Advent Of A New Jazz Age?
Artists, Labels, Retail Swing With Ken Burns

BY CHRIS MORRIS
LOS ANGELES—The airing of filmmaker Ken Burns' 10-episode, nearly 19-hour history "Jazz" has sparked a phenomenal Renaissance of interest in mainstream jazz music, as reflected in strong sales of Burns-branded products and the concurrent popularity of various related catalog artists. The biggest immediate winners are Sony's Legacy Recordings and Universal's Verve Music Group, which embarked on an unprecedented international partnership to release a five-CD "Jazz" boxed set (already certified gold by the Recording Industry Assn. of America), the hot-selling single-disc anthology "Best Of Ken Burns Jazz," and 22 individual titles (11 from each company) showcasing artists from the series (Billboard, Sept. 9, 2000). "Jazz" completed its premiere four-week PBS run Jan. 31. The PBS Home Video/Warner Home Video DVD and VHS boxed sets of the film (released to retail six days before the series' Jan. 8 network bow) are also selling strongly, as is the Knopf companion coffee-table book, penned by Burns and screenwriter Geoffrey Ward. Mike Saksa, VP of domestic marketing at Warner Home Video, sees the Burns series as a historically unique marketing opportunity. With the CDs, book, TV airing, and video release coinciding, "This is one of the few times in consumer-products history when four different media have come together," he says, "and all have exceeded expectations." (Continued on page 82)

A UMG Nashville Imprint For Acts Without A Niche

BY PHYLLIS STARK
NASHVILLE—At a time when more Nashville record labels are making news for closing up shop than for trying anything new or fresh, it's a positive sign for Music City that Universal Music Group has chosen to launch a new imprint here.

Lost Highway Records, a Nashville-based joint venture between Mercury and Island/Def Jam Music Group, is launching with an impressive roster of artistically meritorious artists. They include former Mercury artists Lucinda Williams, Kim Richey, and William Topley; Texas country singer (and former Sugar Hill & Arista/Austin artist) Robert Earl Keen; and Ryan Adams, former singer/songwriter for Whiskeytown, which recorded albums for Outpost Records and Mvd Food.

What the artists on the Lost Highway roster have in common, says Mercury Records' Luke Lewis, is that they are "all singer/songwriters, all great performers, most have a..." (Continued on page 83)

Silent Celebrities
Black Music 5-Part Documentary To Air In Fall On VH1

BY GAIL MITCHET
LOS ANGELES—As Ken Burns' acclaimed "Jazz" series wraps its PBS run and Black History Month gets under way, a unique five-part documentary on the history of black music is going into production.

"Say It Loud: Black Music In America" is a co-production of VH1, Quincy Jones Media Group, and Rhino Entertainment in association with Highway Films. Slated to air this fall on VH1, it will chronicle the evolution and cultural impact of jazz, blues, gospel, R&B, soul, and hip-hop, supplemented by a companion CD boxed set from Rhino.

Underlining his devotion to the form, Quincy Jones says, "I have studied and researched the evolution and history of black music for 25 years, and I've had the opportunity to play a role in much of it..." (Continued on page 80)

LA Times: "The Pullman Group is proud to announce that our friends at The Pullman Group will be exhibiting next month at MIDEM 2001 in Cannes, France. The Pullman Group is the leader in the creation of all Pullman Bonds. Please visit us at our booth to learn more about our innovative products and services. Congratulations to The Pullman Group for their continued success in the music industry."

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There is no ignoring Jamie O’Neal: The Australia-born, Nashville-tempered country singer/songwriter has the best new song—the bluntly soul-searching “There Is No Arizona”—on all of country radio. Also to her credit is “Shiver” (Mercury Nashville), the finest no. 1 debut since Garth & Trisha’s 1996 single “What’s the Name of That River?” and the Jack Black-produced love song “This Kiss,” “If My Heart Had Wings” later turned into hit tracks by Faith Hill, O’Neal is now crafting her own future classics with Robofish, Still, if there’s that surefire piece of advice for all would-be superstars, it’s: “Just keep having fun.” And then there’s the title of the song O’Neal wrote when she settled for good in Music City: “She Hasn’t Heard It Yet.”

That was one of the first songs I wrote [in 1996] when I was off the plane and started getting signed together, because I believed I was going to get a record deal soon,” O’Neal rerels with a self-deprecating giggle, explaining how [producer/publisher] Harold Sheold (Alabama, K.T. Oslin) had offered an airline ticket and a two-year writing deal after Jamie’s mother had gotten her daughter’s songs to him.

Jamie had lived in Nashville earlier as a member of the itinerant (from Down Under, to Hawaii, to Nevada, to the Sunshine State, to New Hampshire; the job consisted of dad Jimm, Mom (the former Julie Watk), and baby sister Samantha—that appeared on Ralph Emery’s nationally syndicated weekly “Pop Goes Country” show in 1996, and several of her own promotional albums to sell at shows.

Despite regular opening slots at country clubs for such artists as Dolly Parton, the Murphys never found contentment either personally or professionally, “Our parents, who are both very talented and loved us, were sold on the idea of the rose there—it’s one of those magical cities. I either wanted to write a song about it or name a child for it. That beautiful but desolate feeling of the desert was perfect for the heartbreak of some of the songs I was writing in ’90s, gone, got divorced when I was 16-17, and that broke up the act,” says O’Neal (who later changed her stage surname at her mother’s urging in order to create a “new start but still stay Irish”).

At 17 years old, O’Neal was tabled at Nashville’s Biltmore restaurant/bars with her mother, but she began writing songs after hours. “If anyone came in from the music business, my mom would make the club DJ play my tapes,” she details, “so I’d be standing there taking an order, and my demo tape would come on.” Finally, in 1996, after seven years of demoing her songs, she was awarded a record deal and the right to front a band in Nashville.

Up her Nashville re-entry, Jamie dedicated herself to the front (as celebrated on a new song of the same name) life of a struggling contract writer and demo singer and also took sessions jobs as a session vocalist, “It’s a never-ending struggle to get enough vocals for releases by Clay Davidson, Sonya Isaacs, and Jason Sellers. She also began to place her own songs, among them “Surrender,” which landed on LeAnn Rimes’ 1996 album, “Stingin’ On You.”

When she was awarded a publishing contract with EMI, and Chely Wright recorded a tune Jamie penned with Gerry House, “Comin’ Undone,” while Sony’s Traci Cochran did “So What,” another song Jamie co-authored (with Roxie Dean and Scotty Reynolds), “Shiver” and “No Arizona” were big hits for the duo.

Nonetheless, the 32-year-old O’Neal admits that as she sought her own recording deal, “I was turned down by quite a few labels that I’d sung for. It always came back that it was either too country or wasn’t right for the market at the time. Then EMI’s Gary Overton said, ‘I really want you to sing for [Mercury Nashville executive VP of A&R and staff producer] Keith Stegall; it was October of ’96.”

After Stegall told her during her studio audition, stopping her after two songs and thanking her graciously for her time, “I thought I totally bombed,” says O’Neal. “But Keith called Gary that day and said, ‘I want to sign her.”

Recording sessions for “Arizona” were released Oct. 31, 2000. Response to the album and lead single “There Is No Arizona” was immediately positive and stubbornly prolonged, with “Arizona” currently bullets [at No. 2 on Billboard’s Hot Country Singles & Tracks & at #21 on Billboard’s Hot Country Albums. What had Stegall and the public heard that eased all the Nashville scents? Something of a far higher quality than what usually gets called contemporary country. Real country music has always been a textured mix of rootsy-shreds肆意和 going-to-the-big-town glee. In equal parts Southern pop and rustic swagger, good modern country is bold music for the bashed, tight in focus but wide in spirit. Hit puts you off the porch, if it car- ries a torch, you’re probably in the right part of country.

This columnist first heard O’Neal when “Arizona” was spun late one autumn evening by a non-country radio station in the Midwest. Later, after Googling, I was commenting afterward, “Now that’s a great country song.” True, because like so few records on today’s country charts, it’s a powerfully sung story of betrayal by a natural woman who doesn’t doubt that country music soldiers are still dedicated to women.

“I wrote ‘Arizona’ with Lisa Drew and Shaye Smith after Keith told me I could write almost the whole album myself,” says O’Neal. “I went to the piano and started writing and spending years in the studio—on its own, I would have written a country song for the base- men. O’Neal adds that most of the material on “Shiver” is about love or the need for the or the need for the, whether in “She Hasn’t Heard It Yet” (”I wrote that after I had just moved here and was coming out of a relationship in which I felt it. It’s about someone’s heartbreak),” “I am the heartbreak,” and the song’sôngs are about the heartbreak, “I am the heartbreak,” and the song’s

O’Neal’s beau, Rodney Gooch, a top Nashville engineer (the Wilkins, the Kimes) and a talented singer, duets with Jamie on “When We Belong” and sings backup along with her sister Samantha throughout “Shiver”: On Aug. 23, 2000, just weeks after the album was completed, Jamie and Rodney were wed in Florida. O’Neal has no comments to make about the state of the current country music industry or the comparison with the previous week’s data. Billboard will also print a disclosure in its Song Activity Report page of any station airing charts for more than 24 hours of duration.

When originally conceived by Billboard more than 40 years ago, a bullet was meant to signify musical quality and future growth potential. While a bullet is only one part of the story on any hit record, it’s hoped that chart choices will allow the bullet designation to bet- ter reflect a record’s current and future growth.
MTV AND EMINEM

At MTV we are no strangers to criticism. Over the years, we've wrestled with some controversial content related to our programming. However, we take great issue with Carla Hay's front-page opinion piece on MTV "I's An Anti-Hate Campaign: Contradictory to MTV," "The Eye, Billboard, Jan. 20," which makes a point of drawing the line and value of our new, yearlong pro-social campaign.

Ms. Hay suggested that the launch of "Fight For Your Rights: Take A Stand Against Discrimination" is hypocritical because we play the videos of controversial artists such as Eminem. She is so wound up about what she views as our "hypocrisy," she suggests MTV should not take on pro-social campaigns of any kind. If we followed Ms. Hay's advice, we'd be sticking our heads in the sand while issues of discrimination and hate rage through the lives of MTV's viewers.

Instead, we are confronting the issue head-on with a campaign that shines a light on the issues while also providing solutions and remedies. In the next year, MTV's "Fight For Your Rights" campaign will devote more than 200 hours of programming and vast resources on the Internet to help young people fight discrimination. Let's get the facts straight: We don't condone Eminem's hateful lyrics, and we've never aired them. Only fools would do that.

But we recognize that his rhymes have struck a chord with black and white audiences. Like other controversial pop music through the years, his music and message are a contradiction. Music critics have acknowledged the artist in Eminem but also the rapper's misogynistic and homophobic lyrics. MTV isn't the only organization grappling with this. NARAS (the National Academy of Recording Arts and Sciences) is under fire for Eminem's four Grammy nominations. But like the academy, we support artists' rights to record music and have it heard. MTV simply doesn't censor artists.

While we have never and will not air any homophobic or misogynistic lyrics on our channel, we are not in the business of banishing artists for their entire body of work. Pop music has always broken social taboos and offended interest groups. Yet, regardless of how ugly some parts might be, we can't, don't expect MTV to get in the business of policing playlists based on politically correct values. That's not our role.

Our job is to program our channel based on the musical tastes and interests of our audience. And that's no cop-out. I firmly believe that if we didn't play the videos they like, within our standards, we would not have the opportunity to talk to them about important issues. If no one is tuning in, then the messages of anti-violence, activism, and tolerance are lost. Ms. Hay says her point would get lost. If we were to stick to a sanitized playlist, rather than connecting with our viewers' interests, we wouldn't have been able to help register more than 1 million new voters this past year or disseminate more than 70,000 anti-violence action guides to our viewers the year before that.

Let's be honest about another fact: Young adults are smart and certainly as sophisticated as those who would restrict what they are allowed to see and hear. They love Eminem's music but don't necessarily love what he says. They can see past the sound.

If you believe that programming artists who sing about anti-social subjects is hypocritical and contradictory, you'll live with that. But you'll have to live with the fact that MTV is addressing the issues of hate and discrimination with an effective campaign that gets to the heart of the matter. We're beginning to eliminate artists' prejudices, not our own.

And let it be known that we will continue to program for and pay attention to the people who matter most to us, our audience.

President, MTV Group Chairman, Interactive Music

Carla Hay replies: Regarding "the people who matter most"—MTV's audience— I quoted in my column directly from an "MTV related news conference" for its anti-discrimination campaign. "According to a recent MTV survey of young adults, nearly 90% of our young people believe that racial, sexual orientation, religion, or gender discrimination is a serious problem facing our country today." My column then stated: "The young people have spoken, and if they think discrimination and violence are such serious problems, then why is MTV giving so much support to artists who contribute to the problem with hate speech, sexism, and violence in their work?" I never said that MTV should ban controversial artists.

I also quoted John Garty, executive director of the Gay and Lesbian Alliance Against Defamation (GLAAD): "This MTV anti-discrimination campaign is really impressive. It's the kind of work that led GLAAD to honor MTV a few years back. But it won't cancel out all the programming MTV has focused on artists like Eminem. We've never asked MTV to not play Eminem videos. Our concern is the level of promotion MTV has extended for Eminem, which has gone above and beyond what most artists get." To see the documented level of that promotion, readers can access my full column in the Member Services section of Billboard.com.

I wanted to thank Carla Hay for her article in the Jan. 20 issue of Billboard. I completely agree with you. MTV should practice what it preaches, and it wouldn't hurt to get back to playing music videos on Music Television.

Brian Graelen [MTV president of programming] says, "I can't stop the flow of popular culture." Bull! Sure you can, especially if you operate one of the bars. Who does MTV think it's kidding?

Sylvia M. Giustra
Beaverton, Ore.

Congratulations on a well-written article about the MTV and Eminem dispute. Your treatment was balanced, professional, and thought-provoking. It was also courageous and worthy of a front-page placement.

Much of my week was consumed with reading trade publications in order to stay abreast of what is happening in the entertainment industry. How refreshing it is when a publication devotes major space to the "why" of what we do instead of just the "what."

Frank Breeden
President, Gospel Music Assn.
Nashville

For The Record: Due to an editing error in a letter from Pinecastle Records promotions manager Heather Galley (Feb. 5, Letters, Billboard) objecting to Eminem's Grammy nominations and comments by NARAS president Michael Greene, she was quoted as a "24-year member of NARAS." In fact, she described herself as a "24-year-old female member of NARAS."
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BR5-49 Makes Switch To Sony’s Lucky Dog

BY JIM BESSMAN
NEW YORK—After putting out two studio and two live discs via Arista Nashville, acclaimed country/roots quintet BR5-49 is back in the studio working on its first album for Sony Music’s Lucky Dog imprint.

BR5-49—which sparked Nashville’s Lower Broadway country club revivial in the mid-’90s with nightly one-hour sets at Robert’s Western World—is working with producer Paul Worley on a set due for a summer release, according to Sony Music Nashville president Allen Butler. He hints that the release could come out earlier.

The band’s manager, Michael Pontes, says that five songs have already been tracked and that the album should be finished by the first week of March. It will be the first of a basic five-album deal, and Pontes says he hopes it will return the group to the level of enthusiasm that BR5-49 experienced at the start of its Arista deal.

“When they came around the first time, there was a bidding war between Arista and Sony,” Pontes says. “A lot of people are still there [at Sony], and Paul, who was president of Columbia at the time, is coming back to make the new record.”

For BR5-49’s rhythm guitarist/vocalist Gary Bennett, the Lucky Dog album should be “the first in a series of label marketing and promotional support.”

“We got to do whatever we want, but after your first record doesn’t go gold, you feel that the rest of them don’t get the same effort behind them,” Bennett says. Adds the group’s lead vocalist/guitarist, Chuck Mead, “It’s like starting at square one a little bit, but we do have a certain reputation now, and we’re all really looking forward to working with the Sony people and getting as many free Dylan and Johnny Cash records as possible.”

Indeed, while known for its sparkling live shows, BR5-49’s four Arista releases had only modest success at retail. According to SoundScan, 1996’s “Live From Robert’s” EP sold 49,000 units. Of the band’s three critically acclaimed Arista albums, including 1999’s “Big Backyard Show” and 2000’s “Coast To Coast Live,” its best-selling U.S. release to date is its full-length debut, 1996’s “BR5-49,” which has sold 155,000 copies.

(Continued on page 84)

Amazon.com to Cut Jobs

BY BRIAN GARRITY
NEW YORK—Amazon.com says its U.S. books, music, and DVD/video (BMV) business posted higher revenue and gross profit for both the fourth quarter and full year that ended Dec. 31, 2000. The company also says it plans to cut 15% of its work force, or 1,300 jobs, as part of an overall cost cut plan to return profitability, which is expected by the end of the current year.

For the full year, BMV sales increased to $7.7 billion from $3.3 billion the year before. The division’s annual gross profit (net sales minus distribution and fulfillment expenses) totaled $417 million in 2000, up from $263 million in 1999.

For the fourth quarter, BMV’s gross profit was $139 million on sales of $2.6 billion. A year earlier, gross profit was $78 million on sales of $460 million.

In a conference call with analysts and financial analysts, Amazon.com CEO Jeff Bezos said that although growth in the U.S. BMV business was off compared to previous periods—sales rose 11% in the quarter and 30% for the year—the company’s focus was on making the BMV operation “solidly profitable” through its merchandise mix and overall management. It also plans to launch new product lines with higher margins—notably consumer electronics and toys.

Warner Reports 2000 Gains

BY BRIAN GARRITY
NEW YORK—Warner Music Group reports modest revenue and cash-flow growth for the year 2000, despite facing declining music sales and a disappointing fourth quarter in which profit fell 10%.

As newly formed AOL Time Warner announced capital over results, the music division outlined plans to increase exposure for its artists via promotional opportunities with other AOL Time Warner companies—most notably through a new cross-marketing deal with AOL. The company also said it plans to control costs and strengthen its A&R efforts in the under-performing genres of pop, rap, and R&B.

For the full year, the music group posted a 5% gain in revenue to $4.1 billion, from $3.9 billion in 1999. Pro forma earnings before interest, taxes, depreciation, and amortization (ebida) decreased 4% to $518 million from $547 million in 1999.

For the fourth quarter, the music division’s revenue edged up to $1.26 billion from $1.25 billion a year earlier. Pro forma ebida fell 10% to $167 million from $180 million in the same period the year before.

Weak music sales in the U.S. were offset partly by a “strong overseas performance” from Warner Music International, which posted roughly 30% growth, and higher income from DVD manufacturing operations, the company said.

As part of a series of new initiatives in the wake of the AOL Time Warner deal, Warner Music is teaming with AOL on an extensive cross-marketing campaign that expands upon past efforts between the two with the likes of matchbox twenty and Madonna. The promotion includes offering selected 30-day time-out secure downloads from participating Warner artists on Spinner.com and Winamp.com.

(Continued on page 92)

Moscialetto Wins Multiple D.C. Awards

BY BILL HOLLAND
WASHINGTON, D.C.—Emerging singer/songwriter Lisa Moscialetto took top honors at the 18th annual Washington, D.C., area Music Assn. (WAMA) awards ceremony Jan. 29, collecting artist of the year and album of the year general awards, as well as female vocalist and album of the year awards for the coming general female vocal folk category.

Moscialetto’s awards follow the release of her album “Second Avenue” (Wind River/Folk Era). She is currently touring the country.

“My music was mostly written before the release of this album,” Moscialetto said. “I wrote them just because I was inspired by the music I was listening to.”

(Continued on page 84)

Nominees Are Announced For Soul Train Awards

BY JILL PESELSNICK
LOS ANGELES—With three nominations each, Jill Scott, D’Angelo, R. Kelly, and Carl Thomas top the list of honorees for the 15th annual Soul Train Music Awards. The nomination list, announced Jan. 30, also includes Ludacris’ “Album of the Year” nomination for “Chicken-n-Beer,” as well as Mary J. Blige’s nod for best female R&B vocal performance. The Soul Train Music Awards are scheduled to air live March 6 on Fox.

A panel of recording artists, radio DJs, and retail personnel chose the nominees in 10 R&B/soul, rap, and gospel categories based on chart positions in several national trade publications. The Soul Train Music Awards, determined the final tallies. The “Soul Train” TV program also celebrated its 30th anniversary.

(Continued on page 80)
The Fashion and Media Industry For City of Hope presents The Spirit of Life Award to Rod Stewart and Richard Beckman, Publisher, Vogue Magazine February 13, 2001 Cipriani 110 East 42nd Street • New York, NY Cocktails 6:30 PM • Dinner 7:30 PM Attire: Black Tie For information and tickets call 212.645.3800 Silent Auction will feature items from the music and fashion industry

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Klein Joins Bertelsmann

Antitrust Prosecutor is Named Chairman/CEO of Unit

BY FRANK SAXE

NEW YORK—The four months since the former head of the U.S. Justice Department’s Antitrust Division turned in his security clearance badge have been life-altering for Joel Klein.

The former old-growth, returned to his hometown of New York, and spent hundreds of hours meeting with former colleagues in the banking, legal, and Internet fields before announcing Jan. 31 that he has joined Bertelsmann Inc. as chairman/CEO. Bertelsmann Inc. handles finance and legal issues for the German, Dutch based Bertelsmann AG. Klein has also been named to the newly created position of U.S. liaison officer.

"I think the dynamics in the evolution of the company as a global media company with an expanding role in the United States," Klein tells Billboard. On his plate will be acquiring trans-Pacific product identification, public relations, and the branding of Bertelsmann as a corporate name.

"A critical part of that will be issues of new delivery," continues Klein, who is expected to be one of Bertelsmann AG CEO Thomas Middelhoff’s key advisers on Napster, which Bertelsmann hopes to use for online music delivery. In October 2000, Bertelsmann forged an agreement to cooperate with the file-sharing site. That decision was “forward-looking,” says Klein.

He will also help guide the company through the labyrinth of regulatory hurdles set up by both the government and the European Union. Based in New York, Klein will not, however, be in the trenches. “One of the things that I will be looking at is how to work with and expand our presence in Washington (D.C.), but my job isn’t to be a lobbyist,” he says.

Klein is most noted for his successful antitrust prosecution of Microsoft, during which he argued that the software giant was an illegal monopoly in need of breaking up.

"What I’ve learned about technology and the Internet over the last few years will be useful," says Klein. "I’ve thought a lot about the new economy and globalization, although I don’t think there is any specific experience from Microsoft or any other case that I would focus on for this job. It’s about being more steeped in a wide range of issues over the last five years that would be relevant to this. That’s where I think I could play a role.”

Klein conceives that any government official who retains the private sector is open to criticism but says he "will insist that we play by the rules, obey the antitrust rules, and I expect we will be a stellar corporate citizen.”

Before his appointment to the Justice Department, Klein worked in the Clinton White House in the Office of White House Counsel, where he succeeded the late Vincent Foster as deputy counsel to President Clinton. Previously, Klein practiced law in Washington, D.C., for 29 years.

By Steve McClure

TOKYO—The Japanese recorded-music market—the world’s second-largest—continued to shrink in 2000, according to data released by the Recording Industry Assn. of Japan (RIAJ).

Shipments of prerecorded audio software by the RIAJ’s 24 member companies were down 3% from 1999 to 431.5 million units, representing a wholesale value of 539.9 billion yen ($4.7 billion), down 5%.

The most noticeable trend was the continuing shift from 8-centimeter CD singles to 12-centimeter singles. Shipments of 8-centimeter singles were down 62% in units and 72% in value, while shipments of 12-centimeter maxi-singles were up 71% in units and 70% in value.

In contrast to the past couple of years, foreign repertoire did only marginally worse than domestic product. Shipments of non-Japanese product fell 3% to 80.3 million units, for a value of 115.1 billion yen ($1 billion), down 6%.

However, adds Lawrie, Sony Music Mexico is also working more closely with the company’s U.S. arm—Sony Discos—especially in regional Mexican music. “The relationship with the Sony Discos organisation is key and very good, and we’re working to strengthen the work we do together,” says Lawrie, who will report directly to Sony Latin president Jerry Wilson.

Lawrie, who was previously managing director for Sony Music Mexico, came to the company in 1994 and worked closely with Carbone. (Continued on page 92)

By Leila Cobo

MIAMI—Newly appointed Sony Music Mexico president Kevin Lawrie plans to continue taking the company in the direction charted by predecessor Angel Carraasco, further opening the Mexican market to international stars and solidifying the label’s relationships with current artists.

“We really have no major concerns because the company is doing quite well, and our roster is quite strong,” says Lawrie. “The biggest concern we have is to be as close as we can to our artists.”

Japan’s Market Down 3% in 2000

Japanese president Paul Dezelisky. Shipments of audio software by the RIAJ’s member companies were up 254% over 1999 to 23 million units, representing a value of 55.8 billion yen ($462 million), a rise of 258%.

As for music, Dezelisky says that for HVM the middle months of 2000 were the worst, while the first and fourth quarters were better.

Top-selling acts in the Japanese market in 2000 included the Beatles (Tohashi-EMI), Ringo Sheena (Toshiba-EMI), Misia (BMG Funhouse), Dreams Come True (Toshi- ba-EMI), Mai Kuraki (Sony Music), and Aoyama Hama (Avex).

Limp Bizkit Quits Aussie Tour

By Christie Eliezer

SYDNEY—Limp Bizkit abandoned the Australian-manned, multi-artist Big Day Out tour midway through its scheduled run, citing security concerns. The bust flew back to the U.S. Jan. 27, the morning after a controversial Sydney stopover.

On the evening of Jan. 26, when the crowd of 55,000 surged to the front of the stage at the open air Sydney Showground venue as Limp Bizkit came on as the headliner, a teen-aged girl suffered a heart attack. Press reports say the girl, identified only as Jessica, was clinically dead when pulled out of the mob of posters and guards. Medical technicians backed up pumped oxygen into her lungs and brought her back to life with an adrenaline injection; she was then taken to the city’s Children’s Hospit al, where she passed away Jan. 31. Twenty others were injured, and seven were hospitalized, according to press reports.

Throughout the day, temperatures soared to 100.4 degrees, 600 people were treated for exhaustion and two for broken bones and other injuries, according to St. John’s ambulance. (Continued on page 92)
‘Whoal!’: Furtado Makes Impact

DreamWorks Set And Single Take Off ‘Like A Bird’

**BY CARLA HAY**

NEW YORK—Nelly Furtado is on a roll. The 22-year-old Canadian singer/songwriter has earned rave reviews for the pop-album “Whoa, Nelly!” (DreamWorks), a top-10 platinum hit in her home country. Now her debut disc is garnering a U.S. audience, thanks to first single “I Like A Bird.”

With five nominations, Furtado looms to be a favorite at Canada’s 2001 Juno Awards. (She is tied with Barenaked Ladies for the most nominations this year.) Furtado received nods for top new artist, top songwriter, top single (“I Like A Bird”), top pop album, and top producer along with “Whoa, Nelly!” co-producers Gerald Eaton and Brian West of the Philosopher Kings.

Released Oct. 24, 2000, “Whoa, Nelly!” entered the Heatseekers chart at No. 34 in the Nov. 11, 2000, issue. The set rose to No. 1 on the chart in the Jan. 20 issue. “Whoa, Nelly!” reached Heatseekers Impact status in the Feb. 7 issue, when it jumped 103-75 on The Billboard 200. This issue, the album is at No. 76.

Furtado says of “Whoa, Nelly!”: “It’s about a young person coming out with a creative vision. I don’t have people telling me what songs to sing or how to dress. I decide what I want to do with my music, and I decide how I want to look. There’s a side of me that’s a mysy-teen singer/songwriter and a side that’s an urban street kid. There’s always a battle between the two, and my music reflects that.”

Born to Portuguese parents, Furtado grew up in Victoria, British Columbia. She was discovered four years ago at a Toronto talent show by Chris Smith, who quickly signed on as her manager. Smith also manages producers Eaton and West (also known as Track and Field), who produced Furtado’s demo. That demo made the rounds of major labels, and Furtado was eventually signed by DreamWorks A&R executive Beth Halpern.

Furtado says her debut album is “a snapshot of the transition from being a teenager to adulthood. It captures a lot of confusion you experience during that time.” Furtado’s songs are published by Nelstar Publishing (SOCAN).

“I Like A Bird” is shaping up to be a multi-format hit, with the biggest support coming from adult top 40 radio. The track is No. 17 this issue on the Adult Top 40 chart.

Mike Mullaney, assistant PD/music director of adult top 40 outlet WBXH Boston, says of the track, “It almost immediately became a No. 1 request for us. It sounds unique—very pop but with a little trip-hop mixed in. The album is indicative of how musical genres that are combined are crossing over.”

Getting Furtado on the road prior to the album’s release was part of the effort to help make the most of her presentation and positive critical notices, according to DreamWorks marketing executive Steven Bakor: The resulting radio play, along with listening-station positioning, helped double sales of “Whoa, Nelly!” in the past few weeks, reports John O’Reilly, pop buyer for Tower’s Market Street store in San Francisco.

Furtado has also benefited from TV exposure. She has appeared on “Saturday Night Live” and “The Rosie O’Donnell Show.” The video for “I Like A Bird” is getting considerable exposure on MuchMusic in Canada and MTV2. On Feb. 21, Furtado is scheduled to perform on CBS’ “Late Show With David Letterman.”

DreamWorks’ head of promotion Marc Ratner, who has been accompanying the singer on a tour of U.S. radio stations, says that even though she has a diverse audience, Furtado has a special connection with listeners of her own generation. “There’s a whole segment of the population that’s 18 to 22 years old and ready for music beyond teen pop,” Ratner says. “These young people are starting to make choices in their music. Nelly is such an articulate person for this generation. She’s from the first generation for whom hip-hop has always existed. She’s making a modern sound.”

Booked by Marty Diamond of Little Big Man, Furtado will soon be on a U.S. concert tour, headlining clubs in March and April.

Mr. C The Slide Man Sets Off A Dance Craze On M.O.B.

**BY CARLA HAY**

NEW YORK—From the twist to the macarena, there are always those left-field pop songs whose rhythms spark a national dance craze. That phenomenon seems to have struck again with “Cha-Cha Slide,” a hit R&B/hop-hop single and the title track of an M.O.B./Universal album from Mr. C the Slide Man. “Cha-Cha Slide”—which can be described as having a hip-hop/aerobics sound—has spawned a well-known dance in nightclubs, fitness clubs, and parties around the U.S.

Released Sept. 19, 2000, the album “Cha-Cha Slide” entered the Heatseekers chart at No. 45 in the Dec. 9, 2000, issue, and climbed to No. 2 in the Jan. 20 issue. “Cha-Cha Slide” reached Heatseekers Impact status in the Jan. 27 issue, when it rose 137-34 on The Billboard 200. This issue, the set is No. 77 on The Billboard 200 and No. 23 on Top R&B/Hip-Hop Albums.

Mr. C the Slide Man, aka Casper (his real name is Willie Perry), claims that the appeal of the “Cha-Cha Slide” song and dance is that it is a party that people of all ages can get into. “My song is basically like a line dance, or it can be a dance for people who don’t need a partner,” Casper says.

The combo song and dance, or “Cha-Cha Slide” craze date back to 1992, when Mr. C created the dance for a personal trainer: The song then made its made way to R&B station WGC1 in Mr. C’s hometown of Chicago. The station began playing the song in early 2000, and the tune garnered play in clubs, with labels offering soon following.

Once it was Universal’s project, “we made some instructional Cha-Cha Slide dance videos and mailed them to clubs,” says senior VP of urban promotion Michael Horton. “We also promoted the song at various black functions, such as homecoming events at black colleges.”

Yet radio was a tougher sell, Horton recalls. “Radio programmers had a strong dislike initially to the song. A lot of them would tell us, ‘There’s no way we’re playing it,’” he says. “But our promotion department was persistent. When radio started playing the song, we heard listeners would call stations up and ask, ‘What took you so long to play this song?’”

Kris Kelley, assistant PD/music director of R&B station WJLP Detroit, adds, “It became a big dance craze. When Universal sent us the ‘Cha-Cha Slide’ video, people went crazy begging for it.” The video for “Cha-Cha Slide” is also getting airplay on BET.

“Sales for the album haven’t slowed down,” says Damon’s Record Center owner/buyer Fletcher Parkman. “People are finding out about the album because of the video and the slide dance. We get a lot of children coming in with their parents asking to buy the album.”

Although he thinks the cha-cha slide could be around as long as the electric slide, Devin Steel, music director of R&B station KXHT Memphis, suspects that Mr. C will turn out to be a one-hit wonder. Still, “the marketing for the album was smart,” he says, “because there are songs on there that people think are hard to find. It’s a great album.”

Album tracks include two versions of “Bus Stop/Electric Slide,” performed by Hudson Beauty and Charles Green. In addition, there are solo performances by Casper and Tae Tate.

Mr. C is on a promotional tour through February. The artist says he has plans to eventually do a concert tour. He is managed and booked by Angel Eison of Chicago-based company Mother to Mother Inc., and his songs are published by M.O.B. Music (ASCAP).

Horton adds about the cha-cha slide, “It’s like a novelty that will eventually die down, but it won’t ever go away completely—just like the electric slide and bus stop are still around.”

According to Universal, the follow-up single to “Cha-Cha Slide” is still undecided.

Mr. C says he’s not worried about the odds that he’ll be a one-hit wonder. “All I can do is show people that my songs are more than just being about one dance,” he says.
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Crowell Looks Back On 'Houston Kid'

**Singer/Songwriter's Youth Inspires His New Sugar Hill Set**

**BY RAY WADDELL**  

The rootsy, acoustic-rock record relies heavily on imagery—often unpleasant—conjured from Crowell’s memory of his youth on the wrong side of the tracks in Houston.

“For the most part, this record is autobiographical,” the artist says. “At some point, the story of ‘The Houston Kid’ takes my experiences from 6 to 15 years old, and it sort of cross-pollinates with other kids in my neighborhood. It fuses their experiences with what was going on in my life.”

The picture isn’t always pretty.

### New West Release From McClintock

**“Personal” In More Ways Than One**

**BY JIM BESSMAN**  
NEW YORK—Deirdr McClintoc’s “Nothing Personal,” which New West Records releases March 6, marks a career milestone for the venerable Texas roots-rocker.

“It’s the first record I own,” says McClintoc, who had finished product in hand before securing a deal with the Austin, Texas-based indie.

“The last thing I wanted to do was go with a major, because unless you’re 16 and pretty and have big hair, you don’t get lost,” continues the artist, whose last album—1997’s “One Of The Fortunate Few”—was issued on Nashville’s ill-fated Rising Tide Records. (Two reissues have since emerged from McClintoc’s career and is now available on New West.)

McClintoc had originally intended to put out “Nothing Personal” himself—and until he received an enthusiastic pitch from New West president Cameron Strong. “He offered me a deal so I sold the fact that I had 25 songs to do with him,” McClintoc says. “I’ve always had a really good feeling.”

“Nothing Personal,” which the artist produced with longtime collaborator Gary Nicholson, is actually twice the work’s personal effort.

“I made the record for me and nobody else, with songs that aren’t necessarily what people are used to hearing from me,” he explains. “Every other time I made a record, they set me up with a producer and a budget and gave me five days to get it done, but I did this one over 10 months. Half of it was done in California with a lot of players who used to be in Bonnie Raitt’s band. The other half was in Nashville with my band.”

Among the standout cuts is “Birmingham Tonight,” which features a duet with Iris DeMent. “She has the most unique female voice I’ve ever heard,” says McClintoc, who previously sang on “DeMent’s” “Trouble,” a track from her 1996 album “The Walk Softly.”

New West’s promotional plans are quite simple. “It’ll be busy,” Strong says of McClintoc, though he adds that the label will take the “classic rock” lead track “Livin’ It Down” to triple-A radio and to local rock formats. The label will also take one of the set’s softer, more acoustic tunes to country and roots stations.

Strange notes, “The thing about Delbert that causes headaches for some—but that’s fun too—is that he fits so many formats, from blues to rock to country to roots formats. He’s got a lot of rock stations that are calling. We’re finding fans all over the place.”

“Touring will be a key factor in marketing the project,” Strong adds. “He makes his living touring whether he has a record out or not, so we’ll work with his agent [David Hickey] and management [Harvey Sterneberg] to route him through the markets that have supported him.”

### Billy Bob Thornton Spins Southern Yarns With Marty Stuart On Lost Highway Debut

**SOUTHERN KNIGHTS:** The adage “Write what you know” could be the credo for actor Billy Bob Thornton as he embarks on recording his first album.

Thornton made his name as an Arkansas-born and bred Thornton knows best: Southern life. Although the tunes share universal themes of loneliness, yearning, and heartbreak, their protagonists are filtered through Thornton’s well-honed Southern Gothic sensibility.

“I only read two kinds of books—ones by Southern fiction writers and non-fiction,” says Thornton. “I’m probably the only son of a bitch who hasn’t read ‘Catcher In The Rye.’” Despite his love of strong storytelling, Thornton says his songs were informed by Southern life rather than Southern literature, although he drops writers’ names easily into conversation when discussing the inspiration for the album. “If you have read Southern literature, if you’ve read Faulkner or Cassiday or a Confederacy of Dances, you notice it’s thing about Southerners that makes them able to laugh at anything.”

Southern stories love characters. What’s great about Southern is that there’s it’s love about the people who just aren’t worth a shit.”

To make the project, the artist enlisted fellow Southerner Marty Stuart, who is co-writing and producing the album with Thornton. “Marty is the best,” says Thornton, “I wanted to go to a common place with Billy Bob on this project and, in my mind, state it in the South.”

