Latin America Poised For Music Video Growth

BY LEILA COBO
MIAMI—Music videos in Latin America are, in many people’s eyes, as intimately tied to the MTV brand—as in MTV Latin America—as they are in the U.S. But MTV’s visibility and coverage (Continued on page 16)

Most Asian Video Nets Focus On Music

BY CARLA HAY
NEW YORK—The music video industry is at a crossroads. The challenge facing much of the business is how to successfully break new artists through music videos when the windows of opportunity on broadcast networks are looking to strengthen their empires by concentrating on music content. (Continued on page 68)

Proper Role Of Music TV Debated In U.S.

BY GORDON MASSON
LONDON—As the battle for viewers intensifies during the rollout of digital TV, Europe’s music-television networks are hoping to take advantage of UK’s new digital TV networks. (Continued on page 70)

Package Tours Dominate Country Music’s Live Scene

BY RAY WADDELL
NASHVILLE—Country agents and managers are looking for more event-oriented shows, notes Clarence Spalding, co-manager of Brooks & Dunn for the NMA Touring Network. “Unless you’re the hot new thing like the Dixie Chicks were last year, you have to create a big show.” The king of country packages remains the George Strait Tour. (Continued on page 67)

Reprise’s Stevie Nicks Returns With Crow In Tow

BY LARRY FLICK
Stevie Nicks is enjoying a rare moment of quiet. It’s a comfortably warm February afternoon in her Los Angeles home, and she is taking a brief break before diving into what she describes as the “happy madness” of promoting “Trouble In Shangri-La” (Reprise, May 1), her first solo collection since 1994’s “Street Angel.”

“Even after all of these years, this is the hard part—living through that period of time between the day you finish a record and the day the world gets to hear it,” Nicks says.

Son By Four, Anthony Top Latin Awards Finalists

BY LEILA COBO
MIAMI—Newcomers Son By Four and veteran salsa/balladeer Marc Anthony are both seven-time finalists for Billboard’s upcoming eighth annual Latin Music Awards, slated to take place April 26 at the Jackie Gleason Theater of Performing Arts in Miami Beach.

By the sheer number of nods for the two Sony Discos acts—who will compete for the titles of Billboard Latin 50 artist of the year and Hot Latin Tracks artist of the year—puts them way ahead of the nearest contenders. Shakira, Conjunto Primavera, and Gloria Estefan are finalists in three categories each. (Continued on page 77)
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Rimes’ Label-Contract Fight Continues

BY PHYLIA STARK

NASHVILLE—A lawsuit filed by LeAnn Rimes against Curb Records last fall has taken some strange turns in recent weeks, sparked by what industry observers say is an unusual contract.

Rimes, now 18 years old, filed suit in U.S. District Court in Dallas Nov. 15, 2000, seeking to terminate the recording contract with Nashville-based Curb that she and her parents signed in 1995, when she was 7.

On Jan. 16, that suit was dismissed without prejudice. No reason was given for the dismissal. Rimes’ attorney, J. Cary Gray of Houston, says the suit’s dismissal was brought by Curb to the chancery court in Davidson County, Tenn., which he says has a prior jurisdiction in the case.

No papers have been filed in the new venue, but Rimes apparently isn’t waiting around for the legal matters to be resolved. In an appearance on “The Tonight Show With Jay Leno” Feb. 14, Rimes referred to Curb as “my former record label.”

At the heart of the issue is Rimes’ contract with Curb, which, according to Gray, requires her to record 21 albums for the label during an 18-year period, or the contract would require today or even six years ago, when she signed with Curb.

A typical contract for a new artist is an eight-album deal, which means that the initial period and options the label can exercise for seven more, according to Lynn Morrow, an entertainment attorney with Nashville-based Warfield, Morrow & Stokely. Morrow says Rimes’ contract was not exercisable with either side in the Rimes case. Morrow says a 21-album deal is “unheard-of” and “extraordinary.”

Morose says Curb has “a reputation for negotiating tough contracts, for new artists especially.” But, she adds, “record companies are particularly cautious when they are negotiating with minors. They are aware that many of these contracts are not subject to court approval, so they want to make sure they have a pretty standard contract.”

Despite the unusual terms, the contract did receive court approval, which, according to Morrow, makes it “extremely difficult for Rimes to get out of this contract.”

Morrow says that despite the unusual contract, Rimes has not been particularly active in the music business, mentioning that she filed a lawsuit against her previous manager, Michael Kaneko, and filed a lawsuit against her father, Wilbur Rimes, who she claims transplanted several of her songs to another artist.

Yet, in a recent posting on her site, rimestimes.com, disavowing any contract with Curb, Morrow says that she is “...still in the recording studio working on my next album’s songs.”

John Jarrard Dies At 47

Songwriter Scored Hits For Alabama, Neil McCoy

BY DEBORAH EVANS PRICE

NASHVILLE—Music Row lost one of its most colorful and successful songwriters last week with the death of John Jarrard, 47, Feb. 1 from respiratory failure.

A native of Gainesville, Ga., Jarrard moved to Nashville in 1977 to pursue his songwriting career and went on to score No. 1 hits in multiple music genres, including options for up to seven gospel projects.

The songwriter, who died Feb. 12 after a brief illness, was born on Oct. 4, 1949, the son of J. Kermit and Julia Jarrard of Gainesville, Ga. He grew up in Atlanta with two other siblings, JoAnn and J. Kermit Jr.

In 1966, he moved to California following his graduation from high school and attended the University of California at Santa Barbara.

In 1967, he returned to Atlanta to attend Morehouse College where he was the Student Activities Director.

In 1972, he moved to Nashville to pursue his songwriting career.

Jarrard penned numerous country hits, among them John Anderson’s “I Dreamed I Saw Mama’s Face” and “Mama’s Gone to Heaven.”

In addition to his work in the music industry, Jarrard was also involved in the entertainment industry, working at various positions, including NBC’s “Today” show and ABC’s “Good Morning America.”

He was the subject of a feature film and a book, “Carried Away,” which documented his life and career.


The book was released in the fall of 1992 and became a national bestseller.

Jarrard’s family and friends have said that he was a loving and caring man who always put his family and friends first.

He is survived by his wife, a daughter, and a stepdaughter.

Jarrard is survived by his wife, a daughter, and a stepdaughter.

Gershon says plans are in the works to release a compilation CD of Jarrard’s work, possibly featuring some of his artist friends and artists performing new songs.

The project will be executive-produced by Jarrard’s widow, Janet Tyson, and produced by the American Diabetes Association.

Jarrard is survived by his wife; a daughter; and stepchildren.
Field Leaves Interscope To Launch Label

BY WES ORSHOSKI

NEW YORK—Ted Field's split from Interscope was destined to happen from the moment Universal and PolyGram merged.

After selling his stake in Interscope—the label he co-founded in 1990 with Jimmy Iovine—as part of the merger, it was only a matter of time before he struck out on his own again, Field tells Billboard. "It's just not my profile at all to be an employee," he says.

Field is exiting his post as co-chairman of Universal Music Group (UMG) division Interscope Geffen A&M to start a new label, leaving roughly one year before the end of a three-year contract he signed as a result of the merger.

He describes the split as "very amicable...Basically, I asked UMG chairman/CEO Doug Morris for permission to get out of my contract early, and he very graciously let me do that."

As a result, Iovine shifts from co-chairman to chairman of Interscope Geffen A&M, according to a spokeswoman. "Ted and I have been partners for 10 years," Iovine says in a statement. "He's a dear friend, and I wish him the best in everything he does."

Field expects to launch the new label this year. "I intend to start raising money as soon as possible," he says, adding that UMG has expressed interest in distributing it. Speculation is that the label will be called Radar Records; Field's film company—formerly Interscope Films—now carries the Radar name.

Field says that he will focus on signing and developing new acts and that rap artists will play a key role in the development of the new label.

Danny Goldberg, chairman/CEO of Artemis Records, says he doesn't think Field's departure will affect Interscope significantly. "I think Interscope will do great without Ted, and I think Ted will do great without Interscope. I'm sure this was planned long in advance...They've been through tumultuous changes, and they've handled them with grace and success. This will be different."

Having recently founded a new label himself, Goldberg—who formerly headed Mercury and Warner Bros. Records—says Field is up to the task. "I can't think of anybody more qualified and with the right experience to launch a new label," Goldberg says. "Ted is certainly a guy who loves music and has a feel for it."

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Ry Cooder Records In Cuba, But Only After Political Hassle

BY BILL HOLLAND

WASHINGON, D.C.—Bueno Vista Social Club catalyst Ry Cooder is back in the U.S. after returning from Havana, where he once again recorded a set of all-star Cuban musicians largely marginalized by the Castro regime.

But this took place only after senior Clinton administration officials and President Clinton himself stepped in during the last days of his tenure to ensure authorization of the U.S. State and Treasury departments.

While in Havana, Cooder teamed with another Cuban music with elderly guitarist Manuel Guabaí, who is virtually unknown on North American shores. Cooder plans to return in March to record with star 73-year-old singer Ismael Ferré, who earned a Grammy Award-winning “Bueno Vista Social Club” (one of the best-selling world music albums in history) and a subsequent travel-related solo project.

“The fact is,” Cooder reports to Billboard, “these folks won’t be around forever, and when they go, their sound goes. They need knowledge grease so you can’t bring it back. So I want to keep making records with these musicians while it’s still possible to do work that touches people and inspires them, which it does.”

The story behind the authorization of Cooder’s latest Cuban visit is a classic example of Washington politics: budding International Amendment, a mid-as-you-expect hornet lawmaker, anti-Fidel Castro regulations that distort the law, and suggestions from opponents of the White House that Cooder bought his way to influence.

The tale began last January, when Cooder applied for a license from the Treasury Department’s Office of Foreign Assets Control (OFAC). He says he wanted go by the letter of the law this time—he hadn’t applied for one prior to his 1996 visit, after being advised that cultural exchanges did not require a license. As a result, he was invited to prominent loe—who return—which, after he got legal help, was reduced to $25,000.

Before issuing a license, OFAC must get approval from the State Department—in this case, the Cuban Affairs section. Initially, the State Department withheld approval, citing regulations that allow American to deal freely with citizens of other countries with certain information materials such as recordings “already in existence”—but not the creation of new material.

Supporters of the Cooder visit cajoled representatives of different creators in the Senate and House, including Sen. Dianne Feinstein, D-Calif., and Rep. Howard Berman, D-Calif., who both worked with the State Department and OFAC officials throughout last year to lift the ban, characterizing the State Department’s regulations as “unsuitable for licensing to create new material.”

Cliff Cultrera, senior VP of A&R for Koch Entertainment, has been named GM of KELA and reports to Alan Grumbllatt, executive VP at Koch, who also has been named president of the Koch Entertainment Label Alliance (KELA), Koch International marketing and distribution company.

KELA also is willing to do on-off projects and doesn’t need to have a long-term deal in place. The new vehicle is structured so that brand-name artists, artist-owned labels, and production companies can draw upon the resources of the Koch Entertainment label and Koch International distribution company, while allowing the artists to retain ownership and control of their album masters and capture the majority of their revenue. However, the new arrangement with KELA is also is willing to do on-off projects and doesn’t need to have a long-term deal in place.

That’s because “the majors got into rap and started flashing their crazy money, causing recording costs and marketing costs to go out of the roof,” he says. “At the end of the day, the only ones making money on rap are the video production companies and the producers but not the artists.”

Moreover, the majors are often not interested in albums that only sell 250,000 units, while the $25 million in billing that total represents is considered a home run for an independent like Koch.

KELA艺术家 receive assistance in working with radio, the press, the street and creating a marketing campaign. “We give them some advance money and some support with marketing,” says Grumbllatt.

Cultrera says: “The tricky part is this only works if we get the people participating to function as a label. We are putting the onus on them. They really have to step up and learn how to run an independent record company.”

Since the artists that KELA is seeking know the size of their audienc base, they can control their costs with Koch’s backing. “We work with artists like Ry Cooder said. “We want people who can work with KELA to make a half a million dollars plus for every album,” he says.

Cultrera added: “The idea is to realize that if they spend $100,000, half a million, or a million dollars on marketing, they are going to get the same sales results.”

Dotcom 4th-Qtr. Results Are Disappointing

BY BRIAN GARRITY

NEW YORK—Despite an increase in headcount over the last year, which some analysts say is unproductive and one that is likely to continue, Amazon.com is still posting losses for the period.

Amazon.com posted a net loss of $191 million, or $4.63 per share, in the December quarter, a marked improvement over the $246 million, or $5.62 per share, loss in the quarter a year ago. The company was profitable for the first time in the period ended March and plans to continue to actively invest in the company in the near term, Amazon.com announced, adding $1.14 billion to its cash balance.

Amazon.com’s results for the quarter were below expectations, as the company’s shares fell 16% in after-hours trading on February 11. The company said it expects to report losses for the first quarter of 2000, as it continues to invest in its business.

Amazon.com said it expects to report losses for the first quarter of 2000, as it continues to invest in its business.

Motown, University Make Pact

BY GAIL MITCHELL

LOS ANGELES—In a move designed to capitalize on their respective A&R and creative strengths, Motown Records and University of Southern California have entered into a worldwide distribution pact.

Under terms of the profit-sharing agreement, University of Southern California has an exclusive right to bring artists to Motown for mutual development by Motown president/CEO Kedar Massenburg and University founder/President A. D. Bayt University.

The first project under this arrangement will be B&R male quartet Majesty. 

The combination of Motown’s promotion, marketing, and publicity machine and University’s creative instincts are a perfect mix for discovering and developing new talent.

Lopez To Helm Universal Music Latin America

BY LEILA COBO

MAMI—When veteran music industry executive Jesús López returns to Miami July 1 to take over as chairman of Universal Music Latin America/Iberian Peninsula, he will bear plans to forge Universal’s leadership in the Spanish-speaking marketplace.

“Universal will increase our presence in both sides of the Atlantic, because it’s its weakest point,” says López, named Universal’s dominant in the Brazilian and Latin American marketplace.

“That is my main objective, essentially the U.S. Latin market, where we need to do a lot of work. In López, currently Universal Music’s chairman of the Iberian Peninsula, will take over from MAMi in less than nine years in the top position—first as head of PolyGram, later Universal—is retiring to pursue other interests. López is a man of integrity and vision who is one of the most respected executives in the Latin music world, plans to create his own production and management company, and to stay on as a consultant to Universal.

“I have to listen to your body when it says it’s time to end one thing and begin another,” says López, a 20-year veteran of the Latin music business.

López began his career with CBS Records (later purchased by Sony), became president of PolyGram Latin America in 1992. Although strong in Brazil, the company had virtually no catalog elsewhere, and López practically from scratch and made it profitable. In 1998, following the PolyGram/Universal merger, López was tapped to oversee integrating the two companies.

A major focus since then has been to build up Universal’s catalog, which was virtually nonexistent in terms of Latin music, especially in the United States. Now, with artists like Luis Fonsi, Paulina Rubio, and Tocuís De Cuba, López has been instrumental in the Billboard chart and strong Mexican, Brazilian, and Spanish divisions.

López’s leadership at Universal is evident in the L.A. Times.

Once Diaz decided to move south, López—who has taken over Universal’s Latin operation in Miami—will have again to do what he was always willing to do: look for new talent and market leadership—the logical successor.

Diaz was a coproducer on two albums on both sides of the Atlantic, López is planning to develop artists not only in the U.S. but also in Spain and Latin America as well. As an example of what can be accomplished, he cites Mexican singer Emmanuel.

Diaz will report to Jorgen Larsen, chairman/CEO of Universal Music International.

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BILBOARD FEBRUARY 17, 2001
Online Music is now a mainstream phenomenon. In 2005, the global online music market will grow to US $5.4 billion, and in Europe alone it will represent €1.6 billion or 12% of overall records sales. Yet, even as new distribution technologies are threatening to erode the industry’s core revenue models, new product categories, payment options and programming models are creating a wealth of opportunities. Plug.in Europe will focus on the prospects and pitfalls that are emerging as the music industry moves online.

FEATURED KEYNOTE:
Andreas Schmidt
President & CEO
Bertelsmann eCommerce Group

FEATURED SPEAKERS:
Emmanuel de Buretel, President, Virgin Continental Europe
David Phillips, CEO, iCrunch
Gianluca Dettori, CEO, Vitaminic
Ernesto Schmitt, Founder, President & Chairman, Peoplesound.com
Nico Koepeke, VP, Technology & eMedia, Sony Music Europe
Howie B, Artist & Founder, Pussyfoot Records
James Bethell, Managing Director, Ministry of Sound Media, Ministry of Sound
Ken Potashner, Chairman & CEO, SonicBlue
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Martin Craig, VP, New Media, Warner Music International
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GetMusic International "Opens in London"

BY KAI R. LOFTUS
CANNES—After numerous re-schedulings, Universal/BMG Internet venture GetMusic is realizing its plans for international presence. On Jan. 10, GetMusic LLC opened a subsidiary, GetMusic International Ltd., with headquarters in London. GetMusic’s U.S. subsidiary, GetMusic Enterprises Inc., is being managed by David Fischer—a native of St. Louis who has lived in London for the past eight years—and VP of programming and content. Heidi Wendorff, who relocated from GetMusic in New York, where she held the same position. The two executives have widely different backgrounds. Fischer is a former journalist whose strong suits are media, business, and international markets. He spearheaded CNN’s entry into India, launched a business news channel in Singapore, and recently served as managing director of CompuServe U.K. and VP of AOL Europe.

Wendorff was with BMG Distribution in the U.S., working as a college rep, sales rep, product development staffer/Midwest, marketing manager/Midwest, and director of E-commerce. Wendorff reports to Fischer, who reports to GetMusic’s New York-based president/CEO, Andrew Nibley.

Fischer is impressed with GetMusic’s well-rounded media background, having worked for online and offline organizations both in the U.S. and abroad, which will play a critical role in our continued growth into international markets,” says Nibley. The initial target markets for GetMusic International are the U.K., France, Japan, and Japan. No launch dates have been announced, although it’s believed that the subsidiary will start submitting content to GetMusic in mid-March.

Fischer told Billboard during the recent MIDEM in Cannes that his main objective is to create joint ventures and partnerships in the target countries. “My philosophy is to just do it rather than building an organizational hierarchy. I just want to get the best people and the best programming,” he said.

Fischer said he will hire someone “in the ballpark of Heidt’s level,” in addition to appointments in strategy/finance and planning. Although the international local-language sites will be produced along similar lines as the one in the U.S. (including translations of U.S. articles and local takes on features like Videosahl, Absolute Zero, and E-coustic), Fischer underscores the importance of strong local links. Local international artists will have a window in the U.S. on GetMusic.com. In late February, GetMusic will host an unplugged event with the U.K.’s Craig David, who is poised for a breakthrough in the U.S. via Atlantic Records.

Wendorff said in Cannes, “we don’t want to replicate just one formula. The French people, for instance, are not great fans of country, so there would have a wide dance section.”

Added Fischer, “We’ve had meetings recently with all labels. We’re not only interested in our ‘parent company’ music.” He also said he expects GetMusic to have a presence on Internet-based platforms for television and mobile phones.

“When MTV was first introduced, they pioneered a level of interaction between the artists and the consumers,” said Fischer. “We’re trying to do something of the same, not exactly what they’re doing but somewhere on the next level.”

GetMusic will be utilizing a content and commerce partnership with Bertelsmann Online for Web sites in Germany, France, U.K., Switzerland, and the Netherlands.

"Copyright Directive Nears Approval"

BY KAI R. LOFTUS

BRUSSELS—As the European Union’s (EU) politicians surprisingly embrace third-party distribution of intended private copies of music, the music industry is maintaining efforts for a fair Copyright Directive, scheduled to receive the European Parliament’s approval Feb. 14 in Strasbourg, France.

A working press release for approval approach the international music industry lobby the EU’s parliament members, hoping to amend the highly disputed wording of the directive Article 5.2.b, which provides for an exception for copies made “by a natural person for private use and for ends that are neither directly nor indirectly commercial.”

While politicians claim that the private copying provision prevents illegal distribution of music, the industry says that the text can be interpreted in a much wider sense, legalizing services like Napster and making it more difficult for music companies to take their business online.

The provision may also influence the way the Digital Millennium Copyright Act (DMCA) in the U.S. defines private copying.

The decision by the European Parliament’s legal affairs committee to retain the aforementioned definition—viewed by industry sources as a compromise to the interests of various lobbyists—came during a Feb. 5 meeting in Brussels. The committee’s work on the directive, led by parliament member Enrico Boselli, was complicated by 189 proposed amendments.

One of Boselli’s closest associates, Angelo Consoli, says he expects lobbyist groups to continue to press parliament members until Tuesday (13) afternoon, when a plenary session in the parliament in Strasbourg will discuss the directive.

FIMI Holds First Italian Music Awards

BY MARK WORDEN

MILAN—The general industry reaction to the first-ever edition of the Italian Music Awards, staged Feb. 5 at the Auditorium in Milan, was “We’ve finally done it.”

Italy has had only the Premio Della Musica Italiana—or the PIM Awards— whose winners are chosen through a readers’ poll conducted by daily newspaper La Repubblica. Toni Vandoni, head of relations with record companies for the national network Radio Italia says, “FIMI may be a fun event, but the general feeling is that it isn’t an objective reflection of the record business. La Repubblica is owned by the country, so it is more a reliable measure of the music industry.”

The awards were organized by the Federazione Industria Musicale Italiana (FIMI), whose youthful director-general, Enzo Mazza, worked long and hard to overcome industry resistance, or at least inertia. He tells Billboard, “The original plan was to hold the event in November, which would have been a more appropriate month, but we were forced to delay.”

The fact that it was staged just a few weeks before the San Remo Festival, an event of massive importance in Italian music, led some observers to wonder whether FIMI was trying to upstage it. In fact, the timing was coincidental. To judge the 12 categories, nine of which were Italian, FIMI devised an Oscar-like academy of 400 experts, including managers, DJs, music journalists, record-shop owners, and record buyers. The voting system—both for the nominations, which were announced in January, and the awards themselves—was officially audited by PricewaterhouseCoopers. Jurors voted for artists who had records on the Italian charts from Dec. 1, 1999, to Nov. 30, 2000.

In addition to giving Italy its own version of the Grammys, another major objective of the awards, according to Enzo Mazza, head of Italian music records Marco Giorgi, “was to create a television event” (Continued on page 15)
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Spaniard Sanz: A Unique Grammy Pick

BY LEILA COBO

MIAMI—The inclusion of boxer Oscar De La Hoya’s singing debut in the Grammy Awards’ Best Latin pop album sweepstakes may have raised eyebrows, but the real surprise in the category is Argentine Alejandro Sanz’s “El Alma Al Aire.”

That’s not just because the 32-year-old Sanz is the first Spaniard in recent memory to be included in a category frequently dominated by artists from the U.S. and Latin America. It’s because his Warner Music album—a complex, esoteric creation in the lineage of facile, if well-crafted, pop—might actually win.

If Sanz were to garner the Latin pop album trophy, it could signal a new direction in the Grammy’s Latin categories—a direction more international in scope and taste and less driven by state-side crossover appeal.

That a truly thoughtful, sometimes hard-to-digest album should win the Latin pop album Grammy wouldn’t be a first. Just last year, Robben Blades took the prize for the experimental “Tempoz,” an album that had no radio single and sold poorly in the U.S. But Blades, a Latin music institution, was a known quantity to Grammy voters.

Sanz, instead, is a relative newcomer to this market, even though “El Alma” has sold 2.5 million copies since its release last September, according to Warner Music. While 1.2 million discs were sold in Sanz’s native Spain, only 200,000 copies have been tallied in the U.S.

No matter, says Irigo Zabala, president of Warner Music Latin America. “His last album [“Mia’”] sold more than 600,000 copies in the U.S. It’s very unusual for an artist to do that in the Latin market. And with this album, we’ve already had two singles in the top 10 of the Hot Latin Tracks chart.”

Still, Zabala says, “he’s an artist who needs exposure at a more popular level.”

In aiming for this heightened exposure, especially to a non-Latin audience, Warner has paired Sanz with Irish pop act the Corrs in a duet that will have them singing a Spanish version of “One Night” and an English version of “Me Re.”, produced by David Foster.

“When they [Warner] proposed doing this,” Sanz says, “I spoke with the Corrs, because I truly wanted to know their opinion on the matter. If it wasn’t music and understanding behind it, then I wasn’t going to do it. And they wouldn’t have [have] either.

“Sometimes we think people want easy music,” Sanz adds, “but we have 200,000 copies its first day and 1.5 million copies in its first week.

The expectations surrounding the album stemmed from Sanz’s previous set, “Mia,” which sold 6 million copies worldwide. Artistically breathtaking, the album presented Sanz’s growing reputation at home as an accomplished songwriter.

Sanz was no prodigy, though. At the start, says Zabala (who signed the singer to Warner Spain in 1991), Sanz “wrote straightforward pop songs with juvenile lyrics: motorcycle accidents, a boy leaves a girl, a boy has an affair with an older woman.” Still, Zabala adds, the way Sanz told his stories hinted at a future “great author.”

As Sanz evolved, his work became more metaphysical, and his melodies evolved elaborately instead of being resolved simply. And in Spain, his following grew. By the time he released “Mia” (his fourth album, in 97), he was hugely popular there. But it was thanks to “Corazon Partio,” an upbeat single from that album, that he was finally able to break into the overseas market.

“In Miami, at least, that song opened the door for him,” says Tony Campos, PD for WAMR (107.5 FM) Miami, “He sings his songs in such a personal manner. Each song is part of his life. And his voice is uncommon as well. But “Corazon Partio’ was fundamental. Had it not been for that song, it would’ve been harder for him to get onto radio.”

Sanz himself has acknowledged that the flamenco-influenced “Corazon Partio’—which has been covered by numerous artists, including Julio Iglesias—was a breakthrough both for his music and his career. But instead of penning a “Corazon” close for “El Alma,” Sanz took a more intimate route, one demanding concentration from listeners.

Sanz, who mounts a tour of the U.S. and Latin America in the spring, is represented by Madrid’s Rosa Lagarrigue Management. His songs are published by EMI Music Publishing.

J.J. Johnson, 77, Dies

Jazz Trombonist Had Grammy-Winning Indian Summer

BY BILL HOLLAND

and BRADLEY bambarger

Father of the modern jazz trombone, James Louis “J.J.” Johnson could look back on a half-century of achievement as an instrumentalist and composer as he recovered from prostate cancer over the past few years. But the jazz titan’s real name to end Feb. 4, when he died at age 77 at his Indianapolis home. Facing a new muscular-skeletal disorder, the artist apparently took his own life with a self-inflicted gunshot.

The last decade had served as an Indian summer for Johnson, whose recent series of Verve albums was capped by 1999’s Grammy Award-winning “Heroes.” This continued the acclaim that with the birth of modern jazz, as Johnson was a regular Down Beat critic’s and readers’ poll winner from the early ’50s onward for his rare prowess on the trombone. Over the years, he helped recast his instrument’s role from that of gut-bucket accompaniment to a virtuosic, mellifluous front-line voice.

As a young man, Johnson played with the orchestras of Benny Carter and Count Basie. With the late-’40s rise of bebop, the Indianapolis native joined pioneers like Charlie Parker in New York’s 52nd Street club scene. One of the key sessions Johnson contributed to in these years yielded Miles Davis’ epochal 1949 Capitol album “Birth Of The Cool.”

The early ’60s, Johnson was the bright new solo star on his instrument, cutting albums for Savoy, Blue Note, Prestige, and Bethlehem. He earned further plaudits as co-leader of the popular Jay & Kai combo with friend and fellow trombonist Kai Winding. In ’65, Johnson inked with Columbia, for whom he recorded a run of lauded discs. After his stay at Columbia, Johnson also recorded for Impulse! and RCA Victor, among other labels.

Johnson earned high regard as a composer following the debut of several longform compositions, including the “Poem For Brus” featured on a much-discussed 50 Columbia album heralding the classically minded Third Stream movement in jazz. High-profile extended commissions from the Monterey Jazz Festival and Dizzy Gillespie followed.

Touring and recording regularly until he hit a career lull in the late ’80s (along with many other veteran jazzers), Johnson moved to Los Angeles in the early ’70s at the urging of Quincy Jones. There, he succeeded in a second career as a arranger/composer for TV and such popular films as “Barefoot In The Park” and “Sea Of Love.”

Although recently retired due to ill health, Johnson had recorded for Verve throughout the past decade, along with returning occasionally to the jazz stage. Beyond the Verve discs, his remarkable golden years included the 1990 Concord quintet set “Vivian,” an album named for his first wife that showcased his ever-mellow tone in a set of ballads.

Johnson is survived by his second wife, Carolyn, as well as two sons.

Assistance in preparing this story was provided by Steve Grayburne.

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**DMB’s ‘Everyday’ Turns A Page**

**Band’s Fifth RCA Album Sees Matthews Go Electric**

*BY JONATHAN COHEN*

NEW YORK—Dave Matthews Band’s fifth studio effort, “Everyday,” turns yet another new page in the famed quintet’s sonic story book. The set, due Feb. 27 on RCA, finds Matthews playing primarily electric guitar for the first time, infusing the material with a renewed urgency and texture. The new sound is evident on the first single, “I Did It,” which hit No. 1 on Billboard’s Modern Rock Tracks chart in just three weeks.

Sessions for “Everyday” began last summer in DMB’s Charlottesville, Va.-based studio with producer Steve Lillywhite—who helmed the group’s past three studio efforts, including 1994’s triple-platinum “Before These Crowded Streets.” But while pausing to embark on its usual summer tour, the South African-born Matthews and his band—Carter Beauford (drums, percussion), Stefan Lessard (bass), LeRoie Moore (saxophone, flute), and Boyd Tinsley (violin)—began to re-evaluate their progress.

“We all felt we needed an injection of freshness,” Matthews admits, adding that he felt hampered by what he perceived as pressure “to write what the industry expected”. “At the suggestion of Bruce Flory, RCA’s VP of A&R, producer Glen Ballard (Joni Mitchell, Ana

**After 15 Years, Go-Go’s Have New Album, Jackie Jackson Launches Jesco Records**

**StuFF:** Trip-hop artist Tricky, previously on Island, has signed with Hollywood Records. Gaspard de Vrieze has signed with Epic/DMC to produce his solo debut. The new album, which has been recorded in Los Angeles working on tracks for a solo record, will feature the tunes “I Wish” and “What You Talkin’ Bout,” which were produced by Soulfish and Karin. Pictured in the studio, from left, are Karin, Beckham, and Soulshock.

**The Kadane Brothers Return With ‘Newness’ On Touch & Go**

*BY WENDY MITCHELL*

NEW YORK—Brothers Matt and Bubba Kadane, now in their early 30s, have written and playing music together since they were teenagers. So it should be no surprise that even though their band, Bedhead, dissolved in 1998, the brothers never stopped playing together. Even though Bubba lives in Dallas and Matt lives in Boston, they still collaborate on new songs whenever they meet; even when the songs are on other bands—either working on songs when they see each other or trading tapes through the mail.

“Our process varies, and we think it’s nice that we don’t have a set formula,” Bubba explains. “We can listen fresh to what each other does and sort of be the audience.”

Now they have a new band, the New Year, to showcase their songwriting evolution since Bedhead’s breakup. Chicago’s Touch & Go will release the Kadanes’ follow-up to their 1998 debut, “Newness,” Feb. 20.

The Kadanes aren’t the only indie-rock luminaries involved in the New Year. They are joined by drummer Chris Brokaw (who plays guitar in Come and played drums for Coeilne, bassist Mike Donofrio (Saturnine), and guitarist Peter Schmidt (who used to work with Bedhead).

The Kadanes used a similar musical lineup in Bedhead. “With Bedhead we thought it hit on that setup of three guitars, bass, and drums with accent instruments,” Bubba says. “It feels like something really substantial to us, something more powerful.”

Speaking of power, fans of the languid songs from slowcore pioneers Bedhead may be somewhat surprised by the New Year. The music isn’t radically different—it’s still emotional with intricate instrumentation—but some songs have more muscle and are in-terest in its overall feel,” Kadane says.

Cory Rusk, president of Touch & Go, was a big Bedhead fan (he’s also the band’s actual signee to new-defunct Touch & Go affiliate Trance Syndicate), and he immediately was interested when the Kadanes shared demos of their joint Bedhead material with him. “Matt and Bubba are doing something new and interesting, but without losing sight of their Bedhead roots,” says Rusk.

Touch & Go will service college radio and commercial specialty shows with the album, and the label will work with Web sites such as Epinions to post an MP3 file of track “Gasoline.” That track will also appear on a promotional compilation for the Local Independent Venue Assn. of CD Stores in California. The New Year will also tour the U.S. in late March and April in support of the project.
REPRISE'S NICKS RETURNS
(Continued from page 1)

Despite a diverse roster of producers—including Sheryl Crow, John Shah, and Pierre Marchand—"Trouble In Shangri-La" boasts cohesion in style and structure as it strikes a balance between Nicks's signature rock poetry and concise, radio-conscious pop hooks. The artist credits a renewed confidence in her of $1.4 million in driving force in the album's direction.

"I remember asking my dear friend Tom Petty to work with me on something I'd been working on for a while," Nicks says. "I was unsure about some of the ideas he had. He said, 'No, you're a premier song writer. You don't need anyone to help you write songs. You do it yourself. You have the talent I need.'"

Petty isn't the only musical figure with such high regard for Nicks. "Trouble In Shangri-La" is breathing life into Nicks's long-running business with high-profile guests. Dixie Chicks frontwoman Natalie Maines harmonizes on the twangy maltmec Tweed-rocker "Too Far From Texas," while Macy Gray and Norah Jones lend their distinctive purr into the atmospheric shuffler "Bollywood Sapphire." Sarah McLachlan lends her voice to the lilting, set-closing ballad, "Love Is," a song that is reminiscent of Nicks's most popular hits. "I had fun working on it," Nicks says. "It was a wonderful time bonding." No recent band has been deeper or stronger than the one Nicks has forged with Crow. The pair has gradually developing a friendship for several years, but Nicks says the ties have become "unbreakable" since the duo collaborated on the hit song, "First, Sheryl's brilliant," Nicks says. "She's an amazing songwriter, singer, and musician. But she's also someone who's so open, I feel like she's the life of a woman in rock'n'roll. There's no room for playing games with her or saying, 'You don't understand what I'm going through.' Sheryl's always been there, brought us closer than I can explain."

For Crow, connecting with Nicks is something she tries to get "to get deep into my head about," she says. "She represents such a huge chunk of my life that it's almost surreal to be in the same room with her."

