouthpiece that he buzzed on for a few years until, when he

was 13 or so, his mom bought him a new one. Ruffins first heard Armstrong on WWOZ, and he fell instantly in love. Like his hero, Ruffins is a self-taught trumpeter for advice. "Tell kids, 'Try your very best to get your mom and dad to the pawn shop to get a trumpet.'" And I tell them to get piano and trumpet lessons and to be real dedicated." But Ruffins advises that lessons aren't everything—"just a ritual thing first, then technical."

James Andrews, 32, garnered attention in 1998 for being featured on the soundtrack of "Kid of The Ghetto," narrated by Quincy Jones for the WB Network. Produced by Allen Toussaint, the soundtrack album was accompanied by his new-issued by the NYNO label. Andrews, who manages and books himself (504-837-9977), hopes to release a solo disc this summer. He has been playing the trumpet for about a few years. Andrews is the Roots Of Jazz, starting playing the trumpet for about a few years.

The Andrews family tree is crowded with musicians. James' little brother Ronnie is a trombone player, and in the middle of the band is trombone "Trombone Shorty" Andrews (who plays trombone, trumpet, and tuba), just swung a big break when he was invited by Wynton Marsalis to take a solo trumpet turn for a Jazz at Lincoln Center tribute to Armstrong that was televised live on PBS. "The old lady, Armstrong's late grandmother, was kno

known as Poops and renowned for his 1960 smash "Ooh-Pah-Pah-Doo," now a Crescent City staple. It was Poops who told the elder Andrews brother about Armstrong. Always lighting up to talk about the original Satchmo, he says, "When I see Louis on video, it's always fresh, always different every time I see it."
Publishers Debate Global Online Licensing

BY GORDON MASSON
CANNES—Incompetence is not a judgment that is rendered lightly, especially when one is describing one's own industry. But that's exactly the charge leveled at the music publishing business by none other than Nicholas Firth, president of BMI Music Publishing Worldwide.

Firth made his comments here Jan. 25 during a seminar at the MIDEM music industry convention. During a debate concerning global online licensing, Firth stated that the way the music industry has handled this issue so far is a "farce," and that everyone in the industry can think of no other industry where there is demand from consumers and demand from clients, and that industry failure to change is a disgrace, and we as industry leaders have failed.

Others concur. However, with governments already pressuring the industry to establish its own system for online publishing—notably U.S. Sen. John McCain, R-Ariz., and Orrin Hatch, R-Utah—music publishing executives now feel that they must change with the times, and quickly.

"There are governments out there where the political correctness for business is: 'If we do not do it for ourselves,'" said Crispin Evans, senior VP of international business and legal affairs for Universal Music Publishing International.

Said John Hutchinson, CEO of the U.K.'s Mechanical Copyright Protection Society/Performing Right Society: "We are very dependent on the enforced legislation. Governments are demanding that we do something. But we've got the blueprint—let's do it!"

On the positive side, initiatives such as the Cannes Accord, signed here two years ago, have forced publishers and European societies to engage in dialogue easing the way ahead for both, according to Martin Bandier, chairman of EMI Music Publishing.
The Cannes Accord "has given the societies a sense of responsibility in terms of what the commission structure of Europe should be and given [the publishers] a lot clearer direction in what they are trying to do," he added. "Although '100% happy' with the way in which the Cannes Accord has been implemented, Bandier told Billboard, 'We have still got work to do to update the terms of the document.' It can be more efficient, and there are areas we are working on integrating in connection with what we are calling the 'Cannes 2.0 agreement,' he said.

"But even in the absence of that, this Cannes Accord has worked very well in terms of consultations about the specifics of what we would like the accord to be improved.

On the issue of online publishing, Bandier said, "The biggest thing that music publishers, societies, and record companies have to do is to come up with terms themselves, before there is an imposed a regulation and rules by governments, because that never works and then everybody is unhappy. If you have compulsory licensing everywhere, you enrage the work as well as parties negotiating among themselves, and I've been trying to stress that during MIDEM to societies."

It's been a while we've all been working on the same endless issues, and while we've made some progress, everyone must continue to work as an industry, Bandier added, "We should be able to have a sound keynote rights and have the technology to move on."