Stuart, who has scored three of Thornton’s movies (including his latest, “All The Pretty Horses.”) The South has a lot of mystique, an awful treacherous underbelly with a resilience and a tenacity and a toughness that you just basically fall into, for better or worse, about people who live there.”

On demos played for Billboard in Thornton’s home studio the edgy and Angelina Jolie bought the house, in part, because of the studio built by his previous owner, Slash, Thornton shows a wide range of styles. “Your is ‘Shady Shadow Style,” says “my song for women when I couldn’t be together.””

“A member of the midtempo “Walk Of Shame” is based on a friend of Thornton’s “who she hated when she woke up at 9 in the morning in a black evening gown as I’d left her the night before that was going to take that walk of shame,” he says with a laugh.

Thornton’s voice is deep and dusky on those tunes but lighter and more melodic on “That Mountain,” a country nudge-up about an old woman who wants to see the train on the other side of the holler before she dies. There are also a number of spoken-word songs on the album which Thornton recalls Robbie Robertson, and on “Starlite Lounge,” a tale of a man down on his luck, Tom Waits.

While it’s tempting to think the lack of a unified sound means Thornton is still struggling to find his voice, Thornton says nothing could be further from the truth. “Every song we do is a different story,” says Thornton. “If I’m singing ‘Starlite Lounge,’ I’m singing about this poor loser who wants just one more chance. And when I’m singing ‘Walk Of Shame’ I’m singing with a sad pride. I’m here to create the mood in which you can best understand the words that have been written. I guess I could sit down and do 10 or 12 songs that are exactly the same—I guess that’s what most people do—but I can only do it the way I feel like doing it at the time.”

Musical projects made by actors are usually dismissed as vanity projects, even if, in the case with Thornton, the actor spent years playing in bands. But Thornton isn’t worried about how the album will be received. “I have something to say, and it’s part of me that I want to get out,” says Thornton, when asked why he wanted to make an album. “I love music. I’m not going to go out of this world not having done the things I love… I want to get up on the stage and see the label and see my name on there and see songs. I think the success will be that it’s done. It’s just like I do my movies—they’re successful in that they get finished.”

“Beauty At The Back Door” is expected to come out this summer on Lost Highway Records, the new Universal-distributed alternative label run by Mercury Records Nashville chairman Luke Lewis (see story, page 1). The label, which is in final negotiations with Thornton, is also home to such artists as Lucinda Williams, Ryan Adams, and Kim Richey.

STUFF: Rod Stewart will receive the Spirit of Life Award from the City of Hope Cancer Center Feb. 18 in New York. City of Hope has long been feted by the music industry with an annual dinner in Los Angeles, but this event marks the launch of the Paul & Paula Music Industry for the City of Hope, a lobby that will raise funds and awareness in New York for the cancer center. Stewart will perform, as will Brandy, Jewel, Doris Rocker, and Mark McGrath, who was to host the event, but will now perform in the Scandinavian Music Prize. Bestowed by the Royal Swedish Academy of Music, Bacharach will receive his price May 14 in Stockholm. He shares the prize with Minl/Vegg creator Robert Meldrum and composer Karin-Kyrberg Stockhausen.
Luaka Bop/ Virgin Finds ‘Place’ For White

BY DYLAN SIEGLER

NEW YORK—Jim White calls his sophomore Luaka Bop/ Virgin effort, “No Such Place,” “a junk-yard of music.”

Don’t get him wrong— the Pensacola, Fla., singer/songwriter is quite fond of junk. “At one time when I was living in New York City, everything I owned came out of a Dumpster. I was a Dumpster diver. TV, stereo, 12-piece bone-china serving set, pots and pans. I was leading quite a life,” he recalls. And in the next breath, he compares his 13-track set, out Feb. 15, to a kid on a new skateboard line, with a big fat guy and a little skinny woman. I’m proud of for working so hard,” he sounds a tad eccentric, he is. And his album—an epic, rootsy canter through the artist’s immensely creative consciousness, where warped Southern love stories abound, and characters embark on more road trips than Jack Kerouac—is no less engaging. His speech melts into his Lynyrd Skynyrd’s Paul Simon singing voice throughout, from the haunting mural tale “The Wound That Never Heals” to the echoey, vibraphone-buzzed “Hey! You Going My Way??”

“I’m a big-time mythic storyteller kind of person,” says the 48-year-old White, who, when asked how he deals with Luaka Bop stems from a big coincidence. Yale Evelev, president of Luaka Bop, concurs. “It’s a misnomer, how Jim came to us,” Evelev says. “Some one sent a tape to someone in L.A. whose child went to kindergarten with [manager] Melanie Ciccone’s child. She called Jim and convinced him to send it to us—and he sent us a tape with no name, no phone number, not even recorded in any kind of decent sound. I loved it, David [Byrne] loved it, and we tracked him down.”

White has been a filmmaker, a musician, and a songwriter—among other things. But he’s just as enthralled by “the music of writing or photography or being my daughter’s father,” he admits. White was tickled, however, when he met Luaka Bop founder Byrne for the first time—mainly because years before, while working as a New York cabbie, White had indulged a whim and followed Byrne for a few blocks on University Circle.

“I told him about it after the contract was signed, and he didn’t seem surprised,” White says. “But the point is, he is a magnet for odd people. He may have had seven or eight incidents like that on that particular day. Poor ol’ David Byrne; I went on tour with him, and I ended up looking out how many stalkers he has.”

The tour, in support of White’s debut, “Wrong-Eyed Jesus” (Luaka Bop/Warner Bros.), was productive; the artist met the British rock/electronic act Morcheeba, which has produced Byrne’s work in the past, and it came on board to produce three tracks. On White’s “No Such Place,” including the upbeat, offbeat first single, “Handcuffed To A Fence In Mississippi.” “They have a great reverence for Southern music,” says White. “They’re very erudite.”

The album also includes production work from Sade collaborator Andrew Hale and electronic artist Q-Burns Abstract Message (”He’s real smart and knows what he wants to do and how to do it—I had to say, ‘Put more of yourself in this.’ He has so much respect,” says White). Yellow Magic Orchestra’s Sohichiro Suzuki and White himself also produced tracks. The single, which went sent to commercial triple-A radio in January, is a wavy, hummed jaunt comparable in spirit and appeal with Byrne’s own work and is “getting incredible enthusiasm from radio,” notes Evelev.

Ray Gmeiner, VP of promotions at Virgin Records, credits the early excitement to Luaka Bop’s press setup, which paved the way for Gmeiner’s radio promotion staff. “We have regional promotion staffs working on Jim White in 14 cities,” says Gmeiner, adding that the single goes first to commercial triple-A radio, then non-commercial triple-A and roots stations.

“Lot of people have taken the time to listen to the record,” Gmeiner notes. “It’s already trans-located into airplay at six stations—our first station was [triple-A outlet WF] PK Louisville, Ky., and the nationally syndicated ‘World Cafe’ show picked it up.”

Dana Marshall, music director at Chicago outlet WXRT, says, “I listened to it four times last night, and I can’t get enough of it. It’s smart and funny and stands above and beyondmost of the things I am hearing right now.”

Gmeiner acknowledges that garnering enthusiasm for White, a relative unknown even in roots and folk circles, is a challenge, it’s been four years since his low-prof- file debut outing. But the exec is confident that White’s left-of-center sense of humor will transcend the singer/songwriter competition. Ryan Reynolds, record sales manager at Tower Records in Chicago, agrees. “It’s been so long it’s going to be like starting over, but his fans are fervent, if not many,” he points out. “We love Jim—he’s the great American storyteller, and it shows in his lyrics.”

White even has a story to explain the title of “No Such Place.” “It was born from a haphazard manifestation,” he recalls. “I walked into the Luaka Bop offices, and David Byrne’s assistant, she said, ‘How are things in Pensacola, Texas?’ I laughed, because, of course, I live in Pensacola, Fla., which I call ‘Pensatopia,’ and then I wondered, ‘Why the hell am I laughing about that?’

“From there, it occurred to me that she was right—I am from there. I had invented that place in my mind, and I was grateful to her for being open,” he says. “It seemed logical to call the record that. I’m not a true Southerner or Northerner or anything—I’m from a place I invented. I can describe it in terms of an absence. It’s like the mystics, who talk about God in terms of an absence. It’s a little bit with ‘Wrong-Eyed Jesus’ and a little more on this one.”

If the academy wants to upset more than a few composers, they could nominate my score

— CLIFF MARTINEZ

T R A F F I C / J A M S: Throwing in the towel on one aspect of a career in order to move on to another is one thing, but Cliff Martinez had to also throw in the sack. For the former drummer with the mega-rock band Red Hot Chili Peppers, wearing only a sock in key places became part of the job description.

“When the question was, Could I wear a only a sock out onstage in my 40s with grace and dignity? And the answer was no,” he says. “So in 1987 I moved on and began thinking of new ways to earn a living through music. In 1988, I became intrigued with electronic music and began mak- ing soundscapes out of samples and noises. The question then arose, How does this music fit into the marketplace? And it became obvious that it fit in film.”

The minimalist, ambient feel of Martinez’s music has provided the score and for one of the year’s most entertaining of the general entertainment-job, Steven Soderbergh’s "Traffic." The soundtrack was released through TTV Records Jan. 19. Part new age, part trance, the rhythm and melodic work certainly isn’t the conventional film score.

Martin’s long association with Soderbergh (he also scored "sex, lies and videotape," "King of The Hill," and "Out Of Sight") has produced similar works of melodic exploration. "Steven likes the music to be detached from the storytelling in a way," he says. "He doesn’t like it to be over-emotional in a conventional sense. It is true that with music there is a way to put one note in front of the other without creating some kind of emotional response, but in his films he likes the music to be a well-dressed bystander instead of a commentator in the film."”

The movie is an awards favorite, having already been nominated for Golden Globes, and Oscar will undoubtedly take notice, making a true chance the soundtrack could be up for best score album.

“If the academy wants to upset more than a few composers, they could nominate my score,” Martinez says, laughing. "Minimalist music is accepted and taken seriously, and the genre is branching out, and it feels good to be part of it. I am seeing things happening that I never thought would happen, the kind of thing that happens in a new millennium, perhaps Oscar will acknowledge that music comes in all shapes, sizes, and degrees of melody. Honoring innovative and cut-ting-edge music is about time, and there are a lot of leaving the music industry because they are creating more innovative soundtracks. Look for “All The Pretty Horses” come awards time, as well. This Sony Classics soundtrack, composed by one of the busiest men in country music, Marty Stuart, has already received a Golden Globe nomination. Kirstin Wilkinson and Larry Paxton also contributed to the soundtrack, which was produced by Stuart. As a performer, Stuart has received 12 Grammy nominations (winning three) and a number of other country and songwriting awards. Now, he has finished his fourth film score, “Daddy And Them,” “Hi-Lo Country,” and “Fire Down Below” are his prior projects.

While on the topic of awards: Will Hans Zimmer’s win at the Golden Globes translate to Oscar? While there can be no guarantee, it is a safe bet. But there is a soundtrack out there that could beat the gladi-ator Zimmer in his own arena. It’s Tan Dun’s “Crouching Tiger, Hidden Dragon.” The film has been a surprise to many, and the Sony Class-ical soundtrack is as well. It’s one of the most listenable of the year, and from soloists Yo-Yo Ma and haunting vocals by CoCo Lee. Musically, it’s the one to beat.

Speaking of surprises, the appeal of TV’s “Malcolm In The Middle” has taken a few network excess by surprise (that is, the ones that pass for good). The Rometown and retains that family feel of the show. With acts such as They Might Be Giants, Stroke 9, Baha Men, Barenaked Ladies, Hanson, and the Dust Brothers, there’s a little something here for everyone. Look for this CD to launch more than a few singles. As for Malcolm, he might have to leave the middle and realize soon he’s on top—of the ratings and charts.

12

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Spooner's Back On Indie Turf With Merge

By Wendy Mitchell

NEW YORK—Like a lot of bands, Spoon has a few war stories from its deal with a major label—like the time this Austin, Texas, trio was dropped from Elektra just four months after releasing its 1998 major-label debut, "A Series Of Sneaks.

Yet Spoon front man Britt Daniel is now trying mentally block out the business side and concentrate on the music. "There's no point in being pissed off at the music business," Daniel says. "I do music 'cause I'm a fan of music, and it's fun."

In fact, Daniel says that since the trio split from Elektra, "we've made our best record by far." The record in question is the band's fourth full-length set, "Girls Can Tell," due Feb. 20 from Merge Records. The album is a collection of angular and insistent poprock songs, with some occasional unexpected flourishes from Mellotron, harpsichord, vibes, and viola.

"When it comes right down to it, the thing that is really exciting is that Spoon has recorded one of the best poprock albums we have heard in quite a while," says Martin Hall, Merge director of promotion. "We just pray that it will be put out on the records.

Since forming in 1994, Spoon has worked with quite a few labels—Madar on its first two albums, indie Peel-A-Boo for some singles, and Elektra for its short-lived deals.

The latter even inspired the band's record "The Agony of Laffitte," an album about its experiences on the majors that has been issued on the independent Saddle Creek Records in 1999.

With their music biz concept album behind them, Spoon's work on "Girls Can Tell" tackles themes more traditional lyrical fare, like relationship troubles and internal struggles. "I'd characterize this album as being a lot more direct and emotional than our previous stuff," Daniel says. "You can understand what I'm talking about in the lyrics, as opposed to just getting a feeling from a song."

At the songwriting evolution as part of his natural development as a songwriter and some inspiration from listening to what he calls more "traditional" music, from the Supremes to the Everly Brothers to the Beatles.
Regardless, Crowell continues to forge his own creative path. In a departure from more commercially palatable Nashville fare, he takes a hard look at prejudices, AIDS, and familial love with a pair of songs midway through the record: the haunting "I Wish It Would Rain" and the gently thrumming "Wandering Boy." The artist says the two songs tell the tale of twin brothers, one of whom runs away and becomes a "bisexual street hustler," returning to Houston to die with the brother who "once cast his judgments like a net." The edgy subject matter and Crowell's skill as a lyricist make for a poignant pair of songs.

"Sometimes the better writing comes when the song speaks through me and tells me what the song wants to say," he says. "I tried to keep my own point of view out of it. Those songs should hit hard if they're doing their job."

Songs like "Topsy Turvy" portray Crowell's admittedly "white trash" upbringing. The record's most lighthearted moment is "I Walk The Line Revisited," featuring Johnny Cash, Crowell's former father-in-law.

Crowell wraps up the album with the lilting redemption of "I Know Love Is All I Need." He says the final song, in which his now-deceased parents speak to him in a dream, made the record complete. "I had been walking around with an uneasy feeling, like what am I missing to make this record complete?" Crowell says. "Then I dreamed my parents came and showed me around their new house."

"I feel like this was the first time I could walk away from making a record with all my self-respect" - RODNEY CROWELL

They said they liked the [new] record, but they didn't think I was telling the whole story. When he awoke, Crowell agreed. What was missing was forgiveness," he says. "I lived through this, I'm a better man for it, and toward the end, my relationship with both parents was really good."

Crowell is pleased with the final results on "The Houston Kid." "I feel like this was the first time I could walk away from making a record with all my self-respect," he says. He admits, though, that the set doesn't fit squarely in any musical format.

"I feel like it's Americana music with kind of a folk underpinning," he says. "No way this gets played on country radio. But it does have the sensibility country comes from—and the traditions of country music, like honesty and story-telling."

Crowell produced "The Houston Kid," with multi-instrumentalist and former Cicadas collaborator Steuart Smith co-producing several tracks. A group of top-shelf musicians participated in the project: Smith, keyboardist John Hobbs, vocalist John Cowan, bassist Michael Rhodes, drummer Paul Lein, and guitarist Fletcher Watson III.

"This was one of those records for me where it all came together," Crowell says. "The musicians all said they felt like they were working on something special."

Crowell had completed "The Houston Kid" before he took it to any label, and Sugar Hill eventually got the nod.

"When I was shopping it around, [Sugar Hill] were the ones that gave me the most confidence that they knew where the market was and how to get [the record] to it," Crowell says. "I got the feeling from the bigger labels of 'we'll take this record because of who you are, not because it's a special piece of work.' Sugar Hill gave me the feeling they'd be proud to have this record."

The label's initial reaction to "The Houston Kid" was very positive. "We were just knocked out by it, mostly because it's a real singer/songwriter record," says Bev Paul, GM of the Durham, N.C.-based Sugar Hill. "With our history, people like Guy Clark, Townes Van Zandt, and Robert Earl Keen, we felt this was something we could really run with."

Paul says Sugar Hill has never been a "hit-driven" label. "We've always targeted toward music lovers, and we know there's a sizable market for this music out there," she says. "It's just not all corralled into one spot. Looking at Rodney's sales history, it doesn't appear his previous label affiliations had gone after the singer/songwriter audience or the Texas music audience, which is pretty sizable in itself."

An upcoming Texas tour will begin with dates in Houston (Feb. 21), Austin (Feb. 28), and Fort Worth (Feb. 24). For radio, Sugar Hill will target primarily roots music stations, as well as outlets that report to radio consultant Shane Media Services' Texas music chart. "I Walk The Line Revisited" has been sent to roots music stations, and "Why Don't We Talk About It?" has been shipped to triple-A outlets.

As a side project, Crowell returned to his hometown with a student film crew from the Watkins College of Art and Design to shoot a companion video documentary for "The Houston Kid." When completed, the piece will be pitched to PBS, as well as such cable outlets as A&E and Bravo.

For new media, Crowell performed a live concert for Yahoo! to be Webcast around street-date time, and online chats and a cross-promo with Amazon are planned.

"We're really excited about the new Rodney Crowell record," says Ron Phillips, buying/operations manager for Amazon.com. "It sounds like a return to form for him to his mid-Columbia Records deal, when he was writing some of his strongest songs."

Retail will "embrace this record as well as they can," says Phillips. "The tough thing is it costs so much to get into the marketing programs with the big chains. I believe [the label] should focus on independent retail and accounts such as ourselves that can focus on people who have bought [similar] records."

Regardless of the album's commercial outcome at radio and retail, "The Houston Kid" is a project Crowell is proud of and a process he wants to repeat. "It may not be the flavor of the month, but that's not what it's about for me," he says. "I captured something I had longed to capture. And I want to do it again."
175,000 units sold in North America
350,000 units sold worldwide
34 weeks in the Top 5 on Billboard's World Chart
2 sold-out U.S. tours

Current features in Rolling Stone, Entertainment Weekly, Spin, Revolution and CNN's Worldbeat.


Live television appearances on Late Night with Conan O'Brien and Oprah's Oxygen Network.


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BEST WISHES FOR THE NEXT 30 YEARS!

FROM BILL GATELY, DON LALIBERTE AND YOUR FRIENDS AT GATELY & ASSOCIATES

www.gatelypc.com
**FLYING HIGH:** Modesto, Calif.-based rock band Flying Blind is off to a promising start with its Universal Records album "Push." The album charted on the regional Pacific Coast chart, where it debuted at No. 16.

Bang-Up Job, Los Angeles rock band Boy Hits Car is touring behind its self-titled album on Wind-Up Records. Bass player Scott says, "We've been touring for six years, and we're grateful we can express ourselves to so many different people." Boy Hits Car, whose album is currently bubbling under the Heatseekers chart, is currently on the Snocore festival tour, which also features Kittie, Fear Factory, and Union Underground.

**KEEPING UP WITH THE PACE:** Gospel act Joe Pace & the Colorado Mass Choir have had hits on the Top Gospel Albums chart with "Let There Be Praise!" which sold well locally and helped garner interest from major labels such as Universal. The band plays Jonathan's Ballroom in Modesto on Feb. 2.

**REGIONAL HEATSEEKERS NO. 15**

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<tr>
<th>MOUNTAIN</th>
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<td>SOUTH ATLANTIC</td>
<td>Dave Matthews Band, Live In London And More</td>
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**IN A TRANCE:** DJ/producer Christopher Lawrence is on his way to having a potential Heatseekers hit with his album "United States Of Trance" (Moonshine Music), which is currently bubbling under the Heatseekers chart. Lawrence has been named America's top trance DJ by the U.K.'s Music magazine. He was recently recognized by DJ magazine as one of the world's top 200 DJs of 2000. On Tuesday (6), Lawrence will participate in an online chat at yahoo.com.

**The Heatseekers Chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of the Billboard 200 chart. When an artist reaches the top 100, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD.** *Note: indicates what LP is available.**

**January 26, 2001**

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<th>No.</th>
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**www.billboard.com**

**Billboard’s Weekly Coverage of Hot Prospects for the Heatseekers Chart • By Carla Hay**

**Moses To The Rescue.** The incredible Moses Leroy performs the kind of quirky alternative pop/rock that may draw comparisons to Beck with the album “Electric Pocket Radio,” to be released April 24 on Ultradisc/Artemis Records. Leroy, who hails from San Diego and whose real name is Ron Fountenberry, says comic books have inspired his music and even his stage name. "Music was my way of reinventing myself," he notes.
The Rounder Founders: The Billboard Interview

The Trio Talks Of Three Decades

By Richard Henderson

For those who are familiar with the venerable Rounder label and its trio of founders still active within the company, things have changed and still much remain the same. It is immediately apparent that the label has evolved beyond its birth as a collective effort born of the late 1960s, especially in recent years, as the company has grown and diversified into a group of niche-oriented custom labels. Yet, paradoxically, Rounder has remained a model of constancy, both in hewing to its original mission and in its principals’ unswerving devotion to the traditional music that led them to begin a record company in the first place. As the Cambridge, Mass.-based label approaches its 30th anniversary, Billboard spoke with the original three Rounder Founders (their preferred titular designation): Ken Irwin, Marian Leighton Levy and Bill Nowlin. What follows are reflections on an exceptional journey by a small band of musical outsiders who set out to look for America (and points beyond) three decades ago.

The Rounder corporate biography describes the three of you as a trio of “unrepentant folkies.” Does this description still apply?

Bill Nowlin: I haven’t repented yet [laughs]. It’s definitely the core of what we have always liked, and we still describe what we do as being roots-based. Typically, there’s some element in each of our releases that ensures a compatibility with the rest of the catalog.

Marian Leighton Levy: We were unrepentant folkies, it’s true, but we were very much children of our time. Going to hear B.B. King open for the Rolling Stones was as important as going to hear Fiddlin’ Steve Ledford group from right here in Cambridge. They didn’t take the route that the New Lost City Ramblers did. They weren’t trying to play so close to the originals; their guitarist was more influenced by Doc Watson or Clarence White.

We got into the music business because of the music and the artists. When we started out, we weren’t even thinking of making a living. We all had outside jobs when we started; we didn’t take salaries for the first five years. Our goal at the time was to make one classic record, something that would be cited in a list of the 10 best bluegrass or fiddle or banjo records. An early review written by Pete Welding referred to Rounder as “a label specializing in roots music and its contemporary offshoots.” It remains our mission statement, one that hasn’t altered appreciably in the ensuing years. It’s still basically what we do.

What were your earliest successes? Were these influential in Rounder becoming its own distribution entity at an early date?

Ken Irwin: Our first breakthrough record was Norman Blake’s "Fla. Nights," released in 1967. It was a very different world in 1970, one in which the label had to think about sharing love of American traditional music and begin a record label. That they would see their company, Rounder Records, mark its 30-year anniversary is extraordinary; all the more amazing is the company’s ability to sustain its identity as an independent entity in a climate that, if anything, has seen the demise of so many comparatively scaled independents. The three Rounder Founders—Marian Leighton Levy, Bill Nowlin and Ken Irwin—created a company whose name is synonymous with rootsy, authentic music. Along the way, they launched their own distribution and mail-order company, acquired other folk labels and created the six labels that today form the Rounder Records Group.

Though Rounder has established the paradigm for success as a indie label, the hard-won lessons of its early years are never lost upon its principals. Ken Irwin describes the spartan atmosphere surrounding the label’s genesis: "When we started out, we all inhabited the same house as a living, working collective. We also took turns working outside jobs. Marian was a fundraiser for a Greek Orthodox seminary; Bill taught, and I taught for a semester. Our duties within Rounder eventually came down to my doing A&R, Bill handling contracts and business affairs, and Marian dealing with publicity and promotion.

Throughout the 1970s, the trio went on to issue a string of influential folk, blues and bluegrass albums, setting high standards in the recording and packaging of artists such as Norman Blake, Mississippi Fred McDowell, the Holy Modal Rounders and Del McCoury. An initial commercial breakthrough occurred with the mid-70s release of the debut effort by J.D. Crowe And The New South, but nothing could have prepared the Founders for the runaway success of later in that decade, of George Thorogood and The Destroyers. Forced to acknowledge the responsibilities that came with this label-sized victory, the principals set about branching out into other realms compatible with their own musical preferences. The reggae imprint Heartbeat was established in 1981, and, three years later, Rounder acquired Philo, an imprint identified with singer-songwriters.

Branching Out

Scott [Billington] was our first sales person, 20 years ago," recalls Irwin. "He was also the first head of our art department, and he put together our first CD-ROM. Later, he produced Clarence ‘Gatemouth’ Brown’s album ‘Alright Again,’ which was our first Grammy winner, in 1982."

Continued on page 24
Congratulations

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Chris Duarte
Stuart Duncan
Joe Ely
Finjan
Cathy Fink & Marcy Marxer
Anson Funderburgh & the Rockets
Jimmie Dale Gilmore
Sax Gordon
Courtney Granger
Sarah Harmer
John Hartford
Juliana Hatfield
Tish Hinojosa
The Holy Modal Rounders
Ray Wylie Hubbard
Rob Ickes
Candy Kane
James King
The Klezmer Conservatory Band
Alison Krauss
Smokin’ Joe Kubek & Bnois King
Laurie Lewis
The Alan Lomax Collection
Longview
Laura Love
Dónal Lunny
Claire Lynch
Natalie MacMaster
The Magnolia Sisters
Ronnie McCoury
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Bill Morrissey
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Rounder is very proud to announce the latest addition to our family, The Cowboy Junkies. With their trademark mix of moody, languid instrumentation and Margo Timmins' hauntingly beautiful vocals, this critically-acclaimed band has been enchanting listeners for more than fifteen years. Don't miss this unique opportunity to see The Cowboy Junkies in the intimate setting of Club NARM.

Sarah Harmer
Every now and then an artist comes along with an unmistakable voice. Sarah Harmer has *that* voice — a pure, warm instrument that ranges from the whimsical to the forlorn. Her celebrated release *You Were Here* features 11 original songs, all showcasing her impressive melodic and lyrical gifts, and resulting in a rich blend of rock, pop and folk. Come see Sarah's special live appearance at Club NARM, and find out why *TIME* magazine called *You Were Here* "...the year's best debut."

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We are very excited to present the remarkable music of The Cash Brothers, a band whose dusty, country-tinged pop is highlighted by gorgeous sibling harmonies and a stadium-sized electric guitar sound. Please join us in welcoming The Cash Brothers in their first appearance at NARM.
well-rounded labels

The Family Tree of Genres Grows Far Beyond Its Roots

By Richard Henderson

During the past three decades, Rounder's continuing quest to discover new talents in traditional and traditionally influenced music has led the label into new artistic territory. With the company's expansion to a label group comprising six imprints, Rounder has become the Mothership label of roots music, alongside custom labels specializing in ragtime, blues, jazz, folk, and, with the recent formation of the Zoé label, indie-rock singer-songwriters. Though a seemingly disparate group of genres, all fit neatly within the Rounder credo of seeking out authentic, original artists who invest their respective musical traditions with new ideas and energy. There are ties that bind the company's increasingly diverse catalogs.

Founders' Pets

"Some of the projects I've produced appear on Rounder, some on Philo, and some come out on Flying Fish, which we bought after the untimely death of [label owner] Bruce Kaplan. [Before being acquired by Rounder] Philo was largely a singer-songwriter label," notes Rounder Founder Ken Irwin. "Up until that label ran into financial difficulties, we had not tended to record singer-songwriters ourselves. We had encouraged them to go to Flying Fish or Philo. The Philo label was artist-oriented to a fault, spending lots of money on individual releases that didn't sell in large numbers, so the owners ran into financial difficulties. Rounder became part of their reorganization plan after Philo filed Chapter 11. Initially, we distributed them, trying to help them get back on their feet, and then we signed acts to Philo with their approval. Fortunately, the first act we signed was Nanci Griffith, and they said 'yes.' Other signings subsequent to that included Patti Larkin and Christine Lavin, among many others. We ended up purchasing the company in 1984."

Another of the company's founders, Marian Leighton Levy, has overseen the growth of Bullseye Blues And Jazz, started 10 years ago. "The reason that we started it," explains Levy, "is that George Thorogood's success signaled that there was a real vitality in that whole stream of music. We were putting out more and more blues records, from survivors of the older generation of blues artists, as well as younger artists who were reinterpreting and revitalizing the music like Marcia Ball or the Fabulous Thunderbirds or the Nighthawks. In the early '80s, we started putting in our 2000 series and began the branding process on what we called the Modern New Orleans Masters series. We were doing so much recording in New Orleans, with Scott Billington producing so much of it, and then later on in Memphis, we started feeling that much of that genre was getting lost amidst our other releases. So we continued with the 2000 series containing the bulk of our blues releases, then started Bullseye Blues and Jazz around 1990. That's been the area of my greatest musical involvement."

Levy is equally enthusiastic about the new terrain explored by Rounder's newest imprint, Zoé. "Seeing the response garnered by Sarah Harmer to her new record, 'You Were Here,' is pretty incredible. I think that there's something refreshing and spontaneous there," she says, "whether it's the Nields or Sarah Harmer or Juliana Hatfield. It's about getting back to basics, but in a completely different sensibility than we would associate with 'folk' music in the '70s and '80s, hence the need for Zoé. One thing that's so important to the projects that Zoé has done is that there's less of a sense of music being limited to just being music; it has to do with the personality of the artist and a very different cultural response than what we were used to in earlier decades."

"We can address the marketing concerns of a Juliana Hatfield in an appropriate way via Zoé," continues Levy, "without buyers in stores having a preconceived notion about the limits of such a record, thinking that maybe an artist has changed direction [because they're with Rounder]. An aspect of the record business that never ceases to amaze me is how a Juliana Hatfield can be out in left field unless she's had a huge hit. She's got her own fan base, and people are still discovering her for the first time. She couldn't be more contemporary or modern in her outlook, but five years on, where is the appropriate place to be? I think there's a new area in the realm of artist development that needs the best of what an independent label can do. With Zoé, [Rounder president & CEO] John Virant has been doing an incredible job of bringing together a lot of things that are personally exciting to him. Ken, Bill and I all have our own preferences that we've been pursuing for 30 years. I don't think that we'd be doing some of the things that we're doing now—certainly not on Zoé—without John's sensibility and energy and the kinds of people that he has brought to the label to work for us, as well as the artists. He's definitely a member of the Rounder family, and he's bringing his own outlook and intelligence to what we're doing. I couldn't be more thrilled about the job that he's doing."

Rounder Founder Bill Nowlin adds, "We've just sort of added the Zoé imprint on top of our existing focus. Zoé's an addition to, and not a replacement for, some of the ethnographic works and so on. We're still putting out as many blues and bluegrass records as we ever did. Zoé is a further expansion on that, reflecting the taste of John Virant. He likes the other stuff, too, but maybe he has broader tastes than the rest of us. It's not too distant from what we've done before; I don't foresee us opening up an urban label or something of that sort. It was not so much a business strategy as it was a mechanism for John to bring in his interests as the new fourth side of the leadership group."

John Virant, president/CEO of Rounder, describes Zoé as being his creation, "to some extent out of necessity. Though Rounder's name is synonymous with a certain quality of music, it also brings to mind different types of music: folk, bluegrass or zydeco. We made the decision to try to start working with some acts who could go beyond certain niche markets with greater sales. We felt it was important to create a fresh sales identity so that a buyer wouldn't stereotype a release. The strategy would appear to be working. John cites the reception accorded 'You Were Here,' the recent release by Canadian singer-songwriter Harner, as scanning just shy of 2,000 units per week currently, with 16,000 total sales at the time of writing."

Juliana Hatfield

Raffi

Sarah Harmer

Other news on the Zoé front concerns the re-formation of Hatfield's earlier band, the Blake Babies. "God Bless The Blake Babies" is due on Zoé in March, with Raffi and Nields guesting on the record. Comments Virant, "There are existing artists out there who may not fit the major-label mold these days but are still making great music and who deserve to be heard. At the end of the day, we have no desire to be known as the label that just puts out artists who aren't getting major-label deals. We're still going to be actively seeking out new talent and involving in the new talent. Jaki Harmer is a perfect example of that, a brand-new, formerly unknown artist who we're trying to do something with."

Kids Stuff

The company has made significant inroads in the realm of children's music by setting up both a dedicated label and a children's-music distributor. In 1994, Rounder bought a
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children's-music distribution unit from Redwood, Calif.-based children's label Music For Little People. The company was subsequently renamed Rounder Kids, with a sales office in Vermont and the shipping and warehousing run out of Rounder's base in Cambridge, Mass. "In addition to our own children's music," adds Virant, "the company also distributes titles from other labels. Historically, [Rounder] has been active as a label in children's music, primarily on the folk side with artists like John McCutcheon, Cathy Fink and Marcia Marxer, Jessica Harper and Sweet Honey In The Rock, with the latest children's title appearing last October. Rounder Kids has become its own imprint within the last couple of years."

A recent and noteworthy coup for the label Rounder Kids was the deal struck with children's-music superstar Raffi. As Rounder's Virant points out, "I was very active, along with Marian [Leighton Levy], in landing the Raffi deal. His whole catalog of 12 titles was licensed, first by A&M and then MCA. In 1996, when he was free of commitments, he was looking for a label where he would get specialized attention. There are a few different projects, such as a new Raffi album scheduled for 2002 and the "Country Goes Raffi" album [with country artists doing their versions of classic Raffi songs] that we'll be doing."

HEARTBEAT OF A REGGAE NATION
Chris Wilson, VP of A&R for Heartbeat Records, has created an impressive catalog of Jamaican roots music since initiating Rounder's reggae imprint in 1981. The parent company had already carried reggae titles by veteran artists such as Big Youth, Linton Knoes, Jackie Mittoo and Sugar Minott when Wilson, a native of Jamaica, started to release compilations of the premier Jamaican labels Studio One and Treasure Isle. Of the period immediate to his label's inception, Wilson observes, "After Bob Marley died, most majors had dropped the majority of their reggae artists, so there was an opportunity for a smaller company to come in and take up the slack. Heartbeat needed good catalog; I created this by taking a musical tour through the island's best labels. There was an obvious need to create real packages for the records, so that listeners could understand what was going on, culturally and politically, when the greatest reggae records were being made. In the process of doing so, Heartbeat set a new standard for reggae reissues with the use of original master tapes, good liner notes and rare photographs; now this has become the industry standard.

"Rounder already had their standard in place," Wilson comments, adding, "I was only trying to achieve [in reggae] what Ken Irwin had already done with bluegrass. Heartbeat and Rounder are both about roots music."

Burning Spear’s album "Farover" was an early Heartbeat release. "We’ve already carved out our niche with the Burning Spear catalog," says Wilson, "which is the core of cultural reggae. Basically, that was the best fit for us. It’s no different to me than working with a Jimmie Dale Gilmore. If I listen to an artist, I want to know if he’s singing about a world that he inhabits, or is he a trend singer, singing about what he thinks people want to hear? In terms of integrity and craft. Burning Spear is the point of reference to which all potential new Heartbeat signings would be compared." The singer's latest, "Calling Rastafari," won a Grammy for the label in the past year.

Of his ongoing vision with Heartbeat, Wilson says his intention is to "get a core group of artists and spend time developing them, so that they have careers that go beyond simply making records. They should tour, so that their voices will be heard. It’s a much different environment now. Currently, Burning Spear can do a 100-date tour, with 90% of those shows selling out. He’s done two tours off ‘Calling Rastafari,’ and the record hasn’t stopped selling.

The musical agendas of Heartbeat and Rounder obviously work well together. As Wilson comments, "They’ve allowed me to put out the music that I love."
The Island Def Jam Music Group proudly congratulates Rounder on its 30th Anniversary.

We salute Rounder's commitment to its artists and the contributions it's made to music over the past 30 years.
Billington enlarged the company's A&R focus by signing and producing numerous acts from New Orleans, including Johnny Adams, Irma Thomas and Jo-El Sonnier.

Billington, who currently shares A&R duties with Troy Henshaw, comments, "In some ways, I still feel that Rounder is an anomaly in the record industry, in that there aren't many labels that have an aesthetic attached to them. Rounder, in spite of the diversity of the music that we release, still has a distinctive feeling. We have a team of seven A&R people, and each person has their passion. Chris Wilson oversees our reggae imprint, Heartbeat, and John Virant is working with the Zoe label, reaching for more contemporary sounds. Troy Henshaw is responsible for some really exciting new signings," including established Canadian acts Bruce Cockburn, Jann Arden and the Cowboy Junkies, along with Grant Lee Phillips, formerly of Grant Lee Buffalo.

Rounder's commitment to the blues was underscored by the 1990 launch of Bullseye Blues And Jazz, whose roster has featured acts like Slim & Woody, Joe Kubek, Ruth Brown and Roomful Of Blues. Another traditional form much loved by the Rounder founders, bluegrass, would enter the mainstream of American music in the 1990's, courtesy of Alison Krauss and her band Union Station. Krauss had a double-platinum hit with 1995's "Now That I've Found You."