Still, Crow notes that there was an "uncontrollable" bond between the two. She saw Nicks as an inspiration to meet you heroes, and you discover they've stopped growing or have gone past caring about what they do. Sheryl has a unique manner. She's still looking to try new things."

Nicks and Crow both point at the "Shangri-La" highlight "Sorceress"—a song that Crow wrote and Crow Crowchuck lead guest vocals and guitar as an example of their successful experimentation. "I challenged myself to take different areas of my voice," Nicks recalls, noting the soulful falsetto that she reaches during the song's initial verses. "It was fun to do, and it wound up working so well within the song's arrangement."

"Sorceress" is a song that Nicks says "was written as a personal favor." It's a song that Crow wanted to share with her just to stick to the same old thing, but she's clearly not content to do that.

"In addition to "Sorceress," Nicks notes that her song "Rockstar" is "a personal favorite. It's a song that I love to sing," she says. "I'm hoping that it will be part of the set for the tour!"

RY COOGER RECORDS IN CUBA, BUT ONLY AFTER POLITICAL HASSLE
(Continued from page 6)

Warren Christopher promised Berman that he would make sure the full exemptions would be facilitated if Berman would shelve his immigration plan. He did. Then, when Senate Back went on Christopher's promise last year, says a source, "it really picked up steam." Coocher is not one of Berman's constituents, nor has he contributed to the lawmaker's campaign war chest, according to the latest Federal Election Commission records.

Under pressure, the State Department modified its stand last summer and said Coocher would be granted a license to ship weapons to the Sandinistas and that Berman would agree to stop all sales.

In a letter obtained by The New York Times, the State Department also wrote to Berman, thanking him for his "continued involvement" and confirming that OFAC "has decided to grant Mr. Coocher's application and that it will be allowed to continue to produce without strengthening the Cuban government." The source notes that earlier this year the State Department had explained that it could not approve exports of American music to Cuba because of its embargo against Cuba.

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DOCTOR MURDER RECORDS IN CUBA, BUT ONLY AFTER POLITICAL HASSLE
(Continued from page 6)

Launch Media, which reported that its quarterly loss increased to $7.9 million from $7.8 million, laid off 12 employees from its technology-support department. Feb. 6. The company had already fired about 21 staff in January.

RealNetworks posted a fourth-quarter net loss of $933.3 million on revenue of $45.2 million, compared with a profit of $40 million on revenue of $45.5 million, compared with a loss of $933 million on revenue of $455 million, compared with a profit of $45.5 million.

InterTrust Technologies Liquid Audio reported a net loss of $106.5 million, or $0.47 per share, compared with a net loss of $187.2 million, or $1.45 per share, in the December quarter, up from a net loss of $82.8 million, or $0.64 per share, in revenue of $13.4 million year earlier.

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Ben Harper And The Innocent Criminals Go ‘Live From Mars’ On Virgin

BY WES ORSHOSKI
NEW YORK—Ben Harper’s got some decisions to make. He’s nearly through listening to the tapes of almost every show he and his Innocent Criminals have performed over the past three years. And now it’s time to decide which songs—from that stack of more than 500 shows—will go on his first live album, “Live From Mars.”

Harper, like many artists before him, could simply pick one of those shows, put it out, and be done with it. But his legion of fans deserves better, he says. He and the Innocent Criminals put in the time listening to all those tapes so they could give those fans something special.

But still, exactly what will go on the record—slated for a March 27 release on Virgin—hasn’t yet been decided. Harper’s talking about including a version of “Faded” that segues into Led Zeppelin’s “Whole Lotta Love.” He’s got his acoustic rendition of the Verve’s “The Drags Don’t Work.” Maybe “Forgiven,” off “Burn To Shine,” or “Mama’s Got A Girlfriend Now,” from his first record. Most likely, the set will include Harper’s cover of Marvin Gaye’s “Sexual Healing.”

Despite such uncertainty, the singer/songwriter says the live album is something he and the band want to get out of their system now. “If we don’t do it now,” he says, “we'll be sitting on so much material of what we recorded over the last five years. It’s daunting the amount of listening we’ve had to do and even still do.”

And it makes sense to put a live album out now, after four studio albums, he believes. “You don’t really want to make a live record with more than four records out, because four records’ worth of material is just so much to go through,” he explains. “Once you start getting into five, six, or seven records, it will water down the live record because you’ll take so little off each one. This way, we can take a chunk off each record and have it represent the records respectively and still be autonomous.”

Well aware of the relative ease with which his fans can obtain bootlegs of his shows—either through Napster or select brick-and-mortar retailers—Harper is doing his best to ensure “Live From Mars” is a must-have for fans. The package will include two CDs; the first an electric set with the Innocent Criminals, the second a collection of solo acoustic performances culled from radio station appearances and other sources.

“I want people to go, ‘You know what? This band is on,’” he says. “I want people to go, ‘I wanna see these guys.’”

Though the band has five years’ worth of tapes to pick from, the tracks will probably come from shows that took place over the past two years, during which time the band—Harper, bassist Juan Nelson, drummer Dean Butterworth, and percussionist David Leach—recorded its best live performances, Harper says.

The album’s first single will most likely be “Sexual Healing,” says Ray Cooper, co-president of Virgin Records America. “We think it’s got opportunities to continue to broaden the audience, eventually in the way that ‘Stairway To Heaven’ did off the last album,” he points out, adding that the label has yet to determine which formats will be serviced the song. All major music-video networks will be sent live footage of Harper and the Innocent Criminals performing the song to Paris and Denver, two of his biggest markets.

“I think, inevitably, you look at these being a ceiling, as far as live records are concerned. And Ben’s audience is such a wide audience these days, and a growing audience, and a loyal audience, that we’re thinking this record could do very, very well,” Cooper says. “We’re hard-pressed at this stage to put any definite numbers on it, but we’ll probably be shipping somewhere in the region of at least 100,000, for a double album, which is quite strong.”

Based on the sales of Harper’s catalog, “Live From Mars” will do no doubt do well at Amoeba Music in San Francisco, says buyer Roxanne Pettersen. “The ‘Burn To Shine’ album, which came out in ’99, sold 545 copies this past year. So, I don’t anticipate doing that many numbers, if not more,” she says. “All his other stuff just continues to sell. We don’t have to advertise, we don’t have to put it on an endcap; people just come in looking for Ben Harper. It really kinda surprises me. I’m not really sure what it is, but people find him mesmerizing. They are drawn to him.”

Some fans got a taste of a Harper live album in 1997, when Virgin bundled a free live EP with 50,000 copies of the “The Will To Live” album. Many more will have a chance once a documentary of the band—shot by photographer Danny Clinch—is released later this year.

Harper says he’s thinking about releasing another live album after his eighth studio release. But that could change quite quickly. “At the same time, we may take the Pearl Jam route,” he says. “Since this is out for a few months, six months maybe, we may release every show we’ve ever done online or something.”

The L.A.-based act is now playing secondary markets in the U.S. That tour will extend, hitting larger markets, through the summer. Harper is also set to perform on ESPN’s first action sports and music awards show, airing April 10. After the tour, he and the band plan to take a break and then head back into the studio to record their next album, which Harper hopes to finish recording in December or January.

“We’ve got a couple of albums’ worth of material, man. We’ve got material for days,” Harper says. “It’s just a matter of sitting down with it and working out each other’s parts, playing it over, and just really familiarizing ourselves with it and bringing the best out of the studio from it.” A likely candidate for the next album is a new song called “Blessed To Be A Witness,” and another, older number entitled “Touched By Your Love.”

For both Harper and his fans, “Live From Mars” has been a long time coming. He says it will be nice to finally have a live album in stores. “After every show, two times, minimum—if not four—I hear, ‘You guys should put out a live record,’” he says. “I hear that often enough to know that I want do this so that it can be done. It’s been brought up so many times that it’s an obvious thing.”

This band, I think, is known as a live band. And it seems to me that it is. And I think, why not put out a representation of that? Why not make that move? You know, again, because that is much of what this band is known for; it’s just time to do it.”

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event for music, which has an increasingly hard time getting airplay in Italy."

Giorgi believes that this second objective was achieved. In fact, the organizers were unable to persuade the state-owned station, RAI 2, to broadcast the event live, which was just as well, because proceedings started an hour late. (The show began at 8 p.m.; it was broadcast at 11 p.m.) Its audience share was 10.19%, an average total of 986,000 viewers.

According to Mazza, "We had been told that a share of 8% would have been reasonable. Given that this was our first time out, we're pretty pleased."

But the audience figures are small when compared with the 18-million strong audience of the San Remo Festival, which could be even higher if, as rumored, former President Clinton gets to blow his sax.

The FIMI Awards did not make for riveting TV viewing, observers say. Live performances by acts like Shivaree and Morcheeba received praise, as did Italian artists Max Gazzé and Bluvertigo, who jammed together, and Carmen Consoli, who was accompanied by innovative orchestral group Quintorigo. Yet the off-the-cuff interviews, which lacked the teleprompter slickness of the Oscars, only seemed to hold up the proceedings, which took more than two hours.

The Milan daily, Il Corriere Della Sera, described the show as "a bit boring," while British DJ Grant Benson of the RTL 102.5 network confessed to having "switched off after about 10 minutes. Dollybirds in brass asking inane questions. Sometimes I wonder whether Italian TV, or at least RAI, actually try and make a potentially great event as bad as possible."

The pop group Lunapop, which dominated the Italian charts in 2000, swept the event with four awards (best Italian group, new act, album, and single), and the event was pretty much its show. That was ironic, since the poor ratings of the band's pre-Christmas concert, which TV critics nicknamed "Lunalop," had reportedly prompted RAI to squeeze the awards show on late-night TV.

Sicilian singer-songwriter Consoli won two awards (best Italian female artist and video). Luciana Ligabue won best Italian tour, and Eiffel 65 was best Italian dance act. Adriano Celentano (best Italian male artist) didn't show up to collect his award, nor did the three international winners: Carlos Santana (best international male artist) had nothing to say; Bonz sent a video message on behalf of U2, which was voted best international group; and Anastacia (best international female artist) told her Italian fans in a video, "See you in San Remo," which suggested that her marketing people had done their TV audience homework.
BY JIM BESSMAN

NEW YORK—Spiritually uplifting new compositions and orchestrations from Paul McCartney and Billy Joel are included on “Music Of Hope,” a collection featuring the New York Philharmonic and the London Symphony Orchestra that is designed to benefit the American Cancer Society.

Due Tuesday (13), the set will be available worldwide on the Koch-distributed Tim Janis Ensemble Records. It features Ray Charles; pianists André Previn and Emanuel Ax; solo violinists Glenn Dicterow and Carmine Lauri; and conductors Kurt Masur, John Wilson, and David Snell. It was produced by Matt Singer, who had previously worked with the contemporary classical composer Tim Janis on a benefit CD on behalf of the People’s Princess Charitable Foundation.

“Fighting cancer is such a universal cause, and we wanted to do all we could to help out,” says Janis. “But another part of the concept was to create music to uplift people’s spirits, inspired by some of the work I’ve done with Tim. He has an amazing track record for music that heals the spirit. Many in the medical community rely on it to help people through chemotherapy and other such treatments.”

"From [Tim], I’ve learned how music really can help people,” says Janis. “It doesn’t cure diseases but uplifts people’s spirits enough to give them hope and strength to fight diseases like cancer.”

Noting the death of his aunt from cancer last year, Janis says he’s honored to support an organization like the American Cancer Society, which receives 100 percent of the album’s royalties.

“I get hundreds of e-mails from people who use my music to help them through difficult periods in their lives and from charities which play it for their patients,” he says. ”When I compose a piece, I try to soak up the beauty of the Kochland and take that home to Maine, to help open a window to a better place for listeners—and transport them out of their difficult situations.”

On “Music Of Hope,” Janis points to the title track, his composition recorded by the New York Philharmonic, as an anchor for the set’s overall direction.

“Once the theme is developed, it bursts out and it just pulls you in. It can really transport you to a better place,” he says. “At the whole orchestra helps create a powerful and uplifting sound that brings out the emotion of the piece.”

Singer adds that each composition was recorded specifically for this project. “I was so impressed with Billy Joel’s piece ‘Elegy: The Great Peconic,” performed by the London Symphony Orchestra and the way the remarkable spirit of his pop composition shined through,” he says. “Also, it was thrilling the way Ray Charles combined his classic soul singing on ‘Amazing Grace’ with the huge sound of the London Symphony.”

McCartney’s “Nova,” also performed by the London Symphony Orchestra, was another standout for Singer. “Everyone knows he has a remarkable gift for melody, and ‘Nova’ is so moving and emotional, with a striking clarinet theme in the middle that really sets the tone,” says Singer.

The benefit nature of “Music Of Hope” will go to sales profits, according to Michael Rosenberg, senior VP at Koch International, which also distributes Janis’ other recordings.

“Unlike some benefit projects, there’s nothing controversial about the American Cancer Society,” says Rosenberg, who notes the catcher’s previous experience in distributing benefit albums. “The music is so powerful, and this is a natural for a major public campaign.”

The album is also being featured on the society’s website (cancer.org), as well as a “Music of Hope” Web site (musicofhope.com). “We’re working closely with the society to get the word out through the 3,200 chapters and 2 million volunteers,” says Rosenberg, who notes that 100,000 posters are available, along with promotional CDs.

The label is also looking for (Continued on page 18)
DMB’s ‘EVERDAY’ TURNS A PAGE
(Continued from page 12)

Hugh Suratt, RCA’s VP of marketing, "I Did It" will see its live debut Feb. 24 on “Saturday Night Live.” Two days later, the band will play on “The Late Show With David Letterman.” Another 11 arena shows in December that missed the Amusement Business deadline brought the band’s total for last year to just under $80 million.

This time around, the venues will generally be larger, with the tour swinging toward an even split between stadiums and outdoor amphitheaters. A five-month North American trek will begin April 21 in Charlottesville and will hit such storied stadiums as Los Angeles’ Dodger Stadium (May 22), Atlanta’s Turner Field (June 6), Chicago’s Soldier Field (July 14), and Dallas’ Texas Stadium (July 15), which is the final stop of the tour’s first leg.

To maximize pre-release interest in the project, the band will be visible around street date, says Matthews. A PBS special, hosted by Charlie Rose, will air that same week (Rose also profiled the band on “60 Minutes II” in January). A video for “I Did It” shot in Miami by director Dave Myers (N Sync, Kid Rock) will premiere Feb. 15 on MTV, MTV2, and VH1.

In a move that turned a few heads in January, the band pacted with controversial music-file-swapping company Napster to make "I Did It" available as a legal, free download. "Napster: It is the future, in my opinion," Matthews says. "That's the way music is going to be communicated around the world. The most important thing now is to embrace it, and that was the spirit by which we did this co-promotion."

RCA is sponsoring a pre-order campaign at the band’s official Web site (dmb.com), where fans can download sound clips from the album and view behind-the-scenes and interview footage. The site is mirrored on the band’s official Web site (dmbband.com), which is due to relaunch with a brand-new look prior to street date, according to Capshaw.

To reinforce the band’s core following in the college marketplace, Suratt says a TV ad campaign has been designed to impact during key college basketball games leading up to the NCAA tournament in March.

RCA is banking on the strength of “Everyday” to translate DMB’s music appeal in North America to the rest of the world. The North American tour includes dates in Mexico, and the band is expected to tour internationally later this year: DMB got an advance taste of worldwide enthusiasm for its music when it played in front of more than 150,000 people at the Rock In Rio festival in mid-January.

Capshaw reports that the next in the act’s immensely popular series of live concert releases is already “in the pipeline” but will not hit stores until late this year at the earliest. Prior live releases have sold a combined 3.85 million copies in the U.S., according to SoundScan.

With only bigger and better things in his band’s future, Matthews is excited by the prospect of presenting his music to new audiences, be they big or small. “Right now, it makes sense for us to play in bigger venues,” he says. “We’ve made the presentation more extravagant, but we haven’t lost any of the spontaneity, because we’re working with the same people we always have. We’re growing together.”

REGGAE’s BIG RELEASES OF THE YEAR

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DIGGING FOR GOLD: Ari Gold is about to hit pay dirt. After relentlessly plying his musical wares in nearly every club within his New York home base, he’s getting his first big break—thanks to a fruitful connection with famed tunesmith Desmond Child.

Gold caught Child’s eye during a recent gig. A fast friendship led to Child offering Gold a sterling (and hit-worthy) new composition, “Review My Kisses,” to add to his set. In fact, Child is expected to briefly join Gold onstage when the singer begins a month-long stint at New York’s famed Fez nightclub Feb. 18.

“It’s such an exciting time in my life and career,” the artist says with a smile. “Things are taking off. It’s a great time for me, creatively.”

“Review My Kisses” fits nicely into Gold’s repertoire, which is steeped in sticky pop melodies, sing-along hooks, and but-lets’-go junk rhythms. His self-made, eponymous disc is rife with accessible material—most notably “See Me Through” and “Don’t Come For Me.”

“I enjoy performing ("Review My Kisses") because there’s a lot of pain in that song,” he says.

Besides mining solid, radio-ready material, Gold is intent on cultivating his image as an openly gay artist. He says that he takes immeasurable pride in being able to “make a CD with complete freedom...to say what I want and I’m making a CD that I didn’t have when I was growing up.”

For more information, visit Gold’s Web site, arigold.com, or E-mail him at arigold@arigold.com.

RIDE THE TRAIN: The strong suits of Washington, D.C.’s Eric Brace and Last Train Home are front man Brace’s easygoing, heart-on-his-sleeve tunes and his lopsided grin onstage delivery. He and LTH are certainly the most popular band in town with the white college-age capes-on-backward crowd, as well as with post-grads and listeners in their 30s.

His growing fan base underscores his belief that at least some listeners in the country today might be hungry for what he and LTH offer, which, at its base, is a kind of heightened normalcy—no angst or alienation; just ‘groovin’. Offhand yet confident, Brace is a kind of latter-day alt-country Crosby—Bing, not David. As the old Schweppes’ ad put it, he’s “curiously refreshing.”

Generally, the band builds on the singer-songwriter’s main foundations: country-rock and ’80s power pop. But Brace doesn’t think of himself as retro. He just puts great stock in the timeless power of strong melodies, solid arrangements, and hooks the size of the QE2’s anchors.

He draws most of his lyrics from the endless deep-blue well of the ditched and detached, but he serves up the tearjerkers (some with happy endings) with a smile. A few are confessions, like the irresistible “Donut Girl,” drawn from his second and latest album, “True North,” (Adult Swim Records), which does for Krispy Kreme’s ‘n romance what Willis Alan Ramsey’s tune did for muskrats and love more than 25 ago. Think the Mavericks doing Poco’s “Crazy Love.”’ (Hey, it works.)

He knows the chances of breaking into the mainstream via a major label deal are slim—as in most other markets, no vocal artist from the D.C. area more than 28 years old has been signed for 15 years (Mary Chapin Carpenter was exactly 22 back in ’86 when Sony signed her.) But it doesn’t seem to worry him. Contact: Adult Swim Records, P.O. Box 1526, Arlington, Va. 22210-0235, or lasttrainhome.com.

Assistance in preparing this column was provided by Bill Holland in Washington, D.C.

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EVERCLEAR STRIKES PLATINUM: Capitol act Everclear recently received platinum certification awards from the Recording Industry Assn. of America (RIAA) for its album “Songs From An American Movie, Vol. One Learning How To Smile.” The set has spawned the successful singles “Wonderful” and “AM Radio.” The band is promoting the companion collection “Good Time Gold,” which recently received platinum certification from RIAA.

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

**Top 10**

1. **33**
   - **Larue**, Reunion 1006 (16.98 CD)
   - **NICKELBACK**, Roadrunner (8.98/11.98 CD)
   - **Doggys Angels**, Doggy Style (21.98 CD)
   - **Stacie Orrico**, Forgiven (11.98/13.98 CD)
   - **Godhead**, Human (16.98 CD)
   - **DeLerium**, Netherworld (16.98 CD)
   - **Samantha Mumba**, Wild Child (11.98/17.98 CD)
   - **No Question**, Philuchs International (19.98 CD)

2. **26**
   - **Desmond Pringle**, Tommy Boy (15.98 CD)
   - **ZOEgirl**, Encore (16.98 CD)
   - **Intocable**, Latin (8.98/12.98 CD)
   - **Don Moen**, Hosannia (11.98/12.98 CD)
   - **Nickel Creek**, Sugar Hill, (11.98 CD)
   - **The Donnas**, Cloudchaser (14.98 CD)
   - **Lee Williams**, The Spiritual (11.98 CD)

3. **18**
   - **Phil Vassar**, Nashville (12.98/16.98 CD)
   - **Dottie Peoples**, Atlanta (11.98/15.98 CD)
   - **Lil’ Keke**, Da Fat Rat (11.98/16.98 CD)
   - **Lil Kim**, For Life (10.98/15.98 CD)
   - **Keith Urban**, Lady (10.98/15.98 CD)
   - **Keith Urban**, Girls (11.98/15.98 CD)
   - **The Drive-In Relationship**, History (11.98/16.98 CD)

4. **15**
   - **Michael Feinstein**, A Man & His Music (12.98/16.98 CD)
   - **Romance on Broadway**, On Film (11.98/16.98 CD)
   - **The Union Underground**, Fourcast (11.98/16.98 CD)
   - **C Spells**, Pachamama (11.98/16.98 CD)
   - **New Found Glory**, Drive (11.98/16.98 CD)
   - **Kurt Carr & The Kurt Carr Singers**, Love (11.98/16.98 CD)

5. **13**
   - **R Kelly & DMX**, Project (11.98/16.98 CD)
   - **Jay-Z**, No Auto (11.98/16.98 CD)
   - **Paul Dakenfield**, American (11.98/16.98 CD)
   - **Brag Paisley**, Hit (11.98/16.98 CD)
   - **New Found Glory**, Drive (11.98/16.98 CD)
   - **Kurt Carr & The Kurt Carr Singers**, Love (11.98/16.98 CD)

6. **12**
   - **Lil’ Keke**, Da Fat Rat (11.98/16.98 CD)
   - **Keith Urban**, Girls (11.98/15.98 CD)
   - **Kayne West**, Late (11.98/16.98 CD)
   - **TLC, Mary J. Blige, Foxy Brown**, TLC, (11.98/16.98 CD)
   - **Double Wide**, Da Fat Rat (11.98/16.98 CD)
   - **The Drive-In Relationship**, History (11.98/16.98 CD)
   - **The Union Underground**, Fourcast (11.98/16.98 CD)

7. **11**
   - **Jay-Z**, No Auto (11.98/16.98 CD)
   - **Paul Dakenfield**, American (11.98/16.98 CD)
   - **Brag Paisley**, Hit (11.98/16.98 CD)
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   - **Keith Urban**, Girls (11.98/15.98 CD)

8. **10**
   - **Isaiah Mustafa**, Da Fat Rat (11.98/16.98 CD)
   - **Al Green**, Late (11.98/16.98 CD)
   - **TLC, Mary J. Blige, Foxy Brown**, TLC, (11.98/16.98 CD)
   - **Double Wide**, Da Fat Rat (11.98/16.98 CD)
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   - **The Union Underground**, Fourcast (11.98/16.98 CD)

10. **8**
    - **Isaiah Mustafa**, Da Fat Rat (11.98/16.98 CD)
    - **Al Green**, Late (11.98/16.98 CD)
    - **TLC, Mary J. Blige, Foxy Brown**, TLC, (11.98/16.98 CD)
    - **Double Wide**, Da Fat Rat (11.98/16.98 CD)
    - **The Drive-In Relationship**, History (11.98/16.98 CD)
    - **The Union Underground**, Fourcast (11.98/16.98 CD)
    - **Kurt Carr & The Kurt Carr Singers**, Love (11.98/16.98 CD)
S P O T L I G H T

DIANNE REEVES
The Calling—Conducting Sarah Vaughan
PRODUCER: George Duke
Blue Note 57936

Reeves can wrap her voice around a melody like few other current jazz singers, hitting the low notes, and the low notes, and everything in between as if she were caressing every phrase with palpable warmth and joy. Proving her vocal power can work its magic in a musical context, Reeves playfully navigates 10 songs associated with the legendary Sarah Vaughan (plus one original tribute), channeling the classic mama-sensibilities with her own turntable and lounge, Reeves puts her own dramatic stamp on the material, from her inspired sprints on the swelling “Eleni (Of Birdland)” to her sterling reading of

ARTISTS & MUSIC

MUSIC NEWS & REVIEWS

JONATHA BROOKE

New Songs

PRODUCER: Bob Darin-Mann, Jonatha Brooke, Rob Freestone

Bad Dog/International 60701

On the first studio effort for her new label, Bad Dog, veteran folkie Jonatha Brooke has decided to crank up the electric guitar and pump up the rhythm. It’s a complete departure, but “Steady Pull” shows off the artist at her most playful and unabashedly sexy. She doesn’t abandon the acoustic, introspective tone that has garnered her an ardent cult following. Rather, Brooke bolsters her tried-and-true sound with some contemporary and commercially competitive stuff. It’s a comprehensive blend that works best on the standout “Who I Ought To Be.”

On White

No Such Place

PRODUCERS: Steve Lesh, John Hoen, Chuck Garth, John Paul Jones

Lana Rea 49511

Three years after White’s astonishing debut album, “Wrong Eyed Jesus,” we have a worthy successor, “No Such Place.” Beyond the slyly buzzing opening track, “Haunted,” which is one of John Paul Jones’ best, there’s the sparkling setting of a young Southern gothic the lushly orchestrated “If You Could See Me Now.” The arrangements, mostly by long-time Reeves collaborator Billy Childs, put the singer’s voice front and center, surrounding her with some of the best players in jazz— including pianist Mulgrew Miller, guitarist Russell Malone, saxophonist SteveWilson, and trumpeter Clark Terry, who duets charmingly with Reeves on “I Hadn’t Anyone Till You.”

The Calling

No Return

PRODUCERS: Robert Frank, DJ Clark Terry

Self Science 30

More of the same, though it’s a bit of a letdown after the sizzling “Temptation.”

BABYFACE

Lovers

PRODUCERS: L.A. Reid, Babyface

Epic/Atlantic 56168

Tenor Lovers

PRODUCERS: L.A. Reid, Babyface

Epic Assembled/Atlantic 56084

F D R I N G T Y

For the Cool in You

PRODUCERS: Babyface, L.A. Reid, Carny Simmons

Epic CK 6067

The Day

PRODUCERS: Babyface, Gerald Rabbitting, Brian McKnight, L.A. Reid

Epic CK 6067

Back in the ’80s and ’90s, singer/ songwriter Smokey Robinson wore the crown of R&B’s poet laureate of love and through the ’80s, you couldn’t—and still can’t—turn on the radio without hearing one of his Top 10 hits as “If It’s Water,” “Whip Appeal,” “Never Keepin Secret,” and “Every Time I Close My Eyes.” His latest project, represented on the R&B charts with the single “Reason For Breathin’,” Babyface (who has since signed as a solo artist with Arista) proves he is still a force to be reckoned with as he takes on the foundation of these four new classic albums. These essential pop soul sets bear witness to Babyface’s stunning talents, besides the aforementioned hits and other choice cuts, aficionados will relish the addition of three bonus tracks on each release.
(Continued from preceding page)

side. Although PA has the pipes and solid production, “Don’t Hold Back” lacks the more sophisticated pop elements needed to make a good commercial. With competition from the R&B boy bands getting tighter, Public Announcement may get lost in the pack.

BARRETT STRONG
Stronghold 2
Produced by Barrett Strong
Stern Records 76127 1310

For those who aren’t familiar with Motown’s King of Grit, Barrett Strong is the singer who helped put the Detroit label on the map with his 1960 hit “Money,” and who went on to greater acclaim as a songwriter (with collaborator Norman Whitfield) of such classics as “I Heard It Through The Grapevine” and “Just My Imagination.” Following solo hits with such labels as Epic and Capitol, Strong returns with an album on his own Detroit-based label. Titled as a sequel to a 1975 Capitol set, “Stronghold 2” couples Strong’s long-based tenor with both funk and churchy undercurrents. Although there’s little hard-wired into Latin but the arrangements and improvisation heard throughout this album are far more modern sounding, demanding, and exploratory than anything Cooder, the leader’s precessors. Still, we’re back to the old strong album—borne with charm and sonorities done any time—few cuts away from how we can’t but help wonder how many more encorcs can be welcomed.

WORLD MUSIC

JACK COSTANZO

Cubop 1228
Composer and bongo player Jack Costanzo has helped anchor the Latin dance scene in music since the 1940s. With the level of popular interest in Afro-Cuban music at an unprecedented high, an album of the caliber of “Cubop” is a necessity to be heard. The phrasing in the key of “It is” is germane to dealing with this disc. The opening tunes, “Pandillero” and “La La La,” bring all the heat anyone could desire. The former rides flueo sax and trumpet solos, while the latter features March’s heated vocal and a bassed-up Jorge Camberos guitar solo, complete with an up-to-the minute Carlos Santana feel. When this fire- eating collective backs off its hell-bent tempo, it delve into a seductive mambo or samba. With Costanzo’s summertimeGUIN going the groove, every measure radiates Afro-Cuban rhythmic lust.

THE DEVIL’S MUSIC, THE LIFE AND BLUES OF BESSIE SMITH

Written by Javel Pava
Directed by Donnie Most
Starring and musical arrangements by Mike Braden
Holliday Pub Theatre, Theatre Three, New York

No, you aren’t seeing double. There are two Bessie Smiths on the New York stage. The first took up residence at the Chelsea Playhouse in the musical play “Downhearted Blues.” The second was spotted about 20 blocks north at Theatre Three in “The Devil’s Music.” And there’s more. In two different shows, these two cut(DBL) counterpoint brings together last year’s biggest Gods. Blockchain 60 crossover phenomenon Marley Muir lead by the relentlessly hooky hip-hop vibe of “Strong To Praise You.”

NEW AGE

RONI MAJUMDAR

Holistic Records

A few years ago, before hooking up with the Bozena Vista Social Club, guitarist Ry Cooder explored more meditative atmospheres on the album “Meetings By The River,” recorded with vina player V.M. Bhatt. “Kokborok” follows the East/West improvisational formula of that CD, teaming Cooder up with Indian sarangi flutist Ronu Majumdar. The mood they explore range from the buoyant harmonies of “Abraham Bamboo,” with Cooder on cim, to the tremolo guitar atmospheres of “Koan Koths Kanakam.” Apparently emerging from the mists of his British band’s “Pacemakers” set, “Hollow Bamboo” shares the same musics. Hassell also appears on a couple of tracks, with his muted, slurred trumpet lines transcribing in the style of Armand Gilchrist’s face-driving banjo cadenzas. Majumdar takes a more traditional approach on several duets with tabla, yet they retain the same haunting atmosphere and mood. More of that sound can be heard on the simultaneous release, “Lady Ananth The Tiger,” his album of Indian ragas.

SMITH

Youthful and spirited, the DVD released of Bessie Smith carrying on during the last hours of her studied life. Both are most notably, although secondary characters appear occasionally. Yet the view is a tight, close, and unblinking one to, each play is just an excuse for an evening of Smith’s music, which includes standards like “Pain Nobody’s Business if I Do.” And judging from all the hooting and hollering in response to such numbers, that’s exactly what audiences want.

The key difference between the shows is in their interpretations of the Deep South woman rendered as the Empress of the Blues. Jennifer Holliday plays Smith in “Downhearted Blues” as someone beaten down by life but not yet completely defeated. In “The Devil’s Music,” Braden, as the Devil, plays the singer as a brawler whose tough-talking, hard-drinking demeanor hides the fact that she has already thrown in the towel.

Braden (who physically more closely resembles Smith) is nearer to the artist we’ve come to know from the current mix of fact and fiction. Holliday strips away the facade to reveal Smith’s battered heart. Braden’s portrayal feels right at first, but ultimately it is Holliday’s that rings true. Anyone who has seen Holliday in shows like “Dreamgirls” knows she reigns as one of Broadway’s biggest belters. In the tiny Chicago Playhouse, she shows remarkable restraint, reining in her brassly voice and sticking to her lower register to suggest Smith’s trademark growl. Yet even with Holliday’s back, she still manages to stop the show with nearly every number. She nails songs like “St. Louis Woman,” while also finding all the humor in such tunes as “Give Me A Pigfoot And A Bottle Of Beer” and “You’ve Got To Give Me Some.”

Braden, on the other hand, often seems overemphasized by the music. It doesn’t help that she can be drowned out by the three-piece backing band. Holliday makes do with only a piano. Braden, whose strength lies in an earthiness that Holliday lacks, fares better with numbers like the zingy “I Ain’t Got Nobody.”

The shows hit the boards at the same time because a third play about Smith failed to materialize. Ilyria Theatre originally planned to showcase Holliday in Edward Albee’s seldom-seen drama “The Devil Of Bessie Smith.” But when that revue was shelved (after Albee refused to add several al songs to his spoken drama), Holliday penned her own play about the singer.

Truth be told, “Downhearted Blues” isn’t much of a drama. Holliday stumbles into the pitfalls that bedevil first-time playwrights, from flat dialogue to running scenes. “The Devil’s Music,” which focuses more on Smith’s unhappy family life, is better constructed; still, it leaves you with little more than the feeling of having read an interesting article about Smith. “Downhearted Blues” is preferable, for its best—when Holliday sings—it’s the next best thing after Albee’s own haunted, heartfelt voice on those timeless records made so long ago.

MARK SULLIVAN

BOOKS:

Reviews & Previews

BILLBOARD FEBRUARY 17, 2001 www.billboard.com
When we first heard from female quartet P'TTY in 1999, it was wading its way into the pop youth explosion via the highly appealing “Something More Beautiful.” It was a great beginning for an act that showed spirit and the potential to break out if only they could tackle the collective fancy of top 40 radio. Unfortunately, on the first track from its sophomore effort, “P'TTY Down With Me,” songwriter-producer Darius Deenavors a lazy path, simply tossing out another Destiny’s Child dud to the knockoff with that familiar stop-start-and-stay rhythm will stick to the wall. As a result, the four girls that make up P’TTY are ultimately stripped of personalities. The track is as generic as pesticide—well, almost. There’s an aggressive shout. It is a facility that borders on the more serious than anything else. It’s sad to see an endless array of baby-pop/R&B acts being written by the same people, feeling their way around what their A&R teams must see as the easiest—yet by now the riskiest—road to stardom. We can only hope that P’TTY album shows the breakthrough of originality hinted at in its group's debut. Otherwise, P’TTY may be DOA.

**Reviews**

**ROCK TRACKS**

**BT Sham** (5:56)
PRODUCER: B
WRITTEN: BT
PUBLISHER: Warner/Chappell Music/Sony/ATV (UK), SONY/ATV Music Publishing (CMRCA), BMG
CATNO: 825836

It’s always great to see musicians transcending genre lines, simply making music regardless of categories. And it’s even better when such a move succeeds.