NEW DIGITAL ALLIANCE

To that end, international bodies representing record companies, composers, authors, and publishers announced today they plan to move forward with MIDEM to develop a global digital music initiative.

The International Federation of the Phonographic Industry, CISCAR, and European authors' rights body BIEM agreed to cooperate with the Recording Industry Assn. of America to develop by this coming August an "industry standard system" to identify and track all rights linked to the various formats of Internet-distributed content.

The system will integrate existing identification programs such as the International Standard Recording Code and the Information System World Code.

There were fewer announcements at the convention than in past years. Bandier said, "MIDEM no longer is a convention of inconsequential deals. It is about how we have great telephone systems, fax systems, E-mail systems now, whereas years ago, when MIDEM first came into existence, it was a meeting place for making deals because it wasn't as convenient to communicate.

MIDEM now is an opportunity to get everyone to the same page of direction, as we do what people are doing, where they are going," he continued. "You still get the chance to meet, but it is actually a week of meetings in the real world but not with the thought that you have to make a deal with them."

MORE NEW DEALS

Nonetheless, Universal Music Publishing announced its acquisition of U.K. independent company Momentum. Bandier said, "So now we've got D'Angelo, Paul Young, Jools Holland bands. Banquet Records, at the conventions. Financial details of the deal were not disclosed. Momentum was established in the late 1970s and includes more than 7,000 copyrights by such acts as Gary Numan, Europshop, and Dead Can Dance.

Bandier's company, EMI Music Publishing, signed an agreement to catalogue on e-media-e, an online resource for advertising agencies, film and TV production companies, and casting directors. EMI said it will work alongside the London-based company's service to generate new licensing deals for its acts.

Also in the cyberspace arena, it was disclosed that two leading European online music services are going head to head in the race to label the myriad MP3 sites. It is said to be a matter for digital distribution.

The companies are digital world services of DWS, a Bertelsmann subsidiary specializing in digital distribution, and DWS, which will work with Paris-based Zoonique. The DWS offering is due to roll out in March.

Meanwhile, Vitaminic's subscription service, the Vitaminic Music Club, is claiming that it has secured deals with four unnamed companies and that will be the first such service in Europe.

Away from the Palais des Festivals conference center, the 10,000 delegates who attend the conference agreed that the six-day duration took the opportunity to wine and dine with their peers in wine in the French Riviera's finest restaurants.

The ever-popular Carlton Hotel hosted possibly the social event of the week when producer/Warner Music Group chairman Larry Gagosian was honored as the MIDEM person of the year for 2001 (Billboard, Jan. 27). Foster himself took to the stage to help provide the entertainment, alongside Warner-signed stars Laura Pausini, Alejandro Sanz, and Josh Groban.

MIDEM Awards Billboard.com

Web Site Gets Best Media nod at Int'l Confab

Billboard.com was honored as the best media Web site at the second MIDEMNet Awards Web site, Music & Media magazine Web site, held Jan. 25. RDB's Chris Marlowe wrote, "This information-rich site fulfills its mission and offers users comprehensive up-to-the-minute news and in-depth archive material on the U.S. and international music market. While [its] branding and logo confirm an association with the original 106-year-old print magazine, Billboard.com is a different ballgame. Like the print version, it's text-heavy with few illustrations.

"But, nominated for the MIDEM Award two years in a row, the site is increasingly gaining in strength. It's newly laid-out home page alone immediately guides you to regularly updated news, concert dates, interviews, columnists' features, interviews, and competitions."

In another award, veteran synth pop act Depeche Mode won the Best Artist award. RBB's Brian Levy wrote, "Depeche Mode's web site is an outstanding example of digital/Hyperlinking web site, and it has gained the attention of critical readers. The site is also one of the most innovative online business ventures in the music industry."

The new MIDEM Web site, which was launched in conjunction with the new MIDEM feature "Best Artist," won the Best Artist award. The site was announced at the press conference to the media on Jan. 25.

The site is a comprehensive source of information on the world's most popular artists, including news, videos, interviews, and photos. The site is updated daily and is available in 13 languages.

The site is also a tool for promoting new releases and tour dates. It features a "New Releases" section, which highlights new releases by the featured artists. The site also includes a "Catalog" section, which allows users to search for artists by name or by genre.