GROWING UP

John Virant, Rounder's president/CEO, has been with the company since 1992, originally heading the business- affairs department. "I became president and CEO in the fall of 1997. The company has gone through a tremendous amount of growth and change since I arrived on the scene," says Virant. "Then, there was one marketing person and one postulation person, now we have a marketing and promotions department of 35. The company has grown quite a bit—and not just staff-wise or in terms of the record projects that we're taking on. We never had a relationship with a major label, fortunately, the distribution deal—a three-year deal, beginning in 1998, that we forged initially with Danny Goldberg and Mercury/PolyGram—survived the merger with Universal, and that relationship is going quite well via the Island Del Jam group. "We have a very large catalog," says Virant. "About a third of the catalog goes through Universal, while the remaining two-thirds continue to be independently distributed. If an artist has potential to be developed by touring or through radio, we would be more inclined to put that project through Universal. That's not to say that we don't [develop acts] the same way independently. We just released a record by a Boston-area band, the Tarbox Ramblers. We've put it out independently, and we're trying to develop them, but on more of a grass-roots way."

Virant describes his personal mission during the last three years as taking a company possessed of a long and valuable history and helping it grow and survive in the contemporary record industry. "It's a balancing act," he says. "In building the strongest team at the label, I wanted a good mix between new hires and long-term employees such as Scott Billington, who's been here for over two decades, and Brad Paul, our VP of promotion, who's been here for almost as long and knows the music inside and out. I brought Paul Foley in as VP of sales and marketing originally, he's now the GM of the company. There have been music enthusiasts involved from the start, but the company needed more business-savvy employees to move to the next level."

Rounder is celebrating its 30th anniversary with the release of the Rounder Heritage series, an ambitious reissue program that culled hits and previously unreleased material from 30 of Rounder's best-loved acts. That all of the volumes are due for release during this commemorative year is all the more remarkable, given the fact that 125 albums are issued annually by the Rounder Group. "It's nice to see the continuity," Scott Billington observes.

—Richard Henderson
going to have to deal with the realities of being in the record business.

Then came the hit albums with George in 1977 and 1979—an important watershed for us. It didn't change the company, in the sense of changing our interests or our mission, but it did make us grow up really fast, in the sense that we knew we needed better staff, more professional promotional and publication representation for the records and for the artists. We used the visibility that George Thorogood's record achieved to increase the visibility and the distribution profile of the label overall. A lot of people still feel that those were George's best records.

Of course, our next big event in that arena was the success achieved by Alison Krauss. As it was a very different time in the distribution industry, Alison, George, and I went to see the company, and the three of us as the Rounders. So we tried to be realistic and astute in assessing what was going on in the business overall, but to be aware of our limitations as well. That kind of pragmatism has, I hope, been characteristic of our approach to these kinds of decisions.

RI: With George Thorogood And The Destroyers we knew that, though he had blues roots, he was more rock-oriented than anything else that we had done. We thought hard about it for about six months before deciding to go ahead and sign George. We expected to sell closer to 5,000 copies of his record (1977's "George Thorogood And The Destroyers"), rather than 500,000.

It really was fun, as it happened. George was fun, and one of his motto's was "If it ain't fun, it ain't worth doing." There were a lot of learning experiences along the way, but it was close to the experience of learning to swim by being thrown in at the deep end. At the time, our whole promotion department was one person. We all joined in and made phone calls to radio. We had help from people at other labels who liked the record and helped out. It was a freak record, and I don't know if something could happen that way today—if something could just slip through like that. It makes all the more unusual that we didn't go for mainstream pop success, because it all happened so easily. We put in a lot of work, but we could have also debated ourselves into thinking that we could play ball with the big boys.

There were a few labels that we were aware of, that influenced us in certain ways early on. Folkways was the most important among those, with others being Rebel and County and Arhoolie. Elektra was an influence, too, but in a different sense. After the success of George Thorogood, a lot of people would contact us, each one claiming that they were going to be our next George Thorogood. We had been fans of Elektra [during its folk years] and had seen what had happened there, after the pop success of Bread and the Doors; there really wasn't very much folk music after that. It wasn't the undoing of Elektra, but it certainly marked the change of direction.

RII: At the time of George's success, we were our own best distributor. We were our northeastern and New York distributor. It took a lot of radio response, at a time when radio still sold lots of records, before we were able to get the older, larger independent distributors to take the Thorogood record seriously. Once they did, and started selling tens of thousands of copies in the larger rock markets across the country, then they started taking the label more seriously overall. We weren't under any illusions, however, that a folkloric record by a potentially non-touring act would sell huge numbers; we were more realistic than some of those distributors were. Between the time of the Thorogood record and Alison Krauss' success in the mid-'90s, independent distribution collapsed, in the larger measure. There were very hard times, with tremendous returns from the chains.

That's when we made the change, making a deal to co-distribute specific Rounder titles with Danny Goldberg and what we called, My Side of PolyGram. Part of the reason was we really did feel that this was the best thing to do for the records. It would have been a mistake to do otherwise. We had been through our own distribution woes and had sold off our own distribution company [in 1998] and really didn't see anything that was replacing it that was doing nearly the job that needed to get done.

With the subsequent changes at Rounder, how do you define your individual roles in the company?

BN: I still try to keep my eye on the big picture as best I can and work with [Rounder president] Chris John Virant

Marion, Ken, Bill -
DNA and Valley Media congratulate you on
YEARS
great independent music!
Roomful of Blues,
Eddy Clearwater,
Anson Funderburgh & the Rockets,
Walter "Wolfman" Washington & the Roadmasters
and Piedmont Talent Inc.

Congratulate you Rounder,
Here’s to the next thirty!

To all our friends at Rounder
Thanks for 30 years
of wonderful music
Raffi
AND THE GANG
AT TROUBADOUR RECORDS

Rounder’s international marketing efforts are substantial worldwide, with Europe leading the way.

One of the label’s co-founders, Bill Nowlin, took his first company-related trip to Europe in 1974, his goal being to visit distributors. He’s been going back regularly ever since, continuously expanding Rounder’s continental reach, and Europe remains the company’s strongest international market.

“Every year, I’d wait for Billboard’s ‘International Buyers’ Guide’ and scour it looking for distributors that maybe I hadn’t heard of before that sounded good for us and that might be handling several labels,” says Nowlin.

“But now we have our own office in Europe, with a full-time staff of five people and a couple part-timers who handle accounting.”

Rounder’s European headquarters is located in eastern Holland and operates under the name Continental Record Services (CRS). The five-year-old office has been headed by Bert Pijpers since the beginning.

“He worked at our Dutch distributor, Munich Records,” continues Nowlin. “We had talked to them about working together to try to create a Dutch-based office for Europe, and they proposed we just do it ourselves. We’re physically next door to them now, with an internal door joining our offices—so there really is close cooperation!”

CRS basically acts as Rounder’s sales, promotion, marketing and warehousing facility for all of Europe and then works with national distributors according to territory. In Benelux, accordingly, CRS product goes through Munich Records.

EUROPE AND BEYOND

After Europe, Canada is a particularly strong and growing market for Rounder, whose product there is serviced through Universal. “We just put our first full-time person there,” Nowlin says. “Of course, we also work with a lot of Canadian artists—though we don’t have them [signed] for Canada.”

Other significant foreign markets for the label include Australia, New Zealand and Japan, adds Nowlin, but Europe accounts for the bulk of outside sales by far.

“We occasionally find that CRS has more success with a given album than we do in this country,” says Nowlin, adding, “That’s not uncommon for a major label, but it is for a smaller one. The area we’re strongest in seems to be reggae, but blues is fairly strong, and occasionally a folk-type act breaks through. We’ve had situations where artists have achieved 60% of their total sales outside the U.S.”
BILLY INTERVIEW

Continued from page 27

omen) become more democratic, making more music available? Are there inherent problems, like file swapping?

BILL: I think, while the times have changed and the sense of [Rounder's] mission evolves, we wouldn't be able to do as well with any of our more specialized releases that we put out without the help of the entire network of retailers and distributors.

I think that the cultural climate overall goes through cycles. Lots of younger people will discover Alan Lomax recordings by exposure to a film like "O Brother, Where Art Thou?". Good old Americana can be as fashionable as anything else; as things go up, they can come down too.

In terms of retail's friendliness to us, I think that we can count on a certain credibility at retail. Of course, it all hangs on what people are buying out there. We keep sending out information and doing as much as we can to educate people, which, in a country the size of ours, is in and of itself a daunting process.

In a media-drenched world, is traditional music threatened with extinction? Where will you find tomorrow's Rounder signings?

BN: So far, it's not more difficult to sign real traditional music that we want to work with. We were never oriented specifically to work solely with traditional music. George Pegram played Broadway tunes and popular music of the day as an entertainer on the trains. Then we did the Spark Gap Wonder Boys, a group of Boston-area college kids playing old-time music very nicely. We had both schools right from the start, along with blues and world-music records fairly early and George Thorogood comparatively early, viewed in retrospect—only five years into the company's existence. Would people accost us of selling out, because George was more rock? Well, just like what he did. We liked traditional music, and we liked the Destroyers' music. We've kept to that. Thirty years from now, it will be hard to say, but there still are people from tradition that we're able to find, in Cape Breton, Kentucky or Ohio. As people throughout the world increasingly hear each other's music, maybe everything will end up sounding the same, but I think we're a long way off from that. For now, I'm shipping for a 50th anniversary.

GIVE AND TAKE

Nowlin cites New Zealand distributor Elite, which approaches Rounder throughout the year with promotional ideas. "In those situations, the distributor covers some of the cost and asks us to share, and we're usually happy to go along with them," he says. "We'll also occasionally support a band overseas for a significant festival or tour or TV appearance, though we're very cautious, because it doesn't always work."

Rounder will sometimes enter into foreign licensing deals on an "album-by-album basis," says Nowlin. "We're more interested in distribution partners selling our finished product. CRS does a lot of manufacturing, but it's our company. We work with Shock in Australia, and they mostly import finished product from us. Every once in a while, there's a record they think they can do better with, and they ask us about the opportunity to license it. We're happy to do so, because it makes them more excited about it. They'll also come to us with ideas like a promotional collection of tunes for their market. All this applies to other territories as well."

Nowlin notes that Rounder doesn't typically get worldwide rights for its signings. "In the case of Canadian artists, we won't usually get Canadian rights," he says. "With a lot of reggae, we don't ask for West Indies rights, because we don't have the network to distribute there—and they like their own networks."

"Every year, I'd wait for Billboard's 'International Buyers Guide' and scour through it looking for distributors that maybe I hadn't heard of before that sounded good for us and that might be handling several labels. But now we have our own office in Europe."

-Bill Nowlin

The importance to Rounder of the international marketplace is evident by the label's perpetual presence at MIDEM, and Nowlin's continued reliance on Billboard's "International Buyer's Guide."

"I've been going to MIDEM for almost 25 years now, and it's still the major place where we meet people," he says. "Even though we're now in Europe with our own people—which culls down the need for us to travel out of this country and allows us to focus on domestic sales—and 50% of international sales remains of great importance to us. And, since we might be set now in Europe or England, when we get the new 'Guide,' we might look for unusual companies in Uruguay and other countries where we could use better representation."
PERFECT CHRISTMAS

TO OUR MANY FRIENDS AND PARTNERS IN THE INDUSTRY FOR ALL YOUR TREMENDOUS SUPPORT.

THANK YOU

www.americanradiohistory.com
***SPOTLIGHT***

**BELL, LESTER, Neal, Pryor**

**Covers**

**PRODUCER:** Rudy Layton

*Tracks:* 2094/1

The late, great B.B. King made a splash on the music scene with his blues guitar virtuosity and the famous phrase, "The Blues Is My Business Today." Lester Bell, a pioneer in the world of music, takes inspiration from King's classics and creates a modern take on the blues. This album, "Covers," showcases Bell's ability to blend traditional blues with contemporary sounds, creating a unique sound that is both nostalgic and fresh. From the soulful opening track to the electrifying finale, this album is a testament to Bell's talent and his ability to honor the past while looking forward. **Recommended for:** Blues enthusiasts, music lovers, and anyone looking for a fresh take on an old favorite.

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**DANCE**

**ORIGINAL SOUNDTRACK**

**PRODUCERS:** Spider, N.Y.

*Tracks:* 3002/5

The John Hartline's "Dance" album, "15 Minutes," is a dynamic collection of music that captures the essence of modern dance. Featuring a range of genres, from electronic to pop, the album is a celebration of movement and rhythm. With its powerful beats and catchy melodies, "15 Minutes" is sure to get your feet moving and your heart racing. **Recommended for:** Dance enthusiasts, music lovers, and anyone looking for a high-energy listen.

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**ARTISTS & MUSIC**

**TO MY EARS**

**ALBUMS**

**DUPLICATE TROUBLE**

**PRODUCERS:** Charlie Sexton, Dwayne Brooks

*Tracks:* 3256

The latest album from DUPLICATE TROUBLE is sure to please fans of the band's signature sound. With powerful vocals and catchy tunes, this album is a must-listen for anyone who appreciates high-quality music. **Recommended for:** DUPLICATE TROUBLE fans, music lovers, and anyone looking for a fresh take on the blues.

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**MATTHIAS GOERNE, Arias**

**PRODUCERS:** Michael Ross, Andrew Conter

*Tracks:* 2995/1763

This album from Matthias Goerne is a stunning collection of arias, showcasing the singer's exceptional vocal range and power. With a balance of traditional and contemporary works, this album is a testament to the artist's talent and creativity. **Recommended for:** Opera fans, classical music lovers, and anyone looking for a moving and powerful listening experience.

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**VITAL REISSUES**

**JONZUN CREW**

**PRODUCER:** T.C. Bell

This reissue of the Jonzun Crew's "Double Trouble" album is a must-have for any music fan. With its blend of funk, hip-hop, and soul, this album is a classic and a timeless piece of music. **Recommended for:** Funk enthusiasts, hip-hop lovers, and anyone looking for a fresh take on a classic.

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**RECOMMENDED FOR:**

- Blues enthusiasts
- Dance enthusiasts
- DUPLICATE TROUBLE fans
- Opera fans
- Classical music lovers
- Funk and hip-hop lovers
- Anyone looking for high-quality music
Diamond Rio's long wait for its first number-one hit has finally paid off. The group's latest single, “Wings on My Heart,” is a song about a man who is determined to win the love of a lifetime. The track features harmonies that are both sweet and soulful, with each member contributing their unique vocal style. The guitar work is also a standout feature, with lead guitarist Koo Koo Kanga delivering a memorable solo that adds to the song's emotional intensity.

The success of “Wings on My Heart” marks a significant milestone for Diamond Rio, who have been a fixture on country radio for over three decades. The group formed in the 1980s and has since released a string of hit singles, including “Meet Me in Butterfield” and “Forever and Ever, Amen.” With “Wings on My Heart,” Diamond Rio continues to prove that they are still a force to be reckoned with in the world of country music.
**POP**

**BARENAKED LADIES Too Little Too Late (3.24)**

PRODUCERS: Dan Was Writings: Skin, Page, E. Robertson
PUBLISHERS: WB Music Corp., ASCAP, Trust Bake Music, SOCAN

**SPOILFEAR** (3.23)

**PUBLIC ANNOUNCEMENT Man Ain’t Supposed To Cry (3.30)**

PRODUCER: Earl Rayton
WRITERS: F. Davis
PUBLISHERS: Public Announcement Music/Signavio Music, ASCAP
RCN 80933 (CD promo)

It’s one thing to welcome back a cher- ished artist who’s been missing in action for a few years. But it’s quite another to take that performer’s new single for a test ride and then discover some of the best work of her illustrious and long-lived career. No doubt, the pressure was on for Shawn Colvin, following the Grammys- winning success of her hit “Sunny Came Home” and hyptop 1998 album “Ain’t Supposed to Cry.” But with “Whole New You,” the first track from her upcoming self-titled new set, Colvin has come up with a song that is so instantly melodic and uplifting that the launch of her new album is a shoe-in for pre-buzz release. Colvin is in superb voice here, sounding inspired and refreshed as she sings of the evolutions that come with love: “You have the right to be lonely and slip the light/ Take all your tears and savor them for a rainy night/ Shake your head in wonder when it’s all too good to be true.” The hook is monumental, the production is well-placed and timed just right for something with a lit- tle meat on its bones. How refreshing some artists may remind you of Funky groove.

**SPOTLIGHT**

**SOLARPANEL**

**SOLAPANEL**

**SPOTLIGHT**

**SOLARPANEL**

**SOLARPANEL**

**R&B**

**SUNSHINE ANDERSON I Heard It All Before (3.16)**

PRODUCERS: M. City, C. P. Beyer, C. Geddy, S. Anderson
PUBLISHERS: M. City Music, BMI, P. Brey, Phat Playback

SeaBallotic 95524 (CD promo)
Already garnering significant radio airplay in spots around “Too Little Too Late,” this new Atlantic artist Sunshine Anderson explodes on the scene with the retro-

**SINGLES**

**PICKS (×):** New releases with the greatest chart potential. **CHOICES (×):** New releases, regardless of potential chart action, that the reviewer highly recommends because of their musical merit. **NEW AND NOTEWORTHY:** Highlights of new releases that are new and deserving of worthy attention. **VARIED:** New releases that are artistically appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and retail in the U.S. are eligible for review. Send copies to Chuck Taylor, Billboard, 770 Broadway, New York, N.Y. 10033. Country singles should be sent to Debra Evans Price, Billboard, 49 Music Square West, Nashville, Tenn. 37203. Contact Michael Pantaleo at 615-371-7438.

**REVIEWS & PREVIEWS**

**ASCAP**

**SYNTHIZED STRINGS.**

The pressure’s on for Shawn Colvin, following the Grammys- winning success of her hit “Sunny Came Home” and hyptop 1998 album “Ain’t Supposed to Cry.” But with “Whole New You,” the first track from her upcoming self-titled new set, Colvin has come up with a song that is so instantly melodic and uplifting that the launch of her new album is a shoe-in for pre-buzz release. Colvin is in superb voice here, sounding inspired and refreshed as she sings of the evolutions that come with love: “You have the right to be lonely and slip the light/ Take all your tears and savor them for a rainy night/ Shake your head in wonder when it’s all too good to be true.” The hook is monumental, the production is well-placed and timed just right for something with a little meat on its bones. How refreshing Colvin has come up with a song that is so instantly melodic and uplifting that the launch of her new album is a shoe-in for pre-buzz release. Colvin is in superb voice here, sounding inspired and refreshed as she sings of the evolutions that come with love: “You have the right to be lonely and slip the light/ Take all your tears and savor them for a rainy night/ Shake your head in wonder when it’s all too good to be true.” The hook is monumental, the production is well-placed and timed just right for something with a little meat on its bones. How refreshing
R&B ARTISTS & MUSIC

Ruff Ryders’ Eve Leaves Stinging Impression

BY MARCI KENON

NEW YORK—After recuperating from the pressures inherent in a platinum-plus debut, Eve is anticipating the June release of her sophomore Ruff Ryders/Interscope album, “Squatty.”

“Anybody who tells you that they haven’t been depressed their first time out is lying,” says the 22-year-old Philadelphia native whose 1999 first album, “The Lab,” was a million units, per SoundScan.

“You are so overwhelmed when you go from your regular life of chillin’ on the block to being around a million people,” Eve adds. “Yeah, I went through a depression for a minute—not long.”

A refreshed Eve rolls out with “Who’s That Girl?” This lead single was produced by Teflon and sent to radio Jan. 11. A vinyl version will be available at retail Feb. 13.

“Eve brings the funk again,” says P.D. Mickey Johnson of R&B/WBWH Birmingham, Ala. “Her lyrical skills are unmatched.”

The 13-song set includes another strong single contender, “Livin’ Life Is So Hard.” It was produced by Shok and features veteran songstress Teena Marie.

That song is like ‘Heaven Only Knows’ from my last album,” says Eve, a Blonde Rockwell/ASCAP-published songwriter. “‘Heaven’ was my transition: growing up to the point where I was at that time. ‘Livin’ Life’ talks about what I’ve been through over the last year and the things that I’ve learned.”

Ruff Ryders/Def Jam rapper DMX joins her on “Eve & X,” another Shok-produced tune. Producer Szwez Beatz contributes four cuts, including “Cowboy,” while Dame Grease offers another potential single, “You Ain’t Gettin’ None.”

Then there’s February: Eve debuts—Black History Month. Rolling out again are various reissues and other projects that speak to the rich legacy of soul music. But more on that a little later. What I and a lot of my fellow musical pendants are excited about is the slate of R&B projects over the next six months alone.

Not to take away anything from forthcoming sets by established acts like Maxwell, but it’s the unusually strong bumper crop of newsmakers—those whose nods to the old school (meaningful lyrics and good music) are coupled with take-it-to-the-next-level-freshness—that has mouths buzzing coast to coast.

That crop includes Motown singer/songwriter Indira Arie, whose catchy, self-sustaining “Video” is among the standout songs on her “Acoustic Soul” debut; Astria du Pont, whose former single “After Party”; Interscope’s “Soul Sista” man BlaQ and his Rockland imprint soul trio Talent, Warner Bros.’ young crooner Jahlil, the R&B ministry of gospel heavyweight Tramaine Hawkins’ son Jamie, arriving via Monami/Elektro; a revitalized Atlantic soul roster that features U.K. jazz/funk artist Craig David; and Lina and as Soulful’s Sunshine Anderson and No Name’s Jazze Pha; Jive’s Syleena Johnson, daughter of Chaka Khan; Def Jam’s R&B dynamo Missy Elliott; the late Jodeci’s Rapheal Saadiq, who has licensed material by Lil St. Soul for all three of the albums in Beechwood/Mastercuts’ “That Is R&B” series. “Plus it has a lot of promotional benefit in terms of making the public aware of a new artist.”

History in the Making: In the 1980s words of the Pointer Sisters, “I’m so excited. First, there’s Ken Burns’ illuminating and educational 10 part ‘Jazz’ series on PBS. No matter what the nasayers preach, the bottom line is that it’s shining a long-deserved spotlight on a black music genre that hasn’t received its proper due. For many of us who were weaned on jazz, it’s a welcome reunion; for others, it’s their first true taste of a music whose creative evolution is intertwined with this country’s social history. Between the mesmerizing archival footage, the interviews, and, of course, the emotion-evoking music itself, this series should be required in every school library.

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Strong Soul Newcomers In The Pipeline; R&B Foundation Seeking Executive Director

BY KWAKU

LONDON—The U.K.’s revered black-music-compilation specialist label, Mastercuts, is celebrating its 10th anniversary with the release of new releases that the label into a new genre. First in the series is the latest release “Mastercuts Breaks,” the Mastercuts’ album name because [Beechwood managing director] Tim Millington rang me up out of the blue and said, “We’re interested in exploring other avenues. Do you have any ideas?” recalls Mastercuts founder Ideology (aka Ian Dewhirst). Under this new pseudonym, he’s returning to the music scene after five years.

While surfing the Internet, Ideology found several sites dedicated to highlighting breaks and samples used in modern records. So he developed the “definitive, class funk breaks compilation series, where you can actually go to the mainstream and say, ‘These are the top 10 funky breaks. This is the album you need to get, because you could waste your money buying four or five albums with all these tracks.’

An ambitious slate of 10 albums is ready to follow this first set, which includes such seminal cuts as “Funky Drummer” and “Funky President” (both by James Brown), “N.T.” (Kool & the Gang), “Think (About It)” (Lyn Collins), “I Need Help” (Bobby Byrd), and “Impeach The President” (The Honeydrippers).

Ten years ago, Ideology was convinced there was a niche for a high-quality compilation series. However, none of the majors could see the viability of putting out 12 tracks of vintage black music, says the northern soul and jazz/funk DJ, who was a Decca promotions manager in the 1970s and EMI’s head of club promotions and black music in the 80s.

Luckily, Beechwood was looking to diversify from its indie rock mainstay. “He walked in with the idea of producing classic dance tracks in their 12-inch form on quality vinyl,” says Beechwood joint chairman, Gordon Gordon. “We absolutely loved the music we loved.”

Ideology compiled or oversaw the first 21 of the labels’ 44-album catalog, which includes compilations of jazz/funk, funk, house music, hip-hop, new jack swing, and R&B. Mastercuts is well-stocked in specialist and major retail chains alike. It has also built an international following through exports.

“Getting to 10 years in terms of a compilation series is phenomenal,” says Selwood. “I don’t think there’s anyone we can be compared to.”

“It was one of the first compilations that was DJ-friendly,” says club DJ Peter Adarkorah, who also co-owner of the Beechwood-distributed label BBE (Rarely Breaking Even). “That’s because it was cut loud on double vinyl with the right, sought-after mixes.”

Another Mastercuts admirer is Dome Records managing director Peter Robinson. “It helps artists to recoup and gives the label money to invest in new urban projects,” he says, who has licensed material by Lil St. Soul for all three of the albums in Beechwood/Mastercuts’ “That Is R&B” series. “Plus it has a lot of promotional benefit in terms of making the public aware of a new artist.”

Stellar Sisters. Columbia Records’ contemporary gospel sister act Mary Mary is shown accepting one of three accolades (group/duo of the year, contemporary group/duo of the year, and contemporary CD of the year) during the 16th Stellar Gospel Music Awards. The two-hour show, co-hosted by Vicki Winans, Dr. Bobby Jones, Bishop T.D. Jakes, and MTV’s Aundria Lewis, airs in national simulcast syndication through Feb. 11. Pictured above, left to right, are Mary’s Erica and Tina Atkins.
managed and booked by Black Friday Entertainment. “It’s not something where I have a group agreement.”

The stage was first set for “Scorpion” at the end of last summer with mix shows, college radio, and self-promotion. Receiving early radio airplay of “Who’s That Girl?” Ruff Ryders and shoe chain Footaction USA then launched a 430-store poster-board display campaign (Words & Deeds, Dec. 9, 2000).

“The Footaction campaign was highly successful in creating buzz and developing consumer anticipation,” says Ruff Ryders GM Leota Bland. “In-store campaigns are being discussed now with all national retailers who are in the same malls as Footaction stores.”

Eve herself hosted a Super Bowl party in Tampa and appeared on MTV’s “Rock N’ Jock” and “Super Bowl TRL” (Total Request Live). She’s back Feb. 6 on 60 TV and radio stations and 445 cable outlets nationwide. Ruff Ryders will update the national airplay campaign for “Who’s That Girl” directed by Diane Martin.

“We’ll continually focus on keeping Eve on as many of the specialty shows as possible,” says MTV’s Kyle Quine. “We’re producing this spring through summer,” assures Ashley Fox, GM of urban music at Interstate. In fact, the busy rapper is tentatively scheduled for MTV’s “Spring Break,” airing March 14-17. She’ll also tape BET’s “Rap City” Feb. 6 and 13. The tie-in with BET.com gives the limited edition Ruff Ryders motorcycle on the network’s “106 & Park.” And the week of the album’s release Eve will participate in three in-stores (New York, Philadelphia, and Baltimore).

Mirroring these domestic efforts, an international campaign has already been launched in conjunction with the distribution of a three-song sampler. “Scorpion” bows in Japan March 10 and in the U.K. March 12.

That should please Eve, who says that meeting fans in other countries, especially Japan, is one of the pleasures of her success. “I love Japan,” she says. “It’s beautiful. To see people who don’t even speak the same language singing my songs was the best thing. I can’t wait to go back.”
Simmons Signs Black Ice To Def Poetry

Words by Marci Kenyon

"LOVE" IS FIRST Jennifer Lopez is on top of the Billboard charts with this new release. Her single, "LOVE" (Epic), is the Hot Shot Debut at No. 1 on both The Billboard 200 (see between The Bullets, page 92) and Hot R&B/Hip-Hop Albums. Selling just short of 32,000 albums at R&B radio stations, the single deposes Shaggy's "Hot Shot" (MCA) album from the top position.

The set's first single, "Love Doesn't Cost A Thing," enjoys an 11% increase in radio audience to 89,000 on Hot R&B/Hip-Hop Singles & Tracks and 75,000 on Hot R&B/Hip-Hop Airplay. With the No. 1 album across the board nationally, a No. 1 movie in "The Wedding Planner," Lopez is heavily promoted on TV for "Love Doesn't Cost A Thing," Lopez is a spot most people only dream of.

TWO DIRECTION MAN: Dave Hollister's current single, "One Woman Man" (Def Squad/DreamWorks), bounces on Hot R&B/Hip-Hop Singles & Tracks, taking a backward bullet as it gets pushed down a slot to No. 10. Bullets are given to those songs with gains in total points—accumulated from singles sales, radio audience, and small-market radio airplay—over the prior issue. In the case of Hollister, there is no commercial single at retail, so its chart moves are based on radio points only, and its slight gain does not prevent it from being overtaken by two other singles: Ludacris' "Southern Hospitality" (Def South/Def Jam/IDJMG), which increases 17% (14-9), and Jaheim's "Could It Be" (Warner Bros.), which grows by 29% (11-6).

SUNSHINE COMES OUT: One of 10 debuts on Hot R&B/Hip-Hop Singles & Tracks is Sunshine's "Heard It All Before" (Atlantic). As with Dave Hollister's current track, the total points for this debut stem strictly from radio audience. A 33% gain in listeners over last issue's numbers shows tremendous growth. The increase in airplay occurs after just one week at retail. The audience boom causes the single to debut at No. 60 on Hot R&B/Hip-Hop Airplay and at No. 69 on Hot R&B/Hip-Hop Singles & Tracks. There are no immediate plans for a retail-available single.

GETTING UP: Every once in a while, a gospel record will rear its head in the mainstream R&B world. Names like Yolanda Adams, Kirk Franklin, Mary Mary, and Fred Hammond have brought new light to a strong and true genre. This issue's debut at No. 77 on Hot R&B/Hip-Hop Singles & Tracks adds another name to the list of crossover gospel artists: Donnie McClurkin. His "We Fall Down" (Verity/IVE) enters Hot R&B/Hip-Hop Airplay at No. 66.

Radio began gravitating to this single when the story about the Rev. Jessie Jackson's daughter, who has a voice like that of a child, but can make mistakes and get back up again. Jive has picked up the ball and is running with it, garnering support for McClurkin's track from stations like WGGI Chicago, WRRS New York, KJLH Los Angeles, and WMLR Atlanta.
White Boy: Since taking Culture Club to the top of the international charts in the early to mid-’80s, Boy George has certainly experienced his share of life’s ups and downs. It’s no wonder that VH1’s “Behind The Music” picked up the story of George and Culture Club for one of its first segments. For those who have not yet had the pleasure of seeing this eye-opening episode, well, there’s always George’s scintillating autobiography, “Take It Like A Man.”

Along the way, George took on the roles of label owner (More Protein), solo artist, and drug addict. He also recorded club music under such monikers as Jesus Loves You and E-Zee Pose (the latter with Jerry Healy, Simon Rodgers, and MC Kinky).

Seven years ago, George embarked on his last official phase of his career: DJ/remixer. In the time since, he has beaten-mixed nearly a dozen compilations. The latest addition to his résumé is radio show host on the U.K.’s Galaxy Network.

On Feb. 20, London-Sire will issue the artist’s first American mixed dance set in the form of the 17-track “Essential Mix.”

The latest volume in the Essential series finds the Culture Club front man interwining funky house (Boogie Mass), clubland (Sandstorm), disco (Kenny D Early), and progressive house/trance (the Colein’s “Spreading The Love”). It’s a wonderful mix that will surely please those who thrive on the musical diversity that exists in clubland—but usually doesn’t.

When George and I spoke recently, he was gearing up for his second DJ tour of the U.K., Commencing Feb. 14 at the Marie club in Las Vegas, the tour will take him to Los Angeles (Giants), Chicago (Metro), Boston (Avalon), and New York (club TBD), among other cities.

How did you go about selecting the songs for “Essential Mix”?

As a DJ and a pop artist, I’ve always prided myself on never being loyal to only one sound. This compilation is a tribute to the power of the mix—my daily DJ tour of the U.K. has laid down a retro-structured set

—Mike Silber

One of the songs featured on the mix is “Take It Like A Man” by Boy George. The song was released in 1987 and became a hit for the band Culture Club. The track features Boy George’s distinctive vocals and the band’s signature sound. 

—Mike Silber

Billboard Dance Breakouts

FEBRUARY 20, 2001

CLUB PLAY

1. ANGEL LEONIER RICHIE
2. MELANCON ROSE OPERA FEAT. MARQUES OTTO DFYNN UNANGA
3. RUI DA SILVA "TAKE ME TO THE GIRLS" (TECHNO MIX)
4. SPOC FUTURE GROOVE EXPRESS ORIGINS MIX
5. SPACE INVADER HATRAX SPACE INVADER 2001

MAXI-SINGLES SALES

1. DHA & DVA CHARLOTTE & KIM ENGLISH HERBS
2. THE PROCLAIMERS "THE FACT THAT JELLY ROBERTS DEFINITY"
3. THE MOVE "CUT THE ROOF"
4. THE MOVE "ALDIZIO DA BASS"
5. AT THE CLUB SM-TRAX BIONIC

Boy George: While his music style has evolved throughout his career, Boy George remains a constant force in the world of dance music.

—Mike Silber

Da Silva: His music style is characterized by a blend of house, techno, and pop influences, often incorporating elements of soul and R&B.

—Mike Silber

I feel like doing, which is very dark and moody,” says Da Silva. “I don’t have a style I want to nurture. Just songs I’m inspired by at the time.”

At the same time, he’s not being seduced by his recent pop-crossover profile. “It doesn’t affect me much. I just carry on doing my underground thing,” he says.

In addition to his solo work, Da Silva often collaborates with DJ/remixers like Danny Tenaglia, John Digweed, and Deep Dish as key champions of the record. “And it’s a real dance record that was built from the clubs and the street.”

The track enjoyed a one-week reign at the top before it was dethroned by Jennifer Lopez’s “Love Don’t Cost A Thing.” During that time, Silva was engaged in a hectic cycle of radio promotions and press interviews—as well as career-defining definitions with Arista, which licensed the track from Da Silva’s own Kismet label. Then the DJ/remixer disappeared from the charts. He returned last month with a remix of Solid Session’s “January,” set for a March release on the Positiva imprint Adelitivo.

Da Silva, who’s managed by Julian Shapnik of London-based management firm Jenks, is now releasing a new single titled “Touch Me” through Notting Hill Music, plans to have a second single out before the summer and an album afterward.

The album will consist of the music I’ve done since then, plus the remixes and singles…”

—Mike Silber
### DANCE TRAXX

(Continued from preceding page)

new songs—we have some new ideas, like a possible collaboration with Misey Elliott, who I just adore.

Any chance of a solo album in the near future?

I've been working with several different people, which means it will probably be similar to a Joss. Look at the rest of this project. I'm also scheduled to collaborate with Deep Dish on their next album. And you know what makes instant credibility points? [Chuckles]

Do you ever worry about people not being able to categorize you musically?

Absolutely not! My solo records have always been a bit eclectic. Musically, I've always been a bit of a headless chicken. It's either Dolly Parton or Marilyn Manson. And my friend Andy Williams, who I grew up with [David] Bowie and Andy Williams. How could my music not reflect this? I'm rather fortunate in that I've been able to carve out a left-of-center career for myself. I'll keep carrying on.

### WHAT HAPPENED TO SINGER HELEN TERRY?

She's a TV producer now. In addition to producing the BET Awards, she makes TV documentaries. She just completed one on Madonna's first seven years in New York. I may persuade her to sing again, though. She keeps telling me that we're too old and dignified for this.

### WHAT'S GOING ON WITH YOUR LABEL, MORE PROTEIN?

We dropped releasing dance music over the last five years. We concentrated on guitar-driven bands. But we're getting back into dance because it's getting musically exciting again. Right now, we're looking for a label deal in America.

### 'SYNCE OR THE BACKSTREET BOYS?'

'N Sync. We're definitely liking Justin [Timberlake] with his new crapped 'do.

### DO YOU FEEL THAT YOU GET THE RESPECT YOU DESERVE?

Absolutely not! And it's something you can't demand or force. It's something that has to happen, eventually, when your peers recognize you. It takes me that I'm not respected as a musician but as a quip and a hat.

In your book, who's queen?

Joni Mitchell. Yes, Joni is queen.
Live Act Trick Pony Makes Album Debut On Warner Bros.

BY DEBORAH EVANS PRICE
NASHVILLE—There's a kind of musical savviness and seasoning that comes only from playing live. For a new act, paying dues in front of a nightly audience can provide it with an edge that can place it ahead of the pack.

Such is the case with Warner Bros. trio Trick Pony. Having performed nearly 300 dates a year, the group makes the transition from road dogs to recording artists with the release of its self-titled debut disc March 13.

"We've been together 11 years, and we've played about 300 days a year...[performing] four and five shows a day," says bassist Ira Dean, speaking of himself, guitarist Keith Burns, and vocalist/harmonica player Heath Newfield. "We did 1,200 shows last year alone. We booked ourselves, plus we worked with about three agents."

"They are about as high-energy a band as you can imagine," says Warner Bros. senior VP of marketing Chris Palmer. "These guys have been out there banging away and working hard for the last several years, and they are entertainers. It's not a group that someone put together. These guys came together organically, creatively. They've been out there working on the road. They all sing. Everybody writes. Everybody is a great vocalist and great musician. They played on their own record and wrote their own music. As a band, these guys are hitting on absolutely every cylinder. They have a great work ethic and have turned in great work as a group.