This single marks a few milestones for Brian Transeau: It’s his first downtempo single and his first to feature organic vocals by Mr. BT himself. Previous single, “Never Gonna Come Back Down,” made inroads at modern rock, a transition furthered by the inclusion of the song “Beats,” featured on the soundtrack to “Sweet November.” The song finds Transeau in a darker tone than most of his dance tracks, with a melody that’s just as catchy and he’s kept his lyrics from sounding all the better without the massive processing thrown on the past few releases—and the passion in his vocals cuts through here.

The artist also flexes his songwriting prowess, with a tune that will fit right in at modern rock.

**OGP Optics** (2:57)
PRODUCERS: Joon Abraham, OGP
WRITING: J. Gordon, A. G. Derak, B. Hewitt, R. Shuck, P. Oliphant
PUBLISHERS: Warner/Chappell Music/Island Music (UK), SONY/ATV Music Publishing (CMRCA), BMG
CATNO: 825836

After scoring with the top ten modern rock track “Fiction (Dreams In Digital),” electro-laid quintet OGP pumps out “Optic,” from the gold album “Vapor Transmission.” Of course, the challenge in releasing a greater single like “Fiction” is that it comes with a followup-Cities of Caltech.

While “Optic” is as laid as the rest and combines the hip, futuristic lyrical concept from the album, the track just sounds less distinct.

The simple drum beats introduce the same kind of mix as a cover of Billy Squier’s 1981 killer classic “The Stroke,” until the hum of the dark, electronic sound of the beats. The elements are all pretty decent—Ryan Shaw’s guitar solo, Jay Gordon’s vocals, the synth—but somehow the parts don’t add up. The group’s cover of “Blue Monday” was such a winter, maybe an actual winter. “The Shrouds” wouldn’t have been such a bad idea.

**TRANSMISSION OK That Kind Of Girl** (2:49)
PRODUCER: Brian Sanders
PUBLISHER: BMG
CATNO: 12526

By the time he was old enough to vote, guitar prodigy Blues Saraceno had already released a critically acclaimed solo album and been featured on the cover of Guitar magazine. Starting in his teenage years, he worked with artists from the rock world (Dwight Yoakam, Jack Bruce and Ginger Baker) and the pop mainstream (Taylor Dayne, Cher), even touring with the Hair band Kiss. His latest project, the quartet Transmission OK, brings the retro sounds of the ‘80s and ‘90s together with the modern production and instrumental feel on its debut disc, “The Sky, The Stars, And The Great Beyond.”

Lead off the new ballad, “Don’t Let The Night Rain This Pretty Light” on the guitar; this catchy ditty combines a surf feel (featuring a ‘90s vintage drum sound) with contemporary pop chorus. Unlike with some of his earlier side work, Saraceno’s voice isn’t distorted, so you can hear him slide around his feet. This could work well at some lighter rockers, as well as modern/AT.

**CHRONIC Future The Majik** (2:47)
PRODUCERS: Jay Leon, Chronic Future
WRITING: Chronic Future
PUBLISHER: Name Under Catalog, publishing admin by BMG Entertainment
CATNO: 825836

Hm, another middle-American rap/ metal act... But you throw this one in with the others in the overreaching genre, Chronic Future is worth a listen. The Hi-Tech bass almost perfectly matches the game to the movement of the group’s sounds, but it’s been around long enough to have been stomped out 78s. This tune, from the new album “4 Elements,” is deeper than most other screech-rap rattles.

**Country**

**James Longfellow 100401** (CD single)
PRODUCER: Jeff Kooms
PUBLISHER: Sony/ATV Music Publishing (BMI)
CATNO: 125395

Economist/Entrepreneur 100401 (CD single)

As a business man, he’s always been savvy, offering another bootonyielding music project. Although his production style may be that of the old school, the band has already begun to show some of its own, especially in the South.

**For The Record**

Shawn Colvin’s “Whole New You,” re-released on the album “F these Days,” was issued by Columbia Records. The catalog number for the promo single is CSK16441.
**R&B ARTISTS & MUSIC**

**112’s Story Continues With ‘Part III’**

**Bad Boy/Arista Act Takes Up Songwriting/Producing Duties**

By Jeff Lorez

New York—For a change of pace, male R&B quartet 112 opted not to record in its native Atlanta or in New York. Instead, the foursome trekked to Nashville.

“We went there to get away from the record label,” explains member Mike Keith. “We needed that space to become more unified as a group and to really create. We just recorded and chilled.”

The end result can be heard when the group’s third Bad Boy/Arista album, “Part III,” is released March 20. And unlike its earlier albums—1995’s “112” and 1998’s “Room 112”—“Part III” was mostly written and produced by the foursome, with additional producers including Tim and Bob (Sisqó’s “Thong Song”) and Bad Boy’s in-house man Mario Winans.

Now in their early 20s, the 112 members—who also include Quinees Parker (aka Q), Marvin Scandal III (aka Slim), and Dayton Jones—headed for the Music City that grew up singing in church and were discovered in a local Atlanta club called 112.

The group is currently managed by Courtney Silis for Sills Entertainment and Free Maiden for Free All. And all four are members to Bad Boy chief Sean “Puffy” Combs’ publishing company, Justin Combs Publishing/EMI April Music (ASCAP), via their own Da Twelve Music.

Since the release of its first album, the group has focused on crossing over from its R&B base to pop. “It’s very fickle in R&B,” notes Slim. “You’re only as hot as your last record. But in rock and after.”

(Continued on page 23)

**Dupri’s So So Def, Columbia Renew Deal; Thump Records Crosses Over to TV**

So So Def Re-Enlists: Despite rumors to the contrary late last year (Billboard, Nov. 11, 2000, Jermaine Dupri’s So So Def imprint has re-upped with Columbia Records. The re-signing marks the continuation of an eight-year relationship between the two labels. Dupri, who is responsible for discovering acts such as Kris Kross, Da Brat, and Jagged Edge, has found recent success with 13-year-old rapper Lil’ Bow Wow. Upcoming So So Def projects include new albums from Jagged Edge, newcomer R.O.C., and Dupri himself.

TV Goes Thump: Drawing upon its specialization in hip-hop, Latino, dance, and funk music, party label Thump Records crossed over into TV land Feb. 9 with the debut of “Thump!” Syndicated nationally on the WGN Network, the half-hour dance show is taped live from Club Rio in Las Vegas’ Rio Hotel. Open to the public, the show is produced in English and Spanish for international distribution. Signing on as first sponsor: retailer Warehouse.

DJ A. L. J. mans the “Thump!” music booth, joined by personalities Leon, Aaryn, and Lisa. To help kick off the program, Thump is giving away free trips to Las Vegas through a lineup of West Coast stations that includes Los Angeles’ KFWR and KCMG and Phoenix’s KPTY. The label, which recently marked its 10th anniversary, was founded by president Bill Walker and Alberto Lopez.

Beautiful Music: Last year (The Rhythm & The Blues, Billboard, Oct. 7, 2000), I chatted with Patrice Rushen and Shereen Brown about their then-upcoming project: Sisters Being Positively Real (SBPR) and their debut release, “Beautiful Woman, The Album.” The fruits of that labor were unveiled recently with the Valentine’s Day launch of the pair’s new Web site (hug.com), through which the 12 track album and video for the title tune are available.

The Brown Baby Entertainment Group album—which streets Feb. 26—is an aural treat containing soothing, feel-good music featuring R&B, jazz, pop, and folky leanings accented with eloquent spoken-word passages by Juliana Jai. Of particular note are the title track (of which there’s also a reggae version) “I Got A Good Man,” “Sisters Being Positively Real,” and “Ego Flight.”
The Beatnuts Keep Squeezin' It On Loud

BY RASHAUN HALL

NEW YORK — When it comes to the career-building concept of paying dues, the Beatnuts are well-versed. With eight years in the business and five albums ("Intoxicated Demons," "Street Level," "Stone Crazy," remix EP "The Spot," and "Masculine"") to their credit, Psycho Les and Ju-Ju know what it takes to maintain hip-hop longevity. The New York-based duo remains consistent on its last set, the March 6 Rel Records release "Take It Or Squeeze It."

The new album — the Beatnuts' first on Loud after a stint on Rel — is an approach that has earned the act its dedicated following.

"The beats definitely come first," says Ju-Ju (né Jerry Tione). "Les and I bring a whole bunch of beats together. We choose what we want to work with and what direction we take the album to go in. Then we sit down and write. On this album we were more organized. With the others, we wasted a bunch of time tracking a bunch of songs and ended up only using 13 or 14. "Every cut is bananas on this album," continues Ju-Ju, who is published by 6 Deep Publishing (ASCAP). "We only picked the cuts that had that kind of impact on us."

"We planned every joint as a single," adds Les (né Lester Fernandez), who is published by Psycho Les Publishing (ASCAP). "We don't have any album cuts because that was the problem with the last album. The label thought the last album only had one song. So with this album we decided to give them 12."

Although Les and Ju-Ju went in a studious mood to create a singles-driven album, they didn't lose sight of what was most important — making quality music. "When it comes to creating music, it's about making ourselves happy," says Les. "When you say 'radio, don't think the song,' it can be hard. It's just how you do it, and we've proven that.

Loud director of A&R Che Harris agrees. "With Loud, it's never about what we're giving you, it's just what we believe in." Harris, "Loud was adamant about taking it back to the beginning, back to the sound of their first album. Artists have to be able to stay true to their style, and the Beatnuts are known for those obscure, hard-to-find samples. They have a broad and dedicated audience who expects that."

With an eye on the business side of things, the Beatnuts have branched out to appear on radio and TV shows via video gaming. "We produced some tracks for the 'Madam 2001' video game," says Les. "It's just another way to get our music to touch you. You've got all these people who don't even like hip-hop on the Beatnuts because they play the game."

Loud is looking to expose the group to other audiences as well. "We want to maximize their fan base on all levels," says Loud product manager, special projects Kyesha Bennett.

To that end, the Beatnuts will be performing at the Los Angeles Beatnuts Festival, as well as doing spot 2 dates in New York. Loud will also be placing outdoor advertisements and TV and radio spots to increase visibility.

The Beatnuts, who have produced tracks for Mos Def, Fat Joe, Big Pun, and Ghostface Killah, insist that "Take It Or Squeeze It" is not as simple as anything else in hip-hop right now. And therein lies its strength.

"There's a lot of stuff on the radio that's been similar," says Ju-Ju. "But we always try to wake people up from the daze of all that other stuff. If you cop this album, we will give you your money's worth — and guarantee your satisfaction."

STEPHANIE LOPEZ

RHYTHM SECTION

BEYOND THE TOP: Joe's latest single, "Stutter" (Jive), makes it to new heights on this issue's Hot R&B/Hip-Hop Singles & Tracks. It gained the No. 1 position over OutKast's "Ms. Jackson" (Arista) by a spread of almost 800 points, but this issue's "Stutter" moves even further ahead of the pack. Gaining the Greatest Gainer distinction for both sales and airplay, "Stutter" pulls ahead by the pack of close to 3,000 points. This lead is in part a result of the 7% increase in sales at retail overall and the release of the radio remix featuring Daft Punk artist "Mystikal." Mystikal has had a tremendous amount of exposure lately; his current solo single, "Danger (Been So Long)" (Jive), sits at No. 4 on Hot R&B/Hip-Hop Singles & Tracks, its sixth week in the top five of this chart.

Mystikal's current album, "Get's Ready," which has spent 19 weeks on Top R&B/Hip-Hop Albums, moves 13-10 this issue with a 31% gain in sales. Joe's "My Name Is Joe" moves 51-49 on Top R&B/Hip-Hop Albums, with a 29% gain in sales over last issue.

LEGEND RETURNS: This issue marks the first production by Clive Davis to chart on Hot R&B/Hip-Hop Singles & Tracks since his departure from Arista Records, as J Records’ debut R&B artist, Olivia, is the chart's Hot Shot Debut at No. 60 with "Bizzoune."

Doubling its total points, "Bizzoune" gains ground at radio. As there is no commercial single scheduled for release to date, Olivia will have to work her way up to the chart via radio promotion only. On Hot R&B/Hip-Hop Airplay, Olivia debuts at No. 96, gaining early support from WBLM and WRKS New York, WQCI Chicago, and WPW Augusta, Ga.

THE BEST OF TIMES: Life constantly ebbs and flows. Things change, and people move on. Thus, change creates a new opportunity for me at J Records. I have had the honor over the past year to be a part of the R&B community in the best of ways. I have been a part of the team behind some of the biggest careers and participated in the birth of new ones. I have been the eyes and ears of the community and have tried to hold a candle to those before me without making it too hard for those who will follow after me. I am going to miss being such an integral part of the industry.

I would like to thank all those here at Billboard who have made my career meaningful and the most worthwhile endeavor in my career to date.

To those of you who read this column, please know that there is music made from various labels that will restore your faith in music and the business. For those of you who leave behind, know you will always hold a special place in my life and career. Finally, for those of you who will join on the road of life, I look forward to the wonders we will create and be a part of.
native, the fans are more loyal. They have 60-year-old Rolling Stones fans. That group is just as important now right now and sell out arena.

"As an R&B act, what we have to show is our ability as singers, songwriters, producers, dancers," adds Keith. "We want to corner the same market as 'N Sync, the Backstreet Boys, and Christiana Aguilera. What we're trying to do now is broaden our horizons. We've gone as far as we can go as an urban group without taking it to the next level, so now we need that push to cross us over to pop.

The group's main setup for the 112 project began last November. That's when the vinyl version of the first single "It's Over Now" was ready to mix shows and clubs. Additional mixes of "It's Over Now" feature Bad Boy artists Jay-Z and G-Dep. This first step helps separate them from other R&B groups, says Bad Boy VP of Marketing Tracey Waples, "because their uptempo songs have mix-show sensibilities."

CD promos were then serviced to college radio, where they were served by a video shot staged in Atlanta. Behind-the-scenes footage was shot for the group's Web site and a future electronic release. A second single, "Peaches & Cream," was sent to radio Feb. 6.

A radio promo tour is scheduled for 13 cities, beginning March 2. Print ads are scheduled to run in Runway, Upscale, Fader, Inner City Magazine (a publication from New York radio station WBLS), Vibe, Right On!, Source, Essence, Soul, and Rhythm magazine. The group will be releasing their mainstream teen publications. Internet marketing will encompass E-reviews, online chats, and virtual stores, as well as Web sites of in-stores, album release parties, and TV performances.

"We will market this band across the board," says Waple, "from the mix-show level to college urban radio to top-40."

The response thus far from the urban retail and radio sectors is definitely positive. "It's a hot single, no doubt," says one urban retail executive, co-owner of Vision Quest Records in Westchester, New York. "There's great anticipation behind the album. If they follow it up with another strong cut, then the album should do very well."

WKYS Washington, D.C., PD Daryl Hackaley agrees. "It's Over Now" is a solid R&B hit," he says, "a familiar-sounding track that will re-establish them well."

112'S STORY CONTINUES WITH 'PART III' (Continued from page 28)
Billboard spotlights

Rap

rap hip hop

So, what's next?
Billboard looks at Rap/Hip Hop’s continued growth and evolution with a review of the success of indie labels, the global Rap-Reggae connection, and Rap/Hip Hop artists’ continued expansion into Film/TV. We also look at the genre’s hottest new acts, up and coming executives and producers, and the biggest rap/hip hop tours planned for summer 2001. And, as always, Billboard reviews upcoming releases and takes a year-to-date look at the Rap/Hip Hop charts.

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A R T I S T S  &  M U S I C

Three New Partnerships Form Among Dance Labels

SYNERGY: For the past eight years, the San Francisco-based Spundae Records organization has been hosting parties at various clubs in its hometown of San Francisco. In the process, Spundae records have introduced global DJs such as Sasha, Dave Seaman, Carl Cox, Paul Van Dyk, and John Digweed to a typically appreciative West Coast crowd.

With an eye on the future, Spundae has formed a partnership with Mute Records to release a dance/electronica compilation series—Issues: A to Z—with拿“Spundae Presents Interpretations II.” Handling the two-disc set’s beat-mixing chores is Spundae-resident DJ Jerry Benham. (Three years ago, Bonham’s first mixed disc, “Interpretations,” arrived via Spundae Records.)

Spundae is an obvious match for a label like Mute, which has, over the years, achieved much success with such cutting-edge artists as Laurent Garnier, Christian Vogel, Luke Slater, Nettwerk, Speedy J, Prodigy, Richie Hawtin/Placidman, and Van Dyk, among others.

In a similar move, Los Angeles-based Pioneer Entertainment USA aligned itself with John Digweed’s influential British imprint, Bedrock, late last year. Under the agreement, the Koch-distributed Pioneer has exclusive rights to all Bedrock material throughout North America and Asia. Last November, the label issued “Foundations,” a compilation spotlighting material from Bedrock’s catalog.

For forthcoming Bedrock-certified titles from Pioneer include Moonface’s “Between Worlds” (March 27); “Bedrock,” which will feature new music from Digweed and Nick Muir (who together record under the name Bedrock), as well as mixes of Bedrock faves (May 8); a two-disc mixed set from Jimmy Van M. (May 22); “Foundations 2” (June 26), an artist album from Jimmy Van M. (Sept. 25); and “Foundations III” (Oct. 25). And beginning March 27, the label will issue one “Foundations”-related 12-inch single per month.

Also joining forces are Nettwerk America and Canada for the formation of a new imprint, Nutone Records. According to Nutter and Nettwerk Productions CEO Terry McBride, the intent is to get more artists who are interested in pushing the boundaries of electronic music.

“Nutone releases are symbolic of Nettwerk’s earlier days when we helped pioneer the currently diverse electronic music scene,” McBride explains. “Nutone releases will encompass all styles of this new expansive genre.” The label’s first three albums—the South Asian flavors of NatarajXT, the ambient pop of Izodato, and the Eastern techno of Le Duc—street March 27.

NEWSY NEIGHBORS: Effective immediately, Danny Coniglio (more commonly known as Danny Tenaglia) has resigned from his post as senior director of club/crossover promotion at Arista Records in New York. Only time will tell what this means for Arista’s once-incredibly-active dance music department.

Joe Berinato, formerly of Rampo Magazine, is now director of promotion for A&R at the Koch Street/?Nite Grooves. Berinato says to expect a flurry of release activity in the coming months. First up are GTS Featuring Loutekia Holloway’s “What Comes Around Goes” (with mixes by Junior Vasquez, Maximo Trax, Jason Jinx, and Matthias Heilbron). Anthony Nichols featuring Charlotta Hunt’s “Sunshine,” and DJ Pierre’s “Switch 2001,” which are scheduled to be in stores Tuesday (13). Berinato says the move is far too early to provide specific plans for mix the next volume in the label’s “Mix The Vibe” series; a street date is planned for April.

Indie veteran Harry Towers has formed dance/pop label Cetara Records, which will be distributed by New York-based Ample Entertainment.

Burgess Makes ‘Sweet’ Return On Rip-A-Dip

BY JOHANNA OLOFSSON

STOCKHOLM—“I’m back, and I wanna know if you’ve been missing me,” sings veteran club singer Love Burgess. And indeed, the track, recorded by Sweden’s house quartet Slippery People, features the vocally talented Burgess on the microphone. With “Sweet Thing,” the Harlem, N.Y.-bred singer/kiddo/songwriter/arranger/producer—who has been a vital, if underrated, member of New York’s music scene for the past three decades—is poised for a much-anticipated comeback.

Burgess longed to street later this month via Sweden’s Rip-A-Dip Recordings (under the name Slippery People Featuring Leroy Burgess), “Sweet Thing” marks Burgess’ return to the forefront and to good health the recently had a bout of pneumonia.

Burgess is no stranger to clubgoers in Stockholm to a live show at the house club Jack! According to the singer; this was his first performance since a mid-’90s tour with former associates Stuart Ramsome and Russell Patterson of ’70s disco/R&B outfit Black Ivory.

In addition to working with Black Ivory, Burgess has collaborated with many revered dance and R&B acts over the years. Inner Life’s “Moment Of My Life” Universal Robot Band’s “Rarely Breaking Even,” Logg’s “I Know You Will,” Convention’s “Let’s Do It,” Venus Doolan’s “Shining,” Phreek’s “Weekend,” Bumblebee Unlimited’s “Everybody Dance,” Aleem’s “Release Yourself,” and the Fantastic Aleem’s “Hooked On Your Love” among many, many others, were showcases for the multitalented Burgess.

“When my new projects drop, my friends will know that I’m back in the marketplace,” says Burgess, who’s currently under contract with Da Harpa and Tunde Ra Aleem (of ’80s dance act Aleem aka the Fantastic Aleem) on their new album, “Back At Da Crew,” which will be released on Burgess’ own New York-based BE (Burgess Entertainment) Recordings.

“It’s got a little bit of hip-hop and a little bit of R&B,” Burgess notes. “It also has that signature Aleem sound—all with some ballads. It also introduces a rap group that I’ve developed, Da Drew Crew.”

Burgess says Da Drew Crew comprises people he grew up with who have “been around me pretty much all my life. It’s really cool working with younger people.

“I very much continue sharing my music with the rest of the world, to have them share their love with me, and to share my love with them,” adds Burgess. “As long as that’s part of God’s plan, I’m glad to continue happening, then I’ll gladly be a part of it.”

NATASHA RIGGS\n
The Dance Hot Line

Ultra Naté, “Get It Up (The Feeling)” (Strictly Rhythm single) With “Get Up (The Feeling),” Ultra Naté, the UK’s most respected and sexy dancerfloor act (2 steps) makes further inroads into the U.S. Spotlighting the vocally gifted Elisabeth Traylor, the infectious track is a deft mixture of kinetic hip-hop-styled beats, house rhythms, and lovely string synths. Also included are three previously unreleased remixes by Todd Edwards (pay special attention to his Discofied Vocal mix). FYI: “Love Is” is one of many, many highlights on Cole’s debut, “Sinner,” (which) finally makes its stateside appearance May 1.

Mirwais, “Naive Song” (Eqic single) Mirwais, a collaborator and guest songwriter of many renowned names, made his U.S. debut with this Daft Punk-styled funk/electronica track. An original mix is a bit too “weird” for ya, give a listen to Olav Basoski’s very friendly disco-lookin’ remix. Also on board are Dave Mark and Les Rhymes Digits, who each deliver very Human League/Beckett-inspired breakdowns. Be sure to look up the artist’s album, “Production,” which streets Feb 27.

Prospect Park, “Surrender” (Z Records U.K. single) Those who can’t get enough of wall-to-wall party anthems (2 steps) will deligite into this track’s irresistible hook, “I wanna snuggle, I wanna cuddle, here I come,” and Dave Mark and Les Rhymes Digits, who each deliver very Human League/W ignitional breakdowns. Be sure to look up the artist’s album, “Production,” which streets Feb 27.

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www.americanradiohistory.com

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### CLUB PLAY

**No. 1**

**Boy Be Yourself**

**Title**

**Book of Love**

**Artist**

**No. 2**

**Yes!**

**Title**

**Don't Tell Me**

**Artist**

**No. 3**

**Amarillo**

**Title**

**Lovin' Spree**

**Artist**

**No. 4**

**The Way to Your Heart**

**Title**

**It's a Shame**

**Artist**

**No. 5**

**The One That Got Away**

**Title**

**All Night Long**

**Artist**

**No. 6**

**I'm Falling in Love**

**Title**

**Right Here Waiting**

**Artist**

**No. 7**

**It's Only Love**

**Title**

**The Power of Love**

**Artist**

**No. 8**

**Sweet Bacon**

**Title**

**I'm Falling for You**

**Artist**

**No. 9**

**Right in My Heart**

**Title**

**I'm Not That Kind of Girl**

**Artist**

**No. 10**

**Girl**

**Title**

**The Power of Love**

**Artist**

**No. 11**

**Yes!**

**Title**

**Don't Tell Me**

**Artist**

**No. 12**

**The Power of Love**

**Title**

**Right Here Waiting**

**Artist**

**No. 13**

**It's Only Love**

**Title**

**The Power of Love**

**Artist**

**No. 14**

**Sweet Bacon**

**Title**

**I'm Falling for You**

**Artist**

**No. 15**

**Right in My Heart**

**Title**

**I'm Not That Kind of Girl**

**Artist**

**No. 16**

**Girl**

**Title**

**The Power of Love**

**Artist**

**No. 17**

**Yes!**

**Title**

**Don't Tell Me**

**Artist**

**No. 18**

**The Power of Love**

**Title**

**Right Here Waiting**

**Artist**

**No. 19**

**It's Only Love**

**Title**

**The Power of Love**

**Artist**

**No. 20**

**Sweet Bacon**

**Title**

**I'm Falling for You**

**Artist**

**No. 21**

**Right in My Heart**

**Title**

**I'm Not That Kind of Girl**

**Artist**

**No. 22**

**Girl**

**Title**

**The Power of Love**

**Artist**

**No. 23**

**Yes!**

**Title**

**Don't Tell Me**

**Artist**

**No. 24**

**The Power of Love**

**Title**

**Right Here Waiting**

**Artist**

**No. 25**

**It's Only Love**

**Title**

**The Power of Love**

**Artist**

**No. 26**

**Sweet Bacon**

**Title**

**I'm Falling for You**

**Artist**

**No. 27**

**Right in My Heart**

**Title**

**I'm Not That Kind of Girl**

**Artist**

**No. 28**

**Girl**

**Title**

**The Power of Love**

**Artist**

**No. 29**

**Yes!**

**Title**

**Don't Tell Me**

**Artist**

**No. 30**

**The Power of Love**

**Title**

**Right Here Waiting**

**Artist**

**No. 31**

**It's Only Love**

**Title**

**The Power of Love**

**Artist**

**No. 32**

**Sweet Bacon**

**Title**

**I'm Falling for You**

**Artist**

**No. 33**

**Right in My Heart**

**Title**

**I'm Not That Kind of Girl**

**Artist**

**No. 34**

**Girl**

**Title**

**The Power of Love**

**Artist**

**No. 35**

**Yes!**

**Title**

**Don't Tell Me**

**Artist**

**No. 36**

**The Power of Love**

**Title**

**Right Here Waiting**

**Artist**

**No. 37**

**It's Only Love**

**Title**

**The Power of Love**

**Artist**

**No. 38**

**Sweet Bacon**

**Title**

**I'm Falling for You**

**Artist**

**No. 39**

**Right in My Heart**

**Title**

**I'm Not That Kind of Girl**

**Artist**

**No. 40**

**Girl**

**Title**

**The Power of Love**

**Artist**
Surprise Ending For Dreamcatcher’s Kragen; Happy Ending For Conflict Over CRS Shows

KEN KRAGEN exits as president of Dreamcatcher Artist Management and splits with Kenny Rogers, a client for 38 years. Rogers is co-owner of Dreamcatcher Entertainment, parent of the artist management division. While Dreamcatcher is calling the split amicable, records were taken at surprise by the news. “I don’t have a clue why it was done. They never gave me a reason,” he says. “I think they decided they could work without me.”

Rogers, who divides his time between Los Angeles and Nashville, appointed his Los Angeles-based Kraken to manage all of his artists’ business affairs and copyright deals. Rogers, who serves as the company’s creative director.

O N THE EOW: Simon Renshaw has stepped down as CEO of Ardent Records. Renshaw, who will not be replaced, has sold his interest in the company to president Nick Hunter. Renshaw’s Senior Management handles the careers of Dixie Chicks, among other acts.

Mercury artist Toby Keith has opened a Nashville-based music publishing company, Fadeline, in partnership with his manager T.K. Kimbell of TKO Artist Management and Rob Condron, who previously ran Giant Publishing. Tim James has resigned as publisher and staffing was reduced, according to a spokesperson for the company.

The new company will operate separately from its parent company, Ardent Records, which it split in 1992. Toby Keith, who has sold his interest in the company to Hunter, will serve as the company’s creative director.

Several staffers have been let go from the Left Bank Organization’s Nashville office, which continues to be operated by Philip Kovac, who divides his time between Nashville and Los Angeles. Client Deana Carter continues to be worked out of Los Angeles. Nashville clients include Tracy Lawrence, Billy Burnette, Craig Harris, Rodney Atkins, Christian Moore artist Daniel René, and Fred Mac.' The newly launched Music City Records has formed a strategic alliance with Fernhent Entertainment, merging operations through a management/labeling contract. The deal is the first step in creating a partnership between the companies to enhance the marketing and distribution of both companies’ products. Music City Records president Bob Heath heads Farnham’s board of directors, and Fernhent CEO Peter Triunario assumes a director position with Music City Records.

In other news, Dreamcatcher’s new Country Work package features the debut of a 24-hour channel, which is available to more than 1.6 million subscribers in the country, replacing Gaylyn’s former network, CMT International, in that region. The programming features a mix of rock, R&B, country, pop, and contemporary music.

Happy Endings: A conflict between Country Radio Broadcasters and record labels DreamWorks, Lyric Street, and Mercury, reported earlier in the week, has been resolved.

The labels had scheduled a show, Country’s Class of 2006, directed against the New Faces show March 3 at the Country Radio Seminar. After it was announced that they had failed to reach a compromise, both sides have agreed to end the start times of their shows, which were to begin at 7 p.m. Doors for New Faces will now open at 5:30 p.m. The labels have moved their show to 9 p.m.

SIGNINGS: Nashville-based Hot Shatta Public Relations has signed the Stander Brothers for media representation. The group will release the album “Showtime” on its own Music Box Records April 10. The label will be distributed by Pamplin Distribution.

DreamWorks’ Emerson Drive has signed a multiyear publishing agreement with Island/Def Jam and Creative Artists Agency (CAA). Chrysalis and CAA will jointly publish the Canadian band’s catalog.

ARTIST NEWS: Nashville’s Bele Fleck is writing songs for Disney’s upcoming feature film “The Bears,” the story of the rise and fall of a fictitious 70s country-influenced rock band. Fleck is also in the studio working on his classical music debut album for Sony Classical, set for a fall release.


Bellamy Bros. Celebrate 25 Years With Two CDs, New Deal

By Deborah Evans Price

NASHVILLE—After 25 years, 25 top singles, and countless performances in venues from Texas to Germany to New California, no one could have predicted that the Bellamys would be back on a Florida beach if they decided to look back on their Florida beach. However, Howard and David Bellamy have other ideas.

The duo will celebrate a quarter of a century in the music business this year with two new CDs, a Great American Country (GAC) TV special, and a new affiliation with Nashville-based Delta Disc Records, with whom they will distribute their Bellamy Brothers Records (Nashville Scene, Billboard, Feb. 10).

"There was a bunch of different people talking to us," says David. "But no one put their money where their mouth was like Delta Disc," finishes Howard. "They made us the best deal.

Having launched Bellamy Brothers Records in 1992, Howard and David were the front-runners in the trend toward artist-owned labels that now include Charlie Daniels’ Blue Hat label, Kenny Rogers’ Dreamcatcher, and the multi-artist-owned Dream Reconciling, among others.

During the past decade, the Bellamys have forged distribution/marketing partnerships with other labels, first with Intersound, and most recently with Blue Hat, which handled the release of their last project, "Lonely Planet." The brothers say the split from Blue Hat was amicable.

They opted to go with Delta Disc because they had previously worked with Ken Woods, the label’s newly named director of sales and distribution, and they liked label founder/president Frederick Clark.

The initial project released under the new agreement is "The Bellamy Brothers 25 Year Collection." The first CD, streets April 4, with a second volume to follow in late May. Each CD will contain 20 cuts, among them two new songs and three live recordings of previous hits. Of the four new songs on these anniversary CDs, David wrote one. It’s a Randy Newman song, "Big Hat, No Cattle," and the first single, "What’ll I Do," was written by George Terry, a veteran writer. Of the songwriting credits include the Eric Clapton hit "Lay Down Sally." Terry also co-produced the four new tracks with the Bellamys.

The set opens with "Let Your Love Flow," a song that became a multi-format hit for them in the spring of 1976 and is still one of the most played classics on both country and rock stations.

Each CD will feature a 12-page booklet with photos capturing the Bellamys’ career. “The photos are of us when we were kids, in the early days, and us traveling,” says David. "I put a lot of bio info about us in the photo section. It’s been a long time since we did any thing like this. We’ll have the photo sessions in Mexico, in the desert in Saudi Arabia and posing with Robin Hood’s statue in Notting (England), all these goofy things. We’ll send them to the Lisa age of 50 years. I thought it was a lot more interesting than re-hashing the show. We also have charts in there from Germany where we were No. 1, and from Spain were No. 2. We’re proud of that.

The Bellamys released a new album to coincide with the GAC TV special. "We’re real Bellamy-friendly," says Evan Brinell, Jr., at KUZZ/Bakersfield, Calif. "They are regulars here at the station who have worked for us in the past.

He attributes the Bellamys’ longevity to a combination of creativity, business savvy, and hard work. "David’s songwriting is always contemporary, and he has an ear for what is changing and what is going to work, and the business acumen to go along with it to keep them fresh and adaptable. It changes. It’s remained strong, and they work very hard. They stay on the road. They don’t let the fans forget about them. They support the band, and they are for the fans.

Delta Disc is distributed by Memph-based Select-O-Hits, and Woods says they’ll be working closely with the distribution company’s staff to promote the new release. “We’ve got the fans behind us, and they’ll tell others. We’re going to get the fans behind us and try to put things together.”

Woods says the label plans to take out full-page ads in key country music publications, which he believes are a number of fans can use to order the album. The label will also pursue TV marketing opportunities, as well as direct mail.

"At Delta Disc, we wanted to sign somebody that could bring us to the forefront, and they were the logical choice," says Woods. "But they’re still the best at what they do so well at the sales level... They’ve got a wide range of fans, and their music is timeless."