The site also includes a "Tour Dates" section, which allows users to search for upcoming concerts by the featured artists. The site also includes a "Calendar" section, which provides a schedule of upcoming concerts and events.

The site also includes a "Videos" section, which allows users to watch videos of the featured artists. The site also includes a "Photos" section, which allows users to view images of the featured artists.

The site also includes a "Interviews" section, which features interviews with the featured artists. The site also includes a "Fact sheets" section, which provides information on the featured artists.

The site also includes a "Discography" section, which provides information on the featured artists' albums.

The site also includes a "Biography" section, which provides information on the featured artists' careers.

The site also includes a "Links" section, which provides links to other sites related to the featured artists.

The site also includes a "Contact Us" section, which provides information on how to contact the featured artists.

The site also includes a "Feedback" section, which allows users to send feedback to the site.

The site also includes a "About Us" section, which provides information on the site.
Now that the team is in place, the newly installed execs are scrambling to take stock of just what they are inheriting.

As an artist, Jamieson says, he plans to conduct a complete review of business operations short- 

ily. “Business is not as good as it was within the industry of certainly we’re being affected by that. Some people believe that they might be affected by a possible merger, and then there’s always the hanging of the guard. So morale could always be better,” he says. “But the future is bright as far as releases and music, so it may be a rough spot right now, but we’re going to get through that.”

Jamieson says he doesn’t anticipate any major changes among his lieutenants. The biggest alterations are expected to come within the RCA Group, where a reorganiza- 

tion is in the works to account for his departure. Jamieson declined to comment on the situation, but Jack Freedman, current No. 2 executive at RCA, is expected to take control of the division, sources say.

Meanwhile, Jamieson will have the unenviable task of trying to persuade some of BMG’s biggest label executive heavyweights, including Arista chief L.A. Reid and, possibly, also co-managing director (with London-based Stephen Navin) of BMG’s European Central Services division. However, insiders say that the GSA/E business needs a chief with strong A&R skills, given its repertoire-origination role. As Griffiths spoke to the board, he was traveling to visit BMG offices in Hamburg, Munich, and Berlin.

As for Stein, he says his relocation to New York “came as a complete surprise” (just days before being tapped by Schmidt-Holtz, he moved into a new house in Midtown, Manhattan), but an appealing challenge. Others are less surprised, not least because BMG’s GSA business has more than double the size of Stein Entertainment’s, to the tune of $958 million deutsche marks ($452 million) in fiscal 1999-2000.

Moreover, Stein and his team in several German locations have built a strong reputation for finding and developing acts capable of selling worldwide, including No Mercy, La Bouche, the Goo-Goo Dolls, Nelly Furtado, John Mark, McCoy, Snap!, and Lou Bega. That has allowed Stein to develop excellent relationships with the heads of BMG companies almost everywhere, including, the French (Arista Records has been a particu- 
lar beneficiary of the German talent that Stein brings over).

‘Sync even figures in the Stein curriculum vitae: The American band was originally signed to BMG Germany in May 1999 by a chart-topping act there before breaking at home and moving over to RCA Records (the group is now signed to the GSA division). Examples like these are expected to give Stein’s worldwide colleagues confidence in his A&R and marketing judgments, although it is not yet clear who will be on his team in New York. The new post appears to most resemble that held between 1987 and 1998 by executives of the company’s former VP, marketing at BMG (MCA), Heinz Hehn, who was not filled when Henn departed.

Stein says, “I’ll be applying all my marketing skills from running one of the premier marketing sources as a team player to prove that many of the local BMG acts have international potential and that they can substantially enhance our market presence on a global level.”

He adds, “I will infuse the ‘Think local, act global’ motto with a new spirit.”

Stein has another important asset: a longstanding professional relationship with Zomba chief Clive Calder. As one of the top execs at Calder’s company, Stein had been a frequent visitor at Schmid-Holtz’s Los Angeles offices, touring for some time that there should be one European company. I think that it will make us more competi- 
tive and help us deliver more acts around the world,” he says.

But Stein’s move to the U.S. also gives Griffiths a tough challenge, with Stein heading up GSA/E, a unit that’s been his top priority since 1995-96. As managing director, Stein is the key driver for the GSA/E business, one of the group’s most profitable units.