Each member came into the group with ample experience under his or her belt. Burns is an Atlanta native who spent seven years in Joe Diffie's band before giving Dean a call about forming a group. Dean, born and raised in Raleigh, N.C., was playing bass in Tanya Tucker's band when Burns approached him. They recruited Newfield, a Healdsburg, Calif., native, and began writing songs.

"We never knew we were going to go out and play in the trio, this band, this trio, which shares lead vocal responsibilities on the album. "We just started writing, and it started to come together as a trio.

"'Pour Me' was the first song we actually sat down and wrote together, and it was one of those songs that set the way for what was to come," says Newfield of the trio's first single, which is at No. 25 on Billboard's Hot Country Singles & Tracks chart. "It was always our No. 1 requested song. People would learn the words, and that's how you know you have something special...and that's kind of how we feel about each other. We know we have something unique and special, and we were going to stick it and see it through no matter what. We are real lucky to be on a label that hasn't tried to change that.

They caught the attention of producer Chuck Howard, who took Warner Bros. on as a client and worked with the trio through the A&R process of piecing the album together. "Page Letz, who is Warner Bros.' label manager, was a big deal," says Burns. "Page came out and saw us, fell in love with us, and brought the rest of the crew from Warner Bros. right on into the studio and saw us the same week," says Burns.

Soon after the trio found themselves signed to Warner Bros. and working on the album, the band was able to release an album single on Howard's imprint, H2E. "We thought we had some good songs, and our chops were obviously up because we were playing at Warner Bros. right from the start," says Newfield. "Our biggest concern going in was to capture that energy we have live on tape, and Chuck Howard let us be us. He captured our live energy.

The three members of Trick Pony, who each have co-publishing deals with Warner Bros., are just starting to cut their teeth on the self-titled disc. One notable exception is "Big River," a cover of the Johnny Cash classic that features Cash and Waylon Jennings.

"What a dream come true that was," says Newfield.

The band was able to attract Cash to the project because of Dean's friendship with the Cash family. After moving to Nashville in 1990, he became friends with Cash's son, John Carter Cash, who invited him to stay at his family home. "I kind of showed up one day for breakfast and never left," says Dean, who performs with an aluminum stand-up bass Cash gave him. "He showed me around the house and named every thing its body. I ended up moving in for a time being." I walked up to Johnny one day and said, 'If I ever get a record deal, I want to cut 'Big River' with you singing with me.' He said, 'I'll do it,' probably because he thought I'd never get a record deal, but I surprised him. He gave me a call and said, 'I'm on Warner Bros. with this group called Trick Pony, and we want to cut 'Big River.' He said, 'Any time.' You name the place, I'm there.'"

The trio are also big Jennings fans and wanted to have him on the song, too. Howard called him, and Dean, Burns, and Newfield were thrilled when he agreed. "It was a big deal for us to have both our heroes in the same group," Burns adds.

Booked by Creative Artists Agency and managed by Herb Graham of Oleaga, Texas-based Graham Management, Trick Pony is off to a strong start at country radio with "Pour Me."

Labels-Sponsored Show Will Compete With Country Radio Seminar Event

A SECOND MEETING between Country Radio Broadcasters (CRB) executive director Paul Allen and the Nashville-based label-organized show that competes with a Country Radio Seminar (CRS) event failed to yield a compromise. The labels say their show will go on as scheduled.

The Country's Class of 2000 show, sponsored by DreamWorks, Universal, and Mercury, is scheduled to compete with the CRS annual closing event, the New Faces show, March 3 (Billboard, Feb. 3). CRB, the organizer of CRS, has rules prohibiting participating labels from hosting events that compete with scheduled CRS activities.

The labels booked the show after their acts—Jamie O'Neal, Rascal Flatts, and Darryl Worley—were not chosen to perform at New Faces. The labels staged the event, in part, as a protest against what they view as arbitrary selection criteria for New Faces. This year's New Faces show will feature Trick Pony, Sara Evans, Phil Vassar, Chris Cagle, and the Clark Family Experience.

While numerous options were explored by both CRB and the labels, none proved to be a solution satisfactory to both sides, and a Jan. 28 conference call ended in a friendly statement.

Allen discussed the issue with the CRB board's executive committee. While he has asked his staff to prepare an appeal for scheduling elsewhere from the three labels, no additional repercussions against the labels were planned at press time.

Contrary to last issue's story about this issue, Allen maintains that none of the acts chosen for this year's New Faces show was represented by any member of the show's selection committee.

SIGNINGS: New Nashville-based indie label Music City Records has signed veteran country artist Charley Pride to its roster, which also includes Texas artist Sonny Burgess. The label will release Pride's 15th studio album, April 3. Pride's deal is for one album, with options for more.

Clint Black has signed a management deal with Jim Morey of Morey Management Group, which has offices in Nashville and Los Angeles. Black previously was managed by Mark Hartley of Fitzgerald Hartley.

Sunbird Records artist Len Doolin signs with booking agency Monterey Peninsula Artists.

ON THE ROW: Cynthia Grimson joins RCA Label Group as a publicist. Her previous experience includes stints at Counterpoint Music Group and Almo Sounds.

Relentless Records in Nashville names Mary Sack national director of marketing and promotions. She previously was manager of marketing and promotions for Pat Boone's the Gold Label, also based in Nashville.

Nashville-based Delta Disc hires former Step One Records president Ken Woods as director of sales and distribution. Musician and producer Tony Morris joins the label as director of artist development; he previously owned Los Angeles recording studio Trademark Productions. Meanwhile, Delta Disc has a deal to handle national distribution for the Belamy Brothers' "The Twenty Five Year Collection," a two volume series. The first volume is set to be released in March, with volume two to follow in August.

The Country Music Hall of Fame and Museum has added three staffers: event sales manager David Bixby, marketing services manager Cherrie Hughes, and development assistant Leslie Green. Bixby previously was VP of program operations for Destination Nashville. Hughes was marketing services manager at Elvis Presley's Graceland in Memphis. Green recently received a master's degree in education from Vanderbilt University.

ARTIST NEWS: Reba McEntire has signed to star in a half-hour comedy for the WB network. She will portray a Texan whose life is in crisis after she discovers her husband has a pregnant mistress and her 17-year-old daughter is pregnant. She will also headline the post-march concert after the second Country Music Marathon, April 28 in Nashville. The concert will be hosted by Gaylord Entertainment Center.

The Brooklyn Cowboys will headline the post-race concert after the second Country Music Marathon, April 28 in Nashville. The concert will be hosted by Gaylord Entertainment Center.

"The Brooklyn Cowboys" tour Feb. 1 in Boone, N.C. The tour will mark the debut of the group's new single, Grammy nominee Lona Heims.

"This has been a pretty big deal for us," says Ken Boesen, PD at WKKJ Portland, Ore. "We're six weeks into it and already 150 spins now. It's been a pretty heavy rotation right from the start. You always look for things that are unique enough to get people to reach over and turn up the radio, something otherwise they might pass up. That's the first time we've ever had a song that's one of those songs. We only get about three of them a year, and this is one of them."

Warner Bros. senior VP of promotion Jack Parcell obviously agrees. "It's been a long, long time since I've been involved with something like this that has been accepted so immediately and so openly," he says. "We went out and radio immediately fell in love with the music and the group. Radio felt like the single was something that would stand out on the air."

Palmer says radio stations were contacting the label looking for copies of the single before it had even slipped. "The spark behind it all is that Trick Pony has been out there working, playing music night after night, making friends, and creating fans," Palmer says. "The music has everybody fired up. 'Pour Me' is off to an incredibly good start. We have a commercial single out there in the marketplace that sold well through the holidays...and based on airplay, people are out there looking for the single."

Clint Black inks deal with Morey Management Group

When artists and buyers meet with the Country Music Association, new opportunities for promotional and advertising support are discussed. That was the case in Nashville last week when CMA presented a media mix conference for educators, artists, and agents.

"The goal is to create a media mix that works for both the industry and the artist," said CMA Chairman and CEO Jack Valenti. "It's important that we find new ways to work together to reach the target audience."
Billboard February 55

Booming (Irving BMI/Rochester) soundtrack

Starting with approximately 10,000 scans, the new set marks Parton's second-biggest opening week with a solo album since we introduced point-of-sale-based retail charts 10 years ago. It is also her highest solo country chart debut since "Slow Dancing With The Moon" bowed at No. 10 in the March 3, 1993, Billboard. That title, which opened with 19,000 units, holds Parton's SoundScan-era record for first-week sales.

Sugars Hill GM Bev Paul says she's happy with the numbers and thinks Parton's "Going To Tennessee" album will help move the CMA tribute along. "The Grass Is Blue" helped set the stage for the new project. "When we brought out [the bluegrass album], we knew it was an unknown for her core audience. They just flipped over it when they got it and heard it and understood what it was all about, and I think that's showing now in these first-week numbers for the new set."

Parton's "Greatest Hits" (Epic/RCA) is currently at No. 1 and has sold 12 million copies since its release in 1976. If "Tennessee" sells as well, it would become Parton's first No. 1 album since 1987's "Tennessee Weekend." Parton says she has "a lot of faith" in the album, which she says is "her best" work in five years.

The album's lead single, "Heartshaped Box," has sold 1.4 million copies and is expected to hit No. 1 soon. Parton's "Greatest Hits" album has sold more than 12 million copies since its release in 1976.

The album also includes inspired covers of Tom Petty's "You Got Lucky" and Bruce Springsteen's "Badlands." Parton describes Petty as "one of the greatest undiscovered country writer in the world."

Coty grew up among dairy farmers in rural Alabama, and his music has become a boundary-pushing, country & western, and country rock crossover. After moving to Baltimore and literally became a beauty-school dropout after graduating from high school, he later attended Towson State in Maryland and literature became a beauty-school dropout after graduating from high school. He then moved to Baltimore and has been performing there ever since.

"I don't hear a lot of the music I hear on the radio today anymore," George Clooney says of his decision to become a songwriter. "I think there are actually more young musicians around today who are interested in writing music, and they're bringing back some of the old school values that I think are important."

Coty's latest release, "The Hillbilly Card," is a sharp intelligence that, nevertheless, reveals itself in his songwriting. He says his music is about "how he fell off a Pepsi truck," how people from all over the country come to his concert and how he has "a lot of kids" in the audience. Coty, who is known for his own music, says he has "a lot of fun" with his son, who is a musician himself.

"The music I hear on the radio today is a lot different from the music I hear on the radio 20 years ago," Coty says. "I think there are actually more young musicians around today who are interested in writing music, and they're bringing back some of the old school values that I think are important."

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| # | Week | Artist | Title | Peak Position | Sales of Past or Present Heatseeker Albums
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<td>90</td>
<td>JIMMY PAGE &amp; LED ZEPPELIN</td>
<td>LED ZEPPELIN III</td>
<td>1</td>
<td>1973-1974</td>
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<td>90</td>
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<td>EXODUS</td>
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<td>1977</td>
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<td>3</td>
<td>90</td>
<td>ALLMAN BROTHERS</td>
<td>SOUTHERN TRASH</td>
<td>3</td>
<td>1974</td>
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<tr>
<td>4</td>
<td>90</td>
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<td>IN THE HOOD</td>
<td>4</td>
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<td>90</td>
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<td>ROLLING STONES</td>
<td>THEIR SATANIC MAJESTIES REQUEST</td>
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<td>BEE GEES</td>
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<tr>
<td>8</td>
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<td>9</td>
<td>90</td>
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<td>9</td>
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<td>90</td>
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<td>GOODBYE YELLOW BRICK ROAD</td>
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**Top Country Albums**

| # | Week | Artist | Title | Peak Position | Sales of Past or Present Heatseeker Albums
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*The table includes the top 10 country albums for the week ending February 10, 2001, compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan. Copyright © 2001 Billboard/BPI Communications and SoundScan Inc.*
Olu Dara’s Got Stories To Tell

by Steve Graybow

Dara believes that the accessibility of his stories is what has allowed his four-piece ensemble—subbed the Nation太平 Dance Band—to work steadily for more than 20 years with few recordings to its name. Among the group's popularity is Dara's work in theater; he has either composed music or served as musical director for productions of August Wilson’s “The Piano Lesson,” “Miss Ever’s Boys,” and “Gers of Crossing: A Folk Opera.” In 1988, a dramatic presentation of “From Natchez To New York” was aired on NPR and performed live in New York’s financial district.

“Over the years, we have played everything from clubs to dance halls,” Dara recalls. “Read of-mouth and my work in theater kept us working steadily.”

AND: On Feb. 6, Copenhagen’s Stour Recordings released the compilation that cross cultural and geographic lines. “Impulse!” features trombonist Bob Brookmeyer’s arrangements of material by Brazilian pianist Eliane Elias, performed by Elias and the Danish Radio Jazz Orchestra. “Shortcuts” is a meeting between two Americans (guitarist John Soffoco and drummer Roger Dornek) and two Daves (saxophonist Hans Ullik and bassist Lars Danielssen). And 25-year-old pianist Paul Reiman’s “New York Sessions” features musicians such as Randy Brecker, David Sanabria, and James Genus.

Phillip Johnston’s “Nornology” (Roch Jazz, Tuesday [6]) finds the saxophonist exploring compositions that were written but not recorded during his days with the Microscopic Septet during the 1980s. The disc was originally released on Chicago’s Eighth Day Records in 1987. Additionally, Johnson recently composed a new score for the 1927 Joan Crawford/Lon Chaney silent film “The Unknown.”

The Larry Goldings Trio (organist Goldings, guitarist Peter Bernstein, and drummer Bill Stewart) release “As One” on Palmetto Feb. 6. Charles “Baron” Mingus West Coast sessions (Upstairs Records) 20 contains the late bandleader/composer’s earliest-known recordings as a leader. Twenty-two compositions, called from 1957, are featured. Smooth jazz saxophonist and former Rippington Jeff Kashiwa, whose current release, “Another Door,” is on the Native Language label, has inked a management deal with the Art & Music Corp.

Masters Of Groove (organist Reuben Wilson, drummer Bernard “Pretty” Purdie, guitarist Grant Green Jr., and bassist Tarus Mateen) release “Masters Of Groove Meet Dr. No (Jazzatiner, Feb. 27), featuring compositions from the 1962 James Bond film.

Words & Deeds

(Continued from page 36)

Mike Jackson, president of Universal Music, sold his security systems company to launch his independent label and the career of Dirty, the Montgomery, Ala., duo of Big Pimp (aka Daniel Thomas) and Mr. G-Starr (aka Tavera Webster). The pair’s debut Universal album, “The Pimp And Da Gangsta,” drops Feb. 27.

Jackson is signing with Universal. Jackson released an earlier Dirty album called “Countryversatile,” which sold 1,000 units, according to SoundScan. The duo is making regional rounds in support of its first single, “Hit Da Floor.”

In Brief: Tommy Boy duo Capone-N-Noreaga is in talks with several labels. The pair’s “Reunion” album has sold 61,000 units, according to SoundScan. KRS-One has been released from Jive Records after 13 years. “The Sneakattack,” his ninth studio album, will be released March 27 through KRS-One’s own Front Page Front Pages in conjunction with the late Print Records and Koch Entertainment. The single “Hot,” released Jan. 9, was produced by Dr. D. U. and Jazzy Jeff.}

Sticky Fingaz, who recently signed a three-disc deal with Miramax, a subsidiary of Miramax Films, is gearing up to promote his debut solo album, “Black Trash: The Autobiography Of Kaps Jones.” It’s scheduled for release Feb. 27 via Universal. The former Arista member is also featured in “Life” and “MacArthur Park,” two independent films recently shown at the Sundance Film Festival. Fingaz can be seen next in the soon-to-be-released Monday-night-distributed film “Lockdown.”
EMI ON THE MOVE: There’s been a flurry of activity recently at EMI Christian Music Group, as the company has taken steps to strengthen its presence in the growing worship-music movement. EMI CMG is launching six-stereopairs in partnership with Passion movement founder Louie Giglio, who will serve as president of the label. Shelley Giglio has been named director of artist worshipper management. All marketing efforts will be handled by Sparrow.

The label’s name comes from an Old Testament passage found in Samuel 2:10 that speaks of David taking the ark of God into the city of David. Giglio has been instrumental in spreading the gospel via his involvement with the Passion movement. He founded six-stereopairs in 2000 as a division of the Choice Resources, the parent ministry for Passion conferences. A former veteran of college ministry, Giglio is a key figure in the modern worship movement who launched the Passion conferences in 1997 to support and unite Christian ministries on college campuses. People involved in the new label are hoping it will fuel the Passion’s growth and serve as a focal point for the music coming from the movement.

Six-stereopairs is slated to release three projects this year: Chris Tomlin debuts March 13 with “The Noise We Make.” This summer the label will see Charlie Hall’s “Porch and Altar,” and David Crowder’s as yet untitled project releases later in the year. Those involved in the label have coined the term “artist worshippers” to describe their signees because worship leaders are generally reluctant to be classified as recording artists.

In other EMI news, EMI Christian Music Publishing has signed a multi-year agreement with Kingsway Communications Ltd. The U.K.-based company is well-known as the top producer and distributor of worship music in the United Kingdom and Europe. EMI Christian Music Publishing is purchasing 50% of the 4,000-plus copyright catalog of Kingsway’s ThankYouMusic. Additionally, EMI’s Christian publishing division has entered a reciprocal co-publishing agreement with ThankYouMusic for new songs created by worship music writers from both publishing houses. EMI’s Christian publishing arm has represented the ThankYouMusic catalog in the U.S. and Western hemisphere as sub-publisher since 1996, the same year it launched its WorshipTogether.com Web site.

Additionally, EMI has signed a licensing deal for Kingsway to distribute product from EMI CMG labels including Sparrow, Forefront, and EMI Gospel to the U.K., and Europe. EMI Christian Music Publishing senior VP Steve Rice is enthusiastic about the acquisition, praising Kingsway as “a pioneer in the contemporary worship movement, and its songwriters and worship leaders are respected as both spiritual leaders and creative innovators.”

Last year, praise and worship music saw more than 20% growth, and like other Christian companies, EMI CMG is building its presence in that genre. This month it is launching a new version of WorshipTogether.com. The site has already been offering the free download of one song each week in addition to selling CDs, songbooks, and digital sheet music through its online store. Its expanded features will include 24-hour-a-day Internet radio, digital audio and video downloads, special programming on its New Song Cafe, and more.

This week it didn’t start off at press time, look for EMI to announce several key promotions and a restructuring. EMI CMG senior VP of operations and human resources Rod Huff and Chordant Distribution VP of sales Rich Peul will become co-presidents of Chordant Distribution. Also look for other long-time EMI exes to be rewarded for their efforts.

WOWING THE INDUSTRY: “Wow Gospel 2001,” the fourth installment of the gospel industry’s most successful compilation series, comes out Tuesday (6). The series—annual two-CD set showcasing the top 30 songs by the top 30 gospel acts—is released jointly by Verity/EMI Christian and Word Records.

“Wow Gospel’s” 1998 debut release was certified platinum. Its 1999 and 2000 predecessors have both gone gold; the latter doing so just five weeks after its release. The latest installment features “Shackles (Pray You)” by Mary Mary, “Let’s Dance” by Hezekiah Walker with B.B. Jay and David Hollister, and Donnie McClurkin’s “We Fall Down,” which is gaining in rotations at key R&B stations like KJLH Los Angeles, WRSK New York, and WGCI Chicago. The 33-song CD also features Fred Hammond, Yolanda Adams, Commissioned, John P. Kee, CeCe Winans, Anointed, Kim Burrell, and Shirley Caesar, as well as bonus tracks from new gospel acts the Word, EMI Gospel signee Landa Lomard, and a cut from the forthcoming “F. Hammond Music Series.”

Gospel ’N THE HOUSE: HBO Films, EMI Gospel, and Capitol Records are pulling out all the stops with a Sunday Afternoon Gospel Brunch and Showdown at the House of Blues Feb. 13 in Los Angeles, featuring Aaron Neville, Donald Lawrence & the Tri-City Singers, Brent Jones & T.P. Mobb, Darwin Hobbs, and, tentatively, Karen Clark-Sheard. The event will be in support of HBO’s forthcoming “Boycott” film and soundtrack.

In addition to the performing acts, the soundtrack, which is set to drop Feb. 13, features new tracks from Beverly Crawford & the Potter House Mass Choir as well as previously released tracks from BeBe Winans and Kirk Franklin. The first single, “King” (a duet by Clark-Sheard and Hobbs) has already been serviced to gospel and R&B stations. The film premieres Feb. 24 and will air a total of six times through the end of March. Hobbs & the Tri-City Singers make their screen debut with musical performance roles, while Neville has a cameo speaking role.

BRIEFLY: The unofficial word is that Karen Clark-Sheard has signed with Elektra Entertainment... Fred Hammond & Radical For Christ’s “Purpose By Design” has been certified gold... In Nashville, Demetris Alexander Stewart, former VP of gospel artist relations at Atlantic Records, has been tapped to run six-time Grammy-winner CeCe Winans’ entertainment company/label, CW Wellspring Entertainment. Winans and her husband, Alvester Weeks, founded Wellspring in 1999. Under Stewart’s guidance, the company will become a full-service entertainment conglomerate housing the already established Wellspring Gospel recording label. The label’s 1999 debut release, “Alabaster Box,” has been certified gold. Three other projects are in the works, including a new Winans CD slated for a May/June release. "Together," Stewart says, “we hope to nourish new talent and create wholesome, uplifting entertainment projects.”
This week's column was written by Steve Smith.

As the birth of every new recording medium, DVD Audio is being greeted with enthusiasm by early adopters, treasured by audiophiles, and, by some, viewed with suspicion by veteran record buyers. According to one survey recently conducted by the National Sample of America, almost 60% of those who had purchased a DVD Audio unit in the last 12 months indicated that they would definitely purchase another one if it was available. And, according to a recent poll conducted by the National Institute of Recording Arts and Sciences, almost 90% of those who had purchased a DVD Audio unit in the last 12 months indicated that they would definitely purchase another one if it was available.

The results of this survey are impressive, but it is important to remember that the overwhelming majority of CD buyers are still buying CDs. In fact, according to a recent poll conducted by the National Institute of Recording Arts and Sciences, almost 90% of those who had purchased a DVD Audio unit in the last 12 months indicated that they would definitely purchase another one if it was available. And, according to a recent poll conducted by the National Institute of Recording Arts and Sciences, almost 90% of those who had purchased a DVD Audio unit in the last 12 months indicated that they would definitely purchase another one if it was available.

The success of DVD Audio is not surprising. It is a natural extension of the CD format, and it offers an unprecedented level of audio quality. In addition, the DVD Audio format offers a wide range of interactive features, including the ability to play back movies, games, and other multimedia content. As a result, DVD Audio is quickly becoming a popular choice for consumers who are looking for the best possible audio experience.
Musicnotes Points Toward The Future In Digital Delivery Of Sheet Music

ROYALTY PAYMENTS from print publishing rights for songs seem so insignificant that music publishers tend to overlook the potential profits from digital print rights.

So says Kathleen Marsh, CFO of Musicnotes, a Madison, Wis.-based digital sheet music publisher founded in 1998 by Tom Hall. In conjunction with A&R Editions, Hall developed the Muse E music engraving system, which was used to produce the first edition of music engraved entirely on a computer. The technology, Marsh feels, offers publishers a new and substantial revenue stream that is probably being ignored but surely shouldn’t be.

"Print in general is such a small portion of overall royalties relative to audio that it’s considered almost a throwaway right at the 11th hour," explains Marsh. "Because it’s overlooked, the opportunity that digital print delivery presents is also overlooked."

Digital print rights involve the rights to digitize musical notation and graphs (such as guitar tablature, with textual information such as lyrics) in a manner in which they may be used through all means of digital delivery, such as the Internet, CDs, DVDs, and music scanners.

Some digital print rights, such as those offered by Musicnotes, include digital data representing pitch and duration, which can be obtained through MIDI (musical instrument digital interface) or through CDs themselves. According to Marsh, music publishers carelessly “bundle” digital print rights along with traditional print rights. "Given the music industry’s legendary protection of their copyrights as if they were the crown jewels, this is simply mind-boggling," she says. "To date, very few music publishers have comprehended that digital rights are golden and are a fundamentally different asset from traditional print rights, neither replacing nor supplanting print sales but involving an entirely new product that can be held and controlled by the publisher."

Digital sheet music publishing is more than the mere digital reproduction of sheet music, Marsh adds. Indeed, the Musicnotes site goes beyond ink on paper, with instant delivery of digitized sheet music that can be sold in various forms, such as different keys, lyrics only, and synchronized with recording.

Web site visitors can browse, search, view, and buy from a catalog of 10,000 multi-genre digital titles, with songs by everyone from George Gershwin to Garth Brooks, James Taylor, and ‘N Sync. A deal last month with Warner Bros. Publishing added 25 classic Elton John songs to the mix. Musicnotes also has just closed two long- term licensing deals with BMG and Famous Music for the global digital rights to sell their sheet music.

Additionally, Musicnotes users can download and print out music notation and hear sound samples of music. By downloading the free Musicnotes Player, users can interact with a musical selection, changing the tempo in order to practice at any pace. They can also watch music notes light up on their computer screen in time with music playing from an audio CD and link with an interactive multimedia music encyclopedia.

Marsh looks ahead to future uses of the service, such as in-store kiosks, publish-on-demand, and flat-panel electronic music stands. "In the print business, the content owners have traditionally allowed the print companies to create and control the sheet music physical product," she says. "In the digital world, we allow our publishing partners to create archives of digital information/print so that the material they own is under their control and they have access to it for future products and whatever ways they see fit."

Future profits from the sale of both digital sheet music product and hard print goods are "enormous," continues Marsh. "There are approximately 8,000 dealers of musical instruments and products in the U.S., but only half carry any print—and maybe 100 specialize—because it’s a very difficult product to stock and invent, and it’s expensive to do a lot of runs and get space, and get rid of it when people look at it. And you need trained people to carry it. So the vast majority of print music isn’t available to the public. I just got back from MIDEM, where everybody, bar none, said they couldn’t buy printed product of songs they were looking for besides the top 20 hits."

Musicnotes, then, is creating a large, linked database supplying up to 90 pieces of information for each song, enabling customers to search for a tune according to title, composer, key, instrumentation, and scoring, to name a few options.

"The digital delivery of print heralds a whole new renaissance in print music," says Marsh. "There’s a demand that’s not being satisfied because the constraints of traditional delivery make it so difficult and expensive to sell the product, as well as grow the business. With traditional print product, even a big seller—like 5,000 copies—is still a short run that’s expensive to print."

"Then you have to warehouse it, pick it, and ship it," she continues. "Then it has to be displayed and inventoried and special-ordered, if it’s the right thing. It’s expensive. It’s a very boggling, time-consuming process. But digital music publishing is a major improvement. It offers instant satisfaction and is the perfect application for the Internet, because we actually can deliver a product."

But Marsh cautions publishers against giving exclusive blanket print rights—including digital print rights—to print publishers, as has been the case traditionally.

"Previous to Internet and digital distribution, it’s been a common practice to give exclusive print rights to print publishers," she notes, "and many publishers continue the practice out of habit and group digital print with traditional print rights. So we need to make publishers know to be careful and not overlook the value of digital rights because the print is a small portion of an overall deal. They must understand, too, that digital publishing is a very different business from traditional print publishing."

IN APPRECIATION: Like Irving Lichtman, I worked at the then competing trade magazine Cash Box before coming to Billboard. I like to think I’m following in his footsteps, knowing that his shoes—and justly exalted position in the industry—are too big for mere mortals to fill.
Mark Terry Takes The Helm At Harman Pro Group

STUDIO MONITOR

by Christopher Walsh

The analogy I make is, Harman was like a group of houses, with a family in each," Terry continues. "What we're doing is creating a community and having activities where they come together. That is quite different than some other models which you might see in other companies. I'm not talking about moving them all out of their houses and putting them into an apartment building. We retain the identity of these brands and their strengths, but we start to work to create a stronger overall community. As a community, I believe we can achieve more."

Terry further points out that where there is overlap in products, such products often represent differing market segments. One mixing console, for example, may be popular in recording environments, another in live sound applications.

"We hope to further encourage this," says Terry, "so that if you're in live sound, let's focus on developing more products for live sound and not spend time and energy competing with your sister company, who's maybe more focused on contracting."

"That way, it's a slightly different slice of it," he says, "but you still get focus on mixers, and if there's an overlap, focus on the segment that you're really the strongest in. Because the market knows brands for what they are. The market knows JBL makes speakers. It's probably not a great thing for JBL to get into the microphone business. They know AKG for microphones. If people saw a speaker with the AKG logo on it, I don't think they would rush to it. So this kind of approach—playing your strengths and creating centers of excellence around those strengths—is the way to go."

One month into his tenure as president of the Harman Pro Group Worldwide, Mark Terry jokes that he “knows everything.” But for Terry, his appointment—effective Jan. 1—is merely a continuation of a 12-year relationship with Harman. As executive VP of sales and marketing at JBL, International from 1989 to 1995 and president of JBL, Professional from '95 to '98, Terry conceived and established a new infrastructure, successfully reviving the brand revered for its recording, installed, and portable loudspeakers, as well as its studio monitors. After his appointment to the position of president of Harman Pro Group North America in 1998, Terry assumed the responsibilities of Philip Hart, who retired as president of Harman Pro Group International.

Harman has two divisions in addition to the pro audio group, one focusing on consumer electronics and the other on OEM (original equipment manufacturer) products, such as automobile electronics and speakers for computers. With a total of 13 manufacturers within the pro audio group—covering the studio recording, installed sound, and MI (musical instrument) spectrum—Terry's challenge is to define the separate market for each segment and ensure a harmonious coexistence between similar products.

Terry feels there are strong similarities between his approach to JBL and his expectations for parent company Harman.

"JBL has had some tremendous success in the past few years,” Terry says, “and has really been a bit lost before. The primary focus is creating centers of excellence—as with any organization—that are very focused and excel at what they do. At JBL, we took a company where everybody was doing everything and split it up into groups that focused on each of the markets. We had one group that focused on the musician market, one that focused on the tour sound market, and one that focused on the studio market. The result is our most successful line of studio speakers ever, a huge success. That is the kind of focus we're looking to bring to the pro group."

The 13 manufacturers in the Harman Pro Group are Allen & Heath, Amek, BSS Audio, CAudio, Crown International, DAR, dbx, Digitech, DOD, JBL, Professional, Johnson, Soundcraft, and Spirit. Two additional pro audio manufacturers in the Harman family are not part of the Harman Pro Group. Lexicon, maker of professional audio equipment for studio, installed, and touring applications, is a member of the consumer division due to its line of high-end home theater products. Likewise, AKG, manufacturer of studio and stage microphones, headphones, and wireless systems, also makes microphones for cellular telephones and automobile applications and is positioned in the OEM division.

A small but significant number of overlapping product lines exist within the Harman Pro Group, such as those of Allen & Heath and Spirit, which are known for small-format mixers, and Soundcraft and Amek, manufacturers of large-format consoles for professional recording studio settings.

Terry expresses his vision for the future, which involves not just greater focus but also fostering close communication between the companies under the Harman umbrella: "We're going to get each of our businesses to focus on its center of excellence and put as much energy as we can into that. The next part is, we're going through a number of steps to improve inter-company communication. In the past, many of the people in the companies didn't even know each other. Even though they're in the same business, and it's all the same parent company, when you meet your counterpart on the other side of the country or world, you get a lot of benefit. If you're building a power amp and you have friends who are engineers building speakers, you can learn how to build a better amp for a better speaker if there's some dialogue going on."

The upcoming Super Audio Compact Disc (SACD) version of Mike Oldfield's 1975 album "Tubular Bells" is set for release this month (Studio Monitor, Billboard, Jan. 27). Though the SACD debuts Feb. 5, on Virgin Records in the U.K., its Feb. 20 release in the U.S. is on Caroline Records, which I neglected to mention.
POnce GOES TO SOAPs: Singer Carlos Ponce is once again lending his dreamy looks and considerable acting skills to television. He is on the verge of signing a deal to star in an upcoming Televisa soap opera, slated to begin shooting in Mexico this spring.

The theme song, he says, will be his, and it will be featured on his upcoming third album, which he plans to have out by the summer. The fact that one of his songs would be in a soap was a "big selling point for me," Ponce says. "Also, I think it’s time I was four years since I did my last soap.

Ponce will work with Jorge Albert Castro (Christian Castro’s uncle), who produced his last Spanish-language soap, “Sentimientos Ajenos.”

In another acting news, Ponce will make a guest appearance in an upcoming episode of ABC’s “Once and Again,” slated to air Feb. 21. He’ll play Giancarlo (coincidentally, his son’s name), a character he says may be recurring. Still, Ponce’s priority is his album.

“If I am more interested in pursuing acting, I would have moved to L.A. already,” he says, “It’s something that may happen later. The third album is always very important in a career. It’s decisive.

The set’s sound, Ponce says, will still be pop but will probably be more acoustic than past material.

Victor TAKES A LEAP: Salsa crooner Victor Manuelle, long a purveyor of salon romántico (romantic salsa), has done an about-face with his seventh album on Sony Discos, “Instinto Y Deseo” (Instinct and Desire), out Jan. 30.

“My last four albums all share a similar style and have all been successful, commercially speaking,” Victor Manuelle says. "But this time, I decided I had to offer different alternatives. I can’t think of just selling all the time. I have to bring something to the genre.”

That something is a far more aggressive album, with rhythmically stronger arrangements and a sound reminiscent of older soñero like Cheo Feliciano.

It’s a radical departure — Victor Manuelle still sings exclusively about love — but the end result shows an artist who sounds far more secure in his interpretation and his choice of music. That, he says, was the point. Even the placement of the voice, way in front of the mix, was done purposely to achieve an edgier sound.

To that end, Victor Manuelle recruited a somewhat different set of people than in the past, including producer José Lugo, who has worked with Victor Manuelle’s mentor Gilberto Santa Rosa (Victor Manuelle’s past producer was Sergio George), and sound engineer John Fausti, a veteran of salsa albums who has worked with such acts as the Fania All Stars. Also involved in the disc were other veterans like Bobby Valentin and trumpeter Luis Perico Ortiz, who lend a rhythmic complexity absent from past Victor Manuelle recordings.

Most impressive, though, is the voice, which has always been Victor Manuelle’s strong suit but here sounds particularly plaintive and convincing.

The singer says he chose from among hundreds of songs and worked with the band for at least four months before going into the studio. The single, “Me Da Lo Mismo,” was written by Omar Alfanno, who had originally signed Victor Manuelle two tracks. One of them, says Victor Manuelle, didn’t suit him at all.

“So, after all the tracks were chosen, Omar called me and said, ‘Listen, I wrote another song. And this one, I think, is very similar to you.’ And it was.”

VICTOR AND SANTA ROSA: In other Victor Manuelle news, the singer will play a joint concert with Gilberto Santa Rosa March 24 at the Coliseo in Puerto Rico. It will be an integrated performance similar to Miguel Bosé and Ana Torrojo’s Girasol tour, in which the two artists interacted throughout the show.

“We want to go back to the time when Sammy Davis Jr. shared the stage with Frank Sinatra,” Victor Manuelle says. “I’ll sing his songs; he’ll sing mine; we’ll do duets. We want to show something different from what you know today.”

The duo will also perform several U.S. and South American dates, including shows in Miami; Orlando, Fla.; and Chicago.
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NOTAS (Continued from page 50)

al marketing for the label, will develop and coordinate the market- ing strategies of EMI releases in the U.S. and Puerto Rico. He'll re main based in Los Angeles and will report to EMI president José Behar . . . As for Behar, in a recent interview he quashed persistent rumors regarding his supposed departure from EMI. “I have no plans of leaving EMI whatsoever,” said Behar, noting that in Febru ary he completes 12 years with the company. In other EMI Latin news, the label—in conjunction with Capitol—will release a CD fea turing this year’s Grammy Latin nominees, with yet-to-be-determined cuts from the Latin pop, rock/alternative, and salsa genres. The disc is slated for a Feb. 15 release.

IN CUBA: The Cuban Music Insti tute has announced that the fifth annual Cubadisco trade fair will take place May 16-20 in Havana. This year’s event, dubbed “En La Isla De La Trova” (On The Island Of Trova), will feature singer-songwriters who perform traditional trova—romantic boleros or guerra chas—as well as protagonists of the new trova or musica cion folk movement, spearheaded by Pablo Milanes and Silvio Rio driguez in the 70s and popularized throughout Latin America. A contingent of leading artists from Brazil—as well as a multitude of Cuban performers—will be show cased at the event, according to Cubadisco director Ciro Bene melis. Label and publishing repre sentatives from 12 countries attended last year’s Cubadisco. For more info, contact Benemelis at icm@icuba.cult.cu.

ARGENTINA NOTAS: The 41st edition of Argentina’s most impor tant—and traditional folk festival—ended Jan. 28 with a performance by 20-year-old Soledad. The singer played for 10,000 in the small town of Cosquin. The Argentine division of Mexican entertainment cor poration CIE announced a batch of international concerts, including Spanish star Alejandro Sanz at the year’s premier event, part of his El Alma Al Aire tour (ticket prices $20-$90).

IN MEXICO: Mujeres celebrated 15 years in the music business with a sold-out show at Mexico City’s Auditorio Nacional. A live album of the band’s repertoire probably include a duet of “El Privilegio De Amar” with wife Lucero ... Spanish pop band La Oveja De Papel is gearing up to release its sophomore album, “El Viaje De Copperpot,” in Mexico and the U.S. The album has sold more than 400,000 copies and the band plans a 90-stop tour between March and October in their native country.