Nashville Scene
by Phyllis Stark

BELLAMY BROTHERS
<table>
<thead>
<tr>
<th>#</th>
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<th>TITLE</th>
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<td>3</td>
<td>BURN</td>
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<td>2</td>
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<td>18</td>
<td>5</td>
<td>YOU SHOULDN'T KISS ME LIKE THIS</td>
<td>FOGGY KEITH</td>
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<td>5</td>
<td>BUT FOR THE GRACE OF GOD</td>
<td>KEITH URBAN</td>
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<td>5</td>
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<td>BILLY ANDREWS</td>
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<tr>
<td>18</td>
<td>2</td>
<td>RIGHT WHERE I NEED TO BE</td>
<td>GARY ALLAN</td>
<td>20</td>
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**HOT SHOT DEBUT**

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<td>19</td>
<td>I'M NOTHING BUT YOU</td>
<td>BROOKS &amp; DUNN</td>
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</table>
ORDER IN THE COURT: Amid a flurry of finger-pointing and legal battles, LeAnn Rimes’ “I Need You” scorched more than $2,000 copies to sales on the Hot Country Scene chart this week. The retail single bowed at No. 1 on Top Country Singles Sales in the Aug. 5, 2000, Billboard, where it dominated for six weeks. On The Billboard Hot 100, “I Need You” rose to No. 11, Aug. 12 issue. The new set includes a remake version of “But I Do Love You,” which label sources say will be shipped to country programmers Feb. 9. Early airplay is being heard at major monitored stations, including KUBE Kansas City, Mo.; WQBE Charleston, W.Va.; WZNB Johnson City, Tenn. Look for “I Need You” to have a sturdy second week following a Feb. 6 performance of “But I Do Love You” on “The Tonight Show With Jay Leno.”

NOME DARE CALL IT NEW MEXICO: Newcomer Jamie O’Neal becomes the first female artist in more than four years to take a debut single to No. 1. And Country Singles Tracks, as “There Is No Arizona” (Mercury) gains 150 detections and steps 2-1. Although sweet is the taste of victory, O’Neal came close to being the bridesmaid for a second week. Closing just 4 points ahead of Jo Dee Messina’s “Burn” (Curb), which gains 167 detections and moves 3-2, “There Is No Arizona” is the first debut outing by a solo female at the top of the page since Deana Carter’s “Strawberry Wine” ruled in the Nov. 23, 1996, issue.

The first addition to our radio chart, Carolyn Dawn Johnson’s “Georgia” (Arista/Nashville) and Gary Allan’s “Right Where I Need To Be” (MCA Nashville) are allowed to remain on the chart despite our rule that removes titles below the top 20 after 20 weeks. Titles that exceed the number of chart weeks allowable under that policy may continue their ascent if they post airplay gains. Johnson’s single increases 119 detections, while Allan’s song gains 212 spins over the prior issue.

THE FINE PRINT: Chart listings for Virgin titles are updated this issue to reflect the reassessment of the imprint’s Nashville-based artist roster to Capitol. Adjustments are made on Hot Country Singles & Tracks, Top Country Albums, and Top Country Singles Sales for titles by Chris Cagle, Clay Davidson, Ronnie Milsap and Roy D. Merce.

COUNTRY SINGLES A-Z
PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

A
49 ASHES BY NOW (Vocal, BMI)
51 BEST OF INTENTIONS (Post Oak, BMI)
52 BORN TO PROVE IT (Columbia, BMI/EMI, Warner/Chappell, WCM/Country, ASCAP)
53 BLOWIN’ THE TRAIL PARK (Metro, BMI/EMI, Warner/Chappell, WCM/Country, ASCAP)
54 BONNIE SIBBISON (Country Voc. BMI, BMI/EMI, Warner/Chappell, WCM/Country, ASCAP)
55 BOWMAN SIBBISON, BMI/EMI, Warner/Chappell, WCM/Country, ASCAP
56 BRUCE/EMI, Warner/Chappell, WCM/Country, ASCAP
58 BUCK x SIBBISON, BMI/EMI, Warner/Chappell, WCM/Country, ASCAP
59 BUCK x SIBBISON, BMI/EMI, Warner/Chappell, WCM/Country, ASCAP
60 COUNTRY CORNER

by Wade Jessen

AUSTIN IS "FOLLOWIN' A FEELIN' " TO WE RECORDS

BY RAY WADDELL
NASHVILLE—When Arista Nash- ville was folded into the RCA Label Group last year, Sherrie Maricle looked at the shakeup as an opportunity to step back and delve into her songwriting.

Maricle, who was among the artists who exited the Arista roster during the merger, has surfaced with a new label partnership, a clutch of new songs and a ring-starting record in “Followin’ A Feelin’,” due March 20. Her third album is the sec- ond release for WE Records, an inde- pendent label headed by Wrensong Entertainment publisher Ree Guyer Buchanan (Billboard, Nov. 18, 2000).

Austin was already a Wrensong writer, and Guyer Buchanan says the development of the WE project grew “organically” from that relation- ship. “When Sherrie had the chance of leaving Arista, I wanted her to get out and do her roots and write,” she says. “She was writing from her heart, which is something I always encourage our artists to do, and the songs have this incred- ibly wonderful body of work. So we said, ‘Let’s do something with it.’”

Austin says a year out of the major- labels, a ring-starting project and two releases at Arista collectively sold some 45,000 records, but after several years of nonstop promotion and touring, a break was welcome. “It was nice to have a chance to explore my songwriting and my secondary writers were successful,” Austin says. “Every- body worked hard; we sold rec- ords and had success. But even before the shakeup I felt I needed a little bit of a break for what I call detoxing my soul.”

The break apparently paid off, at least for a song or two. Austin co-wrote nine of the record’s 10 cuts, many with longtime collabora- tor/producer Will Rambeaux.

The album’s lead single, “The Safe,” a year out of the Arista roster, the album, and the cut sums it up,” Austin says. “I tried to say what would make me happy — what do I want to be and what do I want to do. I want to do what I want to be. I want to make records. I want to be out there and around people.”

The material on “Followin’ A Feelin’” ranges from popcountry radio-friendly uptempo to country torch songs and ballads, as well as some R&B-inspired and rockier tracks. “I’d say about this record is we never really had a beginning, but we knew when we were done,” says Austin. “We didn’t plan it; we just went into the studio with our favorite musicians and songs and went for it.”

The title cut is a radio-ready mid- tempo tune boasting an effective per- formance from Austin and a rich production from Rambuey. The lyrics come across as an anthem of self- affirmation. “I real- ly believe in this song,” says Austin. “I trust it because I know where it came from.”

“Goin’, Goin’, Gone” is stone country, with Austin showcasing her vocal range, which is said to resemble that of Loretta Lynn. “When I want to do more stuff like that, because I never had the opportu- nity to before,” she says. “That’s what my record is about. I get to explore my roots, the kind of country music I learned from people like Skeeter Davis and Dolly Parton.”

Austin’s songwriter/producer cred- enitals and her status as WE’s flag- ship artist fit into the fledgling label’s philosophy, Guyer Buchanan says. “It’s part of the label’s way of doing things, and songs and great songs take on a life of their own,” she says. “They’re bigger than all of us if they get to the people. They speak for themselves.”

“Toward that end, the goal of both label and artist is to get the songs of “Followin’ A Feelin’” in front of the right people via touring, the Internet, and targeted promotion. “When we first started formulating this idea, I looked at SoundScan reports on where she had sold the most records, where she had airplay, where she toured, where her videos were played, and studied all of that,” says Guyer Buchanan. “We came up with 20 mar- kets where she did very well, and we’re really targeting those markets.”

Guyer Buchanan says much of the marketing effort will be grassroots in nature. “But if we can develop a way wise, we can compete with the majors at radio, but we do hope that there’s enough of a buzz at the sec- ondary level where we get some of these stations that love her and want to play her,” she says.

Early radio response to “Jolene” was always one of my favorite songs, and I was a little skeptical about [Austin’s version],” says Dr. Bruce Nader, WE’s GM /KFTX Corpus Christi, Texas. “But I think she brings something new to the song, something Dolly could never have done.”

While Guyer Buchanan owns the label, Austin does have a financial stake in her own release. “I have a partnership arrangement with the label, which is very much like I’m a partner with my writers,” says Guyer Buchanan.

As a partner, Austin’s input ex- tends beyond the creative level to other important decisions. “This is very exciting and fulfilling, because I was always interested in both sides of the business,” Austin says. “I get to contribute not only as an artist, singer, and songwriter but also in making marketing, A&R, and promo- tional decisions.”

Expectations for the success of “Followin’ A Feelin’” are relative, according to Guyer Buchanan. “I would see it as huge success if we would be happy when we would see it as huge success if we would be happy when we would see it,” she says. “I don’t want to think about things too much, because nothing comes out the way you think it would, I would like to be surprised.”
<table>
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<td>THE CAPTAIN</td>
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<td>WARNER BROS.</td>
<td>ARTIST</td>
<td>1 week</td>
<td>No. 1</td>
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*Complied from a national sample of retail stores, mass merchant, and Internet net sales reports collected, compiled, and provided by SoundScan.*

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**Note:**
- The chart includes top country albums based on sales reports for the week ending February 17, 2001.
- The Sales Reports Collected, Compiled, and Provided by SoundScan indicate the chart's source.
- Albums with the greatest sales gain this week: Patsy Cline and Chris Ledoux.
- The Ultimate Country 49 chart is also featured.

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**Additional Information:**
- Billboard's Top Country Albums chart is a widely recognized source for charting the popularity of country music albums.
- Sales data is compiled from a national sample of retail stores, mass merchant, and Internet net sales reports.
- The chart reflects the performance of albums over a specific week, highlighting the top sellers in the country music genre.

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**Links:**
- Billboard's Top Country Albums: [www.billboard.com](http://www.billboard.com)
- SoundScan: [www.americanradiohistory.com](http://www.americanradiohistory.com)
Top Jazz Albums

1. **VARIOUS ARTISTS**
   - **Title**: *Erasure: The Best of Ken*  
   - Label: **MAD*  

2. **VARIOUS ARTISTS**
   - **Title**: *Greatest Hits: The Very Best of Art*  
   - Label: **EMI**

3. **VARIOUS ARTISTS**
   - **Title**: *The Best of Ken*  
   - Label: **MAD*  

4. **VARIOUS ARTISTS**
   - **Title**: *The Best of Ken*  
   - Label: **MAD*  

5. **VARIOUS ARTISTS**
   - **Title**: *The Best of Ken*  
   - Label: **MAD*  

6. **VARIOUS ARTISTS**
   - **Title**: *The Best of Ken*  
   - Label: **MAD*  

7. **VARIOUS ARTISTS**
   - **Title**: *The Best of Ken*  
   - Label: **MAD*  

8. **VARIOUS ARTISTS**
   - **Title**: *The Best of Ken*  
   - Label: **MAD*  

9. **VARIOUS ARTISTS**
   - **Title**: *The Best of Ken*  
   - Label: **MAD*  

10. **VARIOUS ARTISTS**
    - **Title**: *The Best of Ken*  
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13. **VARIOUS ARTISTS**
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18. **VARIOUS ARTISTS**
    - **Title**: *The Best of Ken*  
    - Label: **MAD*  

19. **VARIOUS ARTISTS**
    - **Title**: *The Best of Ken*  
    - Label: **MAD*  

20. **VARIOUS ARTISTS**
    - **Title**: *The Best of Ken*  
    - Label: **MAD*  

This list includes top jazz albums compiled by Billboard based on sales and listener data from various sources. The albums are ranked based on their performance during the week of February 17, 2001.
Artists & Music

Classical Keeping Score

This issue's column was written by Steve Smith.

A COLORFUL QUIP by Voltaire inspired the celebrated cellist Matt Haimovitz and his wife, composer Luna Cerny, to crown their new business venture Oxingale. "Sir, you make me believe in miracles," Voltaire exclaimed upon hearing the renowned 18th-century French cellist Jean-Louis Duport. "You know how to turn an ox into a nightingale." The ambitious start-up aims to make a national splash with the recent release of a complete set of the Bach suites for solo cello, performed by Haimovitz and produced by Woolf.

Haimovitz, of course, is no stranger to the classical-record-buying public. He made his recording debut as a teen prodigy on Deutsche Grammophon in 1989, earning widespread accolades. Rather than calling it an "artistic" project, says Haimovitz, "it's a re-entry of our personal relationship—from within the music—with something as canonical as the Bach suites is something that we really strive for."

Haimovitz and Woolf had to learn from scratch how to secure distribution for Oxingale. "I'd call distributors or even a store and say, 'Do you want to carry this recording?'" he says. "They'd explain, 'In this town it was hard. But on the other hand, it's rather the other way, in that people come to us because we have the catalog, it might mean that they have to be carrying it in their stores.'"

Signature Sounds agreed to handle distribution for Oxingale, and the firm introduced them to online distributors CD Baby and Focalweb. "Our set is available through select brick-and-mortar retailers and via Amazon.com," says Haimovitz, who is engaged in discussions to secure wider distribution.

Haimovitz and Woolf plan to keep Oxingale growing at a modest pace, releasing new recordings per year. The next release, due in September, will be a mass-market version of "Lemnos Descending," a striking collaborative work featuring music by Hildegard von Bingen, Heitor Villa-Lobos, John Tavener, William Sydeman, and Haimovitz, with an English translation by Christopher Mahon and Michael Kuch. The music is performed by Haimovitz (who handled all eight cello parts of Villa-Lobos' "Bachianas Brasileiras No. 5") and soprano Renee Fleming. Oxingale subsequently released the project last year in an edition of 70 elaborate handmade copies.

In the meantime, Haimovitz is set to perform the Bach Cello Suite No. 1 with the Mark Morris Dance Company in March and April 2001 in New York, and in Princeton and Newark, N.J., and will play all six Bach suites in a single evening April 22 at Joe's Pub in New York. For details, you can visit the Oxingale Web site at oxingale.com.

Based New York, Steve Smith has written for Jazzes, New Music Box, and Schwann Inside, in addition to having worked for several record companies.
These
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These
signs show "music-based marketing"—advanced

criteria searches to provide songs
that are targeted to specific areas
or regions in the world or that appeal
to different demographic groups. For
example, if a TV show has been re-
ceiving poor ratings in Seattle and the
Northwest, EYM can provide music
that is popular among listeners in
those regions. Also, if music is need-
ed for a Web site targeted to an 18-
to 24-year-old age group, EYM can
suggest songs found to be popular
among that demographic.

The idea for the new licensing pro-
cram came to Love while he was
at Pearson and was looking for some
cutting-edge music for Francis Ford
Coppola's "First Wave" sci-fi series,
now going into its second year on the
Sci-Fi Channel. "I thought, 'Why not
use the great talent from MP3.com's
site?' " he recalls. He got an exclu-
sive deal with MP3 to use any of the
artists whose songs were posted on
the Internet site, and the successful
results led to more discussions.

"It was the first time this had
been done," he says, "and it opened
up the idea as a wonderful opportu-
nity to take the music of these
developing artists and bands and
monetize this talent."

Recognizing that the majority of
these independent musicians didn't
have any understanding of the li-
censing arrangements or the roy-
alty process, Love saw the value
of providing these administration
services. "We and MP3 jointly decided
that there was a real potential busi-
ness here, and now it's under way," he
said.

"There's a whole new toolbox to
work with the very people who make licensing
decisions in film, TV, and advertis-
ing, we intend to create an invaluable
tool for both musicians and music
supervisors," says Love. "We're
confident that our 'search, sample,
and listen' process will be a quick
and cost-effective alternative to tradi-
tional licensing methods."

In early March, MP3.com and
EYM plan to open up the roster of
registered songs to prospective users. "We'll be using a multi-
pronged strategic effort to reach as
much of the user community as
possible," Love says. "We both have
extensive lists of industry contacts,
and we're using these services
in combination with the tried-and-true pop-song
rip-offs.

Wireless phone companies, Cingular's
were especially interested, as was
Universal's new service that
was to allow users to download a
song or ringtone and--for a price
--play it on their cell phones.

"For Cingular," says Love, "we
designed a program that
includes deciding which artists we
wanted and the number of
tracks we would use for
any given period of time.

"Unless it fits our program," he
adds, "we won't use pop or
music."

"By bringing artists together,
we hope to create a
collaboration between
artists and music
labels that's innovative and
collective in nature," Cingular's
head of marketing
Kevin Flenniken,
who was involved in
selecting the music
the carrier decided to
use.

"Many companies are
appointed to choose and
license the music for the
vehicles they sponsor," he
says. "But they don't
really have access to the
artists."

"With this carrier," he
adds, "the artists have
full input. '"

"We'll be using our
music, which
varies from
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Jones Makes Skywalker Popular For Scoring And More

JONES AT THE upcoming Grammy Awards that will be familiar to many is that of Leslie Ann Jones, national chairman of the Board of Trustees of the National Academy of Recording Arts and Sciences. She is now in her second year as chairwoman, and her term will expire in May.

For Jones, however, her tenure in the post is but one aspect of a deep involvement with the music industry that spans over two decades. Since February 1997, she has been a part of the staff at Skywalker Sound, one of the largest motion picture, television and recording facilities in the world, located in Marin County, Calif. Joining as manager and mixer of scoring for Skywalker's recording and scoring stage, she quickly rose to the position she currently holds: director of music recording and scoring. In the process, Jones has established Skywalker Sound as a popular destination for both film-score and music recording.

Far from the film and music mecca of Los Angeles, the bucolic atmosphere of Marin County seems to be a world away from the hustle and bustle of Hollywood, but it is just as much a part of the scene. Jones, who now resides in the 145,000-square-foot Technical Building of Skywalker Ranch. It’s interesting,” says Jones. “You have all this great scenery around, yet everybody manages to get their work done. I don’t think it’s in spite of the scenery; actually, I think it’s because of it. But it really is the atmosphere that George Lucas has created. All work is hard enough, whether you’re making television or movies. The environment that you do that in should be as conducive to those creative challenges as possible, and that’s what George has done here. And it works.”

While the Skywalker Sound scoring stage was designed to compete as a world-class scoring stage—the main room can accommodate a 125-piece orchestra—Jones admits that the facility had not always targeted that market as effectively as it could have. As a result, it has been the site of a large number of album projects, particularly in the classical music genre.

Jones, however, had ample experience in the film world, both in Los Angeles and San Francisco, prior to her arrival at Skywalker. She began her film-score mixing career at San Francisco's Automatt Recording Studios, followed by a long and respected stay at Hollywood's legendary Capitol Recording Studios, where she recorded scores for films such as "Grace Of My Heart," "Lost Highway," and "White Men Can't Jump."

"My job, when I got here, was to try to make Skywalker more movie score-friendly," Jones explains. "I had a lot of experience doing that at Capitol. We tried to really improve on what was already a great room and to use it in a different way. So we created things that we could come in from L.A. and not have anything to do that were used to. Technically, the challenges for movie scores are different than they are for classical scores. The staff has to have a different knowledge base. The equipment, although it might be similar, is used in a different way. The basic requirement of how a session begins and ends is not the same at all. That was what I was charged with doing when I got here. Now we’re doing quite a lot more scores, as well as a lot more of everything.

The control room of Skywalker's main scoring stage features a 72-input AMS Neve 8880 console with eight-channel VPS post panel. Recent projects here include the scores for "Inspector Gadget," "Sperm," "The Game," and "Minic" and album projects for Rosemary Clooney with the Count Basie Big Band, ICOS, the New Century Chamber Orchestra, the Kronos Quartet, and Frederic Chopin.

One of Skywalker's smaller mixing rooms—there are six mix studios, ADR and Foley stages, and a 900-seat screening room—features a Euphonix System 5 digital console, which Jones, like so many of her peers, has installed as an asset. Likewise, an R-1 hard disc 48-track recorder, also from Euphonix, has been installed at Skywalker.

"I've already mixed one score in that room," Requiem For A Dream," says Jones. "It's not what you would necessarily consider to be a part of our normal music room here, but having that console in there certainly works very well for that kind of stuff. We've expanded our mixing stage and Euphonix here.

"We have run tests on it for a number of years to see if it would be good for a film company. The answer is yes. We have run tests on it for a number of years to see if it would be good for a film company. The answer is yes.

Jones, however, still considers herself a fan of analog recording. Some film scores, as well as a significant amount of non-classical music, continue to employ 2-inch analog tape. "But the R-1, because it's 96 kilohertz and 48-track, provides the kind of standard that people are used to, in terms of high fidelity," Jones explains. "We haven't retired our Studers [analog multi-track tape machines] yet, but we decided to go ahead and purchase the R-1. We really felt that linear reel-to-reel technology was becoming more obsolete as every day passed. The R-1 seemed to us to hold promise of something that sounded great, looked like a tape machine, and could carry us into the next few years."

The technology employed by Skywalker in its film mixing work, Jones adds, makes an easy transition to the world of 5.1 mixing for music-only product, specifically DVD Audio and Super Audio Compact Disc (SACD). "The R-1 is working great for that as well," says Jones, "because it's 96 kilohertz. So it's already in the DVD Audio format. Delos Records is one of our main clients, and they'll come up with a unit [a DSD recorder, on which the SACD format is based] and record SACD simultaneously with the 24-bit stereo stuff. So I've had a lot of firsthand experience, not only hearing it at trade shows but actually hearing it here."

Jones is careful to note that, despite the high-end film scores and audiophile recordings that form the focal point of projects at Skywalker Sound, bands and composers of the Bay Area community are not to be excluded. "I'm trying to cater to the local music community as well," she says, "because we tend to provide things that other studios really can't. So we're getting a lot of clients that wouldn't have an opportunity to do—or wouldn't consider doing—5.1."

As a premier music and film sound recording and post-production facility, Skywalker has a staff that participates in a broad spectrum of interesting and extraordinary projects. "We're doing all kinds of things from major motion pictures, like Star Wars, to television transcriptions from the scoring stage to Sacramento, Calif., for the Pacific Bell Foundation."

"They're going to do a live, interactive educational thing with the Moscow Chamber Orchestra," says Jones. "Those kinds of new things tend to come here. We've never really done things like this before because we get to try out a lot of different clients. Fortunately, the staff here is really great and eager to do that kind of stuff. Everybody is able to accomplish whatever they want, from normal records, where five hours are spent on a guitar overdub, to something as odd as a video shoot or a live 5.1 audio thing."

SADIE, A U.K.-BASED company that develops and manufactures PC-based digital-audio workstation products for a variety of applications, has announced the immediate release of AES31 for its range of products. With this move, SADIE becomes the first company to be able to offer the benefits of the new universal file exchange format to its customer base. The announcement follows the successful public demonstration of AES31 at the 1996 Audio Engineering Society (AES) Convention, held in September 2000 in L.A.

AES31 is the new standard for non-destructive file transfer of professional digital audio. The goal of the standard is to introduce the professional audio industry the concept of file interchange. The standard defines a versal format for interchanging audio has not been present since the days of analog tape.

The format is sample-accurate and supports multi-channel files in excess of 99 channels, as well as interchange between PAL and NTSC formats.

The format, which has already been ratified as an international standard, is open and non-proprietary and thus not exclusive to any single manufacturer. "We are very excited about having AES31 be able to be first in the market with AES31," says Joe But, SADIE's managing director. "I am proud to have been one of the participants in the formulation of the standard following the recognition that there was a growing demand for a common interchange format throughout our industry. We have always promoted interchange between the SADIE and other workstation manufacturers and already support the interchange of audio files, EAD, and EDL formats.

I am delighted to announce that with immediate effect we can sustain our support for the AES31 format by offering the obvious benefits of AES31 to SADIE customers across the world."

CHUCK MANGIONE WILL be this year's headlining master class teacher for the celebrated participatory musical-education program "Harman: How To Listen," sponsored by Harman International and produced by the Manhattan-based John Schreiber Group. John Schreiber developed the program, with company founder Dr. Sidney Harman and the virtuoso Wynton Marsalis, in 1996. Schreiber is especially proud of its reach. "More than 55,000 students in over 200 schools around America are participating in the program," he says. "This is a special experience, where kids are taught that listening is as important in life as it is in music."

Celebrating its fifth consecutive year, the program will continue to promote the importance of music education by presenting clinics in a 31-school, six-city tour. The event will also be Webeast to thousands of more students on the Internet.

As part of the anniversary celebrations, this year's program will kick off with a special opening gala at the Children's Museum of Manhattan and that will include special guests Skitch Henderson and Dr. Billy Taylor. Mangione will go on to additional cities, including Washington, D.C., Philadelphia, and Los Angeles.

In addition to the classes, Harman will donate a state-of-the-art EPOS Power sound system and a JBL Soundgear system to each school. As a part of this year's anniversary celebrations, this year's program will kick off with a special opening gala at the Children's Museum of Manhattan and that will include special guests Skitch Henderson and Dr. Billy Taylor. Mangione will go on to additional cities, including Washington, D.C., Philadelphia, and Los Angeles.

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San Francisco’s Annex Digital Gets Second Chance After Strike

BY DAN DALEY

Last May, David Porter, owner of 28-year-old Annex Digital, was caught off guard. Less than 60 days after opening a new studio aimed at the high-end advertising market, the core of that sector was shaken by its foundations by an industry-wide strike by commercial actors. Post-production, arguably the most profitable of the conventional pro audio market, was brought to a virtual standstill.

Not unlike the promise that 5.1 has seemed to offer the industry, Porter says, “I certainly wouldn’t base a business on 5.1 music mixing,” he states unequivocally. “You could barely base a broadcast commercial business on it.”

In fact, at Annex Digital’s Studio 5, which is housed at the facility’s downtown San Francisco location in the heart of Mealla Gulch (as the city’s advertising and new-media district is called) surround audio is more sizzle than steak.

(Annex Digital, which also operates music recording studios in suburban Menlo Park, recently changed its name from Music Annex. Company ownership remains the same.)

Porter is candid about using “surround” as a buzzword for marketing the new room—“Because it’s a buzzword,” he says. “The reality is that there is no 5.1 in the advertising business yet, and it’s not much there in the music business, either. The reality is that I built a studio to please the upper echelons of the advertising business and to give my mixer a more advanced facility.”

“Actually, the A1 element of the room was quite insignificant in terms of costs and implementation,” he adds, “It’s just that these days you’d be foolish to build a stereo room. To that extent, you do have to accept the fact that people look for buzzwords, even if they don’t or can’t use what the word represents.”

Porter says that Boston-based Michael Blackmer designed Studio 5 so that all its major technology components can be set for any playback configuration, not just surround. The studio features a Euphonic System 5 console and Genelec monitors, as well as Foley pits and ADR capability that is designed to accommodate all the film/post business.

The addition of multichannel monitoring added less than 10% to the digital studio’s initial cost of $1 million that the new room cost. And, he says, once 5.1 does become more common throughout music and advertising, “by that time, it’s no longer a value-added feature. Everyone will have it by the time everyone wants it.”

While it has virtual, if not actual, value, the real drama of Studio 5 is not the fortunes of multichannel audio but rather the course of the actors’ strike, which lasted six months and produced devastation within the post-production sector, whose rebound is still months away.

But the problems of Studio 5 and the advertising business’s labor woes also underscore another trend in the audio media business. Competition and expansion via mergers and acquisitions has gotten a lot of coverage in the past two years in the studio business as a way to add services and increase profitability. But Porter and Annex Digital have instead focused on improving their existing studios rather acquiring others.

In fact, as difficult as the strike made it economically for post-production, with over 20 studios and audio suites between its two locations, Annex Digital was able to ride it out better than many other facilities. That’s primarily because of its large footprint in the music recording market in the region, with its studios in Menlo Park continuing to hum during the strike.

The facility has also developed a sizable presence in the audio-for-computer games market, regularly doing work for such industry leaders as Electronic Arts and Sega.

In addition, Studio 5’s technology was designed using the rest of the facility as a reference, with two Euphonic CX 21000 consoles in place in Menlo Park and one more in the downtown location, as well as the System 5 console.

“Since the automation systems are compatible with all of them, there is the ability to cross-sell and cross-utilize all of the studios,” Porter explains. “Mixers at Menlo Park can do stereo mixes there and temp up rough multichannel mixes, which can be done more thoroughly in Studio 5.”

That kind of synergy and competitiveness of services was prompted well before the current economic landscape began to compel other facilities to take that road, in large part because of Annex Digital’s Bay Area location.

According to Porter, post-production facilities in secondary markets—basically anywhere but Los Angeles and New York—have to market themselves harder to overcome the natural gravity that tends to keep post in the same places that production takes place.

“You’d think that being close to L.A. is a good thing,” Porter says. “But we’d actually be better off being an extra hour away by plane. It’s like Boston and New York. Boston’s a little too close. There’s not enough of a reason to leave New York, and, on the other hand, it’s too easy for clients in Boston or San Francisco to go to New York or L.A. That you’re really fighting is a perceptual problem: the thinking, on the part of clients, that you need to go to Los Angeles to get a good picture editor, and once they’re there for that, they stay and do their sound there, too.

That perception has bound up other studios and other studios in markets like this for years,” he observes. “There was a time when San Francisco had certain weaknesses: certain areas, like no enough telecines in the city. For some things, you had to go to L.A. But that’s been largely rectified in recent years.

“So that’s where the real gamble comes in when you build a studio like Studio 5. You know you’re giving your local clientele everything they need, and it’s good enough for the clients in L.A. to use, too,” he says. “You just have to get them to change their thinking about how they choose where they work. It’s not easy, and it takes time and commitment, and strikes certainly don’t help at all. But it’s worth taking that chance.”

— Playin’ The Blues. Producer/engineer Don Gilmore, right, was at NRG Studios in North Hollywood, cutting tracks for new DreamWorks act the Apex Theory. Gilmore relied on Advanced Audio Rentals for several microphones, including the BLUE (Baltic Latvian Universal Electronics) Bottle microphone pictured.

Advanced Audio owner Paul Levy, left, is a U.S. retailer of BLU! products and is also an exclusive rental agent.
Fernández To Open Chile’s Viña Fest

**Latin Notas**

by Leila Cobo

The album of the same name, has been topping charts in Chile since Fernández sang at that country’s Telefón competition December. A cover of an old Consuelo Velásquez tune originally sung more than 45 years ago by Pedro Infante, “Yo No Fui” got a different, more pop-oriented twist in this version. But regardless, Fernández—who, at 31, is a veteran with 26 albums and 31 films to his name—sings it wearing his Mexican outfit and sombrero.

“This track is a break from the format I’d worked with before, and it’s part of a very versatile album,” says Fernández. “But there’s no reason for me not to sing it with my charro outfit. It’s a very Mexican song. What makes it pop is its format.”

In seeking out “Yo No Fui,” Fernández was looking to broaden his scope beyond a mariachi audience. “Yo No Fui,” the album, has sold close to 300,000 copies worldwide since release last fall. In Chile, it’s already gone gold with 30,000 sold. Once Fernández plays Viña, he’ll do accompanied by a full mariachi band, he’ll continue with a promotion that’s four-three months in Latin America and, later, Spain, where the album is set to be released this spring.

Other acts featured for this year’s Viña fest are Ricardo Arjona, Lucero, Natalia Oreiro, Joaquín Cortés, Miguel Bosé, Ana Torroja, La Ley, and Alejandro Sanz.

**Fonovisa to the Mainstream** In a departure from its traditional fare, Fonovisa is releasing a series of Cuban and Puerto Rican music compilations geared specifically toward a mainstream market. They include “All Star Tribute To Tito Puente,” a tribute album featuring acts as disparate as Grupo Irakere and El Gran Combo. Likewise, “Los Caballeros Del Ritmo” features both Cuban and Puerto Rican giants, and “Treasures Of The Island: A Cuban Music History” is a compilation of older standards performed by older artists, most of them from Buena Vista Social Club.

“Fonovisa is expanding,” says Edmund Mendieta, the label’s national coordinator of American accounts. “Naturally, we’re not leaving regional Mexican music, but we’re tapping into other markets.”

Fonovisa already owns and distributes AD Records, a tropical label. But in this case, product is being marketed to mainstream stores to expand an Anglo market. According to Mendieta, the albums—which are sold separately—can be found in Tower Records listening stations and are also available at most major stores. Sales racks and billboards are planned in major markets.

In addition, says Mendieta, another compilation—this one featuring Habana artists like Ismael Delgado—is already being planned.

**Latin Rock Gets Texan Boost** Latin alternative rock (or rock en español) or Latin rock—take your pick—continues to make inroads into mainstream consciousness, slowly but surely. In Austin, Texas, the Latin Rock Alliance (LRA)—a marketing and promotion company dedicated to that genre—has forged an alliance with Roadstar Productions—a Veteran concert and festival promoter responsible for productions like the Pecan Street Festival and Mardi Gras, Austin. Under their new agreement, Roadstar will feature in its bills acts brought to it by the LRA. Already, Sony Mexican band Génitalitas is scheduled to perform during Mardi Gras Feb. 24-25.

“I don’t know whether there is a market for [Latin alternative] or not, but I think there should be, and the only way we can find out is if we go out and try,” says French N. Smith III, president of Roadstar Productions. “I think a lot of people out there want to try to get some recognition and some airplay, and we’ll take it from there.”

Smith, who will also feature Austin rockers Valdeje in Mardi Gras, is no stranger to Spanish-language music, and his festivals traditionally feature a Tejano stage. But this will be his first bow into the Texan scene.

“French has been a godfather of music within central Texas for the last 25 years,” says LRA co-founder Michael Hernandez. “What we’re going to do is alter Latin acts within every festival he has.”

In his direction we’re heading in is that one day it will look at as alternative music, not just Latin music,” says Hernandez, noting that bands are getting support on both mainstream and alternative rock stations. “This is where the music needs to be and should be.”

**Laras Goes to Colombia** The Latin Academy of Recording Arts and Sciences (LARAS) is taking its new professional forum to Bogotá, Colombia. In an effort to expand membership to the academy and raise awareness regarding LARAS and the Latin Grammys, LARAS has already hosted forums with artists and other music industry professionals in Madrid, São Paulo, Brazil; San Juan, Puerto Rico; Rio de Janeiro. (Continued on next page)

**Latin Tracks A-Z**

**THELE** (Publisher: Licensing Org.)
1. "PUELO BORDO" (EMI, ASCAP)
2. "VAN MA HIY" (EMI, ASCAP)
3. "BRANDO TE RECORD" (EMI, ASCAP)
4. "LOC'S "ME ISE WEI" (EMI, ASCAP)
5. "COWNO BASE" (EMI, ASCAP)
6. "KUNO (A MUELA) (EMI, ASCAP)
7. "DESPRECIO" (Cultural C) (EMI, ASCAP)
8. "DEVELECHE" (EMI, ASCAP)
9. "FORD" (EMI, ASCAP)
10. "TENDER ANNOY" (EMI, ASCAP)
11. "JANET MINT" (EMI, ASCAP)
12. "REY RODRIGO" (EMI, ASCAP)
13. "ARA MONGNO" (EMI, ASCAP)
14. "COWNO" (EMI, ASCAP)
15. "MAI MIER" (EMI, ASCAP)
16. "FONOVISA" (EMI, ASCAP)
17. "DE MR LAMO" (EMI, ASCAP)
18. "MUIDIERO" (EMI, ASCAP)
19. "REINIER" (EMI, ASCAP)
20. "COVIO" (EMI, ASCAP)
21. "FONOVISA" (EMI, ASCAP)
22. "JOAN SEBASTIAN" (EMI, ASCAP)
23. "FONOVISA" (EMI, ASCAP)
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39. "FONOVISA" (EMI, ASCAP)
40. "FONOVISA" (EMI, ASCAP)
41. "LATIN BAND" (EMI, ASCAP)
42. "LATIN MUSIC" (EMI, ASCAP)
43. "LATIN MUSIC" (EMI, ASCAP)
44. "LATIN MUSIC" (EMI, ASCAP)
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55. "LATIN MUSIC" (EMI, ASCAP)
Spanish-singing artists crossing to the mainstream English market isn't a trend but a common reality. What's new is the increasing number of artists who are U.S.-raised and Latin in background and who choose to launch their careers singing not in Spanish, but in English.