The expectations are high that Stein will bring new energy and new ideas to the division, and that his arrival will help to break the current momentum of this division. It is expected that Stein will quickly move to integrate GSA/E and BMG Entertainment, bringing the two units closer together.

Stein’s move also signifies a change in the company’s strategic focus. While the move to the U.S. is expected to bring new opportunities, it also means that Stein will be away from the day-to-day operations of the GSA/E division, which is expected to remain under the leadership of Arista Records chief L.A. Reid.

As for the future of GSA/E, it is expected that the division will continue to be a key player in the global music industry, with Stein’s focus on new ideas and innovative strategies. The division is expected to continue to invest in new talent and develop new opportunities, both in the U.S. and internationally.

Additional reporting for this story was provided by Wolfgang Späth in Hamburg.
THE TOP-SELLING COMPILATIONS FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPiled, AND PROVIDED BY NEW AGE MUSIC

THE BEATLES - "Let It Be" (3.98/17.98) | AUTEUR/SYMPHONIC ORCHESTRA (11.98/18.98)
1. ARIA - "Ain't No Mountain High Enough" (3.98/17.98) | MARILYN MONROE (11.98/18.98)
2. BEATLES - "Hey Jude" (3.98/17.98) | ABBOTT STREET MUSIC (11.98/18.98)
3. BILLIE HOLIDAY - "Strange Fruit" (3.98/17.98) | THE MADDEN BROTHERS (11.98/18.98)
4. ELTON JOHN - "Your Song" (3.98/17.98) | THE LOUNSBERG FAMILY (11.98/18.98)
5. DEAN MARTIN - "G.Protocol" (3.98/17.98) | THE SINGING SAGA (11.98/18.98)
6. JOHN LENNON - "Imagine" (3.98/17.98) | THE ROLLING STONES (11.98/18.98)
7. LED ZEPPELIN - "Stairway To Heaven" (3.98/17.98) | THE WHO (11.98/18.98)
8. MARVIN GAYE - "What's Going On" (3.98/17.98) | THE WHO (11.98/18.98)
9. MILES DAVIS - "So What" (3.98/17.98) | THE WHO (11.98/18.98)
10. PAUL MCCARTNEY - "Yesterday" (3.98/17.98) | THE WHO (11.98/18.98)

**New Era's Hot Shot Debut**

ALABAMA - "If I Never Knew You At All" (3.98/17.98) | 1. COLUMBIA 60259 (11.98/18.98)
2. DOLLY PARTON - "Coat Of Many Colors" (3.98/17.98) | 2. CAPITOL 60293 (11.98/18.98)
3. LIONEL RICHIE - "All Night Long (All Night"") (3.98/17.98) | 3. COLUMBIA 60551 (11.98/18.98)
4. RAY CHARLES - "Georgia on My Mind" (3.98/17.98) | 4. CAPITOL 60661 (11.98/18.98)
5. STEVE WINWOOD - "Higher Love" (3.98/17.98) | 5. BMG 60012 (11.98/18.98)

**SoundScan**

February 3, 2001

The Billboard 200 chart lists the best-selling albums in the United States. It ranks albums based on weekly sales at record stores, online stores, and streaming services. The chart is compiled by Billboard and published weekly. The chart reflects the performance of albums in the U.S. and is one of the most widely followed music industry charts worldwide. The chart is based on sales data provided by Nielsen SoundScan, a company that collects sales data from over 1,200 retail stores across the country. The chart is updated every Monday to reflect sales from the previous Thursday through Wednesday.

**No. 1**

The Beatles - "A Hard Day's Night" (11.98/18.98) | Week at No. 1: 4

**Greatest Gainer**

Shaggy - "Boombastic" (11.98/18.98) | 1, 1, 1, 1, 1, 1

**Neuropulse**

Alabama - "If I Never Knew You At All" (11.98/18.98)

**Hot Shot Debut**

Pacemaker - "Who's Gonna Love Me Forever" (11.98/18.98)

**New Era's Hot Shot Debut**

Alabama - "If I Never Knew You At All" (11.98/18.98)

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SFX ACQUISITION

(Continued from page 91)

Zelisko says he and his staff will program the Desert Sky Pavilion in Phoenix and the Journal Pavilion in Albuquerque, N.M., both large SFX amphitheaters. He will also remain active in the Las Vegas market.