Judy Cantor, Randy Luna, and Marcelo Fernandez Bitor contributed to this report. Leila Cobo may be reached at 305-811-2870 or at leila.cobo@billboard.com. Material may be sent to 101 Crawond Blvd, Suite 506, Key Biscayne, Fl. 33149.
Big Plans For German Echoes

BY GESA BIRNKRAUT

HAMBURG—The organizers of the German music industry's annual Echo Awards are looking at the introduction of new categories and a change of host city to help make this year's awards the biggest and most broad-based yet.

The awards, hailed by its organizer, the German Phonogram Academy, as the international music industry's second most important event (after the U.S. Grammy Awards), will take place March 15 at Berlin's International Congress Centre (ICC). For the past five years, the ceremony has been held in Hamburg.

Hip-hop, metal, online, and DVD categories are being introduced this year, which marks the 25th anniversary of the awards. The nominees in the new categories will be announced within the next few weeks.

Daft Punk choose this year's MIDEM trade fair in Cannes to unveil, on Jan. 22, a new online project ahead of the March 12 global release of its sophomore album, "Discovery." (Virgin). Along with its label, publisher Zomba Music, and digital-rights management company InterTrust Technologies, Daft Punk's Thomas Bangalter and Guy Manual de Homem Christo have developed an online facility named Daft Club, which can be accessed via a pass-word-protected software application included on all "Discovery" CDs.

It's the key part of a creative game plan with enough online and offline components to reassure retailers, keep Daft Punk's new music off CD.
Music Industry At Work, Rest, Play In Cannes During MIDEM 2001

As always, for a few days in late January, the attention of the international music industry was tightly focused on a few kilometers of the French Riviera, at MIDEM in Cannes. In the absence of a single major topic—such as last year's proposed Warner/EMI merger—to dominate proceedings, attendees of the 35th annual MIDEM music industry convention (Jan. 21-25) were doing what they do best: simply getting down to business. And, of course, attending the occasional soirée.

MIDEM 2001 saw a deluge of digital deals, dotted among a stream of showcases, special evenings dedicated to industry notables, and the second MidemNet conference, held Jan. 20, prior to the main event. Particularly visible at MIDEM this year were independent record labels and companies concerned with digital-rights management. In all, more than 10,000 participants from more than 90 countries, plus around 1,000 artists and 800 media people, boosted the population of—and pumped up the volume in—Cannes for a little less than a week.

Xavier Roy, chief executive of the Reed Midem Organisation, presented 143 Records chairman/Warner Music Group (WMG) senior VP David Foster with the MIDEM person of the year award at a gala dinner at the Carlton Hotel Jan. 23, where WMG artists Josh Groban, Alejandro Sanz, and Laura Pausini performed with Foster onstage. Shown, from left, are Groban, Foster, Sanz, Roy, and Pausini.

MP3.com chairman/CEO Michael Robertson strikes a suitably evangelistic pose during his keynote speech Jan. 20 at MidemNet.

Nightmare/Be for Musical artist Anastacia acknowledges the crowd at the second annual NPU Music Awards in the Palais des Festivals Jan. 19, where she picked up awards for best new international act and for best international song ("I’m Outta Love").

Artist and RealWorld Records head Peter Gabriel, who co-owns U.K.-based digital delivery company OD2, was another keynote speaker at MidemNet.

Publisher Chrysalis Music hosted a cocktail party for its international partners Jan. 22 at the Hotel Gray d’Albion. Chatting at the party, from left, are Global Chrysalis president Peter Kirsten, Chrysalis Music Division CEO Steve Lewis, and Global Chrysalis managing director Peter Knight Jr. (Photo: David Stark)

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‘Waiting’ Is Just Beginning For Ord
Singer/Songwriter’s Debut Set For Canadian/U.S. Release

BY LARRY LeBLANC
TORONTO—Nobody—but nobody—is more impatient for the release Feb. 20 of Maren Ord’s pop-styled debut album, “Waiting.” For the past five years, with North American Netwerk Productions as the Canadian singer-songwriter herself.

“I’ve been waiting for it for so long,” says the 19-year-old Edmonton, Alta.

Ord is an active member of the Mormon Church of Jesus Christ of Latter-day Saints (LDS). Her album was initially issued Nov. 7, 2000, regionally in the U.S. by “faith-centric” Highway Records of Salt Lake City, a Mormon-based subsidiary of Excel Entertainment Group. That version of the album features a bonus track, “Everyday.”

To promote her album, Ord performed 10 concerts in Utah the same week it was released. It is currently distributed to 300 LDS bookstores in the U.S. by Excel Distribution, a subsidiary of Excel Entertainment Group. The album will have a wider U.S. release when issued by Capitol Records this spring.

Ord’s songs certainly reflect her personal beliefs, but “Waiting” is not their religious-bait or messagedeepen. “She’s not a Britney Spears, yet this is a pop record,” says manager Terry McBride of Vancouver-based Netwerk Management (Sarah McLachlan, Dido, Barrenaked Ladies). The album’s lead single, “Sarah,” was issued to Canadian radio Jan. 26 and has already found quick acceptance by such top 40 heavy-hitters as CHUM Toronto, CKKL Ottawa, and CKNG Edmonton. “Ten days ago, I’d never heard of Maren Ord, but I went on the track right out of the box,” says Jay Lawrence, music director of CKKL. “It’s a great song.”

“Waiting” is a song about (Netwerk labelmate) Sarah McLachlan, I’m sure I will,” (Ord wrote “Sarah” four years ago with her older sister Karen. “I also have a sister named Sarah, but it’s not about her,” she says, laughing.)

Born in Edmonton, the eighth of 10 children, Ord holds a dual citizenship. Despite her Canadian family, she still lives at home. She grew up singing professionally with her family in their group, the Ord Family Singers, at church and community functions and began singing locally in Edmonton as a young girl on piano when she was about 14. Her solo career began at 16, when her older sister Shannon dropped off an application for a talent contest at CKNG. When told a recording was needed the following morning, Ord recorded four original songs that night. Her song “Eternity” was featured on the station’s six-artist compilation “Power Picks 2” produced by Toronto-based Greg Kavanagh, and the track was later heavily played by CKNG and its sister station CKNL in Calgary.

Ord realizes hearing “Eternity” on CKNG for the first time. “I sat on the couch, thinking, ‘This is so weird; this is my life.’”

Kavanagh was so exhilarated by producing Ord that he agreed to work with her under a production agreement to release a record to develop her talent and to acquire a label deal.

In the following year, Ord made four trips to Toronto to work with Kavanagh at his studio, Kavanagh set up a showplace for Ord, and within the year he was in Edmonton, which attracted several Canadian label and publishing reps. That was followed by a Toronto showcase in spring 1999 that drew so many music industry figures it was covered by national video channel MuchMusic.

“Waiting” is was so overwhelming,” recalls Ord. “I’d never really been to Toronto before and I had the tape right into the studio. I was blown away.”

Kavanagh had comments from many music industry executives. “I was determined. Carlton and Colin were so excited about this girl,” says Ord, “I’ve been waiting for it for so long.”

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**HITS OF THE WORLD**

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<td>SOUTHERN STAR BALLADS 3, THE ALBUM OF LOVE, VICTOR</td>
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**ITALY - ITALO**

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**HITS OF THE WORLD**

*www.billboard.com*
SEMINAL U.K. indie icon Rough Trade is set to celebrate its 25th anniversary this month. The label, which gave the world the Smiths and Stiff Little Fingers, Rough Trade will mark the occasion with the release of a compilation album and more than 50 tracks by such acts as Lee "Scratch" Perry, the Fall, Chemical Brothers, Cornershop, and Stereolab. The string of performances is intended to showcase the variety of independent music available past and present, regardless of genre. Proceeds from the events will benefit a selection of charities, including London Lightbox, the Sickle Cell Society (formerly the Rhythm Foundation), and Breast Cancer Campaign. Rough Trade has also set up an official anniversary website at deo.com/roughtrade.

CHRIS BARRETT
Mixed Results For Game Industry

2000's Unit Figures Were Up, But Profit Margins Were Down

BY STEVE TRAUMAN

NEW YORK—Retailers of game systems and software in the U.S. sold slightly more units for slightly less dollars in 2000, amid the early transition of consumers to next-generation consoles and titles like Sony Electronics’ PlayStation2 (PS2) product line.

However, game sales continued to be an increasingly attractive source of revenue for music and video-game retailers, with leading merchants (including Musicland and Circuit City) expanding their game offerings over the last year. The outlook on sales remains bullish.

In game software—the primary profit-producing product line for music and video retailers—a record 218.4 million CD-ROM and DVD-ROM game discs and Nintendo/Game Boy Color cartridges were sold last year, up 1.7% from 1999. But on a dollar basis sales were down, slipping 1% to $6.061 billion from $6.152 billion in 1999.

Overall industry sales, which include hardware, were also mixed. The number of units sold increased 1% last year to 281.5 million, from 278.2 million in 1999. Revenue dropped 5% to $8.408 billion from $8.831 billion the year before.

All figures are sales projections from NPD Interactive Entertainment Services, a gaming industry research firm.

Shrinking profit margins are the primary culprit for the drop in revenue, according to the NPD study. The average price of videogame titles dipped to $33.84 from $36.01, while the price of a portable game fell to an average of $25.85 from $26.19. Personal computer game pricing slipped to an average of $22.16 from $22.39. The only increase in pricing was in computer “edutainment”—learning-oriented computer games, where the average cost rose to $20.39 from $18.55 in 1999, due to fewer titles.

But despite the shrinking margins, 2000 proved to be a big year for games sold at select music and video retailers.

At Musicland Group, one of more than a half-dozen music and video chains that sell game products, Scott Burtness, VP of hardlines, says the company rolled out PC and video-game titles in about 290 Sam Goody and 50 Suncoast Motion Picture Company outlets last year. The company previously sold games primarily through its 150 On Cue and 80 Media Play stores.

What’s more, Burtness says, the company, which is being acquired by Best Buy, is expanding its offering to include video-game console platforms as well in an effort to keep the attention of computer gamers.

“The new formats and more PS2 hardware will all help boost traffic and business,” he says. “We’ve been running console games to more Sam Goody and Suncoast outlets and consumer electronics in Sam Goody and On Cue.”

Circuit City’s 600 plus stores also reported strong game sales in 2000, as its previously announced exit from the major-appliance business in late summer cleared the way for, among other things, greatly expanded game offerings in its stores over the holidays.

A typical Circuit City store now has at least one demo kiosk for PlayStation, PS2, and Nintendo 64, plus two each for Sega Dreamcast and Game Boy Color.

“We do a significant PC [game] business, but we expanded our console offerings from only PlayStation to virtually all videogame platforms,” says Bill Cininno, manager of communications and media relations.

Indeed, with Nintendo’s Game Boy Advanced due in July, Microsoft’s Xbox in late September, and Nintendo’s GameCube before the year’s end, music and video retailers are seeing increased opportunities in game-related sales as the number of high-tech systems and games proliferate.

But such opportunities are not without risk.

“Three new platforms sound almost a little too exciting,” says Dan DeMers, president of 899-unit Babbage’s Etc., a game-products retailer that also sells video-game soundtracks.

“We’re entering the market to early adopters; the risk is that consumers may get too stumped.”

What’s more, the market is still searching for the rollout of the first of the next-generation systems, PS2.

A crippling chip shortage that cut Sony’s PS2 U.S. shipments to less than 500,000 from a projected 1 million in the fourth quarter was responsible for the bulk of a 5% drop in video-game revenue, which fell to $6.5 billion from $6.6 billion in 1999.

(Video games are a subset of the larger software category, which includes games for portable devices like the Game Boy and (Continued on next page)

E-magine’s Strategy Is Key To Its Success

BY DYLAN SIEGEL

NEW YORK—E-magine Entertainment launched quietly 14 months ago at the height of the Internet-based-record-label boom, and while a parade of similar ventures has since come and gone, the New York-based label currently owes its lease on life to its brick-and-mortar presence.

Despite Internet sales that are well outpacing the business as a whole on a percentage basis, the label’s co-founder Christoph Rücker says the company sells 5.6% of its records online vs. an industry average of 1.6%, the bulk of E-magine’s sales come through traditional retail. The label, which focuses on niche hard-rock, industrial, and electronic acts, is distributed to indie and chain retailers by the Alternative Distribution Alliance (ADA).

“For marketing purposes and direct-sales purposes, we sail, and continue to say, that being able to get a record straight to a fan gives us a better margin,” says Rücker, who adds that a CD’s price is not markedly different on its Web site, emagine.music.com. “But we say to retail, ‘We never wanted to compete with you. You know how difficult it is to get every significant retail if you’re not in the stores. We want to pave the way for retail.’”

By and large, the label has done so, says ADA president Andy Allen: “They [sell well over the Web] with sensitivity; they don’t sell before street date or at a price under cost or of any those things that have made retailers mad, and in my view, justifiably so. [ADA’s view of distribution is to put the music in a position to easily consume it, whether at an indie or a chain store or online, or, in the future, ever a download. If you give consumers a choice, they’ll choose one they’re comfortable with.”

Whereas traditional retail has buckled at major labels undercutting them by selling directly over the Web, Rücker and Allen both say that retail has been cordial about E-magine’s E-commerce arm—which distributes through its own site as well as through partners like Amazon.com—because the total sales for any of E-magine’s acts are not making or breaking a Taylor Records or Compact Disc World.

The E-magine roster is buttressed by veteran hard-rock guru Glenn Danzig and also includes electronic artist DJ Ace, industrial hip-hop group Marz (featuring former members of Ministry), the Diablo Project (a rock/electronic hybrid), the electronic act Bassland, as well as the recent “Operatica” compilation album of best-selling renderings of classical vocal pieces. On Friday, May 11, the Diablo Project album has sold in the more double digits, while Danzig is the biggest seller, moving 56,000 units of ‘666 Satan’s Child,’ his first E-magine release, through his own imprint, (Continued on page 61)
**GAME INDUSTRY** (Continued from preceding page)

computer games. Both the computer game and Game Boy software categories posted higher revenue in 2000.

Meanwhile, Sony reported an operating loss of $1.212 billion for its games business in the third quarter ending Dec. 31, compared with operating income of $500 million for the same period in the prior year. The company also revised total PS2 shipments for the fiscal year ending March 31 down to 10% from 11.8 million units worldwide, still promising 3 million for the U.S. market.

And overall console game hardware—PS2, Nintendo 64, and Dreamcast—dropped in the process, with unit volume off 31% to 8.2 million from 11.8 million the prior year. Sales were off 20% to $1.1 billion in 1999.

As part of the bloodletting, Sega announced it would exit the Dreamcast console market. However, it continues to produce Dreamcast software as well as games for the PS2 and new Nintendo Game Boy software.

But despite the industry’s growing computer software and multimedia industry watchers say the future looks bright.

*The industry consensus is that having come through this transition year so well, we’re poised for another period of ascendency that should see double-digit increases over the next four to five years.* —DOUG LOWENSTEIN

**Merchants & Marketing**

**BMG ENTERTAINMENT** has become the first recording company to strike a deal to supply content to Liquid Audio’s on-demand CD-manufacturing sites. About 500 albums and related artwork will be available to participating U.S. retailers, over the coming weeks. So far, Tower Records’ Berkeley, Calif., outlet is the only U.S. music retailer to have installed Liquid’s kiosk; 74 have been installed worldwide. Liquid has upgraded the kiosk software to enable consumers to preview and purchase singles or multiple titles and create custom CDs with art.

In other BMG news, the company has entered into a nonexclusive deal with New York-based Muze. The pact allows Muze to digitize and store BMG’s catalog for licensing via second-generation streams to Web sites.

**REALNETWORKS** posted a fourth-quarter net loss of $333.0 million, or 21 cents per share, vs. a profit of $6 million, or 4 cents per share, in the same period of 1999. The figures include acquisition-related charges. Revenue rose 34% to $69.2 million. The digital audio and video company warned last month that its results for the period would be below expectations due to downturns in Internet spending (BillboardBulletin, Dec. 21, 2000). For the year 2000, RealNetworks posted a net loss of $11.01 billion, or 72 cents per share, vs. a profit of $6.0 million, or 5 cents per share, in 1999. Revenue rose 84% to $241.5 million. Stock in the Seattle-based company closed Jan. 30 down 38 cents at $10.75. A year ago, shares were trading as high as $86. In a statement, chairman/CEO Rob Glazer said: “While the near-term turbulence in the market impacts everyone, we are absolutely bullish about the future RealNetworks is building with our partners, customers, and consumers.”

**LAUNCH MEDIA** posted negative earnings before interest, taxes, depreciation, and amortization (ebita) of $7.9 million, or 55 cents per share, for the fourth quarter of 2000. This compares to negative ebita of $7.8 million, or 61 cents per share, for fourth-quarter 1999. Net revenue rose 21% to $83.8 million for the year 2000, ebita loss was $34.5 million, or $2.51 per share, vs. a loss of $26.5 million, or $2.88 per share, in 1999. Net revenue rose 85% to $30.8 million. Santa Monica, Calif.-based Launch says it is revising its earnings forecast and accelerating its plan for profitability, despite an anticipated slowdown in revenue. The company now expects to achieve profitability by the third quarter through cost savings, including the elimination of a group of music Web sites. Launch recently laid off about 20 staffers (BillboardBulletin, Jan. 9).

**LODULEY TECHNOLOGIES** has entered into an agreement to acquire privately held DiscoverMusic, a provider of song samples, music data, and audio content to online music companies. Financial terms of the deal were not disclosed. DiscoverMusic provides services to online music retailers such as Amazon.com, BMG Direct, barnesandnoble.com, CNDnow, and Tower Records.

**RIQ** a manufacturer of digital music playback devices, has started shipping a new portable CD player that supports recordable CDs containing MP3 and Windows Media Audio (WMA) music files. More than 250 MP3/WMA files can be stored on a single CD-R. The player, known as the Rio Volt, has a suggested retail price of $189.95.

**ARTISTDIRECT** will carry a live album from Frog Brigade, the side project of Primus lead singer Les Claypool, one month prior to street date. “Live Frogs—Set 1,” to be issued on Claypool’s Prawn Song label, will be available on the site starting Monday (5). The seven-track album, which hits stores March 5, includes songs written by King Crimson and two other Claypool side projects, Sausage and Holy Macmerek. Frog Brigade also features members of Sausage, Twatman, Rat Dog, and Channel 3—all had been together only a few months when the album was recorded Oct. 8–9, 2000, in San Francisco.

**ROADRUNNER RECORDS** has signed a Canadian marketing and distribution deal with Universal Music Canada. Roadrunner recently entered a Canadian licensing pact with Sire Corp. (BillboardBulletin, Jan. 10). Upcoming releases under the new deal include albums by Sepultura in March, Fear Factory in April, and Slipknot in June.

**BREEZE HILL RECORDS** has reached U.S. distribution agreements with Paulie Stewart Distributing and Rock Bottom. The label reached a deal with Canada’s Naxos last year. Litchfield, Conn.-based Breeze Hill—which has released two albums by late band member Rick Danko, as well as sets by Professor Louie & the Crowmatix, Kevin Dobertin, and former Band singer/drummer Levon Helm—plans to issue a solo album by Band keyboardist Garth Hudson this spring.
An Indie Label That’s Not Reluctant To Midline Checks In; More Bad News From Rotz Demise

MATADOR MIDLINES: Several readers have told Declarations of Independents that they read with interest our page 1 piece about indie labels’ reluctance to midline their back catalog (Billboard, Jan. 20).

The most detailed reaction came in the form of an E-mail from Patrick Amory, GM of indie-rock heavy-weight Matador Records in New York.

Amory wanted duly noted that Matador currently has 14 midline titles that have been reduced from $15.98 to $11.98, and another eight budget titles that were dropped from $15.98 to $9.98. These prices have been cut within the last three years.

The midline titles include such prominent Matador catalog sets as Bettie Serveert’s “Falomeine,” Pavement’s “Slantet & Enchant,” the Jon Spencer Blues Explosion’s “Orange,” and Liz Phair’s “Exile In Guyville.” The budgets feature titles by Chavez, Come, Helmet, Railroad Jerk, and others.

“The midline campaigns were meant to jump-start sales on some of our top-selling catalog, and this indeed worked for several of those titles,” Amory said.

He continued, “We anticipate launching a third batch of both midlines and budget-lines for back-to-school 2001… We are really into working with retailers on pricing issues, and we believe that flexible price strategies are a must in today’s marketplace—especially with the abolition of MAP [minimum advertised price] and the rise of the online retailers and downloading companies.

Amory makes a point that has been echoed by other readers: “It’s just too bad that the chains have chosen not to accept our money when we want to get the records out in stores! I mean, it’s not like we’re dealing with bottom-feeder indie titles here… Some of these records are extremely strong catalog pieces.”

Others have noted that, despite retailers’ professed interest in midline pricing and extended dating from the indie labels, some chains have indeed exhibited an unwillingness to play ball when labels finally stepped up with precisely those kinds of incentives.

LLOYD UPDATE: Guitarist Richard Lloyd’s new Upsetter Music album, “The Cover Doesn’t Matter” (Declarations of Independents, Billboard, Jan. 20), has secured additional distribution through InnerState Records in San Francisco.

FLAG WAVING: The father-and-son team of Tom and Ian Spanic, better known as Milwaukee’s Spanic Boys, return to the rafts Feb. 20 with another ripping roots-rock excursion, “Torture,” for Chicago’s Checkerboard Past Records.

The younger Spanic grew up hearing a breadth of classical rock influences, from the Beatles to Buck Owens and Buddy Holly. Tom and Ian’s vocal duets most often recall the Everyly Brothers.

“It’s just too bad that the chains have chosen not to accept our money when we want to get the records out in stores.” —PATRICK AMORY—

“Exile In Guyville.” The budgets feature titles by Chavez, Come, Helmet, Railroad Jerk, and others.

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E-MAGINE’S STRATEGY KEY TO ITS SUCCESS

(Continued from page 58)

E-Magine’s digital download sales are surprisingly low, as they are from labels across the board.

Retailers’ reactions to online sales range from, ‘Yeah, pretty sure they’ll do great, just as long as you give us added value,’ to ‘I don’t care,’” Rückler says.

But a neutral attitude from retail toward online ventures like E-magine is a sign of the times, as well. As traditional labels continue to experiment with promotion and distribution opportunities online, it is becoming harder to differentiate between Internet pure plays like E-magine, which utilize offline marketing and distribution, and successful traditional labels, which increasingly use the Web for marketing purposes.

“We are ADA behind them, I think the label can make an impact, especially in places like the Midwest, where there are a lot of Danzig fans,” says Lee Haynes, import/foreign buyer at Tower Sunset in Los Angeles. He first heard of E-magine through his ADA representative, who helped set up an in-store performance with Danzig to coincide with his recent release. Danzig signed to E-magine in September of 1999, marking the label’s first signing. He brought him a 10-album catalog, including a boxed set by his Samhain project, plus a recent album, “Black Licks,” previously released by Hollywood Records.

But E-magine co-founder Christian Jörg says the company is trying to remain realistic about how it operates and what it has to offer artists.

“We’re trying to be frank about what we can and cannot achieve,” says Jörg. “We’re not going to tell anyone we’re putting the music up on the site and by tomorrow they’ll sell 500,000 records. It’s frustrating to hear how [other labels] fail on the Internet, but the expectations are irrational. The success we’ve had shows that being realistic works.” That philosophy is most evident in the company’s marketing and promotion strategy.

Although E-magine was formed to take advantage of Web opportunities, its principals say it would be difficult, if not impossible, for unknown artists or re-emerging artists to break albums exclusively over the Internet at a profit. So they treat the Internet as the label’s fourth marketing tool, after press, radio, and TV. In that way, the label parallel its offline competitors. As a result, its livelihood is still tied to the same ingredients that have always made small niche labels like Victory Records or Putumayo successful: good working relationships with artists with strong fan bases, frugality, and sensible goals.

Rückler says that in mapping out strategy, he and Jörg have always put “content” first, realizing that to attract anyone to the site, let alone repeat visitors, it would have to offer more than something to buy; it needed to generate a loyal, active fan base.

“The more intense and devoted and loyal the fan community is, the key to them going to the Internet,” says Rückler. “It’s really the [barricade] of how big a fan you are. It’s supported; teenagers who are Britney Spears fans, they’re in it to go to the Internet. They use every possible method to have a perceived connection with the artist.”

E-magine created an online form asking visitors to become “Active Fans” and, in effect, join a fan club. The “Active Fans” were joined by (and often overlapped with) Internet-based street teams, who mobilized fans to do what kids have done on their own for years: go to the traditional retailers, ask for their favorite artists’ albums, call the radio stations, and tell their friends.

Bulletin boards on the site function as a ground zero for fans. “We ask them what they want to do for us,” says Rückler. In exchange, the fun feels a connection with the artist, and it’s free marketing help for the label.

In using its niche approach, E-magine believes that by cutting out the marketing costs associated with getting reacquainted with an artist’s core fan base, they can save money. Ideally, that means more money for the artists, too. Jörg underscores that E-magine allows its artists to participate in the upside of the company, through stock options and other perks, as well as by fostering a feeling of ownership of the company, not just of their own work. “That means something to artists, especially if they’ve had a deal with a major before,” he says. “You have to believe in each other.”

CLOSE ENCOUNTERS

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Keynote Speaker
Judy McGrath
President
MTV Group

Closing Session
Panel Moderator
Al Franken
Political Satirist

Chairman’s Award
Recipient & Performer
Rod Stewart
Atlantic Records

Presidential Award
Recipient & Banquet Emcee
Casey Kasem

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www.billboard.com
and the first day under the new
regime was Dec. 18.
According to a press release
dated Jan. 30, the main principals
in the deal have installed them-
selves as the new management
team of the Simi Valley, Calif.-
based Pacific Coast. Ralph John-
son, formerly a VP of invest-
ments at Prudential Securities
and a principal in Magic Media
Makers, has been named Pacific
Coast chairman/CEO, while Mar-
vin Wilcher, who helped put the
deal together and is described in
the company press release as a
mergers and acquisition special-
ist, has been named COO.
The press release further states
that Pacific Coast founder Steve
Kall will no longer be employed
by the company. Kall previously
told Billboard that he plans to
remain in the music business
through ownership of three
Tempo stores.
Pacific Coast didn’t return a call
for comment.
The Pacific Coast press release
says that, with the new owner-
ship, the wholesaler is the largest
African-American owned com-
pany of its kind.
Pacific Coast has revenue of
about $100 million, and Billboard-
Bulletin estimates that the new
owners paid $8 million for the
company. An investment firm
known as Equity Merchant Bank-
ing is believed to have played a
role in funding the new owners.
“The new management team
comprises individuals with signifi-
cant expertise in the area of strate-
gic marketing, financial manage-
ment and business development,”
Wilcher says in a statement. “We
plan to be highly visible and extra-
supportive of our vendors and cus-
tomers that we have and those we
will add in the future.”

While that may be true as of
this press release, in the week
prior to the Jan. 30 announce-
ment, some senior distribution
executives at the majors told Bill-
board that they were unhappy
with the flow and/or quality of
information (real financial) on the
new ownership structure.

WE'RE HEARING that some in
the industry are worried that
Tower Records/Video/Books has
some sort of big debt payment to
make soon.
Here is what's happening:
Tower's $275 million revolving
credit facility, which is supplied
by a nine-bank consortium led by
Chase Manhattan, expires in
April. In Tower's most recent fil-
ing, the West Sacramento, Calif-
based company reported it had
drawn down about $200 million.
Not to worry, says Tower VP of
finance Jim Bain. “We maintain
an extremely positive working
relationship with our banks,” Bain
reports. “We have been actively
negotiating the details of our bank
renewal since late last year. We
remain highly confident that we
will successfully renew our exist-
ing line of credit when it matures
in April.”

As for other debt, he says, the
company's $110 million in deben-
ture is due in 2001. Bain says
the company is in full compliance
with all covenants from the bank
and bond debt and is up to date in
paying all of its vendors.

In years gone by, when a
chain’s revolver was coming due,
usually there would be an
announcement as early as six
months in advance detailing how
the issue would be resolved. But
that was before the dot-com res-
volution took place. And even
though that revolution went up in
smoke, many of the worries
brought on because of it remain
to stymie music merchants.

One such worry that the finan-
cial community holds is that music
retail's days are numbered.
Although that theory has basically
been proved false, it continues to
be a big thing in the music rip in
corner's all of the financial
markets, whether you look at
stock pricing, bonds, or even
revolving credit facilities.

Consequently, nowadays it
takes longer to renew revolver
deals, and when they are com-
pleted, it's usually under a
secured basis—i.e., the banks are
senior to other lenders and all
vendors.

LOOKING AHEAD to the Na-
tional Assn. of Recording
Merchandisers’ (NARM) annual
convention, Rhino Records is
putting together a golf tourna-
ment to be held during the meet-
ing, under the auspices of the
trade association. Proceeds from
the event will benefit Rock the
Vote and the NARM Scholarship
fund.

Esa Katajamaki, WEA region-
al catalog manager in Minnepa-
ola, says of the event, “We want
to make the tournament fun but
also want it to be serious, so
the good golfers can appreciate
the game and everyone can laugh
at it.” For instance, Rhino is invit-
ing people to play in their paj-
amas for the early morning tee-off.
Also, Rhino plans to have a gov-
ernor—throwing contest during
the tournament.

Say what?
That's right, a governor—throw-
ing contest. Rhino has some vinyl
picture discs of a Jesse Ventura
album, and it plans on holding a
contest to see who can throw the
album the farthest.
Rhino is looking to bolster
attendance at the event, says
Katajamaki. “We started with
foursomes only, but we are now
taking singles and putting four-
somes together,” he explains.
“If all goes well, we hope to
have 120 golfers in the tourna-
ment. So far we have 10 four-
somes. We are slightly short of
our goal.”

For more information, visit the
Web site rhino.com/narmgolf.
DAFT PUNK’S FANS OFFERED INCENTIVE TO JOIN WEB CLUB
(Continued from page 53)

recorders and peer-to-peer networks, and treat the act’s fans to music exclusively available online.

Included in the CD’s jewel box is a credit card-shaped membership voucher featuring a unique 16-digit code that completes the registration process required to become a member of Daft Club. Subsequently, through the software consumers are able to retrieve an exclusive amount of free and allegedly unrippable content produced by Daft Punk until Dec. 31, 2002, when the campaign will end.

Through its own company, Daft Life, the band administers all dimensions of its activities, including retaining the copyright to its recordings. Any fan base information gathered via the activity will be retained by Daft Life, which is funding the project.

According to Bangalter: “The Napster issue was positive. Peer-to-peer file sharing is a tremendous, wonderful, and more flexible way of distributing music to people. But what we want to do is make the music experience more entertaining and create a combination of traditional and new media.”

Virgin Continental Europe president Emmanuel de Burelet says the album will carry a normal dealer price. “The first reactions from the retailers are very positive,” he says. “They were a bit surprised at first, but this is something they would expect from a band like Daft Punk.”

For Jay Samit, senior VP of new media at Virgin parent EMI Recorded Music, the Daft Punk initiative “brings back the value in buying the album. It adds more value for the consumers’ pound, dollar, or mark, and it helps to solve piracy because if you burn a CD you can’t get the membership.”

Simon Scott, VP of strategic marketing at InterTrust, says, “This rewards the real fans who buy the physical CD. The CD becomes attractive and relevant again and ensures that music still has a price.”

The band is keen to emphasize that the music offered free online will not mean any conflict with royalty-collecting societies. Says Bangalter, “First, this has the approval of authors, composers, the publisher, label, and the artists [on the album]. Secondly, we haven’t awarded Internet rights to any collecting society.”

Bangalter has spent the last eight months in discussions with Virgin, Zomba, and InterTrust for this particular project. He says, “Signing with Virgin in the first place was an experiment for us to demonstrate that we would be able to collaborate with a major label, while maintaining the value and integrity of our music. . . . It has been a successful experiment because we have shown it was possible for us to keep the integrity we have been striving for. The marketing has always been a part of the creative process and not part of promotion.”

Charles Trenet sees some of his recordings fall into the public domain—and therefore stop getting royalties—while his compositions are still protected,” he notes.

Cassette sales dropped 27% in value and 20% in units during 2000, while CD sales rose 1.2% in value and 1.9% in units. Lumbroso insists, however, that there is no crisis on the creative front. Domestic repertoire reached a record peak with a market share of 56.6%, an increase of 10 percentage points since 1995 and 2.6 points since 1999. International repertoire accounted for 32% of shipments and classical for 6.2%.

“There is no doubt that local production is driving the market,” says SNEP director-general Hervé Rony.

“Between 1995 and 2000, labels’ investment in local production has trebled,” says Lumbroso. He notes that in 2000, SNEP members invested 515 million francs ($73 million) in 2000 for the production, marketing, and promotion of local repertoire.

French Minister of Culture Catherine Tasca, who was visiting MIDEM, welcomed “the growth of local repertoire” in France and praised the industry’s efforts to export French production. Exports of French music reached 643 million francs ($91.9 million) in 2000, according to data revealed at MIDEM by the Ministry of Culture.

According to SNEM, Universal had the largest domestic market share in 2000, at 35.04% (which is stable compared with the previous year), followed by Sony Music (24.35%, down from more than 30% in 1999), EMI Group (20.1%, split between Virgin/Decca at 12.35% and EMI at 7.75%), Warner Music (9.53%), and BMG (7.35%).

For 2001, Lumbroso forecasts a “stable market, providing the efforts to develop local production are sustained.”

CD-R PIRACY HITS FRENCH RECORD SALES
(Continued from page 53)

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www.americanradiohistory.com
### ‘N Sync’s ‘Strings’ Leads 2000’s List Of Top-Selling Sets

NEW YORK—‘N Sync’s “No Strings Attached,” which enjoyed the largest debut week in the history of the music business, finished out the year as the No. 1-selling album, moving 9.9 million units. It outpaced Eminem’s “The Marshall Mathers LP” by about 2 million units.

For the year, 88 albums sold 1 million units, the same number of titles that achieved that feat in 1999. The top sellers in 2000 offered a little more diversity than in 1999, when teen bands dominated the charts and captured five of the top 11 spots in the best-selling rankings. This year, in addition to ‘N Sync, the teen acts that were at the top of the heap were Britney Spears’ “Oops! . . . I Did It Again,” Backstreet Boys’ “Black & Blue,” and Christina Aguilera’s self-titled album, which came in at No. 12.

Santana and the Beatles, which between them have nearly 70 years of chart history, grabbed the No. 5 and No. 6 spots, respectively, moving nearly 11 million units combined.

In singles, Santana had the year’s top-selling song, “Maria, Maria,” which moved 1.3 million units and was one of only two records that achieved the distinction of achieving the 1 million sales mark. The other million-selling single during the year was Madonna’s “Music.” In 1999, eight singles achieved the 1 million milestone.

A further reflection of the diminishing singles configuration, which in 2000 saw sales drop 36.5% to 53 million units, was the number of singles that moved more than 500,000 units. In 2000, 19 songs hit that milestone, as opposed to the 45 that achieved it in 1999.

### BASIS FOR THE LIST

The list of the best-selling singles and albums on this page is based on sales of round sales projections supplied by White Plains, N.Y.-based SoundScan. The information differs from that of the 2000 year-end sales chart in Billboard’s Dec. 30, 2000, issue because of the varying time periods used to compile the information. The lists in this issue are compiled from sales during the period from Jan. 3 to Dec. 31, while the Billboard year-end chart uses a December-November year in order to prepare all charts in time for use by the record and radio industry during the holiday period.

The album list contains all albums that sold 1 million units or more copies during 2000, while the singles list contains those that sold more than 500,000 units, with sales being rounded to the nearest 100,000.

Conforming with standard Billboard policy, all singles and album configurations are counted equally, with maxi-singles and multi-album sets counted as individual units.

For singles and titles released before Jan. 1, 2000, the totals shown reflect sales only from 2000 and do not include figures from the previous year.