BY LEILA COBO

MIAMI-When Joy Enriquez first started shopping around for a record deal, she was approached by a label interested in having her record in Spanish.

"They said, 'We're going to make you the next Selena, and you'll do Spanish first,'" says Enriquez, a Mexican American born and raised in the Los Angeles area. It would appear to be a logical move, but, for Enriquez, there was another, more logical route.

"Everything looked so enticing; everything looked so great," she says. "But I wanted to sing pop. That's where my heart is. That's what I love."

Pop—albeit pop laced with some Latin flavorings—is what will be found on Enriquez's debut album, which is being

Continued on page LM-4

The Next Crossover Kings And Queens

Newcomers, Vets Get Set To Make The Big Leap In '01

BY KARL ROSS

The parade of Latin crossover talent continues in 2001 with eagerly anticipated releases by platinum artists such as Shakira and Chayanne, rising stars such as Luis Fonsi, a Latin boy band in MDO and little-known artists such as Miguel Angel and Shalim, along with pioneers José Feliciano, who aims to rekindle his 1960s crossover success.

Sony Discos/MI tropical-pop quartet Son By Four was last year's breakthrough act, piercing hearts with its

Continued on page LM-8
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Miami Beach, FL 33139
(305) 673-3446
(305) 673-2446 Fax
Mutual Fun: Cooperation Between U.S. Labels And Their Latin Imprints Hits All-Time HIGH

BY LEILA COBO

When Luis Nati was first signed to Universal Music, the English-language company was not a consideration, even though Nati was raised in Orlando and was full-bilingual. But then Universal merged with MCA and suddenly the option changed. "Within Universal, we're not a label, we're a drop-in," says Carlos Sanchez, president of Universal Music Latino. And that status allows for interaction between languages and markets. As Nati prepares to record in English, the idea is to market him in a two-track approach coordinated by Universal's Latin division and its Anglo counterpart at MCA Records.

"Frankly, it does you no good to release an album for the English-speaking market if you don't get support from the English labels," says Sanchez, adding "We have a Latin marketplace, a Latin audience, a Latin TV, radio and Internet, and we have a Latin pop music in English.

This support has been in evidence more than ever in recent months. At Sony Discos, Oscar Lloyd's promotion to CEO of the company allows him to sign artists who can record simultaneously in both English and Spanish—and to promote these artists in English-language radio and media.

"The real news is we have the ability to cross over," says Frank Welzer, president of Sony Music International Latin America. "We don't have to depend on Sony, Columbia or Epic, although they remain our strong partners in this effort."

COORDINATION COUNTS

Sony, Columbia and Epic have, of course, coordinated crossovers from major Sony Discos artists like Ricky Martin, Marc Anthony and Shakira's upcoming English-language release. A key figure in the development of artists like Jennifer Lopez and Marc Anthony was Jerry Blair, who is now executive VP at Arista.

Aid in that capacity, Blair is being looked at as a key to coordinate a marketing of BMG U.S. Latin artists like Aterciopelados and Julieta Venegas. Already, BMG was hugely successful in coordinating the launch of Christina Aguilera's "Mi Reflejo" together with RCA.

"The idea is to envision the business in the North American landscape is basically twofold," says Rodolfo Lopez Negrete, BMG's VP for the Latin region. "On one hand, obviously, we'll go after the U.S. Latin market with our Latin artists. And on the other hand, as well, we'll establish a very strong collaboration with our U.S. labels—Arista, RCA and Jive. And a good example of that could be Christina Aguilera. That's a project we have been very carefully designed in conjunction with RCA since the very beginning. At the same time, executives at Virgin say they will most likely turn to EM Latin to help them market artists like Crystal Sierra in the Spanish marketplace.

And Warner Music Latin America is working closely with Atlantic on several projects whose results, says new president Higo Zabala, should be apparent soon.

BOUNDLESS EDNITA: It's an album that can be released "Sin Limites" (No Bounds), the week's offering from Puerto Rican icon Ednita Nazario.

"I finished an important cycle in my recording career and I was ready for a change," says Nazario, after one decade and five studio albums with EMI Latin. "An opportunity came at the time I was looking for a new path." That new path is "Sin Limites," an album on which Nazario, for the first time, works with not just one producer, but three—Tommy Torres, Cesar Lemos and Juan Vicente Zambrano. It's a disc Sony has promised to actively promote at an international level, a priority for Nazario. The disc's title, she says, reflects the endless opportunities available to her and to music in general.

"It's the ideal moment for a new audience with a new and cross generation and cultural chasms." In May, Nazario will kick off an international tour—her first in five years—in Puerto Rico, before continuing to Argentina, Mexico and the U.S.

CADDILLACS SHIFT GEARS: Aterciopelados, the Grammy-winning band best known for "Matador," have parted ways with their long-time label, BMG U.S. Latin. It was an amicable departure, according to all involved. But the Cadillacs are looking for more aggressive promotion at a time when the band's popularity seems to be on the rise, judging by continuous high attendance at concerts worldwide.

According to manager Tomas Cookman, the Cadillacs have routinely been performing for tens of thousands of people in Mexico and South America. "We don't have to rely on the TV, radio and Internet to help them market artists like Crystal Sierra in the Spanish marketplace." And Warner Music Latin America is working closely with Atlantic on several projects whose results, says new president Higo Zabala, should be apparent soon.

Fulanito looks for CHARM IN THIRD: "Merengue house," says Sony's top Latin artist, Sony Discos. "Fulanito" is written by Sony's offer came to the band Fulanito, the band's sophomore album with a number one hit, "Chau," and released on BMG U.S. Latin.

The disc's title, "Merengue house," says Sony's offer came to the band Fulanito, the band's sophomore album with a number one hit, "Chau," and released on BMG U.S. Latin.

Fulanito

In the meantime, Cutting is considering a re-release album with hits from the group's first two productions. On this album, the band will be re-recorded by lead singer Rafael Vargas (Dose) and former bandmate Winston De La Rosa (Winer). In the meantime, Cutting is considering a re-release album with hits from the group's first two productions. On this album, the band will be re-recorded by lead singer Rafael Vargas (Dose) and former bandmate Winston De La Rosa (Winer).

MONTERO TO RECORD SOPHOMORE EFFORT: Having finished his most recent tour, Mexican singer-songwriter Pablo Montero is getting ready to record his sophomore effort. The album will be produced by Rudy Perez but will include tracks done with Kike Santander and Francisco Cespedes, among others. Montero, the singer also got together with Desound Child and will be recording one of his songs in English and Spanish-language versions.

SANTANA SETS SIGHTS ON LATIN MARKET: Will Carlos Santana record a Spanish-only album in order to reach a broader Spanish-speaking audience? Rumors surrounding the possibility have been swirling for some time. But Santana says that, by the end of 2001, he'll have recorded only one new album which will be 60%-70% in Spanish.

"I'm looking for Persian melodies combined with Spanish lyrics," says Santana. The other main element he wants to include is "lyRICS." He always picture that, if we were all singing on another galaxy and we would win, in the end we would all sing a song together. Something that transcends religion and politics and brings us all together. But I'm not writing anything in stone either. I'm keeping all the options open," he says.

FAMOUS BECOMES FAMOUS: Kike Santander, famous Mexican singer-songwriter, has recently created a Latin music department (based in Los Angeles), has signed a world-wide, exclusive publishing deal with Miami-based songwriter-producer Kike Santander. Through the agreement between Santander's Clear Mind (ACAP) and Clear Heart (BMI) companies, a roster of new and established songwriters will be promoted and developed. According to Santander, there are already some tracks that fall under the new deal and which have been recorded—or are set to be recorded—by artists like Christian Castro, Amaury, Javier Perez, Jesus Pizarro, Olga Tañon, Tony Vega and Jerry Rivera. As of January, says Santander, Clear Mind will begin recording more than 400 songs representing some 25 writers. Initially, however, only 12 songwriters will be signed to the deal. Santander's own publishing is not included in the agreement.

FURKOS CUSTOM LABEL: El Bahiano, Juanuchi Balerone and Topo Raimon, all members of the popular reggae-pop band Los Pericos, have released the first albums under their new label, Buena Beat Records. These include Brit-pop group Body, a teen band and retro-party band TV Lounge and a solo album by Cristian Basco, former bass player of La Portüaria.

PAEZ PRESENTS: A distribution deal between Fito Paez's Circo Beat label and Contemporary Music Argentina began with the debut album of Pol Medina, a singer-songwriter who was acclaimed by critics with his 1995 band, Superchango. First cut is "Mundo Extraño."
The recaps of this first Latin Music 6-Pack of 2001 cover the period starting with the Nov. 18, 2000, issue and ending with the Jan. 20 issue. These radio charts compile gross audience impressions as determined by Broadcast Data Systems (BDS). Titles receive audience points for each week they appear on the pertinent chart. The recaps are compiled by Anthony Colombo with assistance from Latin charts manager Ricardo Companioni.

### Regional Mexican Airplay

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<thead>
<tr>
<th>Pos.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>BARRAJA TE RECULERO</td>
<td>Vicente Fernandez—Sonys Discs</td>
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<td>2</td>
<td>DE PAISANO A</td>
<td>Paizano—Lo Tiempo Del Norte— Fonovisa</td>
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<td>3</td>
<td>UNO TU Y SO</td>
<td>Bando Tierra—Sonys Discs</td>
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<td>4</td>
<td>Y SIGUE SIENDO</td>
<td>Tony Million Martinez—Discos Cuen</td>
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<td>5</td>
<td>MIA GUSTA VIVIR DE NOCHE</td>
<td>Los Jefes De La Historia Del Latino</td>
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<td>6</td>
<td>ENSEÑAME A OLVIDARTE</td>
<td>Enrique Reina—EMI Latin</td>
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<td>7</td>
<td>TU Y LAS NUBES</td>
<td>Lapilio Rivero—Sonys Discs</td>
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<td>8</td>
<td>TE QUE ME ACORDAS</td>
<td>Bando El Recuerdo—Sonys Discs</td>
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<td>9</td>
<td>EN CADA GOTA DE MI SANGRE</td>
<td>Conjunto Primavera—Banda</td>
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<td>10</td>
<td>A LILLA EL PADEL DEL NORTE</td>
<td>Eduard Martinez—EMI Latin</td>
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<td>11</td>
<td>DEJA—Bando El Recuerdo—</td>
<td>Fonovisa—EMI Latin</td>
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<td>12</td>
<td>SIN TU AMOR</td>
<td>Pedro Fernandez—Mercury/Latino</td>
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<td>13</td>
<td>VEN MI CAMINO</td>
<td>Laura Sanchez—EMI Latin</td>
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<td>14</td>
<td>CUANDO TU AMOR</td>
<td>Melina—Sonys Discs</td>
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<td>15</td>
<td>MUY DENTRO DE TI</td>
<td>Luis Fonseca—Universal Latin</td>
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<td>16</td>
<td>NO TE CAMBO POR NINGUNA</td>
<td>Luana Hernandez—EMI Latin</td>
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<td>17</td>
<td>EL ULTIMO ADIOS</td>
<td>Paulina Rubio—Universal Latin</td>
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<td>18</td>
<td>TE VOY A AMAR</td>
<td>Nayan Leon—Sony Discs</td>
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<td>19</td>
<td>EN UNA BAJA LLUVIA</td>
<td>Paulina Rubio—Universal Latin</td>
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<td>LA BIKINA</td>
<td>Luis Miguel—WEA Latin</td>
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<td>21</td>
<td>SI NO TE HUBIERAS 100</td>
<td>Charly Garcia—EMI Latin</td>
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<td>22</td>
<td>WITH ARMS WIDE OPEN</td>
<td>Creed—EMI Latin</td>
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<td>23</td>
<td>MI VERGAS</td>
<td>Marc Anthony—EMI Latin</td>
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<td>ENTRE TU Y MI LARES</td>
<td>Laura Sanchez—EMI Latin</td>
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<td>25</td>
<td>SE PESCABAS</td>
<td>Alejandro Fernandez—Sonys Discs</td>
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<td>26</td>
<td>TUS DEDOS</td>
<td>Luis Miguel—WEA Latin</td>
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<td>27</td>
<td>EN EL SURCHOS</td>
<td>Paulina Rubio—Universal Latin</td>
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<td>28</td>
<td>CALL ME BAD</td>
<td>Madison Avenue—Voceros</td>
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<td>29</td>
<td>MY COMMANDING WIFE</td>
<td>Los Rabanos—Universal Latin</td>
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<td>30</td>
<td>COMO ME SIENTO</td>
<td>Victor Manuel—Sony Discs</td>
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<td>31</td>
<td>ME QUE UERGAS</td>
<td>Alejandro Sanchez—WEA Latin</td>
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<td>32</td>
<td>WITH ARMS WIDE OPEN</td>
<td>Creed—EMI Latin</td>
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<td>33</td>
<td>ME QUE VUELVA</td>
<td>Alex Bueno—Sony Discs</td>
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<td>34</td>
<td>SHAPE OF MY HEART</td>
<td>Backstreet Boys—Universal Latin</td>
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<td>35</td>
<td>WITH ME</td>
<td>Larry Black—EMI Latin</td>
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<td>36</td>
<td>CORAZONES—Miguel Bose &amp; Ana</td>
<td>Sony Discs</td>
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<td>MIA GUSTA VIVIR DE NOCHE</td>
<td>Los Jefes De La Historia Del Latino</td>
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<td>38</td>
<td>A LA MI MINA</td>
<td>Laura Sanchez—EMI Latin</td>
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<td>39</td>
<td>SER LA VERGAS</td>
<td>Alejandro Sanchez—WEA Latin</td>
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### Bilingual Beats

Angélica Vale and Nicky Jamieson team up with rapper Jay-Z for her single “Mi Amor,” in which she teaches how to say “I Love You” in Spanish; Virgin’s Crystal Sierra seemingly blends hip-hop beats with Latin rhythms in her recent release “Menora,” another Electra artist, Lugo, sings unadulterated pop, with a smattering of riffs and beats, and even though he unlike many of the others is completely bilingual.

### UPHILL MARKETING BATTLE

Music in English made by Latin artists is, of course, a fact of life, and there are many references of success using that tactic. From Ritchie Valens to Los Lobos to Gloria Estefan, who originally recorded in English—there have always been artists who have been more successful in one country or another, and have been more successful in the English language as a result of their tremendous popularity. By the end of the year, the Latin market will have produced a new wave of artists from the Latin American continent.

### CROSSTOWN CONTENDERS

Continued from page 13G-1

Produced by Babyface and is set to be released this spring on Arista. She, although she’ll be singing mostly in English, the marketing machinery behind her isn’t forgetting for a second that Eric is拉丁族裔, that she is the leading Latin and English-speaking celebrities, which she is potential candidates to buy her album.

While leaving Spanish-singing artists cross over into the mainstream market—and vice versa—there lies a viable and perhaps new in the corporate world. What’s new in the cross-over realm is the increasing number of artists—like Enrique—who are using the crossover market to establish their careers singing not only in Spanish, but also in English with a distinctive Latin feel.

### BILINGUAL BEATS

Angélica Vale and Nicky Jamieson team up with rapper Jay-Z for her single “Mi Amor,” in which she teaches how to say “I Love You” in Spanish; Virgin’s Crystal Sierra seamlessly blends hip-hop beats with Latin rhythms in her recent release “Menora,” another Electra artist, Lugo, sings unadulterated pop, with a smattering of riffs and beats, and even though he unlike many of the others is completely bilingual.

On MCA, 14-year-old Cristina Sarazola Vales, is set to release her English single debut, but a Spanish album on Universal is set to follow; on Crescent Moon Records, rock band Vaqueros has released a CD and newcomer Daniel René (a former member of MDO) is set to debut his language, as well.

“We’re talking about the Hispanic of the future,” says manager Fernán Martinez, who proposed younger Enrique Iglesias to fame, “someone who is completely assimilated and who can sing equally well in Spanish or English.”

### GEAR-CHANGING GROUP

But, even a few years ago, singing in English was a different option for many artists. Even Iglesias himself ventured first into the Spanish market because it was perceived as an easier way to slip into the competitive world of pop music. That is not necessarily the case anymore.

Taka, a five-member girl group from Miami. Originally conceived by producer Luis Alva (Los Fantasticos Del Caribe) as a Latin ensemble, the group changed gears after one record executive advised the girls to go for an easier route instead.

“The initial response was that teen pop hadn’t an audience (in the Latin market),” she says. “So we worked out a totally different repertoire.”

The current version of Fresh Hair, the Latin language influence and hip-hop back—also lots of pop and hip-hop, as well as the requisite dance moves. Although Alva has yet to ink a deal, the group has been approached by several production companies, some who, for the first time, have finally become aware of the potential marketing success of a Latin act. Regardless of the language. “The market has clearly more potential,” says Arista CEO L.A. Reid, who personally signed Enrique a few years back. But even in that case, says Reid, “we wholeheartedly think that the Latin genre would become so successful...With the Latin Grammies, that made it clear to me that the possibilities are endless and we have to be an aggressive company and aggressive artists. I joy, whether it be to Spanish-speaking or English speaking fans.”

### UNTAPPED MARKET

Sierra’s music has little to do with these artists. Instead, she plays Latin Tropical music, a combination that has been a crowd-pleaser among U.S.-grown Latinos, as programmers have emphasized the influence and music stations have long known.

For some reason, this knowledge hasn’t translated into the mainstream, even though.

Continued on page 13G-1
Simply
Jerry Rivera

Coming soon
March 6, 2001
ricardo montaner sueño repetido

Febrero 13  2001
Spanglish remix of “A Puro Dolor” ("The Purest Of Pain") and cracking Billboard’s Hot 100 singles chart, The Puerto Rico-based act expects to improve on that success this year with a recently released repackaged, English-language version of its stellar label debut.

This body of work, simply titled MD0—a reimagining of 1986s teeny-bopper outfit Menudo helmed by Spanish producer Alejandro Jover—which more closely than Son By Four mirrors U.S. acts such as ‘N Sync and the Backstreet Boys. Another promising crossover prospect with mainstream appeal is Universal Music’s Luis Fonsi, who, after two hot-selling Spanish-language discs, is targeting the teen market.

But the most anticipated crossover sets of 2001 belong to Sony Discos labelmates and superstars Shakira and Chayanne.

So who will score big on the crossover scene in 2001? The following artists, mostly from major label rosters, are aiming for platinum:

UNIVERSAL MUSIC LATINO:

* Luis Fonzi. A product of O-town, the latest creation of American pop music, the 22-year-old Fonzi has matured looks and the pipes to match. After a chart-topping single on Hot Latin Tracks in 2000 ("Imaginarte Sin Ti"), Fonzi is slated to enter the studio in March to begin work on his English-language debut on Universal affiliate RCA, says Eddie Fernandez, Universal’s A&R director. Fonzi gained priceless exposure Jan. 3, when he put on a show for mainstream America, featured as the "Half-Time Hearthrob" at the Orange Bowl in Miami.

* José Feliciano. Slated for April is an all-English-language album by the inimitable Feliciano, co-produced by Emilio Estefan and Rudy Perez. Fernandez says the decision to re-launch Feliciano came from Universal’s top A&R executive, who heard him perform at a formal gathering in England. Look for heavy marketing support in Europe where the album will be released on Mercury Records. Fernandez says the production team wanted to cut an up-tempo disco—pop rock with lots of loops, also some ballads—but nothing too fast it would be uneventful for the 50-something icon. Gloria Estefan and Lou Bega, the mamba king, will also be featured on the album.

* Alil Jey. Only 17, this Dominican-born phenom was discovered by veteran promoter Rafael "Cholo" Bérgolo Búmil of the top-notch record label Aventura. Jey (his real name) has lived in Miami, New York, and San Diego. A la Shakira, she writes more of her own material—10 of 12 songs on her upcoming album. The likely lead track, "It’s O.K.,” is slated for simultaneous release in English and Spanish. Fernandez says he does not know if the English tracks will be released on Def Jam or Universal Motown.

* Michaelangeló. Puerto Rico residents will remember Michaelangeló as the precocious pre-teen who was a frequent performer on island TV. While early efforts to catapult his career on Prime Records and PolyGram flopped, Fernandez remains sold on the singer’s talent. Now 16, Michaelangeló makes his label debut, set for May, with both Spanish and English tracks. "We’re looking to Interscope about an English-language release," Fernandez says. "He sounds like a young Marc Anthony, with that feeling."

SONY DISCOS:

* Shakira. Hyped by Rolling Stone as one of the "next wave" mainstream stars, this Colombian singer-songwriter is a highlight of last September’s Latin Grammy telecast. A considered a "can’t miss." After spending several months at Uruguay’s resort spot, Punta del Este, where she produced 30 songs, Shakira, with her production team, has whittled the number down to 17 finalists. Shakira will co-produce the album. No release date has been set, but it should be during the first half of 2001.

* Chayanne. Sony Discos chairman Oscar Llora says the label is in no rush with Chayanne, better known as Latin hottie Chayanne. He’s promoting another winning Spanish-language set and starring in an Argentine soap opera, to be filmed over the next few months. "He’s going to start work on April 16 [for his crossover album], depending on how things go and how fast they go," says Llora. The label’s plans hinge on how well Chayanne’s duet with Jennifer Lopez is received on Angulo radio ("Touch Me ‘Til You’m Wrong"). For now, Llora, "he’s been with both producers and just getting ready—whether it’s 2001 or 2002, I don’t know." MD0. "The other act that’s really blossoming for us now is MD0," gushes Llora. "Their current Spanish album really happened right now." Llora says the label plans to service the group’s first English-language track ("Llomb To Forget’s) in January, with an English-language album to follow in March or April on Columbia. "The album is done, so we’re just working with Columbia for the right timing of the release."

PREMIOS ORO Y PLATINO GANA: A record label, Los Tigres del Norte, were the voice and face of the "Paisano" program, a publicity-relations campaign sponsored by the National Immigration Service of Mexico (INM), Promoted in cities throughout the U.S. and aimed at Mexican nationals living abroad. Specifically migrant farmers who work the fields north of the Mexican border. Los Tigres, who migrated to the U.S. from Mexico some 30 years ago, appeared and sang in a TV commercial that aired in November to January in Mexico and select U.S. cities—including Laredo, Los Angeles, Houston, Dallas, and Chicago. Through the TV campaign, the "Paisano" program sought to reach out to migrant workers and inform them about their rights and privileges. It’s estimated that more than a million workers will be impacted by the program. Not coincidentally, Los Tigres’ latest album is entitled “De Paisano A Paisano.”

EVERYBODY LOVES A SOAP! Alejandro Fernández returns to soap operas, but only for a song. "Quisiera" has been chosen for "El Derecho De Nacer," which began airing in Mexico at the beginning of the year. Fernández has composed themed songs for soap operas before, specifically Alejandro Fernández for "Inferno En El Paraíso" and "Maria Isabel." Marketing songs and albums through soap operas continues to be a popular mechanism. Other soap operas include Gloria Estefan, whose song "Por Un Beso" is featured in the soap of the same name, as is the case with Juan Gabriel’s "Abrázame Muy Fuerte." Eros Ramazzotti’s "Fuego En El Fuego" is included in "El Gaucho," and Cristian Castro’s "Donde Esta La Vida" was the theme of "La Casa En La Playa."
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Gold in Argentina, Chile, Uruguay and Mexico

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Amigo Awards 1997 - Best newcomers / Spain
Spanish Music Awards 1998 - Best band / Spain
Spanish Music Awards 1998 - Best song “Depende” / Spain
Onda Awards 1998 - Best album / Spain
Onda Awards 1998 - Best video-clip “Depende” / Spain
Spanish Music Awards 1998 - Best song “La Flaca” / Colombia
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Since the beginning of the Spanish-language music industry in the 1960s, Miami has been a hub for the growth of Spanish-language radio. Today, Miami has more than 50 Spanish-language radio stations, making it the largest market for Spanish-language radio in the United States.

Spanish-language radio in Miami has seen a growth in popularity in recent years, thanks to a diversification of programming and an increase in the number of new stations coming online. According to the MI Street journal, there were 571 Spanish stations in the U.S. in June 2000, up from 527 in June 1999. In 1990, there were 576; in 1980, a mere 67. This growth has led to a diversification of programming, with stations playing exclusively tropical, classical or Spanish-language talk radio.

“Five years ago, Spanish stations played a little bit of everything. You’d hear a ballad, then a band,” says Arnulfo Ramirez, operations manager of two Houston stations, Spanish contemporary KOVE (K-Love 93.5) and regional Mexican KTIN (Estereo Latino 102.9), which Ramirez says is narrowly focused on the music of northern Mexico, where a majority of Houston’s immigrants came from.

“You’re going to see more of the niche formats taking over,” agrees Bill Tanner, executive VP of programming for Spanish Broadcasting Systems. “In the future, you win with a proliferation of formats, not unlike what we have on English-language stations.” He points to the growth of Spanish-language oldies stations, with outlets such as KRCD Los Angeles and WCMQ Miami playing only oldies.

This diversification has led to tighter playlists, says Tanner. “Spanish radio has traditionally had a very long list of currents and a relatively few number of oldies an hour. In the larger competitive markets like New York, Los Angeles and Miami, you see stations being guided more by what listeners want to hear, and what shows up in [research] is that listeners want what is familiar, and that is a limited base of records.” Tanner doubts, however, that is the case in smaller markets, where playlists are less research-driven.

CROSSOVER’S A TWO-WAY STREET
Spanish-language radio has been growing, yet English-language radio has also been “living la vida loca,” so to speak, as well. Over the past year and a half it has been marked by crossover hits from such Latin artists as Ricky Martin and Enrique Iglesias, as well as Stateside acts with a Spanish flair, such as Santana and Jennifer Lopez. It is a trend that has been playing a ‘booth music’ of Spanish-language hip-hop, for the past few years. His current playlist includes fraipe’s “Toca’s Miracle,” Son By Fool’s “A Puro Dolor” and Fiori’s “I L.”

CROSS-FORMAT TRAFFIC
You have to believe when you look out the window in South Florida that we’re bilingual,” says Carrie, WPWQ’s classic top-40 station. She says, playing tracks from each of the genres that appeal to their community. In Miami’s case, that includes Spanish-language stations. “We assume people are going back and forth from all sorts of formats,” he adds.

Although songs such as “A Puro Dolor” are available in both Spanish and English, Carrie believes the listeners would be offended if he spun the English version. “You can make enemies because [a listener] would know if you blatantly chose to do something in English that was first in Spanish.”

Ramirez, however, is not worried that top-40 radio will raid his listener base. “They know where they can get English if they want it, and they come to us for Spanish,” he says. “If you want to hear the depth of an artist like Ricky Martin and you want to hear him do his songs in Spanish, you’re not going to get that on top-40 radio.”

Vizcarrondo agrees, although his stations—as do those operated by Ramirez—spin the English version. David Gleason, VP of Hispanic Broadcasting, sees two distinct audiences.

“There’s Hispanics who speak Spanish—who may be bilingual but have grown up with music in Spanish. And there’s Hispanics who grew up with English,” says Gleason. “In an effort to bridge the gap, Hispanic Broadcasting has a station in Houston called House Latin, which plays mostly English house and hip-hop, plus some Spanish tracks. And the company also added The Beat in San Antonio, a Hispanic-targeted type of top 40 that plays a blend of styles and languages.”

Of course, songs crossing between formats is nothing new. Spanish artists have been re-recording English-language hits for decades. Today, such artists as Christina Aguilera are re-recording songs themselves and charting in both languages.

NEXT GENERATION
The sudden entry of Latin-influenced music into the mainstream has left many wondering whether the flood has turned out to be a trickle or whether the availability of product,” says Ramirez, who believes language alone is not enough to create a chart-topper. “You can’t just record a song in Spanish, it has to be a hit.”

The demographics are in Spanish radio’s favor. In the “cocktail years,” the U.S. will no longer have a white majority, in part because of the large number of Spanish-speaking immigrants from Latin and Central America. Tanner agrees. “It’s just started,” Tanner says of Spanish radio’s growth. “It’s a massive freight train that’s hurtling down the track.”
CROSSOVER 2001

Continued from page 1M-4

standing popularity of artists like Big Pun and Cypress Hill.

"What I see is the growth of a market that has virtually been
unapped," says Elektra chairman/CEO Sylvia Rhone. "So everything
looks like it's been a movement, but I think no one has really acknowled-
ged it before. It's not like suddenly there's music in the Bronx.

Beyond the actual signing and development of these artists lies
the admittedly tricky issue of market ing to a different audience.
This has led to the beginning of closer marketing and promotional
bets between Spanish and English labels (see related story). Such was
the case with Aguilera's "Mi Princesa," a joint project between
RCA and BMG Latin.

But many labels, says Ben Ray Latin music buyer Jessica Phillips,
"are very much about promoting artists to a Latin community." Aware of that,
many projects are initially going to be marketed as mainstream proj-
ects before targeting any kind of niche audience. And, in doing so,
labels may find a perfect balance.

"So often, Hispanic music is put into another category, and that is
changing," says John Mc. Doel, president of Crescent Moon
Records. "People talk about the latest-grown minority, etc. But, to me,
you're just allowing Latino music to be incorporated into more things.
And people like it. It's not just what the masses like. If the masses
have decided a little bit of Latino flavor is what they like, they're going
toward that."

NEXT KINGS

Continued from page 1M-8

the label's "Golden Boy"—the ho-

ring-ringing nickname of the gold-

medal winner and former world champ—and will be getting undi-

vided support in an upcoming campaign to win over Anglo audi-

dences. His first crossover single will be "Mi Amor," which is mostly in

English despite the Spanish title. We're going to Capitol to have

them look at it and see if we're going to market it as a team," Behar adds.

He notes three songs on De la Hoya's bow are English tracks, including "Mi Amor" (writ-

ten by Gori Rubin).

RMM

Kevin Ceballo. New salsero Kevin Ceballo hosted his salsa

chaps with Isidro Infante's band

before going solo. But Ceballo's

roots are in R&B. "He sang

English first," says manager John

Henderson. "He grew up in the

Bronx singing Brian McKnight

and Stevie Wonder, but they

wouldn't accept him (as an R&B

act because he's Latin). A lot of

Latin artists who grew up here want to do both Spanish and

English material. For

Ceballo is concentrating on the

Latin market, but English is defi-

nately an option, depending on

what label he has to say. "We do

have English-language songs recorded, so they're ready to go," says

Henderson. "We played some for

Ralph and he said, 'Hey, we've

already got half of the English-

language on ready."

FREE CONCERTS: The

National Secretary Of Culture

and Communication in

Argentina announced the 2001
edition of free, open-air concerts

that will take place around that
country during the sum-
mer months (winter in the

U.S.). Aptly
titled "Argentina

En Vivo" (Argentina

Live), the series will include

shows by Divididos, Batones

Paranoicos, Fito Paez, La Mona

Giménez, Los Caballeros De La

Quema, León Gieco, Memphis la

Bueca, Los Fabulosos Cadil-

lacs, Luis Alberto Spinetta,

Gustavo Cerati and Los Pericos,

plus an alternative-rock festival

in Buenos Aires and a grand

finale on March 3 with folk

singer Mercedes Sosa in the

northern state of Jujuy.

BATANGA GOES CUBANISMO:

Latin broadcast site Batanga.com

has launched a 24-hour channel
dedicated solely to Cuban music.

titled "Cubanísimo," the channel

will feature both older, traditional

Cuban music as well as the

newer, more fusion-oriented

sounds coming from the island.

Batanga now offers 14 different

channels, including sala,

merengue, band mariachi, bal-

adas and boleros.

Caliente in Havana: The

"Caliente" Festival, a salsa fest

that's been staged in Zurich,

Switzerland, since 1995, has

tained the permission and

support of the Cuban govern-
ment to hold "Caliente En La

Habana," on March 8. The festi-

val will be put together by Sound

Managers, the organizers of the

Zurich fest, in conjunction with

Cuba's Instituto de Música.

Financing will come entirely

from Sound Managers and its

sponsors, which include the

Swiss government, according to

Roger Furrer, president of

Caliente and the Caliente

Festival.

"We've worked with Cuban

artists for years, and we've seen

that almost everybody knows

the older generation of musicians," says Furrer. "Now, we also want

to feature Cuban timba, artists

like Isaac Delgado and Los Van

Van.

Other artists scheduled to per-

form at the Teatro Nacional from

March 8 to 11 are Carlos Manuel

Y So Clan and Chicho Valdes.

Conversations are also under way

with Herbie Hancock and

Harry Belafonte. Guest

Furrer, will only be paid the

cost of traveling expenses, given

the financial restraints of work-

ing in Cuba. As for this year's

Zurich edition of the festival,

scheduled for June 14-17, Furrer

expects 100,000 attendees.
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Ahora, BMI pone el Web a trabajar para los compositores del Equipo BMI. Tienen acceso exclusivo a las herramientas interactivas de gran alcance en el eNet de BMI, para revisar cuentas de regalías, las ejecuciones de radio y televisión o para registrar canciones nuevas en línea. Iniciamos el Internet como una herramienta promocional y como fuente prometedora de ingresos.

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BMI es un registro de marca de Broadcast Music Inc.
Brazil, Buenos Aires, and Mexico City. Among those already confirmed to participate in the Bogotá forum, scheduled to take place March 12-15, are producer Kike Santander, pop/rock artist Juanes, and manager Fernán Martínez.

Prior to Bogotá, LARAS senior VP and executive director Mauricio Abaroa is holding a March 8 forum in Mexico City. Among those scheduled to attend are Paula Rubio, Santander, and Alejandro Lora.

Miami Marries Film and Latin Jazz. The annual FLMI Miami Film Festival announced its second Baileys Club jazz fest, eight nights of music programmed around the film festival, set to take place Feb. 24-23 in Miami. This year's lineup includes Bebo Valdés and Cachao, who are featured in the film "54 Street," which will be shown in the festival. Likewise, a screening of the documentary "Spirits Of Havana" will be followed by a performance by the film's musicians, Jane Bunnett and Spirits Of Havana. Both the jazz and film festivals are programmed by Nat Chediak, author of "Diccionario De Jazz Latino," a Latin jazz dictionary.