Chicago-based Jam Productions, which owns the Tonight Show and the Late Night Show, and the Tonight Show's Home Box Office, also filed a motion to dismiss the case. Zelisko said he had been served a copy of the complaint and would file an answer in the near future.

For the nine months ending Dec. 31, Sony's combined music operations posted a 17.2% decline in overall sales and a 47.6% decline in operating income—lower than the company anticipated. However, Brian Sharkey, senior vice president of Sony Music, said the company was still able to meet its full-year financial projections for music due to its fourth-quarter release schedule.

SONY WILL NOT ATTEND this year's NARM Convention, sources say. The major boycotted last year's confab in reaction to the anti-competitive lawsuit filed against it by the National Assn. of Recording Merchandisers (Billboard Bulletin, Feb. 7, 2000). The case has been heard in court, and both sides are awaiting a decision. The suit, filed Jan. 31, 2000, in U.S. District Court for the District of Columbia, alleges that Sony, Universal and Warner (who have enhanced CD-ROM players available to consumers and retail stores owned or controlled) dominate the said market.

ONLINE ENTERTAINMENT network ArtistDirect recently cut 40 staffers as part of a cost-cutting effort and announced plans to reorganize into five business groups. The Los Angeles-based company will be divided into a media group, comprising ArtistDirect.com, the Ultimate Band List (ubl.com), and more than 120 managed artist sites; an E-commerce group, a digital distribution group that will feature a streaming and downloadable subscription service; a talent agency and live-event group; and a record label and content-production group.

The company said that in its reorganization it expects to post a negative cash flow of $18 million-$20 million for 2000, a 60% improvement from last year. Operating expenses are expected to total $28 million-$30 million. As of Dec. 31, the company had cash and short-term investments of approximately $3 million.

Viacom's MTV Networks has cut 125 Nashville-based jobs, eliminating 33% of its workforce. Most of the cuts were among staffers of TVT Records and the network's NMT (National Music Television), whose permanent operations will be relocated to New York. Some staffers' terminations were effective Jan. 26.

Secure Digital Music Initiative (SDMI) executive director Leonard Chiariogino announced Jan. 24 that he will resign in the next few months. He is leaving the group to devote his full attention to a new position with the Japanese and German-based Polygram Group, which he has worked for since 1971. A successor is expected to be named before Chiariogino leaves.

Phonographic Recording Industry (RIAA) executive director Neil Portnow, who has been with the group since 1989, will be succeeded by new CEO Mitch Stewart, formerly with Warner Music's EMI (Billboard Bulletin, Feb. 7, 2000).

ClickRadio chairman/CEO Hank Williams is stepping down from running the company he helped found nearly three years ago. Williams will continue as an ex-chairman and member of the board as ClickRadio, which provides live on-demand audio of local community radio stations, continues its day-to-day operations. Williams will also turn his attention to new platforms for ClickRadio, such as handheld devices, cars, and stereo components. ClickRadio senior VP of entertainment, David Benjamin will handle CEO duties until a replacement is found.

The World Music Awards 2001 will be staged at Monte Carlo's Sporting Club May 2 and will be broadcast in 160 countries, says organizer Marcer Orzo. The show will air on ABC in the U.S. and on Carlton TV in the U.K. The International Federation of the Phonographic Industry-endorsed awards are given to top-selling artists by territory and music genre, based on year-end sales for 2000.

100 THE BILLBOARD www.billboard.com

R E E L T I M E: “Save The Last Dance” and “Finding Forrester” aren’t the only hot soundtracks on the market, as the category continues its typical early-in-the-year flowering. The Billboard 200’s percentage-based Pacesetter goes to “Coyote Ugly,” which sees its sales almost triple in the wake of the film’s home video release (110,012, up 109%). Among the newer films making tracks at music stores are “O Brother, Where Art Thou?” (51-41, up 83%), and “Crouching Tiger, Hidden Dragon” (411,119, up 13%).
ARTISTS UNITE TO SAVE FORESTS
(Continued from page 3)

When we envision a world where the forests are managed sustainably and products are made with care for the environment, we can imagine a future where art and nature coexist in harmony. This vision is not only possible but necessary for the survival of our planet.