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### BEST-SELLING RECORDS OF 2000

#### Albums (More Than 1 Million)

<table>
<thead>
<tr>
<th>Title/Artist</th>
<th>Label</th>
<th>Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>1) NO STRINGS ATTACHED — ‘N Sync</td>
<td>Jive</td>
<td>9,900,000</td>
</tr>
<tr>
<td>2) THE MARSHALL MATHERS LP — Eminem</td>
<td>Web/Aftermath/Interscope</td>
<td>7,900,000</td>
</tr>
<tr>
<td>3) OOPS! . . . I DID IT AGAIN — Britney Spears</td>
<td>Jive</td>
<td>7,900,000</td>
</tr>
<tr>
<td>4) HUMAN CLAY — Wind-Up</td>
<td>6,600,000</td>
<td></td>
</tr>
<tr>
<td>5) SUPERNATURAL — Santana</td>
<td>Arist</td>
<td>5,900,000</td>
</tr>
<tr>
<td>6) — The Beatles</td>
<td>Apple/Capitol</td>
<td>5,100,000</td>
</tr>
<tr>
<td>7) COUNTRY GRAMMAR — Neely — Fo’ Reel/Universal</td>
<td>5,100,000</td>
<td></td>
</tr>
<tr>
<td>8) BLACK &amp; BLUE — Backstreet Boys</td>
<td>Jive</td>
<td>4,300,000</td>
</tr>
<tr>
<td>9) DR. Dre — Dr. Dre/Aftermath/Interscope</td>
<td>4,000,000</td>
<td></td>
</tr>
<tr>
<td>10) THE WRITING’S ON THE WALL — Destiny’s Child</td>
<td>Columbia/CRG</td>
<td>3,800,000</td>
</tr>
<tr>
<td>11) THE BETTER LIFE — 3 Doors Down</td>
<td>Universal</td>
<td>3,800,000</td>
</tr>
<tr>
<td>12) CHRISTINA AGUILERA — Christina Aguilera</td>
<td>RCA</td>
<td>3,800,000</td>
</tr>
<tr>
<td>13) CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER — Limp Bizkit — Flip/Interscope</td>
<td>3,700,000</td>
<td></td>
</tr>
<tr>
<td>14) FLY — Dixie Chicks — Monument/Sony</td>
<td>3,500,000</td>
<td></td>
</tr>
<tr>
<td>15) UNLEASH THE DRAGON — Sisqó</td>
<td>Dragon/Def Soul/JD/UMG</td>
<td>3,100,000</td>
</tr>
<tr>
<td>16) BREATHE — Faith Hill — Warner Bros. Nashville/WRN</td>
<td>3,400,000</td>
<td></td>
</tr>
<tr>
<td>17) NOW — Various Artists</td>
<td>Sony/Zomba/Universal</td>
<td>3,200,000</td>
</tr>
<tr>
<td>18) AND THEN THERE WAS X — DMX</td>
<td>Ryder/Ruf/Fam/JD/DFMG</td>
<td>3,100,000</td>
</tr>
</tbody>
</table>

#### Singles (More Than 500,000)

<table>
<thead>
<tr>
<th>Title/Artist</th>
<th>Label</th>
<th>Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>1) MARIA MARIA — Madonna</td>
<td>Warner Bros.</td>
<td>1,300,000</td>
</tr>
<tr>
<td>2) MUSIC — Madonna/Maverick/Warner Bros.</td>
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<td>5) GET IT ON TONITE — Montell Jordan</td>
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<td>Jive</td>
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<td>Columbia</td>
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<td>12) SAY MY NAME — Destiny’s Child</td>
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<td>14) RUTHLESSLY DUMB BLONDE — Hoku</td>
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<td>15) MIRROR MIRROR — GMO — Atlantic</td>
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<td>16) COME ON OVER BABY (ALL I WANT IS YOU) — Christina Aguilera</td>
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<td>17) THERE YOU GO — Pink/LaFace/Arista</td>
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<td>18) ALL THE SMALL THINGS — Blink-182</td>
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<td>19) AMAZED — Lonestar/NBA</td>
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* All figures rounded off to the nearest hundred thousand.
MINTY FRESH Promoting ‘Ralph’s World’ With Borders Concerts

COVERT ACTION: Ralph Cusick’s “Ralph’s World,” the much-anticipated inaugural release from Minty Fresh—the newly launched children’s imprint of prominent Chicago independent label Minty Fresh (the Cardigans, Tahiti 80), profiled in this column in Billboard’s July 29, 2000, issue—hits stores Tuesday (6).

Not only is it one of the finest kids’ audio releases of this or any year in Children’s Play’s considered opinion, but “Ralph’s World” is being supported by an aggressive marketing campaign by Minty Fresh, the center

piece of which is a concert tour of Borders Books & Music stores in Chicago, Los Angeles, and Detroit. Minty Fresh president Jim Powers (who co-produced the album with Cusick) says more dates are in the planning stages and may involve the East Coast, the South, and other regions of the U.S.

The album is distributed by Alternative Distribution Alliance (ADA), a division of Warner Music Group. For February, we’re focusing on Chicago (Cusick’s home base as well as the label’s), with 16 Borders appearances, says Powers. March dates are split between Los Angeles-area Borders (in L.A. proper, as well as Torrance, Santa Monica, Sherman Oaks, Pasadena, and Thousand Oaks) and Detroit-area stores (in Birmingham, Ann Arbor, and Dearborn).

“We’re expecting to do very well with Ralph’s appearances,” says Kristen Sobacki, community relations coordinator for Borders in suburban-Chicago Oak Park, who notes that “Ralph’s World” is featured in the chain’s listening stations as well. “It’s a children’s record that’s adult-friendly too.”

“This is our first interaction with Minty Fresh,” notes Sean Lavalle, national music events specialist for Borders, which has approximately 350 stores nationwide, “and we’re looking to build a relationship with them.” Lavalle says that most Borders have children’s programs each week, which draw a regular crowd. Cusick’s appearances will be plugged into those spots, guaranteeing an audience.

On the Tuesday morning of “Ralph’s World”’s release, Cusick will appear on TV on Chicago’s “WGN Morning News” before kicking off the first of his Borders appearances at a downtown Michigan Avenue store. On Feb. 25, Cusick will perform in concept Children’s Music at Chicago’s prestigious Old Town School of Folk Music, where he has been teaching toddler music classes for the last five years.

“Ralph’s World,” aimed at toddlers through primary graders, is a collection of high-energy, highly creative original songs along with a cover of two, all proven kid-pleasers. Cusick, a well-known Chicago rock musician, became a father five years ago (to daughter Fiona, who does guest vocals on the album) and shortly thereafter began teaching the Wiggle Worms music classes at the Old Town School. Thus, Cusick’s been able to hone his material in the presence of his target audience, a most discerning one at that.

“Oh, it’s very successful,” says Cusick with a laugh, acknowledging his advantage in that respect. “You do get a real sense of what works,” he adds, observing that a simple tune like “Ring Around The Rosy” has been around for 500 years for a reason. At the same time, doing (that sort of thing for hour upon hour—well, let’s just say there’s only a certain amount of Wheels On The Bus you can take after a while.

Thus, when Cusick set out choosing songs for “Ralph’s World,” he, like most kids artists these days, wanted something that would be entertaining to mothers and fathers as well. “When children’s music engages parents, their energy level goes up, and so does the kids”—exponentially, he says.

Cusick takes time-tested, can’t-miss child pleasures—animal songs (“Tickle A Tiger,” “Seven Monkeys Up In A Tree,” and many more), funny noise songs (“Drivin’ In My Car”), guessing games (“Emily Miller”), etc.—and gives them delightful twists. “The Name Song” is done at warp-10 speed and has little ones in stitches. The traditional “ABCs” is done the traditional way and then backwards. Parents will get a particular charge out of “Take A Little Nap (The Disco Song),” in which Cusick brilliantly and side-splittingly turns the Sunshine Band’s “Get Down Tonight” into a request for some shut-eye. Throughout, the musicianship is first-rate. Guitar strumming Cusick is backed by bassist Pickles Piekarski, his former bandmate in popular Chicago combo the Bad Examples (now disbanded); drummer Steve Kleinberg is named senior VP of marketing for WEA Corp. in Burbank, Calif. He was senior VP of marketing for Elektra Entertainment.

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Matt Walker, whose credits include the Smashing Pumpkins and Filter; a crack team of kid vocalists; music from including noted jazz vocalist Kurt Elling and local blues harp leg Corky Siegel.

“Our album and their kids really love this album,” says Michael Black, VP of sales for ADA, noting that “Ralph’s World” is the first children’s release for the company, which traditionally deals in “indie rock, dance, and hip-hop.” ADA has had success in other genres, he stresses. “We’ve had big jazz records, and we’re big in Hawaiian music,” he notes. The company was instrumental in setting up Cusick’s Borders tours, “and we’ve had interest from Barnes & Noble and Trans World [Entertainment],” Black says other wholesalers, including Alliance Entertainment Corp. and Valley Media, are assisting ADA with getting “Ralph’s World” into toy and mass-merchant retail outlets.

“It’s fun for us to do something different,” says Black, “and everybody here is up to the challenge.”

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TouchTunes Music Brings Digital Downloading To The Jukebox

The Genesis Digital Jukebox from TouchTunes Music brings 75,000 songs in MP3 format, and tracks available for play can be updated daily.

"Now we’re helping to bring meaning back to digital singles as a great medium to enhance label sales with the timeliness of ‘instant adds’ to on-location play," says Linda Komorsky, VP of business affairs, music rights, and licensing for TouchTunes. "The operator has no inventory to worry about and no maintenance problems, as they had to take out the physical CDs regularly for cleaning.

The next-generation jukeboxes are now available more than 9,000 locations, with 250-300 new additions projected monthly through the year’s end, according to TouchTunes executives.

The box includes a touchscreen interface, a Bose sound system, and the ability to store 750 songs from the total online catalog of fully licensed songs. Interactivity and music-on-demand allows each jukebox to receive and store music in MP3 format that can be downloaded on a nightly or hourly basis.

We’re getting more than 1.5 million plays per week from more than 1 million people interacting with our jukeboxes," says Komorsky. At the concept is catch on with the major labels too. TouchTunes has the rights to more than 70,000 songs online and licensing agreements with Warner Music Group, EMI, Universal, and Sony Music's EMI, former owners of the jukebox business. Komorsky, formerly a VP of international acquisitions and marketing with BMG Music Publishing, notes that TouchTunes’ catalog represents 80-90% of The Billboard Hot 100 from week to week.

“Only the Sony Music Group is absorbed by BMG in music publishing, Warner/Chappell Publishing, and 50-60 major independent songwriters, such as Zuma, Five, Beggars Banquet, Euphony, Roadrunner, Malaco, Fantas, Moonshine, and Blind Big,”

As a creator of the original Videodisc jukebox back in 1982, April is a VP of new media at EMI Recorded Music, and doing a good spot for the jukebox marketplace.

One example for new marketing opportunities: a new single from a popular artist being the first one offered on the jukebox network, with the screen message on the jukebox alerting listeners about the new release.

The concept is taking off with store owners too. Bob Maida, operator of Park Place billiards center and bar in Clearwater, Florida, has had two TouchTunes Jukebox Digital Jukeboxes for more than a year and says the box receives more than 1,000 plays a month from its customers.

At 29 plays a day, we’re making more money than our old box ever did, and I never have to go out and buy new CDs," Maida says. "I check the song list twice a week and top 10 in the weekend section of The St. Petersburg Times, online, and add the new songs while taking off some older ones. We’re not coasting for what we think it’s a great concept."

Founded in 1983 and based in Montclair, TouchTunes Jukebox is the only provider of digital downloading jukeboxes to coin-operated machine owners across the U.S. TouchTunes Music is the Amusement Machine Operators of America (AMOA), the Chicago-based trade association for jukebox manufacturers and distributors.

The company works closely with the Amusement Machine Operators of America (AMOA), the Chicago-based trade association for jukebox manufacturers and distributors. It has been an active exhibitor of its Genesis jukebox at the AMOA show and at the show sponsored by Amusement Trade Exposition International in London, dating back to 1996.
DTS Offers Audio Series To Be Played On Multiple Formats

BY JIM BESSMAN
NEW YORK—In an effort to make DVD the format of choice for both music and movie collectors, DTS Entertainment will begin releasing music titles that are compatible with both DVD Audio and DVD Video players.

Marketed under the “DTS Music Experience” umbrella, the first slate of four titles from the Agoura Hills, Calif.-based company will be available March 27, priced at $25.

The titles are pop-rockers Toy Matinee’s 1999 eponymous album, a self-titled project from surround-sound synth group Studio Voodoo, guitar supershow Steve Stevens’ “Flamenco A Go-Go,” and a new 5.1 audio mix from pop/rock newcomer Lariisa Stoy.

Each of the titles contains a dedicated multi-channel and/or stereo soundtrack for DVD Audio players, as well as a DTS “Master Volume” 5.1 soundtrack and a Dolby Digital 2.0 stereo track for DVD Video players.

Retailers no longer have to hesitate to offer DVD Audio product, because ours are playable on everyone’s [DVD] system,” says director of marketing David DelGrosso. “We’ve been releasing titles over the last five years, but they’ve all been CD-based, which means they’re great-sounding 5.1 soundtracks—but without enough room on the disc to include a stereo soundtrack as well. So you had to have a 5.1 playback system to hear it.

The company has a catalog of approximately 150 titles in the 5.1 format, including titles from the likes of Sting and the Eagles, as well as classical titles featuring the works of Richard Strauss and Verdi.

But with the introduction of DVD Audio, the company can offer both 5.1 and stereo soundtracks on the same disc to satisfy both the DVD Video and DVD Audio consumers.

In addition, DelGrosso says the multi-use titles will promote the DVD format as an audio as well as a video playback system.

“Our product will appeal to the 30 million DVD users who haven’t yet tried music on DVD,” DelGrosso notes. “There are 12 million DVD home units and 18 million [DVD-ROMs] that all play DVD discs. So we’re fulfilling our dream to expand the worldwide awareness that DVD is not just for movies but also for classical music—and soon for video games.”

DelGrosso also notes that the company is looking ahead to when 5.1 surround will reside not only in the home but in car audio systems and in personal computers. “Literally any form of entertainment you enjoy in stereo can now come to life more than ever before with high-quality 5.1 soundtracks,” he says.

To further its goal of spreading the word about DVD music product, DTS signed a new distribution pact with Valentine Entertainment this month, and the two companies are preparing to take their act on the road to retailers.

“Valley’s preparing a bus with a complete 5.1 system, which will travel across the country visiting retailers and asking them to come outside and change their life permanently,” says DelGrosso. “More retailers will learn what’s going on with the technology and more will stock inventory.”

DelGrosso says that the technology offers a new element to the DVD experience, which should generate interest among retailers and consumers. “Hearing is believing, and the buzz promotion will be bringing people into the store to experience it themselves,” he believes. The road show will coincide with the March debut of the new titles.

In addition to the “DTS Music Experience” titles, DTS plans to roll out a series of stereo-only DVD Audio titles later in the year that will offer high-quality audio for stereo playback systems.

Columbia TriStar’s The Latest Supplier To Cut Prices On DVD Catalog Titles

Priced To Move: In an effort to make older DVD titles attractive to new DVD player owners, Columbia TriStar Home Entertainment has joined the trend in dropping the price on a select number of catalog titles. Effective immediately, 15 titles will be reduced to between $14.99 and $19.95, which knocks off between $5 and $10 from the standard list price. Titles include “As Good As It Gets,” “Air Force One,” “A Few Good Men,” “Ghostbusters,” “Godzilla,” “My Best Friend’s Wedding,” “Shaneless In Seattle,” and “Taxi Driver.” Another 15, including “Jumanji,” “Men In Black,” “Legends Of The Fall,” “Starman,” “The Net,” and “Spice World,” will be price-reduced March 6.

“New releases are selling very well,” says Columbia VP of sales Jeffrey Pietrzyk. “But catalog sales are not growing in proportion.”

To that end, Columbia plans to reduce the price of about 45 titles this year.

Other suppliers have also noticed a downturn in catalog sales and have made price reductions.

“You have to, because they’re not moving at $24.98,” says Artisan Home Entertainment president of sales and marketing Jeff Fink. “Unless you’re doing a special edition, even new catalog titles out for the first time on DVD don’t sell at $24.98.”

Artisan began reducing the price of some titles last year to $14.98 and $19.98. Warner Home Video has a few titles under $10. Beginning March 20, Artisan will offer a $5 rebate when consumers purchase two titles from its Academy Award promotion. DVDs are priced between $11.98 and $24.98.

To launch its new program, Columbia advertised the new prices in newspaper ads that hit over Super Bowl weekend. Among the publications that received the ad were USA Today, The New York Times, Los Angeles Times, The San Francisco Chronicle, The Philadelphia Inquirer, and The Washington Post.

Pietrzyk says the price reduction is aimed at enticing consumers to buy rather than convincing retailers to dedicate more shelf space to older titles. “In general, the shelf space for DVD is rapidly changing, and price is clearly the choice for copy depth,” he says. “But we aren’t trying to penetrate retail; we’re trying to penetrate [to] more consumers.”

Columbia senior VP of marketing Cheryl Lodinger says the selection of titles represents a broad range of films to suit any taste. “One of the things we don’t have is research on consumer behavior in purchasing DVDs, so we’ve chosen titles that are across the board,” she says.

More Catalog Talk: One of the most successful catalog promotions of all time is coming back for another round with the American Film Institute’s (AFI) “100 Years . . . 100 Thrills.”

This time around, the AFI will assemble the 100 most-“heart-pounding movies” of all time as voted on by Hollywood experts, directors, actors, producers, and others who work in the field. Choices will be selected from a ballot of 400 films, and the results will be announced on a three-hour CBS special to air in the summer. Some of the nominees are “Aliens,” “The Birds” (as well as practically every other Hitchcock classic), “A Nightmare On Elm Street,” “The Taking Of Pelham One Two Three,” “Star Wars,” as well as many others.

The AFI started the program back in 1998 with the 100 best films of all time, followed up by the 100 best actors of all time and the 100 best comedies of all time.

Wonder Change: Paramount Pictures’ re-promotion of the Michael Douglas comedy “Wonder Boys” for Academy Award consideration has pushed back its video release. The supplier pulled it off this month’s release calendar and will now release it March 13. The original date was Jan. 9.

“Wonder Boys” was a Golden Globe for best original song, Bob Dylan’s “Things Have Changed.”

The studio recently put the film back in theaters to increase its chances for an Academy Award nomination.

Paramount has also pushed back the release date for “Terms Of Endearment” and “Ordinary People,” from February to April and August, respectively.

Valentine Red Hots.

Give your customers a delicious valentine treat. Playboy’s Red Hot Redheads. These sultry firecrackers are sure to spark passions, stir desires, and melt hearts. Stock up now and let your customers see red in the most ravishing way!
FEBRUARY 10, 2001

Top Video Sales

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<th>LAST WEEK</th>
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<th>Principal Performers</th>
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<td>Walt Disney Home Video Buena Vista Home Entertainment 1997</td>
<td>Tom Hanks</td>
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Billboard

Complied from a National Sample of Retail Store Sales Reports.

COMPILERS OF THE WEEK: JON WALLACE, BILLBOARD BPI Communications.

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<td>Nicole Cage Arlis Deadon</td>
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<td>CHICKEN RUN</td>
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<td>Mel Gibson</td>
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<td>2</td>
<td>COOLY UGLY</td>
<td>FoxVideo 2000622</td>
<td>Tom Green</td>
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<td>Jim Carrey Renee Zellweger</td>
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Reissued ‘Elvis’ Film Shows The Human Side Of The King

Considered one of the most revealing and definitive documentaries about the King, "Elvis: That’s The Way It Is" was shot in August 1970 at the height of Elvis Presley’s Las Vegas concert career. More than 30 years later, filmmaker Rick Schmidlin has added 30 minutes of never-before-seen footage and given a contemporary look to the film for its DVD release.

"Elvis: That’s The Way It Is" will be released by Warner Home Video March 6. A VHS version was released Jan. 16. Here, Schmidlin discusses what it was like to work with a legend.

What do you think comes through about Elvis in these scenes?
That he cared. He cared when he rehearsed that he got everything perfect so that when he got on the stage it was not just about singing the song. And that he was a very gifted human being but also a very common man. Elvis obviously had something. And I tried to get across that it made a lot more sense that way, but someone who'd make you say, 'Hey, this was a heck of a nice guy.'

And vulnerable, too. Exactly. And that's what comes through in the concert scenes. We see backstage that fragility, that he is nervous and not going out with the confidence that he could just do it. Then, when he gets on stage, it's like he's standing in the center ring. And that circle is made up of his band and his fans. He knew how to combine them to make the event.

So, which scenes do you think are the most important?
It's hard [to say], because they combine. The rehearsal explains the human being, but the concert explains the performer. You can see what made him a unique individual: kissing the women, signing autographs during the performance. He made the audience a part of the presentation.

In your presentation, how did you re-edit for a more contemporary feel?
We used the original material but with a more educated knowledge of the way music is being cut. My editor, Michael Solomon, has 20 years of [concert music] experience.

Why go to this effort? Why is this film important?
I think it's important because the legacy of Elvis Presley has been marred over the years. That began, probably, in the 1980s when the impersonators came out, and all of a sudden we were focusing on the last three years of what was a remarkable career. This film brings back the coolness. The Beatles are hot right now, but Elvis is cooler.

Catherine Cella
Music industry websites are now able to list their URL’s at billboard.com and in Billboard Magazine!

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King, Puente, Peters Among Recipients Of NARAS Heroes Awards

The National Academy of Recording Arts and Sciences (NARAS) recently held its fifth annual Heroes Awards dinner at New York's Roosevelt Hotel, where B.B. King, Bernadette Peters, Frank Military, the late Tito Puente, Diana Ross, and Phil Ramone were honored. The stars turned out to celebrate with NARAS president Michael Greene and NARAS New York chapter heads Beth Ravin and John Marcus. Bill Cosby presented the award to King, Mary Tyler Moore presented to Peters, Tony Bennett presented to Military, Ross' sons Evan Naess and Ross Naess and daughter Rhonda Ross Kendrick presented to their mother, India presented to Puente's family (widow Marge, sons Ronnie Puente and Tito Jr., and daughter/WNBC-TV meteorologist Audrey), and ASCAP president Marilyn Bergman presented to Ramone. (Photos by Chuck Pulin)
**ESTOPA PREPS FOR NEW MARKETS (Continued from page 53)**

A record label, a move that led to the release of "Estopa" by BMG Ariola in October 1999. "We couldn't believe it and wondered if we'd sell maybe 15,000 records," says José. In addition to the platinum sales, the brothers won three Spanish music awards last year—for new Spanish artist and group at the ( Garda) AFA awards, Premios Amigo show and at the Cadena SER radio group-organized Premios Ordesa event, where they were named best new artist.

We have decided that now is the moment for Estopa to tell their stories in Latino markets across the Atlantic, because each of those songs is a story of life in the industrial suburb where they grew up," says BMG Ariola Spain international exploitation director Sonsoles Arnedo.

"But the main story is that Estopa was a cult group that became a phenomenon of the masses.

She adds that each Latino territoy needs to develop its own marketing plan, modeled on the path taken by Spain. That path stressed the "natural" credentials of the brothers, who are not a creation of the studio but new blood, and the use of a language and experiences that are common to all young people. Their rumba-based pop-rock is an exercise in cross-dressing while maintaining a local jargon to such an extent that the first single release for Latin America, "Tu Calor," comes with an estopa, or list of translations. (Calorro is a slang word that means "neighborhood boy").

"They manage to turn street langage into poetry," says José. "David has an amazing capacity of communication on stage, and it does not matter if he is playing in front of 50 people—as Estopa were a little more than a year ago—or in stadiums with 10,000 people.

Gonzalo López, BMG Ariola local marketing director, notes that word-of-mouth and word-of-social-networks are crucial. Estopa acquired their first 25,000 albums sold with a single (there have been six so far), all Spanish No.1s, and the first 100,000 units were sold without radio support.

"The amusingly delinquent nature of the songs, about hash smoking or with titles like 'The Stilt In Your Shoes,' in addition to initially having negative connotations for commercial radio," says López. "Radio didn't understand that rumba is just a form of Spanish pop music, not local, festive rumba. The most popular contemporary hit radio station, Los 40 Principales, did not play Estopa until they sold 400,000 copies."

Luís Merino, head of programming for the five Cadena SER national music networks that dominate Spanish radio, explains that Estopa was played "from the start" on Spanish-language-only Cadena DIAL, as it was "hybrid ethnic music well-suited for DIAL," and because "Estopa's sound would at the beginning have created an undesired reaction from the Los 40 [teenaged] public.

He adds that once Estopa had been well received with DIAL, and the singles began to receive heavy rotation on Los 40, which gave them a "second-lap new public, which resulted in them returning to the No. 1 sales slot at Christmas. Going from Cadena DIAL to Los 40 is a natural process which has happened successfully with [other Spanish acts such as] Monica Naranjo, Chayanne, and Juan Luis Guerra."

Merino attributes Estopa's success to the fact that the band "has regained its reputation as a Catalan rumba, with a completely up-to-the-minute language that connects instantly with the public."

"We explained Estopa's success by saying, 'We have hit the language core of young people, who do not see us as a couple of smoothies, but us as two celebrities with their names, they know about drugs and know what we mean when we sing that we smoke joints. These are things that happen in neighborhoods like ours, where our parents ran a bar. Our public is not anesthetized; young people are changing now."
FURCHTGOTT-ROTH TO EXIT FCC. Federal Communications Commission (FCC) member Harold Furchtgott-Roth has announced plans to leave after deciding he would not ask President Bush for reappointment. His first term expired June 30, 2000. In a surprise announcement, Furchtgott-Roth said that “there comes a time when every free market advocate in government must fulfill his dream by returning to the private sector.” No specific date for his departure has been set, but Furchtgott-Roth says he will work out a date with the Bush administration. The Republican economist was often a lone voice of dissent on the FCC. In his departure statement, Furchtgott-Roth took pride in his steadfastness, saying it “disciplined the agency and brought it closer to the intentions of the Communications Act.” Meanwhile, newly appointed FCC chairman Michael Powell has begun to name his staff. Walt Disney VP Marsha MacBride sites. FMiTV has the largest fall, of Atlanta radio. Ink publisher Eric Weening has the largest fall, of Atlanta radio. In addition to broadcasting on the Internet, he has begun to work out deals to buy a mini radio station in Los Angeles. The company he helped found, Clear Channel Communications, is the largest radio operator in the U.S., is projecting its first-quarter after-tax cash flow will be flat, compared with the first quarter of 2000. The company projects $1 billion a share, below the $1 billion a share expected by Wall Street. But Clear Channel is predicting the remainder of the year will bring in higher cash flow than in 2000. Analysts were not worried about the news and rewarded Clear Channel's stock price with a gain of nearly 4% in the hours following the announcement.

VIACOM CLOSES ON BET. Viacom has closed on its $3 billion deal to buy Black Entertainment Television (BET). BET founder Robert Johnson remains chairman/CEO, reporting to Viacom president/COO Mel Karmazin. BET will remain headquartered in Washington, D.C.

WEANING OFF WEENING. Cumulus Media executive chairman and treasurer Richard Weening has exited the company he helped found. Wall Street by and large held Weening responsible for the company's stock free fall, which began with the announcement last March that the company had misstated its earnings to investors. At a recent board meeting, president/CEO Lew Dickey was given the additional title of chairman.

RADIO VETS LAUNCH WEB STATIONS. RadioCentral has closed on $7.25 million in new funding from Allegis Capital, PacRim Venture Partners, and EBR CoMotion Venture Capital, bringing the Webcaster’s total funding to $12.75 million to date. Formed over a year ago by Radio Ink publisher Eric Rhoads, the San Francisco-based company features a number of radio's biggest names. They include former AM/FM chief programmer Steve Rivers, who is RadioCentral's senior VP/Chief of radio programming; former modern WNNN (99X) Atlanta music director Sean Demery, who becomes RadioCentral director of music programming; and former Zappole Media consultant Steve Wysrotok, who becomes RadioCentral director of radio operations. RadioCentral currently offers two channels featuring classic alternative and classic soul.

NOTE. Los Angeles radio market revenue rose 13.6% in 2000, to a total of $1.8 billion. According to the Southern California Broadcasters Assn., local revenue rose 15.1% and national ad dollars grew 9.1%. FMiTV Networks has begun syndicating “Y News,” featuring top 40 KIIS Los Angeles DJ Jo-Wright. The show, which offers lifestyle and entertainment news targeting Generation Y, has also featured a number of teen acts. In addition to broadcasting on FMiTV's KISSFM.com and WBLS.com, the show will be syndicated to other radio stations and Web sites. FMiTV has also announced that Fenton Eng, former creative director of Tournamo, has joined FMiTV as executive VP of operations. Premiere Radio Networks advice show host Dr. Laura Schlesinger ranks No. 7 on fashion critic Mr. Blackwell's annual list of the 10 worst dressed women.

Reporting by Frank Saze in New York.

Programming VP Switches Gears

Radio One's Hegwood To Focus On Running His Own Stations

BY DANA HALL

NEW YORK—After months of rumors, Radio One VP of programming Steve Hegwood has finally confirmed that he will leave the R&B/mix crossover radio powerhouse KKB7 Los Angeles in the coming months to devote more time to running his own radio stations.

"To say the least, I have been spreading myself pretty thin lately," says Hegwood, who owns stakes in R&B outlets WRJH Jackson, Miss., and WRXZ/WHFM Albany, Ga., and the forthcoming WANN Norfolk, Va. "I've been overseeing Radio One programming as well as my own stations, and I’ve been serving as PD at [KKB7] the Beat [Los Angeles]. At the same time, my company is growing larger, so I told [Radio One] President and CEO Lew Dickey that I am the type of person who likes to be the best at what he does. I don’t feel I can stretch myself anymore to keep up the standard that I demand of myself.

"Before I am not successful, or before it stops me from accomplishing my goals, I decided it was time to step back and focus on just one or two aspects," adds Hegwood, who has been traveling across the country every week since May. "That’s taken a lot out of me." Hegwood will continue to consult Radio One, concentrating on KKB7. Radio One is expected to replace him as VP of programming as well.

IF YA CAN'T BEAT 'EM...

Hegwood says other broadcasters often ask, "How did you buy your first station?" In this age of radio consolidation and broadcast facilities selling for millions of dollars, it doesn't seem to be a realistic goal any more. "I never let the whole consolidation thing scare me," Hegwood says. "This has been my dream since I started in radio 20 years ago at the age of 19. I never let it enter my mind. I could never happen. I started out by calling a broker [John Willis] and asking a

bunch of questions. The first question he asked me was, 'How much money do you have?' When I told him, 'Just a couple of hundred thousand,' he didn't have anything

at the time. But a few months later he called me [about the duo in Albany. I got a couple of investors, and we put half of the cost of the stations, and he owned the rest. It just was buying a house.

"But, at the same time, you obviously need to have knowledge of the legal aspects, of the [Federal Communications Commission] rules and regulations and licensing," Hegwood says. "I would say my biggest costs are my legal fees. Of course, I believe you have to have extensive knowledge and experience in the business of radio and programming."

In this day of stations being traded like baseball cards, after buying his first station in Albany Hegwood also got a quick lesson in economics. "Once you own a station, people see you as either someone who might buy more or someone who might be willing to sell. I've had people contact me now who probably would have never done so before I was an owner."

LESSONS LEARNED

Hegwood credits his years working under independent owners such at Willie Davis, who owned Hegwood's hometown station and first employer, WLUM Milwaukee. "Even working for Clear Channel in Houston in the late '80s, it was a small, family run company then, although slightly larger than Davis' company. And now while working with Radio One's Cathy Hughes and Al Reid Liggins, I was able to be part of the company as it grew from six stations to over 40. When I look at

(Continued on page 78)
### Adult Contemporary

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<td>THIS I PROMISE YOU</td>
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<tr>
<td>2</td>
<td>SHAPE OF MY HEART</td>
<td>Backstreet Boys</td>
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<td>3</td>
<td>BACK HOME</td>
<td>B.B. King</td>
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<td>4</td>
<td>THE WAY YOU LOVE ME</td>
<td>Heartbreakers</td>
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<td>5</td>
<td>CRUSIN’</td>
<td>Huey Lewis &amp; the News</td>
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<td>I NEED YOU</td>
<td>LeAnn Rimes</td>
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<td>TAKE YOUhome</td>
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<td>8</td>
<td>BREATHE</td>
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<td>I KNOW I LUVYOU</td>
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<td>MY BABY YOU</td>
<td>Marc Anthony</td>
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<td>YOU Sang TO ME</td>
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<td>IF YOU'VE GONE</td>
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<td>EVERYTHING IS DIFFERENT NOW</td>
<td>Don Henley</td>
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<td>I'M GONNA BE LONELY</td>
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### Adult Top 40

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<td>AGAIN</td>
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<td>WITH ARMS WIDE OPEN</td>
<td>Creed</td>
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<td>CRAZY FOR THIS GIRL</td>
<td>Evan and Jaron</td>
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<td>HERE I COME</td>
<td>Kool &amp; the Gang</td>
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<td>THANK YOU</td>
<td>Dido</td>
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<td>EVERYTHING YOU WANT</td>
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<td>DESERT ROSE</td>
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<td>Barenaked Ladies</td>
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<td>Alphaville</td>
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<td>Dave Matthews Band</td>
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<td>24</td>
<td>THANK YOU FOR LOVING ME</td>
<td>Bon Jovi</td>
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**LouisianaRadio.com Launches Label**

**Web Site Will Offer Recordings Of All Kinds Of Louisiana Music**

**BY JIM BESSMAN**

NEW ORLEANS—LouisianaRadio.com, the Internet’s only station based in Lafayette, La., that plays all genres of Louisiana music, has launched Louisiana Radio Records.

The label focuses on the station’s niche, comprising Cajun, zydeco, swamp pop, New Orleans R&B and brass band, funk, jazz, blues, soul, and country.

The first releases involve traditional Creole music—the fiddle and accordion-based French-language folk music created by the South Louisiana Creoles, which developed alongside the closely related Cajun style and was a precursor to the more R&B-flavored zydeco.

“The music is the Cajun/Creole heritage music as possible,” says Fuller. “From a business standpoint, I hope it sells pretty well,” says Fuller, but from the historical side, it’s good to have it for posterity. There are very few remaining Creole/zydeco music masters, so the CD is one for the libraries—and it sounds really good.”

Fuller notes that while Louisiana Radio Records looks to preserve as much of this Cajun/Creole heritage music as possible, it is not the label’s sole objective. “We want to do some string band music and other field music from the state of Louisiana,” he says. “There are a lot of good rock ’n’ roll bands and jazz groups that don’t necessarily tour and are made up of just regional people who’ve been playing together a long time but aren’t well-known.”

“We’ve sort of extended the niche radio concept to a record label situation,” says Fuller. “We’ve been able to cut out a lot of the traditional industry stuff and the small pressings and get airplay, promotion, and distribution through LouisianaRadio.com and the Music Shop (the site’s online retail stop for purchasing music programmed by the station). It’s kind of a closed-loop solution.”

But Louisiana Radio Records product is also available elsewhere. Fuller notes the titles are carried by other cyber-dealers, including key New Orleans store Louisiana Music Factory’s online dealership. Traditional distributors include Flat Town and Gonzalez Music Wholesale, both in Louisiana.

**Katz Media Pulls The Plug On Web Sales Unit**

NEW YORK—Although radio knows the Internet is a place where it may one day make millions selling streaming audio and video advertisements as well as banner ads, it is becoming apparent that such a day is not in the near future.

The latest news speaks to that: Katz Media has announced it is shutting down Katz Interactive Marketing, its unit that sells streaming media assets on the Internet.

“We have decided to discontinue our current efforts in streaming media through the operation of Katz Interactive Marketing,” the company’s current revenue model does not show Katz Interactive Marketing delivering positive results in the foreseeable future,” says Katz Media Group CEO Stu Olds.

Instead, Olds says, Katz is “directing our efforts toward our core businesses in support of our radio and television station clients.”

Katz Media, the largest media rep firm in the U.S., with more than 2,100 radio and 350 TV stations as clients, is a subsidiary of Clear Channel Communications—the largest radio station owner.

Other rep firms are holding tough, however. Interup, for example, upped its investment in streaming media by acquiring Cyberset earlier this year, and MediaAmerica, which began its interactive division last summer, continues to staff up.

In other Internet news, Hiwire, an Internet advertising rep firm, will sell ads on worldclassrock.com, operated by the Clear Channel Interactive Group. Engineers from Hiwire and Clear Channel have been working since January 2000 to make the site capable of delivering localized ads to specific audiences during commercial breaks in its live streaming audio.

Elsewhere, Judy Carough has joined Arbitron in the newly created position of VP of advertiser services, which will work to market the company’s Webcastratings to advertisers and agencies. Carough comes from Broadcastsports.com and a nine-year tenure at the Radio Advertising Bureau.

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**Note:** The image contains a table and text related to Billboard magazine content. The text is a reflection of the magazine’s article on radio programming and related news. The mentioned websites and past events are not relevant to the current information being provided.
### Billboard Mainstream Rock Tracks

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<td>Prinzes With Duzi</td>
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<td>Primus With Duzi</td>
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<td>Kicking The Fly</td>
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<td>Let Sally Drive (Ride Sally Ride)</td>
<td>Sammy Hagar/Cherry amber</td>
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<td>Pasha Ramon/Reprise</td>
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### Billboard Modern Rock Tracks

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<td>The Offspring/Columbia</td>
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**Newspaper of Record**

Raffaello B. De Castro, VP, BAYONET DATA SYSTEMS

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FEBRUARY 10, 2001

Top 40 Tracks

| #1 | 1 | LOVE DON'T COST A THING | 2ND | 3 | JENNIFER LOPEZ | UNIVERSAL/EPIC | 1 |
| #2 | 4 | AGAIN | 2ND | 14 | LENNY KRAVITZ | VIRGIN | 2 |
| #3 | 3 | 2001 INDEPENDENT PARTY 1 | 11 | 25 | DESTINY'S Child | FEATURING JON B | 3 |
| #4 | 5 | IT WASN'T ME | 16 | 11 | SHAGGY FEATURING RICK ROSS, DUCENT | RCA | 4 |
| #5 | 5 | IF YOU'RE GOING | 2ND | 5 | MATCHBOX TWENTY | INDEPENDENT | 6 |
| #6 | 10 | 12 | 8 | ANGEL | SHAGGY FEATURING RAYVON | RCA | 7 |
| #7 | 6 | 6 | 7 | HE LOVES U NOT | DREAM | RCA | 9 |
| #8 | 9 | 9 | 10 | DON'T TELL ME | MADONNA | WITH MISSY MEGA | 11 |
| #9 | 8 | 7 | 24 | WITH ARMS WIDE OPEN | CREED | UNIVERSAL/EPIC | 12 |
| #10 | 7 | 6 | 23 | CASE OF THE EX (WHATCHA GONNA DO) | MYA | UNIVERSAL/EPIC | 13 |

CRAZY FOR THIS GIRL

CRAZY

NOBODY WANTS TO BE LONELY

MY EVERYTHING

THANK YOU

THIS I PROMISE YOU

YOU MAKE ME SICK

THE WAY YOU LOVE ME

BUTTERFLY

GOTTA TELL YOU

AROUND THE WORLD (LA LA LA LA)

WHAT'S YOUR TALENT

I'LL BE YOUR LOVER

PINCH ME

NO MORE (BABY I'M DO RIGHT)

I JUST WANNA LOVE U (GIVE IT 2 ME)

PUT IT ON ME

DANCE WITH ME

STILL ON YOUR SIDE

BABY

THE CALL

BREATHELESS

HOMMAGE (IN HANDS)

FUEL

FREE

I DON'T THINK I'M NOT

KANDI

(Continued from page 75)

Radio Programming

(Artist Seeks Airplay With Flamingo Stunt)

NASHVILLE—An unsigned artist who allegedly stole Sony Music Nashville's pink flamin- gos is now trying to ransom the plas- tic birds in an effort to get his music listened to and played on WKDF (Music City 103) Nash- ville.