In Brief: Marc Anthony and wife Dayanara Mianic announced the birth of a baby boy, Christian Anthony Muniz, Feb. 5 in New York. Anthony, a finalist for seven Billboard Latin Music Awards, has also confirmed his participation in the Billboard Latin Music Conference, set for April 25 in Miami Beach. Anthony will officially kick off the conference with a one-on-one Q&A in which he will discuss, among other things, his upcoming English and Spanish albums... Son By Four leader Ángel López denies rumors that the fab foursome is splitting up. "No, we're not," he says categorically, adding, "One by four is leaving for Europe on a three-week promotional tour in support of its English language album. Selection of songs for its new Spanish language album is already underway, and a release is expected by the end of the year.

Lowrider magazine's 25th anniversary tour continues through November with stops in a total of 21 cities. The tour, which kicked off Jan. 14 in Miami, features the now traditional Lowrider car show as well as a concert, with acts that vary from stop to stop. A 25th anniversary tour soundtrack, featuring Tiros, Male, Masco, George Clinton, and War, among others, is slated to be released in March on Trump Records. In New York, RMM Records is putting together its annual "El Concierto Del Amor," slated for Feb. 17 in Madison Square Garden and featuring Tito Rojas, Grupo Niche, Toño Rosario, Kevin Ceballo, George Lamond, and Mickey Tavares...Colombian salseros.

Fruko Y Sus Tesos kick off their U.S. tour Feb. 9 at the Palladium Nightclub in Miami in support of their album "Power Salsa" (Discos Fuentes). Fifteen stops are planned, ending with a performance at the Calle Ocho in March.

Leila Cobo can be reached at 305-361-3279 or by email at lee@billboard.com. Material may be sent to 101 Crystal Blvd., Suite 306, Key Biscayne, Fl. 33149.

Los Palominos Drummer Killed

BY RAMIRO BURR

SAN ANTONIO—Shock and sadness swept through the Tejano music world after Los Palominos drummer Jesse Arreola was killed in a tour bus accident outside of Port Lavaca, Texas.

According to police reports, Arreola died Feb. 4 when the driver of the band's chartered bus ran a stop sign and struck a ditch. Arreola was thrown out of the bus and struck on the head by the other members of the four-member band, James (bass/sera/vocals), Johnny (vocals/accordion), and George (bass), suffered only minor injuries.

Jesse, 31, was the youngest of the brothers. Two years ago, he overcame cerebral palsy and leukemia. After extensive chemotherapy, he rejoined the band a year ago.

"Jesse was known to his close friends as someone who loved to joke. He was always full of energy," says Armando Litchenberger Jr., La Mafia keyboardist and producer of Los Palominos albums. "His battle with leukemia had taken a toll on Jesse because of his love for music. The fact that he couldn't go out and tour with his brothers really brought him down, and probably was his driving force in beating the illness.

According to Los Palominos manager Oscar González, Arreola's wife of nine years, Junita, is expecting the couple's first child. "There are no plans to issue any statements from the band right now," says González, adding that Los Palominos' office in Uvalde, Texas, had been receiving dozens of sympathy calls and visits.

Texas stations KQK-FM Houston, KIWW McAllen, and KXTN San Antonio were among the dozens of Tejano outlets playing Los Palominos' music throughout the day and taking fans' calls over the air.

In Houston, former Palomino booking agent Jesse Rodriguez recalled how the band's cooperative spirit placed it apart in a competitive industry. "Jesse was a reflection of the entire Arreola family. A family that is humble, hardworking, multitalented, and appreciative of their blessings," Rodriguez says. "In a climate where bands want to charge each other for [borrowing] equipment and fight for headlining status, the brothers Arreola have always extended their sound, lights, labor, and, later in their career, their bus as a dressing room to all the other groups. They never argued about headlining status. They were just appreciative to be there and let their music do their fighting for them."

Other industry professionals noted the group's unique sound. "They had really great vocal harmonies, and that was the sound that many fans liked for them," says KXTN assistant PD "Speedy" Pete Morales. "I think it's going to take them a while to re-group, because they were such a close-knit family, and they always stuck with each other through thick and thin."

Formerly known as Los Tremendos, the band formed in 1985 in Uvalde, where the group is still based. Signed to Fonovisa, the group won a Grammy for best Tejano performance last year, and a feat it repeated at the inaugural Latin Grammy Awards. They recently released an album, "Obesión," generated a hit single with "Te Quiero Mas."

Litchenberger says Los Palominos' vocal style influenced such acts as Grupo Limita, Intocable, and Intenso. "They are known in the industry as a band's band. They were one of the industry's best-kept secrets until recently," he says. "Jesse's style on drums was always a rock-solid beat that allowed for a foundation for the simplistic but still complicated style Los Palominos are known for."

Arreola's death comes almost two years to the day when Intocable lost band members in a fatal car accident outside Monterrey, Mexico. Killed in that Jan. 31, 1999, accident were Jose Angel "Pepe" Farias, the group's bassist and a co-lead singer, and drummer Celso Benavides. It was the second time the group had lost a member. Los Palominos replaced Benavides after his death with Jesse Arreola, who died last week.

Arreola's wake is set for Feb. 8 at La Raza Community Center in San Antonio. The viewing will begin at 6 p.m., and the service will begin at 10.
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All cancellations must be received in writing by April 1 and are subject to a $50 administrative fee. No cancellations accepted after April 1 and no refunds will be paid. Substitutions may be made at any time.

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Online billboard.com/events/latin
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770 Broadway, 6th Fl, New York, NY 10003
Fax 646.654.4674, Attn. Michele Jacangelo

$495 Early Bird: received by March 1
$575 Pre-Registration: received by March 30
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China’s Live Acts Invigorate Scene

Local Rock Musicians Benefit From Freer Concert Standards

BY MAYA KOVSKAYA

BEIJING—“Rock’n’roll without live shows is like standing outside the kitchen smelling someone cooking your favorite food without being able to eat a bite,” says Dai Qin, Mongolian front man of People’s Republic of China (PRC) punk/funk/core act Thin Man.

True to that attitude, Dai, though he broke his foot during a concert mosh-pit dive last year, insisted on doing shows in a wheelchair while recovering rather than take a break.

“It’s during a live show that the real chemistry between artists and audiences happens and bona fide fans are born,” says Dai. “Without live shows, mainland rock’n’roll would not exist, because of the defining differences between rock and pop in China is that rock is performed by live musicians, while pop performances are nothing more than glorified karaoke.”

Since the birth of home-grown PRC rock little more than a decade ago, live shows have been essential to the development and definition of the genre. Club-size venues have played a role in exposing urban audiences to rock music since the time when performance permits were unobtainable for most rock bands, while in the past three years, large-scale, multi-act concerts outside the capital have also been important market stimuli.

There’s also an economic dimension; “It’s a longstanding joke in the music scene that, due to profits lost to piracy, albums are little more than nationwide publicity for live gigs,” explains Dai. “Not only have shows been critical in cultivating musical tastes and creating markets, they’ve also been one of the main sources of income for musical acts on the mainland.”

Due to piracy, live performances have become imbued with a unique status that has direct economic correlations—live performances are difficult to counterfeit and therefore are seen by many in the music industry as the most reliable way to make money.

Several factors should increase opportunities for both domestic and international acts to present live shows. Although Chinese officialdom has already gradually begun to open its doors to foreign cultural commodities, music-industry insiders suggest China’s impending World Trade Organization membership will speed this process up considerably, making it much easier for foreign acts to perform in China.

Such bureaucratic impediments as the need for performance permits and official reviews of culturally questionable content no longer pose the same formidable challenge.

Record Buyers In U.K. Getting Stiff Once More

BY PAUL SEXTON

LONDON—By paraphrase one of the many memorable slogans from “the world’s most flexible record label”: If it ain’t Stiff, it ain’t worth a receipt.

Stiff Records, perhaps the most idiosyncretic and fondly remembered label to arrive in London on the new wave of 1976, is alive again. Or, at least, some of Stiff’s greatest hits—and some of its even greater misses—are back in British record racks via a new licensing deal cut with copyright holders ZTT by U.K. reissue specialist Union Square Music.

The first batch of memories is unleashed Monday (12) via Union Square’s Metro label with Wreckless Eric’s “Greatest Stiffs,” the Rumour’s “Not So Much A Rumour, More A Way Of Life,” and a 23-track various-artists anthology, “Stiff, Stiffer, Stiffest.”

Belgium’s Sonica Expands

Labels Welcome Launch Of Extrazone Chain

BY MARC MAES

BRUSSELS—Some 40 years after it launched here, rock giant/wholesaler/wholesales supplier/wholesale group/wholesaler Sonica shipped some 6 million CDs (plus 4 million units of multimedia product); that made it the Belgian music industry’s biggest single client by far. According to the International Federation of the Phonographic Industry (IFPI), total CD sales in Belgium during 1999 were 214 million units.

“We have a strong position as a wholesaler and rackjobber, and the launch of Extrazone will put us in an important position on the retail market,” says Sonica managing director Eric Machteling.

Over the past 10 years, Sonica has acquired a number of retail outlets that it is now uniting under the Extrazone banner. “We took over the CD-Ass chain in 1991, followed by 11 shops in the SuperClub chain in early 1997,” says Philippe De Braekeleer, marketing and technology director at Sonica. “Then in November [2000], we acquired the 18-store-strong HVH chain, plus the three existing Bilbo stores in Antwerp, Ghent, and Bruges.”

As of April 1 all shops are scheduled to operate as Extrazones with the exception of the Bilbo budget music stores, which will remain unchanged. “The combination of the HVH Megastores in Flanders and the other stores in Wallony and Brussels now adds up to a national home entertainment chain,” says Machteling.

The launch of Extrazone has been met with overall positive reactions from the Belgian music industry. According to IFPI Belgium director Marcella woo, “Extrazone’s ambitions and diversity is very close to the Belgian market.”

HK Rights Body Chair Says Education Is Key

BY WINNIE CHUNG

HONG KONG—The new chairman of performing body the Composers and Authors’ Society of Hong Kong (CASH) says the society hopes to play a greater role in educating the public on copyright protection issues in the coming year.

“If our aim will be to play a more active role in copyright protection and to do more to introduce the public to the world of music,” says professor Chan Wing Wah, who, following a membership vote, was named chairman of the society Jan 1.

“Far more, we have had very good relationships with our industry partners and the government, but we want the public to have a deeper understanding of what we stand for,” says Chan, a prominent conductor and academic. He is chairman of the music department and sub-dean of the Faculties of Arts at the Chinese University of Hong Kong.

Chan is also vice chairman of the Asian Composers League, chairman of the Hong Kong Composers Guild, and music director of the Hong Kong Oratorio Society.

Chan replaces Malcolm Barnett, who retired after 23 years as CASH chairman and who has been named honorary life president of the society. Meanwhile, CASH GM Leslie Ching will give up his position at the end of March. His replacement has not been announced.

Chan concedes that CASH’s public education plans are new. “Our aims this year follow the same direction in which CASH has been going,” he says. “We’ve been doing quite a good job so far with special presentations for schools and students. We’ve gone to schools to give talks and given out free videos to interested schools. We hope to be able to expand on that.”

Another longstanding aim of the society is to help its members collect their royalties in mainland China, a perennial problem due to the lack of adequate copyright laws there.

The Beijing-based Music Copyright Society of China is currently the only mainland body handling issues relating to copyright and royalties.

“At present, they don’t have that many members, and without a strong membership, it is very difficult for them to achieve certain goals,” Chan says. “Whether or not we can successfully collect more royalties from China will depend on their coming strategies and policies, but with the imminent World Trade Organization accession, I think there will be greater impetus for China to move forward in this area. But we’ve had a good start with China since CASH helped them set up the Beijing office and shared our experiences with them.”
SILK ROAD MUSIC

Silk Road Spins ‘Village Tales’
Tradition-Based Trio Presents Songs In English & Chinese

BY LARRY LEBLANC
TORONTO—A full 12 years ago, when China-born Qijia Xia He, a virtuoso on the pipa (a four-string Chinese traditional instrument), began performing in Canada, she was bewildered when a fan compared her style of playing with that of the late Jimi Hendrix.

Laughing at the memory, the 38-year-old Vancouver-based leader of the 9-year-old, tradition-based Chinese ensemble Silk Road Music says, “I said, ‘Jimi Hendrix must be very good. Can you tell me where he is so maybe I can play with him?’ I had no background of what had been happening in the West.”

Since arriving in Canada in 1989, He has been a featured soloist with the Vancouver Symphony Orchestra, toured worldwide and recorded with Vancouver’s best ensemble Asia, and played live with Brazilian multi-instrumentalist Celso Machado and the Paramount Music and Theatre Society. She is the first symphony music director of “Enchanted Evening: A,” a prestigious annual summer concert series in Vancouver.

“I’m just amazed by Qijia; she’s a genuine genius,” says long-time accompanist Terry Schuller, who produced the group’s last-Canada’s Immigration Act, 1923, prohibited Chinese to come to Canada. The group’s album of 1923, however, prohibited Chinese entry into Canada for more than 25 years. The act’s repeal in 1947 marked the beginning of a period of selective entry, and, following the Communist takeover of mainland China in 1949, an end to Chinese immigration.

The Canadian government only then changed the act to allow Chinese immigrants to become citizens.

Following 1967 and Hong Kong riots, China was a wave of Chinese immigration to Vancouver, and 1971-

RICHARD BRIGGS, Manager, Tower Records

TOWER RECORDS will close its flagship Singapore store at Pacific Plaza, Scotts Road, Feb. 18. The retailer says it will reopen in a new location in a few months time. The Pacific Plaza store opened in 1993. Tower’s other Singapore outlets at Santosa City Mall and in three locations in Changi Airport will remain open during the transition.

NEW LONDON MUSIC VENUE

Ocean, in Hackney, East London, will open to the public March 16, with a reunion performance by 1980s charting soft rock Soft Cell, which will also perform a media-open party the night before. The venue’s main auditorium will have a 2,100 capacity — on a par with North London venue the Forum. But two high-quality performance opportunities will increase its total capacity to 2,700. Ocean will also fund and operate Rising Tide, an on-site music tuition and advice program.

Already booked for shows are Fun Lovin’ Criminals (March 29-30) and Brand New Heavies (March 28).

PAUL SEXTON

UNIVERSAL MUSIC VP of Europe — and chairman of its Turkish affiliate — Svetko Gizlala will exit the company June 30 to pursue other opportunities. According to Gizlala, “After a difficult period and some significant changes (at Universal Turkey), I have handed over performance effectively and it is the time I will do other things. When I went to university in 1981, everything began to change in the Chinese market.” The Cultural Revolution was finished, and Chairman Mao had died. It was actually the most open period for Chinese culture.”

He came to Canada in 1989 with the popular Shaanxi Music and Dance Troupe to perform at the Vancouver Folk Festival. Despite speaking no English, his first performance was in front of no one in the city, she decided to stay.

“I had nothing,” she recalls. “As I was trying to get my life together, I worked in a restaurant and then a very odd job.”

But he was taught music at an older Chinese couple in Burnaby (British Columbia), who took me in, and I did get my (citizenship) papers after five years. Canada has been a lot of room to mould as a person and as a musician, which I never would have got in China.”

To develop her sphere of music, He often worked with other Silk Road instrumentalists and/or vocalists to support her. She has worked with other musicians to support her, and this is a very odd job.”

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Soprano Caballé Goes Baroque On Sello Autor

BY HOWELL LLEWELLYN
MADRID—Premier Latin female sopranoMontserrat Caballé has signed a unique deal with Spanish authors and publishers' society SGAE to license a repertoire of 18th- and 17th-century baroque music of the early Spanish guitar called the venuela.

The recordings will be made through SGAE's nonprofit label Sello Autor (Billboard, Dec 25, 2000). SGAE executive president Teddy Bautista says, "This is part of our commitment to recuperate historic Spanish and Latin American repertoire."

The 67-year-old Caballé, who recorded the 1992 Olympic Games' official song hit single "Barcelona" with the late Freddie Mercury, will record two albums a year, the first due for release next month.

That album will be showcased in October in Madrid's 18th-century San Jeronimo church in front of a 300-capacity audience, including Spain's Queen Sofia.

The 14 string vihuela was the immediate precursor to the modern Spanish guitar, and "vihuelas" were among the first baroque music composers, Caballé will record works by renowned vihuelists such as Luis Milan, Luis de Narváez, Ginés de Castro, Miguel de Fuenllana, Diego de Padua, and Esteban Daza.

"The move marks the first time the soprano has lent herself to such a recording project. According to her, "This collection will constitute a historic event for Spanish music. I do not want a jewel such as this (music) to remain buried."

Caballé pledged to promote the composers and their repertoire on her late 1980s Egyptian tour.

Tamworth Festival, Awards Showcase Aussie Country

Following Billboard's recent article on the impact of country music in the emerging Czech Republic market, the second in an occasional series on country's international status finds Australian music industry boss Chris Eliezer looking at its progress in a territory Georgia State University does not cover with the greater association.

BY CHRISTIE ELIEZER

TAMWORTH, Australia—January was country music month in Australia, as some 30,000 people joined the 38,000 residents of Tamworth—Down Under's country music capital—from Jan. 19-28 to attend a series of shows, concerts, ceremonies, and awards presentations.

This year, there were 2,000 such events at the January 2001 Carlton Country Music and Western Festival, including performances by some of Australia's best-known names, including Slim Dusty, Kasey Chambers, Troy Cassar-Daly, John Williamson, Troy Cassar-Daly, Gina Jeffreys, Adam Brand, and the Bushwackers.

This year, even the buskers who play on street corners during the annual 10-day marathon were included in its huge program. Booklets. One group of enter-
teers drove for 10 days across the desert to Tamworth—a five-hour drive northwest of Sydney—narrowly missing cyclones and fixing a broken accelerometer. "It's not just to perform on Tamworth's streets."

The town certainly has a reputation as a place where anything can happen for an artist to stumble upon a sampler, Cassar-Daly (Sony Music) and Brand (Compass Brothers/Festival Mushroom Records) started out as buskers.

The 2001 APRA Music Awards show was announced at the Jan. 27 Toyota Country Music Assn. of Australia (CMAA) Awards, better known here as the Country Music Awards. The event was held at the Tamworth Regional Entertainment Centre, the awards were set up in 1953 and run by the Tamworth City Council until 1992, when they were handed over to the CMAA. Voting is by the CMAA's 516 members and some of its 236 associate members.

There are 12 categories: album of the year, Australian Performing Right Assn. (APRA) song of the year, male vocalist, female vocalist, instrumental, vocal group, vocal collaboration, new artist, new talent, videoclip, and top-selling album of the year.

But all the top-selling album category went to "Big Black Guitar", the 1999 album. This year's awards were televised Feb. 3, a week after the event, in the state of Queensland on the Seven network and through New South Wales and Victoria's ABC. The album was also released Feb. 3, 2001. The label is set to air Saturday (10) through the Golden West Network in Western Australia.

This year's awards, held before a crowd of 5,000, provided clear indication that a new generation of performers is making its presence felt. Brand, who appeared on the scene just two years ago, picked up a pair for "Will At Heart" and "Good Friends" (EMI Music Assn. of Australia). Also winning was "Last Of The Big Gun Drovers", and ABC/EMI's Sara Storrs (best new talent).

In the recent past, sales of releases by Tania Kernaghan and Chambers doubled within the first month after multiple-category wins at the Golden Guitar Awards. Labels generally increase their marketing activity for any album. All these releases were chosen from a list of the best of Tamworth, generally for the winners of the album, song, and male and female performer categories.

EMI, whose artists notched up 13 nominations this year, received a trophy for "Will At Heart" and "Good Friends". EMI's managing director Chris Eliezer, who was paired with Tania Kernaghan for "Good Friends", "It's a great feeling to see this many stars come up, and we're really proud of the fact that they've gone on to win more awards, and that they've gone on to win some of the biggest awards of the year."

"We're really proud of the fact that we've been able to bring in new talent, and that we've been able to bring in new artists, and that we've been able to bring in new music."

EMI Austria Boosts Local A&R Label Switches Staff, Launches Dance Imprint

BY SUSAN L. SCHUHMAYER
VIENNA—Surfing a wave of successследуя успех "surviving a wave of suc-
cjs, EMI Austria is bolstering its A&R department and launching a dance imprint.

Last year, the label derived about a quarter of its revenue from the sales of local repertoire, while the Antons and the records of the firm were only about 20% of the revenue. This year, the label is set to release 15 new albums, including the first album of the year, "Big Black Guitar", and the second album of the year, "Will At Heart".

"In order to ensure that all the interesting new artists get heard by us in Austria, we've decided to put more of our A&R efforts by appointing additional A&R staff," explains EMI Austria managing director Eric Schuhammer. "We're really proud of the fact that we've been able to bring in new talent, and that we've been able to bring in new music."

"The company aims to boost its presence in the electronic and dance music sphere through new label Autome. Former product manager Michael Martin was in charge of the day-to-day operations of the label, and Kasperbacher expects Autome to sign its first acts soon."

Previously, A&R responsibilities at EMI Austria were shared by Ulrich Osterholzer, who last year was named as a consultant for EMI Electrola Germany, in addition to his existing post as head of A&R. Osterholzer will continue in that role but will be supported by additional staff.

EMI Austria A&R director Peter Draxl now takes on A&R responsibility for mainstream pop acts and music video. Draxl, who has worked on the best pop female artist category at the ARIA awards last October, beats Kyle Minogue and Natalie Imbruglia.

The overseas successes of Urban (Continued on page 59)
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**HITS OF THE WORLD**

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## Malaysia (RM/Chart back) 02/02/01

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<tr>
<th>Placement</th>
<th>Artist/Song</th>
<th>Company</th>
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<tbody>
<tr>
<td>1</td>
<td>&quot;That Can't Be Left Behind&quot;</td>
<td>Universal/Mercury</td>
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<tr>
<td>2</td>
<td>&quot;Greatest Hits&quot;</td>
<td>EMI</td>
</tr>
<tr>
<td>3</td>
<td>&quot;All That I Can Leave Behind&quot;</td>
<td>Warners/Atlantic</td>
</tr>
<tr>
<td>4</td>
<td>&quot;Until the World Ends&quot;</td>
<td>Epic</td>
</tr>
<tr>
<td>5</td>
<td>&quot;The Beat That's My Heart&quot;</td>
<td>Atlantic</td>
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<td>6</td>
<td>&quot;Grey Skies&quot;</td>
<td>Island/Interscope</td>
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<tr>
<td>7</td>
<td>&quot;Like a Virgin&quot;</td>
<td>Virgin</td>
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<td>8</td>
<td>&quot;Die Without Me&quot;</td>
<td>Universal</td>
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<tr>
<td>9</td>
<td>&quot;Super Love&quot;</td>
<td>Virgin</td>
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<tr>
<td>10</td>
<td>&quot;Rodeo&quot;</td>
<td>Warner Bros.</td>
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## Greece (Promo/Chart) 02/02/01

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<th>Placement</th>
<th>Artist/Song</th>
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<tbody>
<tr>
<td>1</td>
<td>&quot;A Feeling Without You&quot;</td>
<td>Virgin</td>
</tr>
<tr>
<td>2</td>
<td>&quot;Someone Else's Skin&quot;</td>
<td>BMG</td>
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<tr>
<td>3</td>
<td>&quot;The Last of the English&quot;</td>
<td>Virgin</td>
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<tr>
<td>4</td>
<td>&quot;Die Without Me&quot;</td>
<td>Universal</td>
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<tr>
<td>5</td>
<td>&quot;Through the Looking Glass&quot;</td>
<td>BMG</td>
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<tr>
<td>6</td>
<td>&quot;If I Were a Boy&quot;</td>
<td>Virgin</td>
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<td>7</td>
<td>&quot;Like a Virgin&quot;</td>
<td>Virgin</td>
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<td>8</td>
<td>&quot;Now That's What I Call&quot;</td>
<td>Universal</td>
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<tr>
<td>9</td>
<td>&quot;Rock the Boat&quot;</td>
<td>Virgin</td>
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<tr>
<td>10</td>
<td>&quot;Together&quot;</td>
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## Belgium/Wallonia (Promo/Chart) 02/02/01

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<tr>
<td>1</td>
<td>&quot;Together&quot;</td>
<td>Virgin</td>
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<tr>
<td>2</td>
<td>&quot;The Last of the English&quot;</td>
<td>Virgin</td>
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<tr>
<td>3</td>
<td>&quot;Someone Else's Skin&quot;</td>
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<tr>
<td>4</td>
<td>&quot;Dead End&quot;</td>
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<td>&quot;The Last of the English&quot;</td>
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<td>7</td>
<td>&quot;If I Were a Boy&quot;</td>
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<td>8</td>
<td>&quot;Like a Virgin&quot;</td>
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<td>9</td>
<td>&quot;What I Call&quot;</td>
<td>Universal</td>
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<td>10</td>
<td>&quot;Together&quot;</td>
<td>Virgin</td>
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## Austria (Austria/RadioTop 100 02/06/01)

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<th>Placement</th>
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<tbody>
<tr>
<td>1</td>
<td>&quot;Super Love&quot;</td>
<td>Virgin</td>
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<tr>
<td>2</td>
<td>&quot;This Is My Life&quot;</td>
<td>Universal</td>
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<tr>
<td>3</td>
<td>&quot;Someone Else's Skin&quot;</td>
<td>BMG</td>
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<tr>
<td>4</td>
<td>&quot;We Love&quot;</td>
<td>Virgin</td>
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<td>5</td>
<td>&quot;Now That's What I Call&quot;</td>
<td>Universal</td>
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<td>&quot;If I Were a Boy&quot;</td>
<td>Virgin</td>
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<td>&quot;Like a Virgin&quot;</td>
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<td>8</td>
<td>&quot;What I Call&quot;</td>
<td>Universal</td>
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<td>9</td>
<td>&quot;Together&quot;</td>
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<td>10</td>
<td>&quot;Together&quot;</td>
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## Switzerland (MedienCtop5/Switzerland 02/06/01)

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<td>8</td>
<td>&quot;What I Call&quot;</td>
<td>Universal</td>
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<td>9</td>
<td>&quot;Together&quot;</td>
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<td>10</td>
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**HITS OF THE WORLD CONTINUED**

**EUROCHART**

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<td>&quot;Together&quot;</td>
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**Spain**

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<td>10</td>
<td>&quot;Together&quot;</td>
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**ON THE CHARTS**

The chart was no. 1 hit in the act's native Denmark. It's also in the top 10 on the U.S. singles chart and shows a host of top 10 placings on various European dance charts. "We gave out white labels in July and August to various Ibiza DJs. That was when [BBC Radio One's] PJ & Jonnie and Dave Pearce both did their record of the week. The influence of this DJ threesome is evident in the fact that the track entered the U.K. chart at No. 6 following its Jan. 22 release. Currently, 19 European countries are buying or releasing "The Songo." Sufi Duo consists of top classical persuasions who have toured the world both as a duo and with other artists. Later this year, they will execute a remarkable musical and dance performance when they play a Proms concert Aug. 10 at London's Royal Albert Hall, and later the same evening, they will play at leading dance club the Ministry of Sound.
Younger Players Driving Sales In The Games Market

BY STEVE TRAUMAN
NEW YORK—While the overall video- and computer-games market wobbled up rather flat last year (Billboard, Feb. 10), the kids' multimedia sector is experiencing an increase in sales, with growth in the number of younger children now playing video games.

And, in turn, a rising number of traditional music and video retailers are expanding their offerings of children's games, as they attempt to become what Musicland hardlines VP Scott Burtenshaw describes as "an ultimate destination for young shoppers."

In addition Musicland's Sam Goody outlets, kids' multimedia is expanding in such chains as Best Buy, Circuit City, the Wiz, Tower, and Hastings, among others.

With new kids' game products set to roll out at the American International Toy Fair in New York Feb. 11-15 and new platforms debuting later this year, sales momentum in the children's market figures to increase further, as does music retail interest, industry watchers say.

"The children's sector is growing more than twice as fast as the total console market," says Hank Kaplan, president of New York's NewKidCo, a publisher of kids' video-game titles.

"The biggest interest in the toy business is 'age compression,' with kids not playing as long with traditional toys. More than one-third or 30 million U.S. homes have one kid under age 6 today, and this demographic is growing rapidly, which is great for all publishers who are developing more titles for this market."

And with good reason. Almost half the video-game market—44%—is aged 12 and under now, according to an NPD Interactive Entertainment Services report on children's entertainment at both brick-and-mortar and online retailers.

In 2000, kids' multimedia revenue increased 3.7%, from $301.4 million to $312.5 million, on total unit sales of nearly 12 million, NPD reports. Unit sales for the year were up 11% from the 10.8 million units sold in 1999.

Video-games consoles were particularly popular with kids, with sales of $1.1 billion in 2000, a 163% increase from only 19.1% the year before, says NPD analyst Kristin Barnett-Von Korff, who notes the top-selling title was THQ's "Rugrats In Paris" for Game Boy Color.

"A 10-year-old actually has more disposable income for games than a 23-year-old, who has a lot more dollar concerns," explains David Cole, an analyst with DFC Intelligence.

Cole says the age range for video games has been scaling (downward for more than a decade, shifting from young adults to teens and even to the toddler set—an audience that he says is expanding dramatically.

NewKidCo was among the first publishers to recognize the overlooked video-game market for younger players and came out with the first "Sesame Street" titles, licensed from what is now Sesame Street Work, in October 1998 (for GBC and PSX).

Breaking down gamers by age group and platform, NPD reports that kids aged 6-9 represent 24% of all users and account for 43% of the popular GBC market. Meanwhile, chil-

Dart Credits Turnaround To New Sorting System, Restructuring

BY JIM BESSMAN
NEW YORK—After spending the back end of the 1990s struggling with sinking profits, an ownership change, and a financial restructuring, Dart Distributing is in the midst of a comeback, thanks in part to an unlikely hero of its sorting equipment.

When the Chaska, Minn.-based rackjobber saw that it was losing potential new business because its systems weren't keeping pace with customer demand, management—as part of a larger overhaul of the company's back-end infrastructure—called upon Professional Control Corp., a Germantown, Wis.-based sorting specialist, to help it electronically handle the 10,000-plus stock-keeping units (SKUs) it was dealing with daily, mostly on a manual basis.

Now with its new system in place, the company can label and route product at a rate of 300 parts per minute, and executives say the improved efficiency is helping Dart to focus on expanding business.

"As a result of the new sorting equipment, we have additional capacity and are now in growth mode," says president/CEO Les Baggett. "We've gone back to the basics of how our business grew in non-traditional areas such as grocery stores, sports, and specialty retailers, and we're also actively pursuing acquisitions."

Dart does business in 45 states, and in addition to tracking singles for some music retailers, it supplies the huge Midwestern grocery wholesale retail company Super-Valu and its Cub Foods grocery store chain. It's also the predominant vendor for the Alco-Delwall regional mass-merchandising group and also services specialty retailers like the Gardner Mountain sporting goods outlets and various regional farm supply stores with diverse niche categories, such as CD singles, budget audio and video titles, and hunting and fishing tapes.

Located in suburban Minneapolis, Dart was founded 35 years ago by current chairman Merrill Kirsch, and now has 120 employees. It was a Kirsch family-run operation until 1997, when Cedar Creek, a Milwaukee, Wis.-based financial investment company, bought majority ownership. Baggett signed on last year to help Dart restructure financially and implement strategic planning. (Kirsch's three children hold positions in the company: Tony Kirsch is senior VP of sales and marketing, Patrick Kirsch is a VP of sales, and Catherine Seek is an account executive.)

"Part of the reorganization was to focus on building profitable sales," says Baggett, who notes that besides the new sorting equipment, Dart has implemented a new inventory system, buying system, and retail inventory management system in order to further reduce processing costs.

Although Dart lost a major account in mid-2000, its restructuring and strategic planning made up for the loss with "respectable earnings" accrued in the latter half of the year, says Baggett. Tony Kirsch further attributes the year's big finish to the sorting system, which Dart installed in July.

"We had it up and running within 10 days—which is amazing for auto-
mated sorting equipment," says Kirsch. "As a result of all the changes, we had a healthy operating income for the year and forecast a better year now, as the improvements dramatically continue to take hold."

Professional Control's sorting system, known as the Wind Sorter, differs from other sorting devices in that it uses air instead of mechanical parts to move product through the system. Each piece is held in place by opposing blasts of air, while an array of bar code readers identifies the product and a high-speed label applicator labels each piece. Product is then wind-diverted into appropriate containers. The system also differs from other sorting devices in that a single operator feeds the product into the sorter at an automatic induction point, vs. the "pick and turn" method, which is traditionally slower.

Dart originally intended the Wind Sorter to mechanize its return processing and recycle current product into working inventory. But the company soon realized that the system could also automate picking, pricing, returns, and recycling functions, as well as order-creation, billing, and invoicing. Both productivity and order accuracy were markedly increased, with Dart able to cut its order processing time by half.

Has Source Tagging Reduced Your CD & DVD Shrink? Not Enough?

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VALLEY MEDIA reports decreased sales and increased losses for the third quarter that ended Dec. 30, 2000, due to its relationship with Amplified Holdings and slower business in E-commerce. Valley says net sales fell 11.7% to $260 million from $295 million in the same quarter a year ago. The company also posted a net loss of $62.4 million, or 37 cents a share, compared with a profit of $1.1 million, or 15 cents a share, last year. The company recognized the pre-tax loss of $39.9 million as its percentage of Amplified Holdings' losses for the past nine months. The company previously had not recognized any losses associated with Amplified since the relationship began in April 2000 but had subsequently determined that the deal might require such recognition. Valley founder/acting CEO Barney Cohen says in a statement that new-media and full-line sales lagged behind last year's results, but sell-through video and independent distribution showed "solid improvement" over last year.

CONDOW'S merchandising department has been split into two departments—commerce and promotions—and Tracie Reed, who had been VP of merchandising, is no longer with the company. Also gone is Julie MacKinnon, who had been director of custom products. A Condow representative confirms that Dana Lasher has been named VP of the new commerce department, responsible for the Condow site, merchandising, and customer retention. She was previously senior director of marketing services. The other new department is headed by VP of promotion Samantha Liss, who had been director of brand marketing. She is responsible for co-marketing and co-op partnerships, affiliate sites, and sponsorships. Plans call for Lasher and Liss to report to a new CEO. Currently they report to Mike Krupit, the former CEO, who is also chairman/CEO in September (Billboard Bulletin, Sept. 14, 2000).

NAVARRE has named James G. Gilbertson CFO. Gilbertson—who was president/COO of NTLEFILM (formerly Children's Broadcasting)—reports to Navarre chairman/CEO Eric Paulson. Gilbertson replaces Charles Cheney, who was promoted to vice主席 in 1999. Cheney, who also reports to Paulson, will now focus on strategic issues.