WARNER MUSIC GROUP
(Continued from page 3)

The Warner Music Group (WMG), a major player in the music industry, has made a significant commitment to sustainability. WMG has a history of working towards environmental conservation, and their efforts have been recognized by various certifications and awards.

In recent years, WMG has been at the forefront of sustainability initiatives in the music industry. One of the most notable efforts was the launch of the WMG A & R chairman/CEO Scott Hopewell. With the consolidation of music companies, WMG continues to prioritize sustainability in their operations, aiming to reduce their carbon footprint and promote environmental responsibility.

DO COMPILATIONS DIMINISH ALBUM SALES?
(Continued from page 67)

The trend of compilation albums in the music industry has been a controversial topic. While they have always been popular among fans, many music enthusiasts believe they diminish the value of individual albums and can negatively impact sales.

In recent years, the trend of compilation albums has grown even more significant. This has led to debates about the impact on the music industry and the role of compilation albums in shaping the market.

Increasingly, major-label involvement in the production of compilation albums has been criticized by fans and critics alike. Many argue that this dilutes the original content and takes away from the artist's intended message.

It is clear that the music industry needs to find a balance between the needs of artists and the demands of fans. Compilations can still be a valuable tool for promoting music, but they must be done in a way that respects the integrity of the original work and the creative vision of the artists involved.
Madonna Passes Beatles, Nears Elvis

The commercial release of "Don't Tell Me" (Maverick) propels Madonna's latest single 16-4 on the Billboard Hot 100, giving the recently married artist her 34th top 10 hit. Depending on how you count, that ties her with the Beatles or passes them by one, and it puts her within reach of Elvis Presley's all-time record of 36 top 10 hits.

The discrepancy in the count of Beatles' top 10 hits is due to a policy change that occurred when the two-sided single "Come Together" and "Something" was moving up the chart. Before the Hot 100 was born in August 1958, two-sided singles were listed together on the primary chart of the day, Beat Sellers In Stores. Once the Hot 100 was introduced, blending sales and airplay information, different sides of the same single were listed separately on the chart, until Nov. 21, 1989. As of that issue, two-sided singles were listed in the same position, making "Come Together" and "Something" literally come together, which pushed that Apple single to the top of the chart.

If you hold that "Come Together" and "Something" count as one top 10 hit, as I do, then the Beatles have 33 top 10 hits, and Madonna has moved all by herself into second place among artists with the most top 10 hits.

How close she is to Presley also depends on how you count. Presley's third top 10 hit, "Don't Be Cruel" and "Hound Dog," was listed as one single in the same position on the Best Sellers chart, as was his 10th top 10 hit, "Don't" and "I Beg Of You," in the pre-Hot 100 months of 1968. Counting those two singles as one top 10 hit each, as I do, gives Presley a total of 36 top 10 hits. That means Madonna needs only two more top 10 hits to tie the King and three more to have more top 10 hits than any other artist in the rock era.

"Don't Tell Me" reaches the top 10 in December, seven months, and two weeks after Madonna's first week in the top 10 with "Borderline" in June 1984. Presley achieved his 34th top hit, "Don't Cry Daddy," 13 years, nine months, and two weeks after he first entered the top 10 with "Heartbreak Hotel" in March 1956. The Beatles' first week in the top 10 was the week of Jan. 22, 1964, when "I Want To Hold Your Hand" jumped 45-3. The Fab Four collected their 33rd top 10 hit, "Free As A Bird," 31 years and 11 months later.

In a world where the "I" album is in its eighth week atop The Billboard 200, it's inconceivable that the Beatles could ever have another top 10 hit. But meanwhile, if the discrepancy in the count bothers you, just think how Al Gore feels.

It was him: Did you wonder if "Independent Woman Part I" (Columbia) by Destiny's Child would ever fall from its perch atop the Hot 100? Thanks to Shaggy, the "Charlie's Angels" soundtrack hit finally slips to No. 2 after an 11-week reign. "It Wasn't Me," the song Shaggy recorded with Ricardo "Rik Bok" Durant, moves 2-1, while "Angel," the Shaggy song featuring Rayvon, moves into the top 20.
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