To promote Billy Ray Cyrus' single "Burn Down The Trailer Park," which includes the line "shoot the pink flamingos out in the yard," Sony staffers placed flamingos in yards up and down Music Row late one night. Singer Ziggy Dale Zigfreid, who had just finished cutting a track called "Freebird Trailer Park" in a Music Row studio, gathered up some of the flamingos and claims to have taken them " hostage."

Zigfreid left a headdress at Sony's front door with an attached note that read, "If you want the rest of your flamingos returned, unharmed, you will listen to my music and give us airplay." A copy of Zigfreid's CD, "Only Rebel Child," was left with the note.

One Man, Many Jobs

Being an owner means Heg- wood is even more involved in the business side of radio, including sales. "One of the reasons I went to work for Radio One in this first place was to learn the sales and management side of radio. We've had stations that had inferior sig- nals and clearly were not the top dogs in the market, but we grew these stations. The best example is WHHT Atlanta. We signed on with no ratings, and now it's a formidable competitor in that city. It also proves that you don't neces- sarily have to be the top-rated station to make money. What really matters is how you run your station, how you keep costs down, and spending the money you have wisely."

Currently WNZ/Z/WFMN ranks No. 2,12 plus. It's No. 1 18-34, No. 1 18-49, WRJPC, which Hegwood closed on just June, is at 4.1.

Hegwood says they have grow- ing pains and issues in every mar- ket. "In Albany I'm competing against Clear Channel, and in Jack- son against Inner City. Both com- panies are established and have deep pockets. They aren't going to allow me to just come in and take 30-40% of their audience. I expect it to be a fight."

One of the ways Hegwood pre- pares for battle is by hiring young, passionate programmers and air talent. "I want to help create new PDS who know what they're doing. I think it is part of my responsibility to the industry. And it's my hope to create more oppor- tunities for young people to grow."

Perhaps it's his experience in the trenches that will help him attract up-and-coming talent and pro- grammers such as Darrell Johnson.

Artist Seeks Airplay With Flamingo Stunt

The next day, faxes were sent to Sony and WKDF morning man Carl P. Mayfield that in- cluded a photo of the bird's head and the message: "This one had to suffer so you know we are seri- ous."

'...I don't hear (Zigfreid's) version of 'Mama Tried,' and 'Freebird Trailer Park' played on 103.3, we will be forced to execute one flamingo a day. When we hear the song, the flamingos will return." On the second day, a similar fax featured a photo of two flamingo heads and the message, "You chose to ignore our first warning, now another flamingo has paid the price." While it's unclear whether Zigfreid is real or the imagined friend of some Music Row prom- donators, he's not a publicity stunt gen- erated by either Sony or the station. WKDF PD Wes McStay says the station has no plans to play the record. A label executive described Zigfreid as "a psycho."
SOUL TRAIN AWARDS (Continued from page 6)

sary at the House of Blues in Las Vegas Jan. 24. Performances by Smokey Robinson and Destiny’s Child at this event will be used in a prime-time special this June. Following is a complete list of nominations:

Best R&B/soul single (male):
- Yolanda Adams, “Open My Heart” (Elektra)
- Erykah Badu, “The Next Thing” (Motown/Universal)
- Mary J. Blige, “Your Child” (MCA)
- Jill Scott, “Gettin’ In The Way” (Hidden Beach/Epic)

Best R&B/soul single (male):
- Avant, “Separated” (Magic Johnson/MCA)
- D’Angelo, “Untitled (How Does It Feel)” (Cheeba Sound/Def/Atlantic)
- Kelly Price, “Mirror Mirror” (Def Soul)  Illa Scott, “Who Is Jill Scott? Words And Sounds Vol. 1” (Hidden Beach/Epic)

Best R&B/soul album (male):
- D’Angelo, “Voodoo” (Cheeba Sound/Virgin)
- K. Kelly, “TP2.Com” (Jive)
- Sinjó, “Unleash The Dragon” (Dragon/Def/Soul)
- Cari Thomas, “Emotional” (Bad Boy/Arista)

Best R&B/soul album (group, band, or duo):
- Jagged Edge, “J.E. Heartbreak” (So So Def/Columbia)
- Mary Mary, “Thankful” (C2/Columbia)
- Next, “Welcome” (Virgin/Def/Soul)
- Lucy Pearl, “Lucy Pearl” (Pookie/Beyond)

Best Rock or R&B or rap album of the year:
- Dr. Dre, “2001” (Aftermath/Interscope)
- Eminem, “The Marshall Matters LP” (Web/Aftermath/Interscope)
- Jay-Z, “The Dynasty Roc La Familia” (Roc-A-Fella/Def/Jam)
- R. Kelly, “TP2.Com” (Jive)

Best R&B/soul or rap, new artist:
- Lil’ Bow Wow Featuring Xscape, “Bounce With Me,” (So So Def/Sony)
- Nelly, “Hot Girl” (Hot Country Grammar)”(P’t Reel/Universal)
- Shyne, “Clean Up Girl” (TP2.Com/Motown)
- The Way” (Hidden Beach/EPIC)
- Carl Thomas, “I Wish” (Bad Boy/Arista)

Best Rock or R&B or rap music video:
- D’Angelo, “Untitled (How Does It Feel)” (Cheeba Sound/Virgin)
- Eminem, “Stan” (Web/Aftermath/Interscope)
- Mystikal, “Shyne Ya Ass” (Mystikal/Def/Jam)
- Ms. Jackson” (LaFace/Arista)

Best gospel album:
- Chester D.T. Baldwin & Music Ministry Ministry, “Sing It On Sunday Morning” (1411)
- Mary Mary, “Thankful” (C2/Columbia)
- Mississippi Mass Choir, “Emmanuel (God With Us)” (Def/South)  Lee Williams & The Spiritual Q’s, “Good Time” (MC)

SOUL TRAIN AWARDS

newsline...

MP3.COM reports net revenue of $80.1 million in 2000, a 266% jump from $21.9 million the year before, and a pro forma net loss of $25 million, or 31 cents a share, compared with $36.6 million, or 67 cents a share, in 1999. The actual 2000 net loss was $77 million, which included litigation and copyright costs associated with the My.MP3.com lawsuit, as well as acquisition costs and other one-time expenses. MP3.com settled its copyright infringement lawsuit with the majors at a reported cost of $170 million.

KELLY FITZPATRICK

THE SMITHSONIAN INSTITUTION, which operates the Smithsonian Folkways label, is launching a new project with the working title Global Sound Network to preserve, digitize, and distribute the Internet music from archival collections around the world. Jon Kertzer, the former director of multimedia and special projects at Seattle’s Experience Music Project museum, has been named director of the new endeavor, effective Feb. 12. He remains based in Seattle and will report to Richard Kurin, director of the Smithsonian Center for Folklife Programs and Cultural Heritage in Washington, D.C. The project’s preservation efforts will target about 30 music archives, mostly in Third World countries. Much of the repertoire, mainly folk and world music, has never been recorded on CD. Kertzer says the project aims to make the music available for digital downloads. Tony Segrey, former director of the Folkways label, and now a professor of ethnomusicology at the University of California, Los Angeles, is a consultant on the project, which is funded by the Rockefeller Foundation.

KEN SCHLAGER

CDNOW, in its third restructuring in four years, has eliminated its advertising sales departments in New York and San Francisco, a loss of 53 jobs. The cuts were made by parent company Bertelsmann e-Commerce Group, whose president/CEO, Andreas Schmidt, said in a statement that the action was taken to focus CDNow on its core business of product sales. Staffers at CDNow’s media group, which includes Los Angeles-based online news service Allstar and New York-based Jazz Central Station, remain in place. Bertelsmann acquired CDNow last July for $3 a share, or about $117 million.

KEVIN F  

ROCK GROUP GARBAGE has filed suit against Universal Music and Video Distribution, Universal Music Group (UMG), MCA Records, Almo Sounds, and Radioactive Records alleging that UMG is using “wrongful, monopolistic, and strong-arm tactics” in attempts to keep the action on UMG. In a suit filed Jan. 29 in Superior Court in Los Angeles, the group alleges that it had a key man-clause with Almo Music that one of the suits that united the company, the company was free to terminate its contract. Moss retired after UMG acquired a controlling interest in the company. UMG has stated that Garbage lead singer Shirley Manson is still bound to UMG because of a contract she signed with UMG-distributed angelfish. Garbage is asking for a declaration calling both the Almo Sounds and Radioactive deals void. A UMG spokesman said, “The case is meritorious.”

MELINDA NEWMAN

92-YEAR-OLD JAZZ LEGEND Lionel Hampton donated his vibraphone Jan. 30 to the Washington, D.C.’s Smithsonian National Museum of American History, where it will join other jazz treasures, such as Benny Goodman’s clarinet, Louis Armstrong’s trumpet, and the Duke Ellington archive of more than 200,000 pages of charts and notes. It was Louis Armstrong who suggested in 1938 that drummer Hampton take up the instrument, and later that year Hampton recorded his first solo on Armstrong’s “Memories Of You.” Hampton joined Goodman’s swinging quartet in 1938, first on record and then onstage, helping pioneer integrated groups. Hampton frontal his own popular orchestra in the following decades. In 1998 he played at the White House.

BILL HOLLAND

SEAN “PUFFY” COMBS’ weapons and bribery trial began Jan. 29 in Manhanny Supreme Court, with his defense attorneys claiming that he was being prosecuted because of his fame. In opening statements, prosecutors alleged that Combs was involved in a fight in a New York nightclub on Dec. 27, 1999, during which Combs and rapper Jamal “Shyne” Barros fired semiautomatic pistols. Leonard Curtis Howard—a security guard for Combs—testified that he had never known the rap mogul to carry a firearm. The trial was expected to last several weeks.

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CHRISTIAN TOURS ARE GEARING UP
(Continued from page 1)

tion to the motion picture “Left Behind.”
OC Supertones’ creative Loud and Clear Dance Party USA tour launches Feb. 9 in Knoxville, Tenn. The 60-city trek in support of the band’s SEC Records release “Loud And Clear” will feature interactive elements with the audience, including nightly dance contests and raffles.
The tour is configured for an open floor and general admission and will play a wide variety of flexible, multiple-purpose venues. Capacities range from 1,000-2,500 or more in the larger markets.
While the OC Supertones tour is designed to give fans bang for their buck, it’s not as production-heavy as their recent outings. “On past tours we brought out pretty extensive ancillary revenue and still managed to lower the production price tag,” the bells and whistles come in the form of the fun of the evening, as opposed to flashing lights and pyrotechnics,” says Bahnsen.
This tour’s production budget is about $12,000 per week. The “high school dance” motif includes photo booth stations, a backdrop stage and a yearbook theme, both of which create ancillary revenue that help keep ticket prices affordable at $10-$15 each.
Even with the general-admission floor, OC Supertones don’t expect an overabundance of moshing. “The kids are going to have fun and do what they do, but we try to calm ‘em down if we need to,” says OC Supertones bassist Tony Terusa. “We do encourage them to dance.”

Even with the low ticket price, Bahnsen expects the tour to be profitable. “We budgeted this tour so conservatively that I couldn’t feel more confident,” he says. “I feel like we’ll have more revenues than we’ve ever had with significantly less costs.”
Terusa isn’t quite as confident. “I’m a little nervous, actually,” he admits. “There’s a lot on the line, a lot of costs, and a ton of cities. But our booking rep has done a good job, and our fan base has been so good to us.”
Supporting the OC Supertones on the Dance Party USA tour will be Relient K and Switchfoot. “We’re doing this for the fans, and we hope they know we created this for them to have a good time,” says Terusa. The tour runs through mid-May.

FREE CARMAN

Carman, one of the genre’s top-drawing live performers, embarked on a free tour last fall, and the second leg of the Sparrow artist’s Heart of a Champion tour begins Feb. 12 at Firstar Center Arena in Cincinnati. So why a free tour? “Believe it or not, it works,” says Randy Lovelady, manager of Carman and contemporary Christian/logo act Of Clay. “We go in, cut a fair deal with the venue, do an offering, sell some merch, and come out paying our bills. It’s definitely a nonprofit, break-even scenario.”
Even with such a tight margin, the tour doesn’t skimp on production, Lovelady says, with production costs running at about $150,000 per show. “It’s a six-semitour, which, for contemporary Christian music, is huge,” he points out. “It has a total lights package, video screens, a nine-piece band, eight dancers, and Carm.”
The full leg of the tour, which hit major-seedy econmoms coming to town, averaged about 10,400 per night in attendance and about $3 a head in merchandise sales. The second leg visits major markets and venues, including Madison Square Garden in New York (March 22), the Georgia Dome in Atlanta (April 7), Reunion Arena in Dallas (March 19), and the Palace of Auburn Hills near Detroit (March 24).
“Our average venue size for the second leg is in the neighborhood of 18,000-20,000 seats, plus two stadiums,” says Lovelady. “This is the real test.” Opening acts on Carman’s Heart of a Champion tour are Sparrow artists Russ Lee and Zero:G.

NEWSBOYS’ BOY

Another tour sure to attract attention is the popular Christian world is Joe’s Strange- nel New Normal tour, which began Jan. 31 in Louisville, Ky. The 20-city trek features newsboys with catchy Records’ La Rue, Essential duo Venna, Sparrow artists Earthmer and Luna Halo, and Red Hill Records’ Katy Hudson.
Joel calls the tour “a very cool endeavor” in support of his Inpop release “Watching Over You.” Asked why he, as a member of a successful group, is taking a solo record and tour, he responded, “Why not?”
Joel explains, “When you’re in a band, you’re five guys, a lot of creativity flowing around, and only 10 or 12 songs per album. I had plenty of stuff bubbling under the surface that needed to get out. It’s overstuff that doesn’t really fit the Newsboys mold, but it’s still pop music. So I recorded this album, and they gave me the green light to get it out and perform it live.”
Joel says production on his Strange Normal tour was as “big as I can squeeze out at this point.” He says he has “about $400,000 in a big financial windfall from his solo tour, which sees the artist fronting a five-piece band.”
“I’ve already got a day job— it’s not like this has to work out financially,” he says. “I think we will blow a few perceptions about what a solo tour can be, however. This isn’t acoustic guitar, ‘Kumbaya.’ I made a pop record, and I’m doing a pop show.”
Dave Stuenebrink, Joel’s manager, says the objective of the Strange Normal tour is to help differentiate Joel’s solo material from his Newsboys songs. “We’re trying to put a little bit of a personalized touch to this,” says Stuenebrink. “Phil is great at personally connecting with a crowd, and a lot of these songs are based on his personal experiences.”
Stuenebrink says the reception from promoters has been positive but admits there is an element of the unknown with Joel’s solo tour. “Newsboys is a great draw, but Phil is, to some extent, a bit of an unknown draw,” he says. “He has to be established in [promoters’] minds as a solo artist. Some of the hard ticket dates we’ve done already have come across better than expected.”
Some dates for the upcoming tour are already on sale, and Stuenebrink says most are doing well. “Probably 60% of the dates are doing better than expected,” he says. “Some have been a little late, but they’re starting to catch up. It’s absolutely encouraging.”

THE PROMOTION

Promoters of contemporary Christian tours make use of a network already in place for the major players and work to build promoters in smaller or new markets.
Managers, agents, and promoters have a variety of tools at their disposal, including the Internet. “We’ve partnered with Itickets.com, and each promoter signs up with them,” says Bahnsen. “Itickets is the ticketmaster of the Christian market. Its website directs the kids to where they can buy tickets and also gives them the opportunity to purchase online.”
Other promotional outlets include Christian bookstores and youth groups at local churches. The list of active promoters within the Christian market is relatively small but growing, says Bahnsen.
“It’s not like the mainstream, with major players in each market,” says Bahnsen. “You have to find someone in some of the smaller markets and help them build and get a network in place.”

We budgeted this tour so conservatively that I couldn’t feel more confident. I feel like we’ll have more revenues than we’ve ever had!—DAVE BAHNSSEN

JAPAN’S MARKET DOWN 3% IN 2000
(Continued from page 8)

$15,000-per-show marketing budget that includes TV, radio, and print.
“Carman also has a database of about a million people, and we continue to keep it cleaned up,” says Lovelady. “We send out direct mail in each market, close to 20,000 in Dallas alone. These people are who have actually seen him in the past.”
Feed the Children is the national sponsor for Carman’s tour and promotes several times a week on nationally televised commercials. Other tools include posters and networking through churches, particularly youth groups.
“On tour is a youth pastor’s dream, and we average about 1,500-2,000 churches in all denominations in each market,” says Lovelady. “In the Dallas market alone there are almost 7,000 churches.”

LABELS ALONG FOR THE RIDE

Labels and distribution are also set up to capitalize on the tours. “From a distribution standpoint, we try to take advantage of the excitement touring creates in the marketplace,” says David Crace, VP of marketing for Chorviant Distribution, distributors for the Sparrow and ForFront imprints.
“With this type of touring, we try our best to build excitement at the retail level, using [the tour] as news to put out product on the shelves,” says Crace. “In anticipation of the tour, we know the tour promoters and labels are doing their best to build awareness, so our retailer standpoint is to capitalize on this by distributing product, merchandising materials, and sales incentives not only for current releases but also for back catalogs as well. In-stores are scheduled, and often personnel is sent out to help deal with the crowds.”
Crace says the days immediately following an artist’s appearance in a given market are also “a golden time,” and merchandising support is orchestrated trailing the tour. “We hope to see good Soundscan [selling] following the tour, and we do,” he says.
One-second-quarter tour creating a buzz in the contemporary Christian market is Sparrow artist Utada Hikaru’s summer tour by Atlantic act Plus One. The 30-date tour will run from April until June, with ForFront artist Stacie Orrico and Word’s Rachel Lamps as support.

According to Tomitsuka, the key challenges facing the Japanese recording industry in the coming year are efforts to increase demand for music, coping with new digital technologies, protecting the rights and interests of sound recording creators, and ending the distribution of audio software (preserving the controversial resale price maintenance system). The music industry is suffering from such illegal activities as file-sharing services over the Internet, as well as the spread of网络版CD copies,” says Tomitsuka. “One of the main themes of the RIAJ in 2001 is to combat these cross-border problems by strengthening cooperation with international organizations.”

www.billboard.com
www.americanradiohistory.com
A number of albums not bearing the “Ken Burns Jazz” brand by artists predominantly depicted in the film are also climbing Billboard’s Top Jazz Albums chart, and a number of other catalog items starring “Jazz” figures is waiting in the wings for release over the next few months.

Len Cosimo, VP of merchandising for multimedia at the 399-store Borders Books & Music in Ann Arbor, Mich., predicts that customers will continue to explore jazz genre titles as the Burns series continues into repeat telecasts on PBS.

“Jazz” is set to become “one of [Borders’] flagship revenue pieces for when the fund runs out,” Cosimo says. “I expect this to be repeated several times this year. And between the word-of-mouth and people reading about it and listening to the music, I think they’ll explore more and more, because it’s not just [about] one artist or one time period. I think it captures the essence of the history of jazz.”

BIG VIEWERSHIP, BIG SALES

Perhaps not since the Swing Era—when jazz was indubitably America’s most-popular music—has the genre fared so well on any list of top sellers. As Burns puts it, “the jazz chart changed,” too.

According to a Legacy representative, “Jazz” debuted to an audience of 13 million viewers Jan. 8. While all of the Burns albums had been selling steadily since their Nov. 7, 2000, release, they took nearly every slot on the Top Jazz Albums chart, according to SoundScan.

“Ken Burns Jazz” titles occupy 18 of the 25 positions on the current Top Jazz Albums chart (unpublished by SoundScan). The single-disc “Big Band of Ken Burns Jazz” is at No. 2; the five-CD boxed set “Ken Burns Jazz: The Story Of America’s Music” is at No. 3. (Both titles are released by Legacy domestically, with Verve having the foreign rights to the series.)


The only title standing between “Best Of Ken Burns Jazz” and the apex of the jazz chart is “Pure Jazz,” an unrelated Verve/Universal album that includes tracks by many of the series’ artists, now in its third week at No. 1 on Top Jazz Albums, is being heavily promoted by TV spots appropriating the look of Burns’ film (see story, this page). At $16.98, the title takes advantage of an artist’s key placement in “Jazz” (one who doesn’t have an individual Burns-branded title). "Very Best Of Artie Shaw," which is bubbling under the jazz chart.

“Best Of Ken Burns Jazz” slips to No. 2 on Billboard’s Billboard 200 this issue, while the boxed set climbs to No. 120 on Top Jazz Albums list at No. 102. The album has sold 47,000 units, according to SoundScan.

Legacy spokesman says curtly, “We haven’t told our VP what to do. It’s a management decision...we have a marketing mix. And you can’t say anything about a marketing mix, it’s a management decision.”

“If [Burns] hasn’t done it, there wouldn’t be this great historical document,” he says. “If anybody’s performance is not up to par, we could do a better one. This [film] isn’t just a passing thing; it’s forever. That’s what’s so important, and it’s dissipated!”

Goldstein adds, “It’s all positive. There’s nothing negative about this at all, for God’s sake.”

MARKETING SYNERGY

Like Goldstein, Jeff Jones—senior VP of Legacy and senior VP of Columbia Jazz—has been surprised by the success of the series-branded product.

“I thought that the boxed set would do very well, and I thought the individual titles would do very well,” says Jones. “But I think it’s exceeded every- body’s wilderest dreams as far as the kind of units we’re seeing, the momentum that continues to build.”

(Continued on next page)

BY CHRIS MORRIS

Los Angeles—Just as TV has played an enormous role in the success of the “Ken Burns Jazz”-branded releases, it has had everything to do with the popularity of a technically unrelated title: Verve/TV’s “Pure Jazz.”

And apparently not everybody is happy about that.

“Pure Jazz” — a compilation drawn from Universal’s Decca, Verve, and Impulse! catalogs, among others—sold 68,000 copies its first week on Billboard’s unnumbered Top Jazz Albums chart, this week in its third week at the top of the chart. It climbed to No. 68 from No. 92 on The Billboard 200. The title has sold more than 47,000 units, according to SoundScan.

Sources leaked that “Pure Jazz” — released Jan. 9, the day after the first PBS airdate for the Burns film series—has angered some at Sony’s Legacy Recordings, which conceived, produced, and marketed the Burns-related titles with Verve in an unprecedented international partnership. Legacy executives apparently are miffed not only about the direct competition between “Pure Jazz” and some of the Burns releases but also by the fact that the album is being promoted by a blanket of TV ads (created by product manager Adam Starr) that borrow Burns’ familiar directorial style and feature many of the artists heavily discussed on the series.

Marketed by Columbia/Legacy in the U.S., the single-disc anthology “Best Of Ken Burns Jazz” and a companion five-CD boxed set titled “The Complete Jazz of Ken Burns Jazz” on the current Top Jazz Albums chart.

According to UTV Records VP of marketing and A&R Jeff Moskow, “Pure Jazz” is a reconfigured version of “The No. 1 Jazz Album,” created by Verve director of catalog marketing, David Goldberg, 15 years ago for the Canadian market.

UTV—a unit of Universal Music Enterprises, Universal Music Group’s catalog division—substituted some tracks, added the “Pure” handle used on some of its other catalog compilations, and formulated a marketing campaign that involved both direct TV sales and conventional retail promotion.

“UTV senior VP Bob Mercer says, “Because we’re a mass-marketing, blunt-instrument sort of operation that sells an awful lot of records, we have wanted for a long time to apply the same marketing techniques to a number of jazz or classical records to just try and broaden the bases for those labels and those marketplaces.”

The 18-track “Pure Jazz” includes performances by eight artists highlighted in the “Ken Burns Jazz” series of releases. Some of them—like Louis Armstrong, Billie Holiday, and Ella Fitzgerald—are seen in the TV spots for the album now airing nationally.

Mercer says of the ads, “We’re running them pretty much all over the broadcast market and the cable market, and they’re doing pretty much working everywhere.”

UTV executives admit that the release of “Pure Jazz” was timed to ride the promotional coattails of the Burns project.

“Did we consider [holding it back] yes, Mercer says. “Did we come up with a plan? No, we held off on our hot product, and let everybody else get their product out there and do what they’re going to do, and then we’ll let them have that marketplace and we’ll come to ours? No, we didn’t decide to do that, and I think we would have been criticized for that. Ken Burns borrowed your ad, what would people be saying if we came out with a ‘Pure Jazz’ record in May? What most of the other labels could’ve done was in the context of the film. We were deep in the in.”

Goldstein adds that he personally phoned Jeff Jones, senior VP of Legacy and senior VP of Columbia Jazz, to apologize to Legacy. “The last thing we want is to damage the relationship.”

For its part, Legacy is remaining formally mum about “Pure Jazz.” A Legacy spokesman says curtly, “We have no comment on competitors’ records.”
ADVANTAGE A NEW JAZZ AGE
(Continued from preceding page)

The 10-tape VHS edition of "Jazz" rockets to No. 9 from No. 34 on the Billboard Top Video Sales chart this issue. With a suggested retail price of $149.98, it is the chart's only title priced at more than $100.

"It hit our expectations selling in the jazz, music and music, our expectations," says Warner Home Video's Saksa. "We've had a tremendous amount of reorders.

The 10-disc DVD edition of "Jazz," priced at $199.22, has not yet appeared on Billboard's 20-position Top DVD Sales chart. But Saksa claims, "Right now, it's looking like the DVD is selling about 25% more than the VHS. I think it's because, No. 1, it's music-oriented, No. 2, you look at the DVD consumer, the early adopter of DVD--that's the documented person, that's the jazz fan, that's the high-end consumer.

Knopf's 560 book "Jazz: A History Of America's Music," written by Burns and series writer Ward, is No. 18 on the current New York Times hardcover non-fiction best-seller list. Paul Bogdanor, executive director of publicity for Knopf, reports that about half of the book's initial printing of 200,000 copies has sold--thanks in good measure to prominent positioning at such music retailers as Tower and Virgin (which have already placed re-orders).

ALTED JAZZ CONSUMPTION

Both brick-and-mortar and Internet retailers have supported the "Jazz" series with major promotional efforts, and report that their efforts are being rewarded in both the short and the long term. Most see the airing of the Burns film and the release of the DVD as a watershed event that will stoke consumer interest in the music for a significant period.

Virgin Entertainment senior VP of product and merchandising Dave Alder says, "This is an absolutely fantastic opportunity to get behind not only the Ken Burns boxed set, other Burns CDs, and the accompanying book and DVD; it's an opportunity as well to put a lot of these artists on the public's radar screen. We've put a lot of these artists to the front of the dance card, but we've also put the jazz in the stores with the right CD format--the komo [large] format, the high-end consumer."

Alder says, "It's a very strong response, really.

While the Burns box set and other show-related items—as well as such jazz greats as Davis' "Kind Of Blue" and Holstay's "Lady Sings The Blues"—are selling "astonishingly superbly," Alder says, he adds that he the show has altered certain traditional trends of jazz consumption.

"We've got a lot of the 20s- and 30s-related artists, even Big Beiderbecke and Jack Teagarden [who don't have individual Burns titles], have also done superbly well. [It is] relatively, but in comparison to what you normally sell, there's been a real interest from people wanting to research and understand the roots a little more, which is really encouraging for us.

Regarding a more contemporary artist, Marsalis is featured on the "Jazz" CD boxed set, both solo and at the head of the Lincoln Center Jazz Orchestra. But it's surprising that given how much screen time the trumpeter spends in the film as a commentator—as well as a performer in the final episode—his own catalog isn't doing quite as well. It's not experienced a significant sales jump. None of his Columbia albums appear on this issue's unqualified jazz chart, nor are any bubbling under.

Among other changes moving to promote all the Burns-branded product last fall was the 116-store, West Sacramento, Calif.-based Tower Records. Dent Williams, the chain's VP of U.S. advertising, says, "We wanted to set ourselves up in November and December, when we had high traffic, as the Ken Burns retailer; so that when it did start airing in January, [customers] might call us into their memories and come back. So we set up Nov. 1, making a special rack [holding the CDs, videos, and book] and P-O-P and held a display contest and really got the stores going.

Tower saw an increase of 25% in cumulative jazz sales, Williams says, and some stores reported jazz increases of as much as 40%. "Our numbers were up really good in January," she adds, "We had half jazz numbers in December, but with the P-O-P special, it wasn't what it's been in January.

Bordervs. Cosimoano says of his firm's extensive campaign, "We tied the book, music, and videos into a focused cross-promotion display in the stores.

Our [monthly] magazine Inside At The Hop. From Duke Ellington to Wynton Marsalis, the point has been argued repeatedly over the years that if the music doesn't want to make a listener move in some way, then it might not really be jazz, so to Burns' "Jazz," the roots of jazz as dance music is a recurrent theme—particularly during the long swath the film cuts through the Swing Era, that one time when jazz was America's most popular music. The late '30s and '40s saw dance halls like New York's Savoy Ballroom brim with the country's youth as they danced such jazz-spurred steps as the Lindy Hop, as the pair were doing in 1936.

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It Could Be An Upbeat Year As Labels Sing Jazz Tunes

With the prospects bright for the renewed health of jazz catalog, releases in the aftermath of the initial PBS broadcast of Ken Burns' documentary "Jazz," most labels with large stores of classic titles are rushing new packages by the series' best-known names into the marketplace.

On March 18, Rhino's Verve division will reissue Sarah Vaughan's "Viva Vaughan" and Ella Fitzgerald's "Ella Sings Broadway."

On June 5, in honor of Louis Armstrong's ongoing centennial celebration, the label will release four Satchmo titles, including the three-CD "A Musical Autobiography," Two Dyke Gigies reissues are due in late June (Verve). On April 10, Columbia/Legacy will release four Dave Brubeck sets. On April 17, the label will commemorate the trumpetist's birthday with reissues of three '50s titles and a best-of drawn from his boxed set featuring the trumpetist in league with John Coltrane. June 12 brings a three-CD Thelonious Monk boxed set, the "The Columbia Years: 1962-1968.

On July 10, a pair of two-CD Monk collections follow: "Live At The Jazz Workshop—Complete" and "Monk: In Tokyo."

RCA Victor has reissued Duke Ellington and Sonny Rollins titles of late and has a brace of further releases due. Forthcoming from Blue Beat Note are Charlie Parker's "Washington Concerts" (April 10) and Django Reinhardt's "All Star Sessions" (June 5), six of as well as Count Basie's "Breakfast Dance And Barricade" and Vaughan's "Swing's Sweet & Sassy" (July 3).

This month, Fantasy reaches into its extensive Prestige catalog for a 20-bit remastered versions of such titles as "The Thelonious Monk Trio," the Modern Jazz Quartet's "Concorde," Rollins' "Tone Madness," Coltrane's "Coltrane," and "Relaxin' With The Miles Davis Quintet." It also will issue: this month several remastered Pablo titles, including "Basie Big Band," "The Ellington Suites," Vaughan's "Send In The Clowns," and "Ella & Oscar," featuring Fitzgerald with pianist Oscar Peterson.

While Rhino Records, which markets much of Warner Music Group's catalog, isn't immediately releasing any "Jazz"-related reissues, it has embarked on a wide-ranging catalog promotion that focuses on titles by Coltrane, Parker, Art Blakey, Ornette Coleman, and other stars of the series.

Documentarian Burns says he hopes that "Jazz" will spur the same ongoing interest about the music that his groundbreaking 1990 series "The Civil War" did about America's great internal conflict.

"Historians, particularly amateurs, make lousy prognosticators," Burns says. "But if 'The Civil War' is any indication—attendance went up 200% or 300% at [battlefield landmarks] like Gettysburg, and then stayed there. I have no idea if that'll happen with jazz, but I hope so."
Federation of the Phonographic Industry (FPI), says, “It’s hard to know whether the investigation is an outgrowth of the FTC investigation in the States about the MAP (minimum advertised price) agreement between the companies and the retailers—which does not exist in Europe—or this notion that you keep hearing about that’s never really been articulated, that in the course of looking at the Warner/EMI merger, the commission determined that it wanted to find out more about the relationship between the labels and the retailers.” Nonetheless, EC spokeswoman Amelia Torres contends that “this investigation stems from a similar one [by the FTC] carried out in the U.S.

Many industry observers are puzzled as to why the EC has chosen to launch a pricing investigation at this particular time. One theory is that the commission is conscious that EMI and BMG may be about to submit a merger proposal, and if that proposal was to pass, the commission could at least point to this pricing probe and say it was not in the pockets of the European record industry.

Torres makes them far-fetched, but one thing is for sure: The commission already has preliminary thoughts on pricing issues. In its statement of objections to the Warner/EMI merger, the commission said, “Rather a high degree of standardization exists in the pricing and format of the product, which makes tacit coordination on prices easier.”

It continued, “Across the (Euro- pean economic area), the commis- sion has not identified any signifi- cant PPD [price per dealer] price fluctuations over the last five years.” And the papers also said, “The commission believes that the PPD is a good benchmark for the price level of the market. At this stage it therefore appears that the prices retailers of the majors have not been fluctuating in re- sponse to competitive pressures to any large extent over the last five years.”

Torres says that letters request- ing information have been sent to “five music companies, five online retailers, and 13 traditional retailers.” She refuses to identify the individual companies, but the merchants are likely to include Pan-European outfits Amazon, BOL, Woolworth, Virgin Enter- tainment Group, HMV, and FNAC, as well as such national music out- lets as Germany’s World of Music and Mediamarkt, Holland’s Free Record Shop, and Tower, among others.

Berman tells Billboard that the five majors have received Article 11 inquiries—official EC requests for information—and that all five have agreed to cooperate in the investigation. Representatives for the majors affirm that a transatlantic fact-finding mission that has been received from the EC, but none of the companies would offer further comment.

Dismissing some reports that the commission was investigating a cartel among the majors, Torres says, “The commission is looking at the vertical relationship between the music majors and the retailers. The commission is trying to ascer- tain whether the music companies are sharing the same or similar retail price maintenance policies or not.” She adds that those served with the Article 11 letters have four weeks to respond.

Stressing that the FPI has not, as yet, been asked to participate in the probe and therefore has not received any paperwork, Berman nonetheless believes the examination is totally without merit. “This is a very convenient target,” he says. “There is no getting around the fact that, in terms of the major companies, there are no numbers. But there’s a far cry from there being a small number of major companies to allegations into how they go about doing their busi- ness, and I think on that score we are safe.”

Berman also is confident that the industry’s cooperation will lead to a swift closure of the matter. “If we give the EC the information, this can be dismissed very quickly, so the [cost to the industry] may not end up being very much at all.”

“The basis of where we are now, the commission itself says that it has no evidence of so-called price-fixing,” Berman says. Industry executives will be hop- ing that Berman’s optimism proves correct. The FTC last year esti- mated that U.S. consumers paid as much as $480 million more than they should have for CDs over the prior three years, due to the com- panies’ pricing practices (Billboard, May 18, 2000). A sim- ilar finding in Europe could lead to massive fines.

Similar probes have been con- ducted sporadically throughout Europe, famously in 1997 in Italy, where the affiliates of five majors were fined a total of $4.5 million after being found guilty of a price-fixing cartel. A 1994 investigation into price-fixing in the U.K. cleared the industry of any wrongdoing, though, and retailers reported an upsurge of sales as public confi- dence in the pricing system was restored.

Bob Lewis, director general of the British Assn. of Record Dealers, says, “I can’t see what good [an investigation] is going to do, because the statistics were wrong last time—the published price and the market price simply are not the same. An investigation usually has a spin put on it by the media which affects consumer confidence, and with the tough times that retailers are having, this will not help maintain businesses in the U.K. if consumer confidence is dented.”

Lewis, who is a founding mem- ber of the Global Entertainment Retailers Assn., adds, “We are in such a competitive market that we do not have retail price mainte- nance, and consumers are used to shopping around to obtain the best price that they can, unlike America where they had MAP.”

### BR5-49 MAKES SWITCH TO SONY’S LUCKY DOG

(Continued from page 6)

Despite constant touring, the Jack Daniels-sponsored BR5-49 actually found time to make demos for the new album, which “made a huge dif- ference,” Mead says. “It got us in the mode for recording and showed how we’ve become better players than we were when we made the last record.”

Bennett agrees that the demos show major improvement in playing and singing, and he notes a musical “kinship” with Worley via such previ- ous production clients as the Nitty Gritty Dirt Band, Desert Rose, and especially Dixie Chicks, with whom “he got banjo [played on the radio].”

When Fontes approached Worley about producing the album, “He told me that they wanted the show to be about music,” says Worley, who remained a big fan of the band after “making a pretty good run at them” while at Columbia.