EMUS is offering up to 25 free tracks as part of a trial of its subscription service being offered to consumers who purchase a new HP Pavilion home PC from Hewlett-Packard under a limited-time promotion.

HANDLEMAN'S wholly owned subsidiary in the U.K., Lifetime Entertainment, has changed its name to Handleman U.K. In addition, Handleman U.K. has relocated to a 10,000-square-meter building in London that will house its new-entertainment and distribution operations. The move is part of a 250% increase in distribution and production. The company has been based in the U.S. The company operates a number of entertainment products to the likes of supermarkets, chain stores, and high-end retail stops.

BMG ENTERTAINMENT is teaming with encyclopedia publisher Encarta on a Black History Month-themed promotion. Consumers who purchase titles from selected BMG H&B artists will receive a free commemorative calendar poster and will be eligible to win a copy of Microsoft's Encarta CD-ROM package, of which 100 will be given out nationwide.

VITAMINIC.COM, a digital download site, will begin offering tracks of Universal Music Group (UMG) under an affiliate agreement between the two companies. The tracks are expected to be available in the next two months in Universal's blue-ray master format. UMG is the first major to link with Italy-based Vitaminic, which offers songs from 600 indie labels and operates in seven European markets and the U.S.

MP3.COM has enlisted Nashville-based Audio Electronics to sell its business-service music to restaurant chains and other commercial establishments. MP3.com offers a Music-like service to businesses that allows them to create and manage custom playlists for in-store play. Audio Electronics sells and installs music services to a variety of restaurant chains, including Cracker Barrel and Shoney's.

In other news, CD-ROM is launching a division to focus on Asian operations. The company is looking to combine local-language sites with digital music content and services specific to Asian markets. Eric Newton and Sam Kuhn have been named GMs for Asia. Based in San Diego, SD, report to executive VP of sales and marketing Steve Simms, CEO Derrick Olen, and CFO Paul Ouyang.

YOUNGER PLAYERS DRIVING SALES IN THE GAMES MARKET

ومنصلور من (Concluding from preceding page)

overall market and 25% of the GBC market.

"Kids age 5 or 6 now want games, so the video game) entertainment market has shown real diversity in targeting younger age groups," says Cole.

Kaplan says the shift to a younger audience for video games also means the online sales market is likely to become an increasingly more important factor in game sales.

"The purchase decision-maker is often the parent, who finds the online shopping environment non-threatening and a good place to get good information on our titles," he says. "The click-and-mortar sites like the toysrus.com and amazon.com joint venture, wal-mart.com, and Knurr's blue-light.com are becoming good extensions of the brick-and-mortar retail stores."

THE YEAR AHEAD

Looking ahead, Barnett-Von Korff sees 2001 as a potential blockbuster for kids' multimedia. "Sony should close the gap to catch up PlayStation2 (PS2) production with demand, and new platform debuts by Nintendo's Game Boy Advance (GBA) in late spring, Microsoft's Xbox in early fall, and Nintendo's GameCube before year's end should add new excitement to the children's entertainment market overall," she predicts.

Based on this sampling of new titles due the first half of the year, the kids' multimedia market should continue its solid growth in 2001, analysts say.

Accolade Entertainment has "Mary-Kate and Ashley: Winner's Circle," an adventure game for girls 6-11, due out this month on both GBC and PS2. And BAM! Entertainment released "The Power of Us' Girls Battle Hint" in late January, the third GBC title based on the cartoon Network series.

Disney Interactive is offering one of the youngest-targeted titles with "Disney's Winnie The Pooh: Today," a PC game for kids aged 9-24 months, due this month. Also on tap for the RAC "Disney's Tigger Activity Center" and "Disney's Tigger's Honey Hunt Adventure," both due in March.

Hudson Interactive will have "Nicktoons Racing" for ages 6 and up on PS2, later this month. Due in March is "Night Faced Racing" for ages 6 and up on PS2, which is similar to the successful PC version based on the Fox Kids TV show released last November.

Harmonic Entertainment has a pair of CD-ROMs for the Mac and PC, "Spy Fox: Operation Ozone" for ages 10-12, in May, and "Freddie Fish In The Case Of The Creature Of Coral Cove" for ages 8-10, due in June.

Infogrames' 1-Stars label released "Rugs Bunny & Taz Time Busters," licensed from Warner/Looney Tunes, in early January for both PSX and the PC. "Sleeve, Dog 'n Wolf" is the latest spring on PSX.

Knowledge Adventure and Simon & Schuster interactive debut "Embroider: The Teenage Witch: A Twitch In Time" for girls 9-11 on PSX this month. It's based on the TV show and features the voice of star Melissa Joan Hart.

Konami of America has "Dance Dance Revolution," for PSX this month, "Monster Force" for PSX in March, licensed from Universal Studios and featuring Frankenstein and Dracula as kids; and "Wooly Woodpecker Racing," also for Universal, for DC in March.

Not Quite The Last Line. Ronnie James Dio stopped by Rolling Stone Records in Oxnard, III, when he was in the Chicago market recently to promote his latest album, "Magica," on Spitfire Records. Pictured, from left, are Ben Perkins, video buyer for Rolling Stone; Dio; Doc Biersman, night manager; Jim Munderleir, ADA sales representative; and Dio's drummer, Venny Appice.

BELGIUM'S SONICA EXPANDS

(Continued from page 43)

Lego Software, formerly Lego Media, has "Lego Island 2: The Brickster's Revenge" as the sequel to the best-selling "Lego Island," for ages 6-12. Due in April on PSX, GBC, and PC and in September on GBA.

Due to this fall's "N Sync Pet

lion's The Legend Of Muta Na" for ages 8 and up on PC; and "Lego Bionicle: Tales Of The Tohunga" for ages 8-12 on GBA.

Lego Learning will "Star Wars Super Bombad Racing" in April for PS2.

New Kid's first-quarter releases include "Beauce Street: Sports: The S Games" for ages 6-12 on PSX and GBC and "Growl"'s Good House" for ages 6-12 on PSX.

Ubi Soft Entertainment has a quartet of new titles, with "Rayman 2 Revolution" for PS2, just released; "Jungle Book Rhythm 'N Groove" for PS2 and "Inspector Gadget: Operation Triple Threat" for GB. All will be licensed from Disney and both due in March; and "Batman Chaos In Gotham," licensed from Warner for GBC, due in April.

Product in Extravagant outlets will be competitively priced, aiming to be just under those of rival music chains, such as the French-owned FNAC and the Dutch-owned Free Record Shop; the latter is considered by Sonics as the main competitor for the next 18 months.

Sonics is currently equipping and refurbishing 22 stores that will become Extravagant outlets during this fall. The first HVC stores will be ready by April. The former HVC stores are generally larger than the new channel's other outlets and are located in out-of-city areas, of which are 12,000 square feet, which will also be stocked with CDs, computer hardware, books, and telephone products. "Those stores will need a different approach. (They allow us to assess another segment of the market," says De Braekeleer.

Aside from the Extravagant shops, which will operate under the direct management of Sonics, the company also owns multimedia, CD, and video accessory distributor Dis- cozone and is also developing audio and video hardware chain Viosquare in Flanders, the French-speaking part of Belgium.

The expansion of Sonics's record retailing business puts the company in direct competition with some of its distribution clients, but De Braekeleer is confident both operations will be able to coexist. "We have put things straight to our clients, and we don't foresee any major problems," he says. Sonics's rackjobbing and warehouse activities, with total annual sales of 3.8 billion Belgian francs (70 million), accounted for around half of the group's overall turnover in 2001.
Merchants & Marketing

Music Network Said To Be Shopping For Outlets; Madden Leaves Trans World; Sony To Skip NARM

THE MARKETPLACE is churning with a lot of activity at all levels of music retail sales and distribution.

First off, word on the street is that Music Network, the Norcross, Ga.-based 50-unit record chain, is looking at something that could double the size of the chain. One of the things said to be under the company's microscope is a portfolio of 30-60 Wherehouse Entertainment stores in the South, if such a deal is completed, it would likely change the genre mix of those stores.

Mike Goldwater, co-owner of Music Network, declines to comment on the possibility of a Wherehouse deal. "We are looking at a lot of different things," he says, dismissing further questions. Wherehouse executives don't return calls seeking comment.

While sources indicate that the perusal of the Wherehouse stores is definitely occurring, it is indeed not the only deal that Music Network is considering. Other sources indicate that Music Network is looking at acquiring a small chain, with something like 10 stores or less.

Still others wonder if Music Network is talking to National Record Mart (NRM). The Pittsburgh-based chain fell behind in its holiday product payments, and, while the majors are still selling to the chain on a COD basis, supposedly Bill Teitelbaum, NRM chairman, has told the majors it is engaged in discussions with three suitors, in the'90s, to either invest in the chain or buy it. Teitelbaum couldn't be reached for comment.

Informed sources eliminate Trans World Entertainment and Wherehouse from the possible suitors, but some wonder if Teitelbaum is exploring the possibility of selling off part of the chain to someone like Music Network in order to alleviate its cash-flow problems, a tactic that he used when he sold a 20-store portfolio to WTS in 1992, the last time the chain was in a credit crunch. But any talk about a Music Network/NRM deal is labeled as pure speculation.

SPEAKING OF WHEREHOUSE, the company had a smallawanizing at its headquarters Jan. 31, letting go about 20 employees, including a couple of buyers, sources say. In other layoff news, Alliance Entertainment Corp. let go about 15 employees at its Coral Springs, Fla., facility in late-January. Company executives couldn't be reached for comment.

IN A SURPRISE DEPARTURE, Michael Madden, president/COO of Trans World Entertainment, abruptly left the chain Feb. 5. Madden, who joined the company at the end of September 1999 from Toys "R" Us, had overseen the day-to-day operation of the Albany, N.Y.-based chain. Company executives had no comment on the departure, other than to report that chief exec/CEO Bob Higgins would assume Madden's responsibilities.

FOR THE RECORD: New Media & Technology, the online division of former Virgin Entertainment Group head honcho Ian Duffell, closed its doors at the end of December. The company's concept of building stores that carried in-store CD manufacturing kiosks ran into the same problem that everyone else is trying to plow that market has encountered: not enough major-label music has been turned over to give visibility to the concept. Also, sources say that TVN Entertainment pulled out from its invest-

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Arhoolie’s Collection Of Puerto Rican Music
And Other Early-20th-Century Treasures

by Chris Morris

point out, these records combined formal European-style dance music with earthier folk forms, some of which borrowed the rhythms of Caribbean neighbor Cuba.

Arhoolie’s amazing package compiles a trove of beautiful and unbelievably rare plenos, bombas, sones, danzas, and other traditional musical forms. (Listening to these sides, one wonders with amazement where collectors like Schwartzbach managed to use up music of such obscurity.) Just the names of the performers alone have a poetic ring: Canario (who recorded the collectible titular lambada), Los Reyes De La Plena, Grupo Aurora, Los Jardineros, Sexteto Flores.

Hearing these long-ago tunes, with their roving vocals, keening horns, and sprightly string ensembles, one can’t help feeling refreshed and enchanted. Just as “Buena Vista Social Club’s” awareness of that tradition in classic Cuban son, “Lamento Borincano” could excite a taste for impassioned Puerto Rican song of another time. It’s worth noting that the Arhoolie set sounds unbelievably crisp, clear sound, with restoration performed by George Morrow.

Morrow is one of those unselfish heroes of musical preservation. For years he has operated a San Mateo, Calif.-based label, the Old Masters (TOM), devoted to old-time American music.

We cherish our green-vinyl TOMP LP of music by Emmett Miller, a 20s minstrel performer who influenced everyone from Bob Wills to Hank Williams. Recently, several TOMP CDs fell into our hands. Among them were a pair of discs devoted to the sweet-voiced 20s vocal trio Mildred Bailey, now of the subject of a new Mosaic Records set. The trio of vocalists recorded music of Frank Trumbauer, the early saxophone star and partner of cornet luminaries Bix Beiderbecke, and a set by Charlie Palloy, a forgotten crooner who played guitar like the great Eddie Lang.

The TOMP discs (which are distributed by City Hall Records in San Rafael, Calif.) will, like the Arhoolie compilation, blow away those millennial evil-music blues.

FLAG WAVING: “Slider,” the debut solo album by former American Music Club multi-instrumentalist Bruce Kaphan, features pedal-steel guitar playing with a difference. The record, due Feb. 27 from Sausalito, Calif.-based Hearts of Space, is a far cry from the kind of performances one associates with classic country-music steel virtuosos like Pete Drake or Speedy West. Aware, says Kaphan, was the point.

“Your typical pedal steel solo album is usually going to be some sort of exposition of chops,” says the Bay Area musician. “It ends up being some kind of a resume, and that was not the intent here.”

“Slider” was conceived as a set of original explorations for pedal steel guitar.” The idea was formulated by Hearts of Space principal Stephen Hill, who has English steel player B.J. Cole in mind for the project.

Cole was unavailable, Hill never abandoned the concept. In discussions with Oakland-based producer Doug McKeegan—who had a banjo player on a Hearts of Space album by Pakistani vocalist Shafqat Ali Khan—Kaphan’s name came up. Hill and Kaphan—a fan of looking-forward steel men like Cole and Greg Leisz—discussed the notion, and “Slider” was born.

Kaphan—who has worked with artists ranging from R.E.M. and Jewel to John Lee Hooker and David Byrne in recent years—plays virtually everything on the album. It was cut at his home studio in Niagara Falls, N.Y.

“One of the limitations I put on myself was I wanted the process to be as expedient and as streamlined as possible,” Kaphan says. “I wanted to energize the production process... As I was getting the album, I realized that the Joy stepper had no UI. I had nothing with anything Nashville has ever offered.”

Kaphan recently taped “a living room concert” for the nationally syndicated radio show “Echoes,” which will air shortly. He says he hopes to tour in support of “Slider”—preferably with a band that plays to “an audience that’s not just interested in e-hats and his belly-button ring the singer has.”
Online Radio The Focus Of Increased Business Activity

This issue's column was prepared by Steve Traiman.

With industry Internet research indicating that the number of Web users who access streaming-media content through software from the likes of Real Networks and Microsoft is growing in size (Billboard, Jan. 20), an increasing number of companies are starting to ramp up their presence in the online radio marketplace.

Broadcasting giant Clear Channel Communications recently displayed some of the strongest interest in radio via the Internet when Kevin Mayer, CEO of the company’s Internet division, announced it is formulating a strategy for launching 1,142 stations on the Net. That effort includes the testing of five of Clear Channel’s Bay Area outlets on the Internet radio tuning service M Band from Sonicbox (Billboard, Feb. 1).

But Clear Channel is hardly alone in attempting to build business around online radio. Here’s a sampling of what else is happening in the marketplace:

- ClickRadio, an Internet radio station that offers more than 40 genre-themed stations, went live back in September 2000 with Digital Millennium Copyright Act royalty agreements with Universal, BMG, and Warner. The company says it has deals in place with Sony and EMI.

- The company has agreements with computer manufacturers Gateway, Micron, Dell, and Sony to bundle its software on their CD-ROMs packaged with their computers, with ClickRadio’s 1,500 new users a day from its inclusion in Gateway systems alone. The company also has cut a deal with Blockbuster to distribute 3 million ClickRadio CD-ROMs.

- “As of early February, we had more than 120,000 users, 30 in mid-December,” reports marketing VP Jim Lheureux. Lheureux says each partner gets a “registration bounty” for any customers who sign up. ClickRadio expects to have hundreds of thousands of users by midyear and plans to have strong demo-graphics data to support ads as it attempts to sell 30- and 60-second ad exposures.

- Hispanic Broadcasting recently signed a co-branded radio agreement with Latin music site Batanga.com to feature content from Batanga as one of the offerings in its Net Music Network. Batanga, which recently celebrated its first anniversary in the Webcasting business, claims more than 100,000 users per month, and features 16 channels of Latin music genres/formats totaling 2,600 hours of music a week. Channels include rock en espaol, Latin jazz, dance/techno, salsa, and hip-hop. New offerings such as techno sono, vallenato and cumbia trovadores, and rock of the ’80s are slated for launch in 2001, according to co-founder Luis Brwanday.

- All channels are driven by requests from the audience submitting more than 4,000 votes a day on what music they like and don’t like.

- MySpace and regional Internet radio, another Internet radio company, is targeting college campuses to provide Webcasting services for its students. Navigations with Virginia Tech, the University of Maryland, Memphis University, the University of Central Florida, the University of Pennsylvania (Stamford), Oregon State, and Ohio State are under way, MCT executives say. The company says it has an agreement in place with the Recording Industry Assn. of America to pay all royalties on any music not licensed to MCT.

- Radiowave.com, an Internet radio network that provides streaming-music programming, recently added Rolling Stone Radio to its growing list of affiliates. A station that includes the Susquehanna Radio broadcast station group, ArtistDirect, MSN Chat, Blue Note Records, Astral, and Classic Records.

- Marketing VP Berry Meyerowitz reports that the company streamed more than 1 million hours of programming over the radio network and reached more than 500,000 unique listeners in December.

- Live365—an Internet radio network comprising 25,000 individual Web radio stations—is branching out to include private label partners as well, with the addition of Live365 sharing revenue from the stations. The company recently signed its first private-label Webcasting deal with nothing records, Nine Inch Nails front man Trent Reznor’s label.

- MusicMatch, a digital-jukebox software company, introduced a digital streaming radio product called MusicMatch Radio, last November, and in the first four weeks logged more than 100,000 plays on the top stations alone, according to CEO Dennis Mudd.

- The new radio service is a key feature of the new Jukebox 6.0 software that blends unique personalized technology with a database of more than 100,000 audio, video, and music downloads.

- MTV/i have entered into a license and marketing agreement with Universal Music Group (UMG) to use UMG artists’ music on its radio programming over the radio network. As part of the deal, UMG will collaborate with MTV on marketing services and market research initiatives.

- Barnes&noble.com relaunched its own Internet radio feature, B&N Radio, at the end of last year in connection with partner RadioAmp (RadioAmp powers a similar radio offering for CDnow). B&N Radio increased its channel offerings from 16 to 140 radio stations, with formats ranging from rock and jazz to classical. Listeners can preset five favorite stations that are stored in memory and accessed at a touch of a button.


- Featured nominees and categories are: Madonna (record of the year, best female pop vocal performance), Tony Braxton (best female R&B vocal performance), P.K. Rohan (best new artist), Sade (best female vocal performance), and Coldplay (best alternative music album).
prizes during the top-rated show. “Although this promotion occurred red via a broadcast TV,” says St. Louis-based VEIL co-founder/CEO Ted Koplar, “the same event could have taken place through a videocassette, DVD, or pay-per-view.”

For the Ericsson promotion, more than 100,000 replicas of a new Ericsson mobile phone were sent to consumers, who were alerted to watch “Who Wants To Be A Millionaire” as part of a national promotion for AT&T Wireless and Ericsson mobile phones.

The promotion involved a VEIL-encoded commercial that allowed viewers with a game player to win

### Just How Good A Year Was It For DVD?

**VSDA/Adams Media’s Numbers Are In**

**TAKING ITS PLACE:** According to year-end sales figures released by the Video Software Dealers Association (VSDA) and Adams Media Research, DVD represented almost 20% of retail home-video sales in 2000, an astonishing total for a 3-year-old format.

Using its VidTrac data, VSDA estimates that total retail and rental sales hit nearly $7 billion in 2000, a 2% increase over 1999 and a record for the industry.

VidTrac puts retail revenue from VHS rentals at $7 billion and DVD rentals at $570 million. From January to December, the DVD rental share increased from 4% to 12%.

Sell-through VHS sales jumped 27%, from $9.26 billion in 1999 to $11.67 billion last year, according to Adams. But DVD revenue jumped 209% to just over $4 billion.

The top moneymaking title of 2000 was “The Sixth Sense,” which took in $105 million in VHS rentals and $89 million in DVD rentals.

In spite of such rosy results, attendance at VSDA’s recent trade show wasn’t so hot, unless you’re in the adult business.

Show director and producer of Advanstar’s Home Entertainment Events, Elizabeth Orr says that more than 17,000 consumers and industry members attended the Adult Video Expo, including some 11,000 who purchased $15 day passes.

On the main floor of the hall, only 5,930 attended the VSDA trade show, down from 3% from the summer show, while trade attendees at the adult show numbered 6,728. But Orr downplays the low attendance numbers. “It’s not all doom and gloom,” she says, “but people get so hung up on the numbers.”

Orr points out that while traffic on the exhibit floor was down, the show has evolved into “an event for attendees to meet and conduct serious business.”

And the serious business she’s talking about is taking place in rooms off the exhibit floor. She says that meeting-room bookings increased from 40 to 60% last year and that 50%-60% of those who rented a meeting room have signed up again for the 2002 convention.

Instead of trying to get large studio back on the exhibit floor, Orr says, Advanstar will encourage them to sponsor events, special seminar sessions, or other marquee events.

What Advanstar won’t do is merge with the adult show or overlap with the Consumer Electronics Show. At the January show, VSDA and the Consumer Electronics Show overlapped for three days following CES, with the adult show beginning a day early, to take advantage of CES adult activities.

**DEALS, DEALS, DEALS:** Consumers who purchase a new DVD player from Samsung will get a coupon booklet for Rent My DVD.com. The Web site offers a library of 11,000 movies, music, and game discs. The booklet contains 30 two-for-one coupons that are good through Dec. 31.

The producers of “The Sixth Sense” have inked a worldwide deal with Image Entertainment to distribute the program on DVD and VHS. The program, which follows musicians on their exotic vacations, has been airing on DirecTV since last October. Additional details about the show can be found on the Microsoft Network, at musicinhighplaces.msn.com. Street-date and pricing information for the series have not been determined, but a portion of proceeds will benefit the Grammy Foundation. Variations profiled include Alanis Morissette at the Navajo Nation, Brian McKnight in Brazil, Wynonna in Italy, and LeAnn Rimes in Mexico.

**BBC GOES DIGITAL:** “Absolutely Fabulous” and more than 70% of the BBC Video catalog will be released on DVD this year, according to the supplier. “Ab Fab” will be released on three discs in March.

Consumers who purchase the set get a two-hour bonus disc. The price for the set hasn’t been announced.

**Consumers were excited to use interactive technology to participate in a game to win cash prizes.**

**AT&T Wireless and Ericsson mobile phones used the VEIL technology to turn their commercial during “Who Wants To Be A Millionaire” into an interactive sweepstakes game.**

**WIN THIS NUMBER AND WIN!**

![Match This Number and Win!](http://www.americanradiohistory.com)

- AT&T Wireless and Ericsson mobile phones used the VEIL technology to turn their commercial during “Who Wants To Be A Millionaire” into an interactive sweepstakes game.

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**BY STEVE TRAIMAN**

A wireless technology that can turn a VCR remote, handheld computer, or mobile phone into a device that can read encoded messages on TV shows may also have applications for the home-video and game markets.

VEIL, or Video Encoded Invisible Light, was first showcased during ABC’s “Who Wants To Be A Millionaire” as part of a national promotion for AT&T Wireless and Ericsson mobile phones.

The promotion involved a VEIL-encoded commercial that allowed viewers with a game player to win
Berenstain Bears, Powerpuff Girls, The Olsens Return

GRIN AND BEAR IT: Believe it or not, enduring franchise the Berenstain Bears marks its 40th anniversary this year, and Columbia TriStar Home Entertainment is getting ready to celebrate.

The supplier, which began distributing videos from the series in 1999, will release a second wave of products March 6. Previously, Berenstain videos were available through Random House Home Video.

Two new volumes, "Making Friends Everywhere" and "Bears To The Rescue," will bring the total number of titles distributed by Columbia TriStar to eight. Each of the new titles has a running time of approximately 36 minutes and contains three different episodes that teach kids some useful life lessons in an entertaining fashion. Retail price is $9.96 each.

Random House, which continues to publish the Berenstain Bears books, is hooking up with Columbia TriStar for a cross-promotion to tout the new videos and a new parent guide.

The special Random House Berenstain booklet, called "Parents' Guide," offers advice to moms and dads in dealing with everyday family situations and refers readers to helpful corresponding Berenstain videos. The booklet will be packaged with each of the March releases.

Stan Berenstain, who writes and illustrates the books, will release a book from his wife of 53 years, Jan Berenstain, and their sons, Michael and Leo, says it was Dr. Seuss himself, Theodor Geisel, who was the catalyst for turning the Berenstain Bears into a franchise.

Geisel, in fact, was the editor of the Berenstains' first children's book, "The Big Honey Hunt." The book featured the Bear family—Mama, Papa, and two kids—which mirrored the Berenstains' own household.

"When we were coming out with the second book, 'The Bike Lesson,' [Geisel] suggested tagging it with 'Another adventure of the Berenstain Bears,'" says Berenstain.

The series has proved to be perennially popular, with sales now exceeding 200 million books. The Berenstain clan continues to produce 10 new books a year.

In the mid-80s, the Berenstain Bears became a weekly animated TV series, airing for three seasons on CBS' Saturday morning lineup and spawning some prime-time TV specials. The video series is culled from the weekly TV show.

Stan Berenstain, who says that he and Jan have had "a lot of creative control" over the television versions of their books, is pleased with the new video promotion.

"The advantage of video is that it's a lot of fun—all you have to do is sit back and enjoy," he says. "The advantage of the books, of course, is that you have to learn to read."

"We might do longer segments and might tackle more-complicated subjects—drugs, smoking, etc." - STAN BERENSTAIN

He says that negotiations are underway to bring the Bears back to television with all new episodes, which will mean new videos down the line. "We might do longer segments," he says, "and might tackle more-complicated subjects—drugs, smoking, etc. We like our work to be of some use to somebody."

According to Berenstain, the series became an animated TV series, "Parents like them because [they] help them raise their kids," he says. "And kids like them because they're funny."

P.S.—MORE PBS: Also upcoming from Columbia TriStar are two new "Dragon Tales" videos, based on the hit PBS animated preschool series. "Keep On Trying" and "Let's Play Together" come to stores March 6, at a price of $12.95. Another PBS preschool series, "Zoboomafoo," will see two new video releases March 20, via PBS Kids Home Video/Warner Home Video: "Sensible-Sational Animal Friends" and "Look Who's Home!" Both are priced at $14.95.

GIRL POWER: Kindergarten superheros The Powerpuff Girls, whose 1998-99 season was exceeded by 25 percent in sales, is getting more, with a second volume and a new DVD to be released March 27 through Dual Star Home Video/Warner Home Video.

"Bears To The Rescue" was released on DVD last November. "Extras on the "Our Lips Are Sealed" DVD include an intro by the twins, a behind-the-scenes featurette, feature-length commentary by Mary-Kate and Ashley, a "fun with fashion" segment featuring styles from the show, and footage of the girls climbing the Sydney Harbor Bridge.

To support the Olsen releases, Warner is providing retailers with custom header cards and customer handouts for the dual format releases and merchandise.

"We are in the midst of a new marketing campaign, and have been treating this wide release like an event," says Ted Lesinski, senior VP of Warner's home video merchandising. "This will be a big release for us, so we plan to spend the resources to make sure that it's a hit with the public."

"Bears To The Rescue," for instance, has been promoted with a mail-in offer for a Powerpuff Girls lunch bag. "Since the mailer was introduced, sales have been driven, and we've been able to cross over into other categories," says Lesinski.

Another Olsen release, "Mary-Kate & Ashley: Our Lips Are Sealed," which also includes a Powerpuff Girls DVD, is in stores now. The release comes in a new direct-mail offer that emphasizes the Powerpuff Girls cartoon, all for $19.98.

In addition to running broadcast, print, and online ads campaigns, Warner will be teaming up with Daily Powerpuff Queen (DQ) to push the new titles.

The ice cream chain is touting the new releases in $800,000 worth of TV ads, inserting $1 video coupons in up to 1 million DQ kids' meal bags, giving away videos in more than 6,000 store locations, and providing in-store tie-ins and in-store video releases will be packed with more than $15 in savings coupons for DQ menu items.

Other extras in "Mary-Kate & Ashley: Our Lips Are Sealed" include a boomerang mirror that says, "Mary-Kate & Ashley: Our Lips Are Sealed," and a Powerpuff Girls plush and a 10-page storybook in the case. The series, which has sold more than 200,000 units, will be back and available for the first time, priced at $24.98. The title was released on VHS last November.

ENGLAND SWINGS: Those globe-trotting twins Mary-Kate and Ashley Olsen, who most recently took a tour of Paris in last year's top kid video title of the year, "Passport To Paris," take in the sights of England's capital in their new direct-to-video feature, "Columbia TriStar Video Presents: Our Lips Are Sealed." Available March 27 through Dual Star Home Video/Warner Home Video, the title is priced at $19.96.

In addition, their Australian adventure, "Our Lips Are Sealed," will be available on DVD for the first time, priced at $24.98. The title was released on VHS last November.

"Our Lips Are Sealed" DVD includes an intro by the twins, a behind-the-scenes featurette, feature-length commentary by Mary-Kate and Ashley, a "fun with fashion" segment featuring styles from the show, and footage of the girls climbing the Sydney Harbor Bridge.

To support the Olsen releases, Warner is providing retailers with custom header cards and customer handouts for the dual format releases and merchandise.

Expect more Olsens mania this spring when the twins debut their own line of clothing at Wallmart and launch their own magazine in March.

5 Warner Home Video Execs Are Promoted

Warner Home Video president Warren Lieberfarb has promoted five executives in its sales and marketing departments, including 15-year veteran John Quinn.

Quinn, who began his career at Warner as director of national accounts, has been promoted to executive vice president of sales, marketing, and logistics. In his new position, he will be responsible for manufacturing, distribution, vendor management, warehouse systems, and customer service.

Thomas Lesinski has been promoted to executive VP and GM, U.S., with responsibilities for sales, marketing, finance, administration, and operations. Lesinski has been executive VP of worldwide marketing and development.

Stephen Nickerson will also be taking on the new duties as VP of sales, covering all U.S. operations. Nickerson joined Warner last year as vp of DVD worldwide marketing following executive posts at Toshiba America Consumer Products.

In the marketing department, Mark Horak has been promoted to senior VP of worldwide marketing after serving as senior VP of U.S. marketing. He will be in charge of all video product, as well as pay-per-view and video-on-demand activities.

Horak will be replaced by Mike Saksa, who has been promoted to VP of U.S. marketing operations. Saksa has been VP of marketing since 1998. Saksa will oversee all creative services and consumer promotions for all Warner product lines.

Horak reports to executive VP and GM of North America Marketing, John Lyons, as does Lesinski and Quinn. Saksa and Nickerson report to Lesinski.

All promotions are effective immediately. EILEEN FITZPATRICK

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BY CATHERINE CELLA

In a sense, children have enjoyed music videos ever since Disney’s Silly Symphonies and Warner’s Looney Tunes. Only recently, however, have MTV-style videos begun airing on kids’ TV.

Pop music can now be found everywhere—from PBS’ new image spot of toddlers hip-hopping with the likes of Barney and Elmo to the Learning Channel’s airing of Joe Scrguages’ videos to the Kids’ WB! series “Generation O,” featuring animated music videos of Letters To Cleo songs.

Perhaps most significant is music’s growing presence on the powerhouse kids’ networks Nickelodeon and Disney Channel. For Disney, it all began four years ago.

**DRIVEN BY KIDS**

“For 14 years, the Disney Channel was a general entertainment network that was mostly acquisition-driven and had programming for kids and for adults,” notes VP of alternative programming Tina Treadwell. “Then, four years ago, we became kid-driven.”

Having a core audience of 9- to 14-year-olds whose main interests are music, sports, and pop culture changed everything, she says. “We were the first network to craft music specials for kids,” observes Treadwell. “And since our kid-driven formula meant that teens were the stars of all our programming, the concert series was retooled. Instead of artists like Kenny Loggins in ‘Going Home,’ ‘In Concert’ would star the likes of LeAnn Rimes and Jonny Lang. That time was really the beginning of young artists taking the forefront. It was kismet.”

Now, music videos are used as interstitials on the commercial-free network, as they are on Nickelodeon. Nearly 1 million kids a week vote at Nick.com for their favorite music videos.

“Our core demographic is 6- to 12-year-olds,” says Nickelodeon director of talent relations Shelly Sumpter. “So we really try to keep things current. We do a lot of research with kids on what is relevant in their lives. As music becomes more relevant to our audience, we’ve incorporated it more on the air.”

**VIDEO CONTENT IS KEY**

What’s relevant to kids, however, isn’t always what’s right for them. Music-video director Nigel Dick—who works with such teen phenom market artists as Britney Spears, Backstreet Boys, and ‘N Sync—says he considers the acts’ young audience when making the videos.

“What artists want to do and what is best for their careers are not necessarily the same thing,” says Dick. “So, it’s my job to take an artist like Britney and make sure what she wants to do is palatable to the people in her market.”

“It’s a balancing act, he says, between artists’ instincts and “thinking about how many people are going to see the video and what conclusions they may draw.”

These conclusions are the concern of execs at both Disney and Nickelodeon. “All videos go through our standards and practices and are carefully monitored for content,” says Sumpter, noting that Nickelodeon has premiered videos for R&B act “(Who Let The Dogs Out)” and Leslie and Aaron Carter, siblings of Backstreet Boy Nick Treadwell points out the value of the Disney’s screening process in presenting music videos to kids. “Most parents of our age demo aren’t comfortable with their kids watching music TV networks, which may have inappropriate images or lyrics,” she says. “So we created a window for kids to tap into what’s cool but is still responsible. Parents rely on the Disney brand.”

**‘AARON’S PARTY’ ON TOP**

Record companies increasingly rely on Disney and Nick to air their music videos and say that recuts—for safety, sex, or violence—are worth the targeted exposure. Niki Benjamin, in video promotions at five (three Backstreet Boys DVDs, “Aaron’s Party (Come Get It),” and, just out, “Britney In Hawaii Live And More” and “‘N Sync: The Making Of ‘The Four’”) says the broadcasts “definitely” bring more mainstream success.

“They played a very integral role in breaking Aaron Carter,” says Benjairin. “His Disney special and exposure on Nickelodeon brought him to the teenage audience and helped him achieve platinum status. It’s great because kids can relate to somebody who’s actually their age, as opposed to dealing with more advanced subject matter before they’re ready for it.”

Before radio was ready to play “Aaron’s Party,” the video was the top Spice video pick four weeks in a row, kicking off singles sales and the 12-year-old’s career. Other acts are benefiting, too. After Nick’s 2000 Kids Choice Awards, all performers saw a rise in sales, including Mandy Moore at 67%, 98” at 40%, and Jessica Simpson at 37%.