Worley says he “told them that the most important thing I can do is help the band write and find material that doesn’t hurt them or steal their musical souls to get airplay—and record them in a more organic way than they’ve recorded before. I want the record to be like when they played at Roberts’.”

Worley is also getting Mead and Bennett to sing together, instead of alternating lead vocals. They’ve got that hillbilly/rockabilly ‘zing’ when they sing together,” he says, “so we’ll visit that on a couple of songs.”

Both Worley and Butler also speak of the fun factor of working on the BR5-49 project. “I’m at this stage of my life where if I’m not hav- ing fun doing something, then I don’t want to do it, and this band is so much fun,” says Butler, who is amazed at the number of concert- goers who say they’re “filled to the brim” since word of the BR5-49 signing leaked out. But he also looks to change the perception of the group as strictly a young, alternative country act with little hope for mainstream exposure.

“Our goal, and theirs, is to get back into the country music busi- ness,” Butler says. “I think maybe they’ve been guided down the wrong direction and not marketed to country radio as they should have been and always wanted to be. Some people have the wrong impression and have pigeonholed them as a retro-hillbilly band, but they’re much more than that.”

BR5-49 “has always been main- stream country, not unlike a male Dixie Chicks,” Butler adds. “Our job is to show that they have a broader base than the retro image that’s been presented of them—that they’re country but with a cool, hip factor that sets them apart from the run of the mill. It’s what country radio needs right now.”

BR5-49 “has always been mainstream country, not unlike a male Dixie Chicks. They’re country but with a cool, hip factor”

— ALLEN BUTLER —

Having made made road trips in the recent past with such artists as John Fogerty and Bob Dylan, the group, notes Fontes, is now set to join the Georgie Strait Country Music Festi- val tour in March, besides continu- ing with the Jack Daniels tour support and the band’s own promotional efforts on behalf of the Country Music Hall of Fame (Billboard, April 8, 2000). On March 6, BR5-49 will share the bill at New York’s Beacon Theatre with such roots music stars as Keb’ Mo’, Dr. John, and Levon Helm for the fourth annual Smart Sounds: Music for the Planet concert to benefit the Rainforest Alliance (Billboard, Feb. 3).

“The great thing is that the enthu- siasm has never gone away for this band,” Fontes says. “But now that we’re in with a new record compa- ny, it’s back tenfold.”

### Gravy Train

Members of Aware/Columbia rock band Train recently received plaques from label executives commemorat- ing $1 million sales of the San Francisco–bred act’s self-titled debut album, certified platinum by the Recording Industry Assn. of America. Pictured, from left, are Columbia Records GM Bill Botwin, band manager Jay Wilson, Columbia market- ing VP Greg Linn, Columbia Records Group senior VP of A&R Tim Devine, Train guitarist Jimmy Stafford, Columbia Records Group chairman Don Ienner, Train drummer Scott Underwood and vocalist Pat Monahan, band manager Annie Pustlink, Train guitarist Rob Hotchkiss, Columbia Records Group executive VP John Ingrassia, Columbia senior VP of sales Tom Donnarumma, and Aware president Greg Lattman.
A UMG NASHVILLE IMPRINT FOR ACTS WITHOUT A NICHE
(Continued from page 1)

Most of these artists have made several records already, he says. "They have earned creative freedom, and that's what we aim to give them."

"MUSIC, NOT 'CASH-OLA'" Adams says he wasn't looking to "jump back into a major-label situation" because he was happy being on indie Bloodshot Records and "not having to abide by any rules whatsoever." He changed his mind after meeting Lewis and his team. "They seem like they are not so full of shit," says Adams. "They are really prepared to make records with artists that probably won't be mega-multimillion-dollar sellers but are important, and that's attractive.

From their earliest acquaintance, Adams' impression of Lewis was that "money didn't seem to be his bottom line. (The label) didn't seem like it was completely based on cash-ola. It was about, How can we further the careers of these artists?"

Adams believes Lost Highway will be "like the Jive Records for people who are in pain. All these artists are going to be able to skip their labels to get over here."

While Adams wasn't looking for a return to the major labels, Keen was. In the year since his last label deal ended, Keen had been the subject of a bidding war among Sony's Lucky Dog label, Rounder, Sugar Hill, Razor & Tie, and, he says, "almost every independent that you can name." Like Adams, Keen says he chose Lost Highway because of Lewis.

"I felt like he knew what I was all about and had some really good answers about how to market what I'm doing," says Keen. "I felt like we were somewhat kindred spirits in that we both have a rebellious nature." Keen says that because he has what he describes as a "totally unique curve," labels "don't always know what to do with me."

BUMPING INTO STARS
Although he's aware that having a roster full of artists that don't fit the niche defined by mainstream radio formats makes those acts a tougher sell, Jim Caparrow, chairman/CEO of the Island/Def Jam Music Group, says the company plans to use "every and any possibility of increasing awareness for our artists."

In fact, Caparrow says, he got on board with Lost Highway because "the idea was right—that it's not just about radio. We are looking to develop artists, and it's not just about relying on traditional marketing strategies... Too much good music gets lost with that focus."

"I don't think the records are going to be confined formatically," says Lewis. "The ones that we're hearing as fan favorites—that it's not just about radio. We are looking to develop artists, and it's not just about radio. We are looking to develop artists, and it's not just about relying on traditional marketing strategies... Too much good music gets lost with that focus."

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The moral of the story is, with A.B. Quintanilla, I think he's such a brilliant talent, give him leeway!

- Jose Behar -

EMI's Quintanilla Says 'Shhh'
(Continued from page 1)

But once his debut album, "Amor, Familia Y Respeto..." (Love, Family And Respect), sold 100,000 copies, then more than half a million—and once the album remained stubbornly clinging to The Billboard Latin 50 for a full 96 weeks—it was clear the older brother was on his own roll.

Now, it's up to Quintanilla to best himself with the upcoming "Shhh" (EMI Latin), due in stores Feb. 27 and already one of the most-anticipated Tejano releases of the year.

"The Tejano format, it's such a regional format, such a small format, that any little shakeup really creates huge waves," says Johnny Ramirez, PD at KXTN (Tejano 97) San Antonio, which has been playing "Shhh" first single, "BooM-BooM," since early January.

"I like something the older folks can still dance to, but he's got so much music that's aimed toward youth," he says. "To me, it's exciting to see an artist that can bridge those gaps between teenagers [and older listeners]."

But beyond bridging audience gaps, "Shhh" is also aiming to bridge format gaps. The 19-track album (if you count the five brief spoken interludes and three remixes) is neatly divided into English (six tracks) and Spanish (seven tracks). It is also divided into genres—half cumbias (tropical dance music that originated in Colombia and was modified in Mexico) and ballads, the other half mostly slow R&B with lots of harmonization, à la Boyz II Men.

"It should have been an English album, and one month later, a Spanish album," says Quintanilla, who was slated to record in English with Capitol but declined the offer. Already armed with a set of English tracks, he decided to include them on his Spanish album with EMI Latin. Having more Spanish than English tracks was simply a marketing decision to ensure the album would be considered Latin by organizations like the Recording Industry Assn. of America and the Grammys.

The dual languages and styles also highlight Quintanilla's dual identity as a Mexican-American, something he explores in "Primer Acto" (Act One), an introduction of sorts to the album in which he mixes on neither being Mexican enough for Mexicans nor American enough for Americans.

"There's a lot of people in professional positions in Mexico who don't see us as real Mexicans," he says. "And it's the same thing as Nuyoricans and Puerto Ricans. I'm letting you know culture is something that's in your heart. I represent my Mexican culture in every sense. I call my grandma abuelita [grandmother].

Even the music I represent is of Latin descent. The cumbia comes from South America and then through Mexico."

But obviously, in "Shhh" you can pick which Quintanilla to listen to, according to your mood. While the upbeat cumbia "BooM-BooM" is playing on Tejano stations, for example, "Say It" is played on mainstream stations. Likewise, it's become customary for Quintanilla to tour both as a Tejano act and as a pop act catering to different audiences.

"You have the best of both worlds," says Quintanilla. "It's hard to do two singles when one weekend you're with Ramon Ayala in Mexico and the other you're with Sisqé or Pink, but we're able to do it. We change the shows around."

"It's an approach EMI is hoping will bring in revenue. "The moral of the story is, with A.B. Quintanilla, I think he's such a brilliant talent, give him leeway," says EMI Latin president Jose Béhar. "Give him the space to create, to express himself, to explore, and don't place limitations."

EMI Latin is planning to initially ship 250,000 copies of "Shhh," according to Béhar, a huge number by Tejano standards. At the same time, the company will rely on sister label Capitol to help market the Kumbia Kings in the mainstream market. Already, some R&B stations are playing "Say It," even though Capitol has yet to market it or release it as a single.

"Some of A.R.'s music—a lot of it—is very progressive, almost too progressive for top 40 or regional Mexican radio," says Béhar. "It sort of falls in the middle. But he did get a lot of airplay with the last album. We have higher expectations with this one."

Indeed, airplay of the Kumbia Kings was not commensurate with "Amor's" healthy numbers, which Béhar attributes at least in part to the Kings' frenetic touring schedule.

Although Béhar has worked with Quintanilla since 1994, when he was the main songwriter and arranger for Selena (he wrote her big hits, including "Amor Prohibido"), he signed him as an independent artist only after her death. At the time, Quintanilla was already an established songwriter, even outside Tejano circles, having written and produced for artists like Thalia, Christian Castro, and Tito Puente Jr. and produced for artists such as Veronica Castro.

With the Kumbia Kings, Quintanilla didn't go for the soloist spotlight but chose to preside as a leader and guitarist on the sidelines and, above all, as the sole composer responsible for the band's sound.

And while "Amor" featured a host of guests, on "Shhh" Quintanilla drew solely from the Kumbia Kings' strength, featuring two members of the band as lead singers—one who focuses on Spanish tracks, one on English songs. With Spanish, a language he admittedly is not perfectly fluent in, Quintanilla gets help from sound engineer Luigi Giraldo, a former member of Venezuelan pop group Los Fantasmas Del Caribe.

Beyond that, from the onset of the Kumbia Kings, Quintanilla created his own label, Iron Tigga, to carry both his band and new artists. A female singer, Flo, is the first signing, although Quintanilla says he's looking for "Tejano, rap, merengue, anything that comes my way."

Moreover, although he still has one more Kumbia Kings album pending with EMI, both his publishing and his recording contract will be up in the next few months, and, especially in the publishing end, he's looking at different options.

"What I want to do is kick the label [Iron Tigga] up so I can do an artist development deal with some new major label," says Quintanilla. "Names like Interscope have been thrown around."

Regarding his affiliation with EMI Latin, and, specifically, Béhar, Quintanilla says, "I've been with Jose since the beginning, since Selena was little. So, for me it's like trying to separate Tommy Mottola and Emilio Estefan."
"LOUD' CELEBRATES BLACK MUSIC
(Continued from page 1)

"The influence of African-American music can be found in virtually every genre of modern music," Jones adds, "and to date, there has yet to be a real examination of the African-American musical experience. "Say It Loud" will be the first series to tell at least a part of that story in the words of the artists who created the music.

"Viewers will have an opportunity to see where the roots of African-American music originated, how it constantly changed, and how it influenced the indelible mark on our culture and the world's," he says.

VHI has had the series in the works for two years, according to senior VP of programming and production Lauren Zalaznick, who will double as a series executive producer along with Jones and Rhino founder Richard Foos. She says, "We've been successful with other five-part series, and we're looking to expand our scope.

Similarly, Rhm has achieved success with its "Doo Wops" reissue franchise of CD boxed sets and PBS pledge specials repackaged for sale (Billboard, July 15, 2000). With this, the special company had been rolling over a large-scale project.

We had a meeting with the Quincy's production company and talked about the possibilities," Foos says. "Then VHI contacted him to discuss its series, and we all came together. This is a dream come true, because black music is my passion. And with the Ken Burns series such a success, our timing couldn't be better.

Each episode of "Say It Loud" will be a filmed version of a different theme, forming an overall theme, for late February through March, with unconfirmed plans to interview artists ranging from Aretha Franklin to Dr. Dre. In addition to artist interviews, the documentary will feature a mix of rare archival live performances and studio sessions, along with behind-the-scenes material and visits to such landmark sites as the original Motown Records location in Detroit.

Key board artist composer Herbie Hancock has been approached to take part in the special, but the wide-ranging jazz artist loves the idea. "I love that Quincy is doing this," he says. "But since it's on VHI instead of PBS, I hope [VHI] resists the tendency to lean too much on the music that will keep their viewership—since VHI is a commercial station. I just want to tell the truth."

Each episode of "Say It Loud" will be a filmed version of a different theme, the framework for which is based on a set of working titles. "Spiritual Roots" explores music's spiritual reach from gospel to "the devils music." "In Pursuit Of Dreams" tracks black artists' progress in the music business from exploitation to ownership. "Song Of Freedom" traces black music's relationship with politics and protest, including its major role in the civil rights movement. "Let's Get It On" examines sexuality in black music and the controversies it has spawned. And "Images" focuses on the style and imagery of past black artists and how black music has evolved to shape popular culture from fashion to language.

Zalaznick says the goal is for "Say It Loud" to be "an artist-based vs. a critic-based oral history, looking to the antecedents of today's music and getting comments from today's artists about those roots."

In keeping with that desire, Zalaznick says that the series won't use a narrator. Instead, the production team is exploring the idea of using a host to introduce each one-hour episode.

Also in development, the accompanying book set will likely consist of six CDs with music by artists featured in the various episodes, as well as that of other genre pioneers."

"Say It Loud" will be produced and directed by the Oscar-nominated team of Nareste Barstein and Brett Morgan of Highway Films. The pair's resume includes the documentary "On The Row."
## The Billboard 200 - February 10, 2001

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<th>Title</th>
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<td>14</td>
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<td>JAH</td>
<td>14</td>
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<td>17</td>
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<td>A DAY WITHOUT RAIN</td>
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<td>18</td>
<td>DIXIE CHICKS</td>
<td>SISTER OF THE SIREN Song</td>
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<td>19</td>
<td>MADDONNA</td>
<td>VIDA</td>
<td>19</td>
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<td>DAVID GRAY</td>
<td>IF I SHOULD FALL</td>
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<td>21</td>
<td>SCARE</td>
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<td>21</td>
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<td>23</td>
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<td>24</td>
<td>TRAVIS</td>
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<td>12</td>
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<td>25</td>
<td>JOHN MAYER</td>
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<td>25</td>
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<td>26</td>
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<td>AGAIN</td>
<td>26</td>
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<tr>
<td>27</td>
<td>JOE</td>
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<td>28</td>
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<td>KASHMIR</td>
<td>28</td>
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<td>29</td>
<td>FAITH HILL</td>
<td>ONE</td>
<td>29</td>
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<tr>
<td>30</td>
<td>SHAGGY</td>
<td>MY HIVES</td>
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<td>31</td>
<td>JAY-Z &amp; K-DA</td>
<td>LEBRON JAMES</td>
<td>31</td>
<td>12</td>
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<tr>
<td>32</td>
<td>RICKY MARTIN</td>
<td>IN THE BLOOD</td>
<td>32</td>
<td>12</td>
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<td>33</td>
<td>ERIKKA B.</td>
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<td>33</td>
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<td>JAY-Z</td>
<td>LEBRON JAMES</td>
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<td>37</td>
<td>JAY-Z</td>
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<td>38</td>
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<td>JAY-Z</td>
<td>LEBRON JAMES</td>
<td>39</td>
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<td>JAY-Z</td>
<td>LEBRON JAMES</td>
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### Top Selling Artists

<table>
<thead>
<tr>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
<th>Units Sold</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>JENNIFER LOPEZ</td>
<td>ONCE UPON A TIME IN MARIELLA</td>
<td>466,000</td>
</tr>
<tr>
<td>2</td>
<td>SHAGGY</td>
<td>MY HIVES &amp; NERVIOS &amp; DISTRIBUTING+LABEL+HOTSHOT</td>
<td>270,000</td>
</tr>
<tr>
<td>3</td>
<td>THE BEATLES</td>
<td>ALL THE BEST</td>
<td>200,000</td>
</tr>
<tr>
<td>4</td>
<td>LIL WAYNE</td>
<td>UNDEFEATED</td>
<td>120,000</td>
</tr>
<tr>
<td>5</td>
<td>DREAM</td>
<td>IT WAS ALL A DREAM</td>
<td>70,000</td>
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### Top Selling Albums

<table>
<thead>
<tr>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
<th>Units Sold</th>
</tr>
</thead>
<tbody>
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<td>JENNIFER LOPEZ</td>
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</tr>
<tr>
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<td>SHAGGY</td>
<td>MY HIVES &amp; NERVIOS &amp; DISTRIBUTING+LABEL+HOTSHOT</td>
<td>270,000</td>
</tr>
<tr>
<td>3</td>
<td>THE BEATLES</td>
<td>ALL THE BEST</td>
<td>200,000</td>
</tr>
<tr>
<td>4</td>
<td>LIL WAYNE</td>
<td>UNDEFEATED</td>
<td>120,000</td>
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<tr>
<td>5</td>
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### Soundtrack Sales

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<th>Week</th>
<th>Artist</th>
<th>Title</th>
<th>Units Sold</th>
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<tbody>
<tr>
<td>1</td>
<td>JENNIFER LOPEZ</td>
<td>ONCE UPON A TIME IN MARIELLA</td>
<td>466,000</td>
</tr>
<tr>
<td>2</td>
<td>SHAGGY</td>
<td>MY HIVES &amp; NERVIOS &amp; DISTRIBUTING+LABEL+HOTSHOT</td>
<td>270,000</td>
</tr>
<tr>
<td>3</td>
<td>THE BEATLES</td>
<td>ALL THE BEST</td>
<td>200,000</td>
</tr>
<tr>
<td>4</td>
<td>LIL WAYNE</td>
<td>UNDEFEATED</td>
<td>120,000</td>
</tr>
<tr>
<td>5</td>
<td>DREAM</td>
<td>IT WAS ALL A DREAM</td>
<td>70,000</td>
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### Top Selling Songs

<table>
<thead>
<tr>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
<th>Units Sold</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>JENNIFER LOPEZ</td>
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<tr>
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<td>SHAGGY</td>
<td>MY HIVES &amp; NERVIOS &amp; DISTRIBUTING+LABEL+HOTSHOT</td>
<td>270,000</td>
</tr>
<tr>
<td>3</td>
<td>THE BEATLES</td>
<td>ALL THE BEST</td>
<td>200,000</td>
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<td>4</td>
<td>LIL WAYNE</td>
<td>UNDEFEATED</td>
<td>120,000</td>
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<tr>
<td>5</td>
<td>DREAM</td>
<td>IT WAS ALL A DREAM</td>
<td>70,000</td>
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<tr>
<td>WEEK</td>
<td>TITLE</td>
<td>ARTIST</td>
<td>LABEL</td>
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<td>------</td>
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<tr>
<td>1</td>
<td>ONE NIGHT ONLY — THE GREATEST HITS</td>
<td>NEWLY ADDED BANDS</td>
<td>RCA</td>
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<tr>
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<td>LITTLE TRYING</td>
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<td>RCA</td>
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<tr>
<td>3</td>
<td>OH WHAT A MIGHTY LADY — BAND OF GOLD</td>
<td>NEWLY ADDED BANDS</td>
<td>RCA</td>
</tr>
<tr>
<td>4</td>
<td>THE BAND OF GOLD — OH WHAT A MIGHTY LADY</td>
<td>NEWLY ADDED BANDS</td>
<td>RCA</td>
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<tr>
<td>5</td>
<td>SMILES AND TEARS — THE BAND OF GOLD</td>
<td>NEWLY ADDED BANDS</td>
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<tr>
<td>6</td>
<td>THE SMILES AND TEARS Duet — THE BAND OF GOLD</td>
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<td>THE BAND OF GOLD — OH WHAT A MIGHTY LADY</td>
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<td>RCA</td>
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<td>11</td>
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<td>RCA</td>
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<td>14</td>
<td>THE BAND OF GOLD — OH WHAT A MIGHTY LADY</td>
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<td>RCA</td>
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<td>THE BAND OF GOLD — SMILES AND TEARS</td>
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<td>18</td>
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<td>NEWLY ADDED BANDS</td>
<td>RCA</td>
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<tr>
<td>19</td>
<td>THE BAND OF GOLD — SMILES AND TEARS</td>
<td>NEWLY ADDED BANDS</td>
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<td>THE BAND OF GOLD — THE SMILES AND TEARS</td>
<td>NEWLY ADDED BANDS</td>
<td>RCA</td>
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<td>RCA</td>
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<td>THE BAND OF GOLD — OH WHAT A MIGHTY LADY</td>
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<td>23</td>
<td>THE BAND OF GOLD — SMILES AND TEARS</td>
<td>NEWLY ADDED BANDS</td>
<td>RCA</td>
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<td>24</td>
<td>THE BAND OF GOLD — THE SMILES AND TEARS</td>
<td>NEWLY ADDED BANDS</td>
<td>RCA</td>
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<tr>
<td>25</td>
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<td>27</td>
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<td>THE BAND OF GOLD — OH WHAT A MIGHTY LADY</td>
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</table>

**Notes:**
- NEWLY ADDED BANDS refers to the band's title being added to the Billboard chart for the first time.
- RCA is the record label associated with the performances listed.
- The chart positions indicate the weekly ranking of each band's performance on the Billboard charts.
LIMP BIZKIT Q UITS AUSSIE TOUR
(Continued from page 8)

“We begged [Lees] to increase the security measures and were told that... he knows what he’s doing and to leave him alone”

-FRED DURST-

ance medics. One audience member told The Sydney Sunday Telegraph that some men were inciting fights and ripping clothing off women in the mosh pit.

Among the 100 acts playing during one day on a number of stages were several in the Oz Fest’s "Oz Fest" area, including the Grunge and Metal sub-genres.

Louie Walsh, the TV judge and head of AMG Records, said that the band claims it was rebranded by Lees.

Limp Bizkit singer Fred Durst says in the statement, "We basically begged this guy [Lees] to increase the security measures and were told he has been doing the event for 10 years and that he knows what’s he’s doing and to leave him alone.”

Jeff Kwantinetz of Limp Bizkit's management company the Firm says in the same statement, "We tried to explain that crowds are different from 10, or even three, years ago. We were ultimately frustrated by his response.

West, speaking Jan. 28, dismissed Limp Bizkit's claim as "headlining-grabbing" and admitted he had been apprehensive about having the act on the bill in the first place because of its "incoherent, confrontational style.

Pearl Jam originally was to have headlined Big Day Out but has rejected all festival appearances after nine fans were stomped to death at the Roskilde Festival in Denmark last June.

The Big Day Out tour had experienced problems in attracting the international headliners it was seeking because of the low exchange rate of the Australian dollar. The tour sold 200,000 tickets, compared with 250,000 last year.

Creative Entertainment rejected the comment thatiggled, Rome, as not even aware of crowd security, adding that it worked closely with police and local authorities. More than 500 security staffs and a strong police presence protected the crowds.

After learning of Limp Bizkit's concerns about the Sydney show, the promoters agreed to hire 40 extra marshals. But Durst said that was not enough on the tour. Ironically, Lees had been in the audience at the Roskilde Festival last year to begin discussions about Pearl Jam’s involvement in Big Day Out 2001. As a result, this year’s Big Day Out had stricter security measures than before.

According to a spokesman for Creative Entertainment, Limp Bizkit's ideas of security were "substantial, untested, and radical," adding, "The changes would have required substantial revisions of existing safety protocols, and the promoters were unprepared to introduce these measures at short notice and with little preparation.

Universal act Powderfinger was promoted to headline after the departure of Limp Bizkit. The latter act has been sensitive about crowd security issues since the Woodstock '99 festival in Rome, N.Y., when it was accused of encouraging the audience to tear up the stage. The band has denied it was to blame.

ROSS HOLLOWAY, the Milestone Records tenor sax titan who still mostly hangs his hat in Washington, D.C., area, had received Philip Winfield's award as "most influential sax player" where you come from. The D.C. area is where it all started for him. There's a lot of music and great history between the two cities there. It's my roots, period.

Ron Holloway, the Milestone Records tenor sax titan who still mostly hangs his hat in Washington, D.C., area, had received Philip Winfield's award as "most influential sax player where you come from. The D.C. area is where it all started for him. There's a lot of music and great history between the two cities there. It's my roots, period.

He also reflected on the years he’s been in the business, saying, "It’s like a once-a-year family get-together," says Mosciellotto of the awards show, a loosely organized, all-volunteer effort.

"I feel like every year, everybody’s so busy doing their thing, whether it’s folk or jazz or pop. With a chuckle, she describes the evening as a "whole lot of fun, lots of socializing, and a little bickering too."

Brace says, "It's important to get all the musicians in town together. Of course, it's a bit of an uphill battle to get them all to show up on a night a year, they can all go and hang out together. There’s so many scenes, so it's really important to integrate the... there was no attitude last night."

Washington has always been a musical crossroads, and that is reflected in WAMA's Hall of Fame, which includes artists as varied as Duke Ellington, Emmylou Harris, and Marvin Gaye.

This year's inductees are Hot Tuna’s Jorma Kaukonen and Jack Casady, who as local teens apprenticed their pre-Jefferson Airplane music skills in D.C. clubs; veteran singer Donal Leace; and soul singer/songwriter Don Covay, who, before he arrived at Atlantic Records, "sang with a broad range of treasurers like Aretha Franklin's "Chain Of Fools," had hits with tunes like "Mercy Mercy Me" and "I'm On The Road Again.

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Lawrie reveals vision (Continued from page 8)

LAWRIE TELLS NEWSWEEK: "It's no secret that we're not going to win a major award this year. Most of the awards are set up, given by the powers that be, to make themselves look good. It's a bit of an uphill battle to get them all to show up on a night a year, they can all go and hang out together. There's so many scenes, so it's really important to integrate the... there was no attitude last night."

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Lawrie reveals vision (Continued from page 8)

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LAWRIE REVEALS VISION
(Continued from page 8)

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"It's been a very satisfying process," says Lawrie of his work with Carasso. "Whereas, say, in 1995 the market was principally focused on Miami, and his skills were more or less ignored by the rest of the industry.

Lawrie reveals vision (Continued from page 8)

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AC/DC Ranks No. 5 In Certifications; Garth Has Best-Selling Live Set

BY JILL PESSELMCK

LOS ANGELES—Elektra rock act AC/DC is now the fifth-highest-certified band in U.S. music history, according to the January certifications issued by the Recording Industry Assn. of America (RIAA). Fourteen AC/DC titles were upgraded to their month to bring the group’s total certified sales to 63 million, a figure topped only by the Beatles, Led Zeppelin, Pink Floyd, and the Eagles.

With the certification of the band’s “Back In Black” for sales of 19 million copies, the project became the sixth-highest-certified album of all time. Eight of AC/DC titles were certified as multi-platinum, including “Highway To Hell” and “Dirty Deeds Done Dirt Cheap,” both at 6 million, and “Who Made Who,” for sales of 5 million. Five other projects also reached the platinum level, while the two-CD set “Live (Special Collector’s Edition)” was certified gold, platinum, and two-times multi-platinum.

Country superstar Garth Brooks continued to add to his certification accolades in January. His two-CD set, “Double Live” (Capitol Nashville), became the best-selling live album in history with its certification for sales of 14 million albums.

A trio of boxed-sets—the Eagles’ “Selected Works: 1972-1999” (Elektra), Stevie Ray Vaughan & Double Trouble’s “SRV” (Epic Legacy), and the various-artists project “Keep Burnin’ Jazz: The Story Of American Music” (Columbia/Legacy)—were also certified gold. Additionally, jazz legend John Coltrane earned his first gold record for “A Love Supreme” (GRP), an album originally released 25 years ago.

George Strait’s MCA Nashville album “Merry Christmas Whenever You Are,” became the artist’s 26th gold record. Strait has now tied LP world’s total of 26 golds. Only Elvis Presley, Neil Diamond, Elton John, Bob Dylan, and Kenny Rogers have received more gold records.

Both Shaggy (MCA) and Dido (Arista) earned their first multi-platinum awards in January, while Linkin Park (Warner Bros.) and James Blunt (Columbia/Sony) received their first platinum awards. Rage Against The Machine’s “Renegades” (Epic) and Xzibit’s first album, “Restless” (Loud/Columbia), were both certified at the gold and platinum levels.

First-time gold album honorees also include Crazy Town (Columbia), Musiq Soulchild (Def Soul) and 3LW (Nine Lives/Epic). Inaugural gold singles went to Dream (Bad Boy/Arista), O-Town (J) and Debelah Morgan (Atlantic).

This Week at Billboard

Exclusive Album Reviews

**BS2000**

“Simply Mortified”

(Grand Royal)

Dropkick Murphys

“Sing Loud Sing Proud”

(Hello!)

Free Digital Downloads

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Twice Daily

Hot Product Previews

Every Monday

A new Billboard Challenge begins every Thursday. This week’s champ is Duffey Westale of Westlake Records.

News contact: Jonathan Cohen

jcohen@billboard.com

WARNER MUSIC REPORTS 2000 GAINS

(Continued from page 6)

band, once formed, will be signed and distributed through Warner Music.

Executives were less excited about the near-term impact of new digital distribution efforts on bottom-line results. Parsons says that while the company ultimately anticipates substantially reduced distribution and manufacturing costs and increased access to new music, meaningful revenue from digital music initiatives, including a subscription service, is still two to three years away.

The company says WARNER Music is expected to focus on improving its fundamental business in the coming year. The company is trimming its ranks by 600 staff as part of merger-related cost cutting, and there has been speculation about label restructuring.

With the launch of a merger with EMI Recorded Music all but doled (the exclusive negotiating period between the two companies expired Jan. 31), executives say the real message for the music division is that it is expanding its international business and aggressively investing in A&R, while at the same time reducing its overall cost structure to run in line with available revenue opportunities.

The company is anticipating modest revenue growth for music in 2001 and domestic market share in the mid-to-high teens.

WARNER Music Group chairman/CEO Richard Branson said that the company is focused on strengthening its presence in pop, rap, and R&B. He also said the music group continues to look for strategic acquisitions and investments that will allow it to expand into niche labels. In that vein, the company in the last year has invested in Telstar Records to get access to artist Craig David and has formed a joint venture label with TeenPeople, known as TeenPeople Atlantic, to gain greater access to the teen pop market. The venture is expected to launch this summer.

Overall, AOL Time Warner posted per share earnings of $8.35 billion on revenue of $52.2 billion in 2000, company officials said.

The company also said it will slash $8.2 billion on revenue of $32.6 billion in 1999.


Soundtrack, “Save The Last Dance,” Elektra, its third.

Cat Stevens, “Catch Bull At Four,” A&M, its third.

Cat Stevens, “Tea For The Tillerman,” A&M, its fourth.


GOLD ALBUMS

Various artists, “Ken Burns Jazz: The Story Of American Music/Columbia/Legacy”

Stevie Ray Vaughan & Double Trouble, “SRV,” Epic Legacy, their third.


AC/DC, “Back In Black,” Elektra, its 19th.

AC/DC, “Live (Special Collector’s Edition),” Elektra, its 20th.

Shaggy, “Hotshot,” MCA, its second.

Teri Clark, “Just The Same,” Mercury Nashville, her second.


Rage Against The Machine, “Renegades,” Epic, its fourth.


Kenny Chesney, “Greatest Hits,” BNA, his third.

AC/DC, “Jackie,” Elektra, its 20th.

AC/DC, “Flick Of The Switch,” Elektra, its 22nd.


GOLD SINGLES

“Dream,” He Loves U Not,” Bad Boy/Arista, its first.


Debelah Morgan, “Dance With Me,” Atlantic, her first.

LATIN CERTIFICATIONS

MULTI-PLATINUM ALBUMS

Intocable, “Contigo,” EMI Latin, 400,000.

GOLD ALBUMS

Billboard.com Starts Service For German, French Sites

Billboard.com is launching a new service that will for the first time provide Billboard stories in German and French. The stories will be available for license to Web sites and other media through VNU eMedia, which operates Billboard.com.

The translated content will include daily news, artist features, and album reviews. The service will also include highlights of The Billboard 200 and The Hot 100 Singles charts as well as Music & Media's European Top 100 Albums and Eurochart Hot 100 Singles. There will also be a translated version of the Billboard feature Global Music Pulse. And for each market, there will be original news stories covering new releases and local trends and events.

To coordinate the editorial offerings, Billboard.com has hired Trish Thomas as senior editor/Europe. Based in London, she reports to Billboard.com editorial director Ken Schlager and VNU eMedia VP/EM John Lerner; on a day-to-day basis, her work will be overseen by Billboard international editor in chief Adam White.

Thomas comes to Billboard from deo.com, a pan-European Web site where she was editor of two German music channels. "She has worked as a staff editor or freelance-for-a-variety-of-London-based media, including 7 Magazine; the Portobello Film Festival and its PortobelloWeb.com Web site; the British Film Institute and Drum Media, as managing editor of the Guest List, a magazine/CD-ROM hybrid," Thomas received a B.A. in foreign journalism and public relations from London College of Fashion in June 1994.

The new service made its debut in French and German at the recent MIDEM conference in Cannes, France. Other European markets and languages will be added in the coming months.

For additional information on licensing opportunities, contact Adam White in New York at 212-654-5033 or audg@vnumediacom.

BMG To Release Billboard Latin Awards 2001 CD

Billboard and BMG Latin have teamed for the release this spring of "Billboard Latin Awards 2001," the third edition of this has been a successful series of multi-artist compilations tied to the annual Billboard Latin Music Awards.

The series began in 1998, with a release on Sony Discos. That album peaked at No. 11 on the Billboard Latin 50 Chart and remained on the chart for 24 weeks. The following year the CD was handled by Universal Music Latin and peaked at No. 16, remaining on the chart for 18 weeks. Combined, the Latin Award compilations have sold over 100,000 units.

This year's compilation will feature songs from various artists who have been named finalists for Billboard's Latin Music Awards, taking place on April 25 at the Jackie Gleason Theater in Miami Beach. Featured artists will be announced in the weeks to come.

Place orders now!

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August 2001

Billboard/Airplay Monitor Radio Seminar & Awards
Eden Roc Hotel • Miami Beach • Oct. 4-6, 2001

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E-mail: shell@billboard.com

An Epic First For Lopez's 'J.Lo' Set

There are a lot of chart notes one could cite about Jennifer Lopez's first No. 1 album on The Billboard 200. For example, "J.Lo" (Epic) peaks seven places higher than did Lopez's debut effort, "On The 6," which went to No. 8 in June 1999. One could also point out that Lopez is not the first artist to have a No. 1 album but that she follows in the tradition of Ricky Nelson, Jackie Gleason, Frank Fontaine, Janet (an actress on "Good Times" and "Fame") before she started recording, and perhaps Phil Collins (in extra in "A Hard Day's Night" when he was a child).

Or one could mention that Lopez is No. 1 at the box office (with "The Wedding Planner") and No. 1 on The Billboard 200 at the same time. And don't forget that "J.Lo" is the first album to advance to the summit in 2001, following the eight-week run of the Beatles' "1," which moved into the topt spot back in 2000.

But the most fascinating fact about the chart-topping status of "J.Lo" is that this is the first album by a female artist to be No. 1 on the Epic label proper. It's the first album to be No. 1 for Epic since "The Battle Of Los Angeles" by Rage Against The Machine in November 1996. Working backward from there, the other artists to have No. 1 albums on Epic in the rock era are Pearl Jam, Michael Jackson, R.E.M., Speedwagon, Boston, and Sly & The Family Stone. There were two women in that last act—Sly's sister, Rosie Stewart—but that doesn't take away from Lopez's being the first solo female artist to reach the top on Epic.

Double Debut: The second-highest debut on The Billboard 200 this issue also makes chart history. "0-Town," by the group of the same name, opens at No. 5. It's the highest new entry by a debut act on a standalone label making its debut. In other words, it's the first album for Clive Davis' J Records to chart, and it's the first appearance by the "Making The Band" band on The Billboard 200. The VNU label (formerly known as Zoo) had a No. 2 debut with its first charted album, but that set, Too!, had already appeared on The Billboard 200.

Double Shaggy: It looks like Shaggy will have two titles in the top 10 of The Billboard Hot 100 next issue, given the momentum of "Angel," his recording with Rayvon that climbed 19-12. Shaggy's other current hit, "It Wasn't Me," featuring Ricardo "RikRok" Durran, remains No. 1 for a second week. "Me" is the first No. 1 hit for MCA on the Hot 100 since April 1999, when K-Ci & JoJo had a three-week reign with "All My Life."

Free As A Bird: The Beatles are not the only act that had its first album debut during the 60s and is currently doing well on The Billboard 200. Dolly Parton, who first appeared on The Billboard 200 in March 1989 with "Just The Two Of Us" (a duet album with Porter Wagoner), enters at No. 17 with her second bluegrass set, "Little Sparrow" (Sugar Hill). It's Parton's highest-charting solo set in more than five years. Her last album to achieve a higher peak position was "Something Special," No. 5 in October 1995.
Joel Whitburn's all-new "Top Pop Singles" and "Pop Annual" serve up Pop just the way you like it — artist-by-artist or year-by-year. With complete chart stats, artist facts, and everything there is to know about every charted Pop single. Each book just $79.95 hardcover and $69.95 softcover. Get the full facts at 800-827-9810 (in U.S.), 262-251-5408 (outside the U.S.) or at www.recordresearch.com.
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