No wonder music is increasing on Nick—beginning with “Kenan & Kel” including concerts and music videos and now the “Tinail” series—and Disney, with its four-tier system.

“Music videos allow us to have a daily music presence on the channel, the series’ needle drops allow us to have a weekly presence, the original movies allow us to have a monthly presence, and the concert specials allow us to have a quarterly presence,” explains Treadwell. “So we have music by the day, week, month, and quarter,” she continues. “Music videos allow us to keep that flow happening.”

As to why it is happening, the answer is simple. As Treadwell declares, “Kids love music.”
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Kids’ Product Continues Pushing Home-Video Sales While DVD Is On The Rise

BY DEBBIE GALANTE BLOCK

Children’s entertainment continues to be the bread and butter for many home-video companies. That is undisputed for VHS, and, although this market has been a slower mover in terms of DVD, the format gained momentum in 2000 and is not expected to let up in 2001, since even more day-and-date titles are being delivered.

Direct-to-video programming continues to gain momentum as well, and some say consumers will soon become familiar with the term “direct-to-DVD.” Building up franchises to encourage viewer loyalty is also key here. For example, Mary-Kate and Ashley Olsen are burning their trail with titles such as “Our Lips Are Sealed” (already on VHS, but debuting on DVD this spring from Warner Bros.) and “Winning London,” debuting in March.

One trend that will continue for children’s programming in 2001 will be the leap of characters from TV to feature films, and ultimately to video. The Rugrats from the series of the same name are a good example.

Rouge says, “Paramount Home Video VP of publicity, ‘Paramount is fortunate to be distributing the Nick- naleon brand. These titles, although they can pull in the entire family, are focused on the kids and fun, not necessarily educational, concepts.” The “Pokémon” movies on Warner Home Video and “The Powerpuff Girls” film in theaters (Warner Bros.) continue to gain momentum titles are being released.

Several sources do emphasize that children’s DVD is still in its infancy, and 2001 is likely to be an educational year for parents.

“Consumers understand the concept of added-value programming for adults. They are not quite as sure of family product yet,” says Kelly Soot- er of DreamWorks Home Entertainment. “Families are so conditioned to look for the movie only (that) when queried about children’s titles, par- ents and caregivers told us they didn’t even realize there were other activities in addition to the movie on the disc. As a result, we are putting a large sticker on the front of the package, which lists the movie, games, and activities included as a way to get par- ents into the mini-set that DVD is an all-in-one entertainment product.”

How many extra features are real- ly necessary on preschool product? That is up for debate. Many sources feel the under-5 set is more interest- ed in watching the movie over and over and doesn’t want to see extra features. “Barney,” says Sue Kime, marketing manager of Norman Entertainment.

“We are trying to deliver at least one hour’s worth of content on a DVD,” says Alex Dreis, executive VP/DGM of Golden Books Family Entertainment. “We have to be care- ful about the balance and what is delivered on the DVD. How much more money should you spend put- ting on another game, when all the child really wants is to watch the movie?”

Others disagree, “On most of our classics releases, we put out a stan- dard version and a deluxe collector’s version. This allows us to customize the added-value bonus materials for each market. The collector’s version usually has things like added com- mentary and behind-the-scenes footage. On family titles, we usually cater more to things of interest for general audiences,” says Bob Chapek, president of Buena Vista Home Entertainment.

“‘Sylvester Little’ was so jampacked with extras that we couldn’t release wide-screen and full-screen on the same disc. We released two SKUs instead,” says Suzanne White, VP of marketing at Columbia Tri-Star Home Video.

Not surprisingly, Chapek is very enthusiastic about DVD. “The family titles are doing extraordinarily well on this new format,” he says. “We believe the marketplace has now moved past the early adopter phase to the growth phase. And, as a result, we have seen a lot more families taking advantage of the technology.

All individuals who were interviewed by Billboard say that although VHS is not “sexy” to talk about, it pays the bills. Strother thinks that although everyone is jumping on the DVD train, it’s important not to neg- lect VHS, which is still driving 86% to 90% of the market.

“We have to be careful to not acceler- ate VHS business decline. We need to focus the music industry, which has had the cassette and CD business co-existing for several years,” he says. DreamWorks had recent VHS/DVD successes with “Chicken Run,” “Joseph; King Of Dreams,” and “The Road To El Dorado.”

Chapek says he expects, “the VHS market to be flat to slightly down year to year. You’ll see that the DVD market will more than make up for any potential erosion in VHS. It’s exploding. All of our research sug- gests that the people buying DVDs are coming so with an incredible appetite.”

Popcorn nights in front of the TV with the whole family may be plenti- ful in 2001 with hit movie titles both theatrical and original—expected. Disney will offer up “Dinosaur” as well as “Lady And The Tramp II: Scamp’s Adventure” on VHS and DVD. Two “Pokémon” and two “Sailor Moon” titles will come from Pioneer on VHS and DVD, while “Scooby Doo” will make its DVD debut.

What about preschool product on DVD? Disney has been conservative up now until, although Chapek says a title like “Sesame Street” is not natural for DVD and has sold extremely well. However, Lyric Stu- dios has been very aggressive here. By the end of 2001, the company will have six “Barney” videos on DVD. “Bar- ney—Let’s Go To The Zoo” will debut this fall on VHS and DVD. Other titles include “Happy Valentine’s Day, Love Barney” and “Barney’s Musical Castle.” Lyric was among the first in the mar- ket with children’s DVDs, and group VP of marketing Sue Bedlington says, “We’re really to the point [where] we need to let the market catch up with the product we have.”

Columbia Tri-Star debuted “Drumming Tales” in August 2000 with three titles on VHS and one on DVD. Three titles from “Bear In The Big Blue House” and two on DVD. Bat new “Bear—Drumming Tales,” and “Ben- stein Bears” volumes coming in the first half of this year will be on VHS only. “Buddy” and “The Second Sun- glebook: Mowgli & Baloo” will arrive from Columbia on DVD, how- ever.

From Warner Home Video this March will come a disc called “Go! Exercise With The Tele- tubbies” and programming from “Zoomafaro.”

From Golden Books, which has had great success with “Rudolph The Red-Nosed Reindeer” and “Frosty The Snowman” on DVD and VHS, will come a collector’s edition of “Felix The Cat” and two other Christ- mas titles not yet announced. Golden Book classic fairy tales will be released on three separate VHS titles and potentially on DVD, according to Dreis.

Other titles expected this year include, “Rugrats In Paris: The Movie” from Paramount, “Maya ABC” and “Maisy Springtime” from Universal, “Digimon: The Movie” from Fox, “The Little Vampire” from New Line, four Howdy Doody titles and a “Davey & Goliath” title from Image Entertainment, and “Teddly Ruxpin: The Movie,” a full-length ani- mated feature based on the children’s toy of the same name from EnterTech Home Entertainment.

—Offspring Magazine (reviewed by Jane Margolis)

As you walk through Kitty Gill’s Secret Door, prepare to be charmed. Gill, a New Yorker with 20 years of songwriting for children under her belt, knows just what keeps preschoolers and primary graders enthralled. Honey-sweet melodies and vivid lyrics are a big part of Secret Door’s appeal, but Gill’s secret weapon (if you’ll forgive the expression) is one Pixie Sage. Voiced by Gill herself and sounding as completely darling as a character is legally permitted to sound, the endearingly klutzy sprite sings solos and duets with Kitty: provides comic relief, and in general wins over anyone who listens. Secret Door delights in the magic of childhood, which it evokes effectively. At the same time Gill addresses some little-kid issues as well, particularly in “It’s OK to be Angry.” With any luck, this delectable, disarming album won’t remain a secret for long.

—Family Fun Magazine (reviewed by Moira McCormick)

Here’s a rousing collection of songs by Kitty Gill that kids will want to listen to over and over (and their par- ents won’t mind). Called Secret Door, it pulls us into the magic and sometimes mystifying world of childhood. Some songs (“Horse and Me”) celebrate young passions; others (“It’s OK to be Angry”) tip into the emotional roller coaster of childhood. Secret Door will make listeners dance, and sing... and think.

—Offspring Magazine (reviewed by Jane Margolis)

As you walk through Kitty Gill’s Secret Door, prepare to be charmed. Gill, a New Yorker with 20 years of songwriting for children under her belt, knows just what keeps preschoolers and primary graders enthralled. Honey-sweet melodies and vivid lyrics are a big part of Secret Door’s appeal, but Gill’s secret weapon (if you’ll forgive the expression) is one Pixie Sage. Voiced by Gill herself and sounding as completely darling as a character is legally permitted to sound, the endearingly klutzy sprite sings solos and duets with Kitty: provides comic relief, and in general wins over anyone who listens. Secret Door delights in the magic of childhood, which it evokes effectively. At the same time Gill addresses some little-kid issues as well, particularly in “It’s OK to be Angry.” With any luck, this delectable, disarming album won’t remain a secret for long.

—Family Fun Magazine (reviewed by Moira McCormick)

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BIRTHS
Girl, Cerdina Po, to Veronique and Jeff Gibson, Dec 22 in New York. Father is CEO/co-owner of Other Music and Omplatten Records.

Boy, Jonah Evan, to Samantha and Fred Schwan, Jan 30 in New York. Mother is senior VP for finance for Atlantic Records.

Boy, Cristian Anthony Muniz, to Dayanara Muniz and Marc Anthony, Feb 5 in New York. Father is a recording artist.

MARRIAGES
Holly Davis to Marcus Carter, Dec 2 in Los Angeles. Bride is president of Agency West, Groom is a manager.

DEATHS
Iannis Xenakis, 78, of natural causes, Feb 4 in Paris. Xenakis was a composer who relied on elaborate computer models and other scientific methods to create such works as “Pithoprakta” for trombones, strings, and percussion (1957); “Eonta,” for brass quintet and piano (1960); “Nuits,” for six trombones and percussion (1971); and the landmark “Pleiaides,” for percussion sextet (1978). Xenakis was trained as an engineer and architect and was often criticized for having “no ear.” His works have been recorded by such labels as Tangue, Hyperion, and Wergo. He is survived by his wife and a daughter.

AUSSIE COUNTRY (Continued from page 45)
The overseas success of Urban, Chambers, and O’Neal has infused the sector with new confidence. “The newer acts that are coming through are more savvy about marketing and touring than we were 10 years ago,” says one industry insider. “It’s been a real factor in the growth.”

CHINA’S LIVE ACTS INVIGORATE SCENE (Continued from page 43)

 lenges as in years past. Although many of the major concert markets are still dominated by the overall small number of music-industry professionals in the areas of technical expertise, advertising, and promotion and concert production. “Making a club-size show work is one thing,” he says, “but putting on a professional stadium-sized concert is quite another.”

Dai notes that this program is compounded when sponsors for large shows—often companies looking to use the concert as a means of bringing brand awareness—are not really interested in the quality of the music. They are often unwilling to pay for adequate equipment, lighting, and professional stage crews as long as they don’t see any direct benefit to themselves.

Dai continues, “Chinese music is a home grown act because they will raise the standards in every aspect of live performance, and this will be of great benefit to the development of the music industry.”

GOOD WORKS

FIGHT AGAINST CANCER: The Kristen Ann Carr Fund’s Eighth Annual Winter Semi-Formal is set to take place Feb 24 at the 200 Fifth Club in New York. The evening will include dinner, dancing, a raffle, and a silent auction. Sponsors include Bruce Springsteen, Shania Twain, MTV Networks, Sony Music Entertainment, and Mercury Nashville Records. Tickets can be purchased for $85 until Feb 15. From Feb 16 - 23, the price will be $105 per ticket. They can also be purchased the night of the event for $120. Proceeds will be donated to the Memorial Sloan-Kettering Cancer Center to benefit sarcoma programs.

Contact: Juliana Piotkin at 718-922-7171, ext. 36.

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Shebel Energizes WKIE With Dance
Due To Competition, PD Flips Format At Chicago's 92.7/92.5

BY SEAN ROSS

It wasn’t as if Chris Shebel hadn’t given some thought to what would happen if Big City Radio’s WKIE/WKIF/WDEK (Kiss 92.7) Chicago had to give up main-stream top 40. Kiss’ sister station, WXXY, had been doing rhythmic oldies on a suburban Chicago sig- nal when AMPM’s WUPI (The Beat) switched to the format and forced WXXY to go all ‘80s. Then, a few weeks ago, ABC’s WDHP flipped to all ‘80s, and WXXY changed format again, this time to Spanish-language top 40. “We made new formats that other people take them,” he says.

When WBU T changed again, this time becoming Clear-Channel’s latest “Kiss” top 40, and sued Big City’s new one for “Kiss” on its name, it took only a week for Big City to relaunch the station as dance-leaning rhythmic top 40 Energy 92.7/WQJ 5/Jan. 26. But the new station had been taking shape in Shebel’s mind for a long time. After the first war with WUBT, PD Steve Freis, while at the station, Steve Davis had been busy setting up contingency plans in case some- body with a full-market signal decided to do mainstream top 40 against Kiss’ three suburban sig- nals. And even though WKIE could have continued to battle for the top 40 franchise (even if it con- cealed the name), Shebel says, “We try to find formats that people have passion for. If a format is on more than one station, the passion starts to diminish.”

Beyond that, he says, doing a dance format “has always been something that I’ve talked about for years, usually with my friends at conventions after six or seven beers, how it would be nice if somebody did dance and did it right.”

Doing it right means acknowl- edged “the basic principle of all good top 40 stations, whatever their variant is, and that’s to play hits. You can’t be playing hits if you’re playing some obscure club song (and giving it one spin a week) and everything’s mixed. We will be doing some mix shows, but the object of the station is not to be 24-hour-a-day club. This is a station that plays dance hits. Songs that you can sing along to... and we’ll play them often enough that they become familiar.”

Making the new Energy acces- sible means that there’s heavy dayparting, with the station leaning poppers in mornings, then opening up throughout the day. Powers are rotating about every two hours. And the goal is to keep songs that aren’t being exposed in the market to about 40%.

That said, if there was any mar- ket other than New York where one would expect listeners to be dance savvy, it’s Chica- go. While the Windy City rallied to rock DJ Steve Dahl’s “disco demolition” in the late ‘70s, it also became a cradle of house music in the late ‘80s, while rhythmic top 40 WBBM FM 95.9 became the genre’s flagship before de-emphasizing dance music in recent years. And Chicago was also home to Loyola University’s well-regarded student station WLUW, which played dance/pop as “Ener- gy 88.7” at various points during the ‘90s. During a recent midday hour, music director Harry Legg put on the air the song that thanked the station for playing French Affair’s “My Heart Goes Boom (La Da Di),” which he already knew from a recent trip to Germany. Soon thereafter, Legg played Dr. Albam’s “Sing Hallelujah!” as a mystery olde and had a winner right away. “When we put the sta- tion on, I was floored by [*listeners’] awareness of the music,” Shebel says. “People called up and knew the names of the songs already. I was like, ‘Where are they hearing this?’ I go to clubs all the time, but I don’t run up to the DJ booth and ask, ‘What’s the name of that song?’”

Shebel answers his own ques- tion when he notes that a song that isn’t being played in the mar- ket can become familiar from video exposure or from Nupser, where the songs that he thought were obscure yielded hundred of entries, even when a user searched only for their remixes. And, he notes, “we may have reached the global village point, especially with younger listeners.”

Because of Energy’s new dance lean, Shebel’s worries about the year- olds, expecting to lose many of the station’s teens but hoping he can hold on to 75% of his existing audience, at least for now. The station is playing some ’80s.

(Continued on next page)

Economy Chief Topic At RAB

The state of the economy was the big topic of conversation at the Radio Advertising Bureau (RAB) annual seminar in Dallas Feb. 1-4. While most consider the boom over, few of the 2,200 attendees contacted by Airplay Monitor believe a full-fledged recession will hit in 2001. In fact, most say radio will weather the storm better than newspapers and TV — and certainly better than most other media and sites.

Looking back at the year that was, the RAB revealed that the industry established another rev- enue benchmark in 2000. Com- bined local and national sales increased 12%, bringing the industry close to $30 billion in revenue, nearly double the level charted in 1994. The increases came despite a downturn in December, when local and national revenues both fell.

“Over the long run, radio will continue to withstand any slow down in the economy,” says RAB president/CEO Gary Fries, who remains bullish. “All indicators point to gradual growth over 2001 that will pick up momentum as the year progresses.”

Fries’ in his annual state of the industry speech Feb. 5, said he remains optimistic about radio. “We are winning the battle against the newspaper industry,” he said, noting a recent Salem Smith Barney survey of advertisers concluding that local advertising is holding up well and that local radio is taking share from other media, particularly print. Said Fries, “We are taking advantage of their demise.”

FRANK Saxe

BILBOARD FEBRUARY 17, 2001

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STERN FINE LIFTED: The Federal Communications Commission (FCC) has de- cided not to fine modern rock WXRX (K-Rock) New York for three of Howard Stern’s broadcasts on Oct. 23, 1995; March 7, 1996; and June 3, 1996. The shows have long been under scrutiny after complaints were filed with the commission alleging that the shows violated the FCC’s decency standards. The Stern broadcasts came just months after a $1 million settlement between CBS and the FCC was reached in September 1995. In its dismissal, FCC Enforcement Bureau chief David Solomon says that because a significant amount of time has elapsed since the broadcasts of the material, the commission has decided not to issue a fine. “However, our decision today in no way condemns the broadcasts of the material at issue,” wrote Solomon in the five-sentence order.

PREMIERE SWINGS AX: Premiere Radio Networks has canceled 20 pro- grams and services in a cost-cutting move that will leave roughly 10% of its work force on the street. The cutbacks come just one week after its parent, Clear Channel Communications, warned Wall Street to expect weaker earnings in the first quarter. “In this time of economic uncertainty, Premiere will take necessary steps now,” Premiere president/COO Kraig Kitchin. Last fall, Clear Channel merged Premiere with its former rival, AMFM Radio Networks, as part of Clear Channel’s purchase of the AMFM radio group.

BROADCASTAMERICA AWAITS GABEL: While a Portland, Maine, auction house reviews the bids submitted for BroadcastAmerica’s assets, word comes that SurferNetwork.com has dropped its bid to recoup $1 mil- lion. SurferNetwork.com provided the money in order to prop up the fledgling streaming-media company during a short-lived plan to merge with BroadcastAmerica filed for bankruptcy protection in late Decem- ber. Under a court-approved agreement, SurferNetwork’s money will be considered the company’s bid for BroadcastAmerica’s assets, which include contracts with more than 750 radio stations and 70 TV stations. The results of the auction, which closed Jan. 31, are expected shortly. The company may be sold in pieces or as a whole. In a separate deal, GlobalMedia.com has completed its sale of its radio contract and re- alted assets to SurferNetwork for $2.25 million, including $1 million in cash and 1 million shares of SurferNetwork stock. GlobalMedia recently re-focused its business away from Internet audio to video delivery over the Internet and wireless technology.

GEARING UP FOR THE GRAMMYS: Westwood One will present eight Grammy specials over the weekend of Feb. 16 as the radio network gears up for the Grammys. The programs—in top 40, rock, modern rock, R&B, country, adult contemporary, jazz, and classical—will high- light the nominees in each genre and feature artist interviews. West- wood One will also air live reports from the Feb. 21 awards show, which will air on CBS-TV. Westwood One recently renewed its con- tract with the National Academy of Recording Arts and Sciences as the official radio network of the Grammys. In a separate announce- ment, Westwood One will distribute daily 90-second clips culled from Comedy Central’s “The Daily Show With Jon Stewart.” Comedy Centra- l is a 46/50 joint venture of Time Warner and Viacom, which also manages Westwood One.

NOTED: Just four months after Radio One bought KJJO Dallas from Infinity, it has sold the station to Clear Channel for $16 million, which was the same price it paid for the station. Radio One CEO/president Alfred Liggins says the divestiture allows the company to “remove a non-core asset” from its radio portfolio... The IRS has ruled that Ceridian’s reverse spin of its Arbitron ratings division will be tax- free to the company and its shareholders. Ceridian is in the final stages of securing the needed funding to refinance its debt load, and the Minneapolis-based company also reports it is near the end of an evaluation of its spin-off. Ceridian has joined the list of man- ufacturers developing and making Sirius Satellite Radio receivers for car, home, and portable use. Sony joins Alpine, Clarion, Delphi Delco, Jensen, Kenwood, Panasonic, Pioneer, and Visteon, which have licens- es with Sirius to develop three-band (AM/FM/satellite) radios.

Reported by Frank Saxe in New York.
### Billboard®

#### Adult Contemporary

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### Billboard®

#### Top 40 Tracks

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### Billboard®

#### SHEBELEnergizes (Continued from preceding page)

Shebele expects Energy's initial promotion and marketing to center on "street stuff more than anything. We're going to get into the clubs. We're also going to play some [nontraditional] advertising mediums, because that's what the radio station is." And he's also anticipating that word-of-mouth will help. "In the club community, if you're listening to the station last Friday at 4 p.m., by 5 p.m., you had told every friend that you went out and did such with..." With its suburban signals, Kiss was in the 1-15 share range throughout 2000. So where is Shebele expecting to land with a more specialized format? "Kiss always had a great curve, but it was difficult to translate that into much TSL. Time spent listening, which has always been a big problem for top 40. I hope we can maintain where we were. I've actually seen predictions that we'll do better with this format because our TSL should be better. The joke is that we're going to be on in the hair salons. Well, if one of those people in the hair salons has a rating, I have five hours of TSL. How much did I have before? But it's too early to tell. Six months from now, we'll be able to look back and go, 'OK, this is what happened.' Right now, it's untried waters, and that's what makes it fun."
The group also places great importance on another theme—relationships. Its first single, “Step Into The Light,” came about when “Jason and I were both going through some breakups,” Gavin recalls. “At the time, we were sort of writing about the feelings that we were going through. It’s about seeing the bad in a situation. It’s about when you think things are one way and you find out they’re another.” The song, which features hard-hitting guitar riffs with a slower-paced chorus, spent 14 weeks on Billboard’s Modern Rock Tracks chart and is featured on the band’s self-titled Wind-Up album. (Dust For Life’s next single, “Seed,” will reach modern rock radio in March.) Gavin says that “Step Into The Light”’s sound is “slightly familiar, but it has something different to it. The fact that it is unique hopefully translates into people liking it.”

Since starting out on the B stage on Crew’s last tour, Dust For Life has definitely been attracting fans. “That wasn’t a good stage or a good PA system, but it was a start. Now we’re doing a headlining tour,” Gavin says. “If you step back from it, you can definitely see people starting to know the words and singing along.”

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**Mainstream Rock Tracks**

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**Modern Rock Tracks**

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**Tracks...**

1. **KILLING THE FLY**
2. **THE UNION UNDERGROUND**
3. **DRAGGED TO THE SHORE**
4. **THE ISLANDER**
5. **THE ISLANDER**
6. **THE ISLANDER**
7. **THE ISLANDER**
8. **THE ISLANDER**
9. **THE ISLANDER**
10. **THE ISLANDER**

**New & Up**

1. **HOLY COFFIN**
2. **INCIUSUS**
3. **THE ISLANDER**
4. **THE ISLANDER**
5. **THE ISLANDER**
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**Study Shows Gains, Dips In Net Usage**

By FRANK SAXE

NEW YORK—Access to the Internet is up, as is online listening, yet time spent online declined slightly, according to a new study by radio ratings firm Edison Media Research and Arbitron.

The study shows that the average online user spent seven hours, eight minutes online each week in January, down 41 minutes from July 2000 and down more than one hour compared with January 1999. Consistently, however, say they expect to spend more time with radio and the Internet in the next year, followed by newspaper and TV.

Internet: VI: Streaming A.A. Crossroads says in-home Internet penetration is growing at its fastest rate since the studies began in January 1999. This year, 3% of respondents had access to the Web in their homes, up from 47% in July 2000 and 35% in January 1999.

In five streams—those that access online audio and video—say they used streaming media in the past month, while 10% did so in the previous month.

What are people listening to? Forty-four percent are using the Web to find music, 25% are listening to music, 14% say they listen to news, 24% go online for Nappet, 22% watch MP3 audio, 22% listen to local radio newscasts, and 22% look for music not found on their local radio dial. When the respondents were asked why they log on for video, they mentioned movies, trailers, music videos, weather forecasts, and sports highlights.

Online radio listening was up significantly in the last 12 months, says the study’s authors. They point to figures that show the number of people who listened to online radio in the last month climbed to 7.3% in January 2001, compared with 5.3% in January 2000.

The study also found that nearly 40% of online listeners spend more time listening to radio because of the Net.

The younger and more male-oriented the format, the better it did online. The top formats for online streams were modern rock (16%), album rock (13%), rap (12%), country (9%), and top 40 (8%). More than half say they go online to listen to local station, while one in four uses the Web to hear stations from different parts of the U.S. Only 7% search international stations.

Side channels, the Internet-based extensions of stations’ over-air programming, have yet to catch on. Eighty-six percent of streamers say they don’t listen to side channels, while the most they say are they an appealing prospect.

Branding remains a difficult area for audio providers, the study shows. It asked respondents to name one Internet radio service, and 76% could not.

The study involved 3,005 telephone interviews conducted nationwide this past January. Interviews came from a random sample of full 2000 Arbitron diary-keepers. It included 256 African-Americans and 231 Hispanics.

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**BILBOB FEBRUARY 17, 2001**

www.billboard.com

www.americanradiohistory.com
Music video chat room: Networking in the music video industry has gone online with the Video Chat Room, an informal weekly gathering of people in the music video industry.

The online chat—which takes place Wednesdays at 8 PM EST—was started this past December by Montez Miller, president of Montez Video Promotion in Oak Park, Mich.

"As far as I know," Miller says, "this is the largest Internet chat room just for the music-video industry. We have everyone from programmers to video promoters to record company executives to members of the production community participating in the chat room. People give each other advice and help each other out by talking about their experiences and how they've been able to improve their businesses."

"The chat room is open to anyone who has an interest in the music video industry," Miller adds. "The chat room is growing every week. We have about 40 regulars right now, and that number is going to get bigger because the word is getting out. The conversation gets so hot that sometimes people are still in the chat room three or four hours later."

Miller is a seasoned veteran of the music video business. Prior to starting her own independent company, Montez Video Promotion, in 1999, she was national director of video promotion at Island Black Music, as well as video/promotion director for the Detroit-based R&B/hip-hop video "Show Request." The Video Chat Room also invites guest speakers to share their knowledge. Recent guest speakers have been So Def Recordings VP of development Bart Phillips as well as Varnell Johnson, a former Island Black Music GM who is currently president of June's Entertainment.

The chat room has microphone capabilities so participants can hear each other talk, but using one isn't required. People without a microphone can still participate in the chat room by typing their messages.

Access to the chat room is free for PC users only, since it runs on Windows software that must first be downloaded. To gain access to the chat room, go to the Web site paltalk.com. Download the Paltalk software. Then click on Groups, then CATGS, then Music, then Video Chat. The password to enter the private chat room is 4289.

f by Carla Hoy

Music Video
Programming

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY WEEKLY MUSIC VIDEO PROGRAMBERS FOR THE WEEK ENDING FEBRUARY 17, 2001

www.billboard.com
COUNTRY CIRCUS

Outside of Strait’s extravaganza, the biggest country package out in 2001 is the Neon Circus Show. Headlined by Brooks & Dunn and produced by SFX, the tour also features Toby Keith, Montgomery Gentry and Tim McGraw.

“We’re really looking forward to this tour. It’s gonna be fun,” says Kix Brooks. “Besides playing with some of our favorite acts, we’re going to have this circus atmosphere. It’s really more rodeo clown than circus clown—that’s where the ‘Wild West Show’ comes in.”

In addition to the billed performers and a second stage, the Neon Circus will feature “street performers” ranging from trick ropers and tomahawk throwing Native American performers to cheerleaders and tightrope walkers. Spalding says the Neon Circus is a project that has been on the back burner for the multi-platinum duo for several years. “This is something Kix and Ronnie [Dunn] have been wanting to do for four or five years, but for one reason or another it just didn’t happen,” says Spalding. “This year we decided we were definitely going to do it.”

Adds Brooks, “We’ve always been fans of a party atmosphere, something like that. We’re huge Jimmy Buffet fans, and guys like that do keep the fans coming back year after year. We kind of get the same feeling at our shows. We keep doing good business. It’s hopefully the fans hear the songs they want to hear along with some new bells and whistles.”

Although the tour was designed for outdoor venues, SFX was the logical choice, and the world’s top promoter bought the entire tour. “When we talked to Kix and Ronnie about this tour, they told us, ‘Let’s go with an SFX amphitheater, and SFX own the most amphitheaters,’” says Spalding. He adds that with nine production teams, this is the biggest headlining tour Brooks & Dunn has ever attempted (a co-headlining tour with McEntire being the largest). Due to the high production tab, tickets will be held to an average of $22, Spalding says.

“We’re gonna put on a big, kick-ass show, and it won’t cost an arm and a leg,” adds Tyson. (The reason why this tour is so big is because it’s a 40-city major-market tour that enables Toby to have maximum exposure in the best light,” says Spalding.)

“We’re looking to be inclusive as opposed to exclusive. This is about having fun and raising hell,” adds Keith, who has graduated to headlining status himself, participation in the Neon Circus tour offers an opportunity for a high-profile outing. “This is a great opportunity,” says Tim McGraw. “It’s a huge tour. Toby is friends with everybody on it, and it’s a great opportunity to hit these markets at a time Toby is riding high.”

Spalding adds that Neon Circus will be the first Brooks & Dunn tour in several years timed with a new album release. The duo’s latest, AISTA release, “Stripes & Steers,” is due in stores April 24, three days before the tour begins in Birmingham, Ala.

“Traditionally we wait until a song becomes a hit before we add it to our set list, but this time out we’re going to introduce some new material,” says Brooks. “It’s all coming together.”

GIRLS’ NIGHT OUT

One of the more creative country packages for 2001 is a Reba McEntire-headlined tour featuring Martina McBride and likely tourmates Sara Evans, Jamie O’Neal, and Carolyn Dawn Johnson. The five women will tour from July 10 until Aug. 13, playing a mixture of large venues.

Ron Baird, agent for Creative Artists Agency Nashville, agrees that the tour is “a great light touring market for country. The same old thing isn’t cutting it in this business any more,” says Baird. “You’ve got to have an edge. I applaud Brooks & Dunn for what they’re doing. That’s an example of what the marketplace needs—more bang for the buck.”

While stopping short of calling the Reba package a “country Lilith Fair,” Baird does see the synergy. “There’s a little bit of a woman-power thing going on here,” he says. “We don’t propose to be a Lilith Fair of country music. Our goal was to be hit-driven and be creative in putting this thing together. The fact that they have to be competitive with what’s going on out there, and right now more and more tickets are being sold by these female performers.”

Although plenty of country touring activity is planned for 2001, such female headliners as Shania Twain, Dixie Chicks, and Faith Hill are expected to be absent from the road, which Baird thinks is another plus for his tour.

One female headliner who is making noise in the early going this year is William Morris artist Dee Dee Messina, who is in her first headlining tour, with Rascal Flatts opening. Messina and Rascal Flatts are currently selling out theaters. "The buzz about Dee is an important indicator in the plus column," says William Morris VP Gregg Oswald. "Every time I look at the ticket counts, I can’t help but giggle."
PROPER ROLE FOR MUSIC TV DEBATED IN U.S.  
(Continued from page 1)

national TV have become smaller, as playlisters become tighter and many music-video networks spend less time playing videos.

In the U.S., the situation is of particular concern because one company—Viacom Inc.—owns the majority of the national music video networks (MTV, VH1, BET, CMT, MTV2), and their smaller spinoffs.

"Viacom is running the show now, whether we like it or not," says Dr. Robert Weinstein, president of R’N’R Freendale, a leading independent video promotion firm. "Anytime one company owns an extraordinary high percentage of screen space for music videos, it’s a problem."

As exclusive Billboard research shows (see the Music Video Report Card, this page), the largest music-video networks in terms of household reach aren’t necessarily the biggest champions of music videos.

MTV

In the case of MTV—by far the largest U.S. music-video channel, reaching 29.3 million households—the number of videos shown on the network plummeted 36.5% from 1985 to 2000.

The channel showed more non-music programming is likely to continue. In January, New York-based MTV announced its new slate of programs, original movies, and specials in development for 2001, and most of the programs had little or nothing to do with music video.

MTV/MTV2 president Van Toffler points to such. MTV shows "Total Request Live," "Direct Effect," and "MTV Jams" as proving MTV's commitment to airing music videos. He contends that these shows are still effective in "making great crossover stars who appeal to our audience."

Even so, these shows are likely to continue. In August, the MTV Video Music Awards have drawn complaints from many in the music industry, although few want to state their complaints for the record.

"This isn’t a new complaint," Toffler says. "Clearly, the novelty of just showing music videos has worn off. It’s become more about developing the audience and exposing ourselves to a contemporary audience. Music will remain the soul of MTV. Our non-music shows like ‘Jackass’ just get more exposure. What matters most to us is pleasing our audience."

It’s not surprising that MTV is playing fewer videos than ever before, says Roy Lott, president of EM1 Recorded Music North America and president of Capitol Records.

"MTV has been the single driving force behind the rise of independent artists. It’s become an essential part of our repertoire. But I expect this to change in the future, as the channel becomes more diverse and is less dependent on music videos.

According to hip-hop artist Common, it has been harder for new artists to get exposure through music videos because there are so many more new artists now and less time given on national TV to show their videos. "If these artists blow up to the mainstream," he says, "they don’t have a secure spot because the networks can be fickle."

VH1

VH1’s slogan of “Music First” reflects a stated commitment to being a music channel. That has helped foster good will among record companies and the music industry at large.

"MTV may not play as many artists as it used to," Lott says, "but at least VH1 is extensively involved with a large percentage of the country’s artists."

That range has expanded dramatically in the past five years, since VH1 has championed more contemporary artists in rock and pop—compared with VH1’s early days when it was mainly an adult-contemporary and classic-rock channel. New and developing artists are given a special spotlight with its Inside Track promotion.

"VH1’s support was a big turning point for [singersongwriter and Inside Track feature] David Gray," says Hugh Surratt, RCA senior VP of artist development/creative services. He adds that VH1 president John Sykes "went the extra mile" by sending industry tastemakers Gray’s CD, along with a personal letter endorsing the artist.

Gray says he is "very grateful to VH1," along with the other programmers "who gave support to my record before mainstream radio picked up on it."

But Sykes reveals that the trend of more longform programming and scripted shows will become a significant part of VH1, too. "Our goal is to continue the most creative ways to expose music to our viewers," he says. "For VH1, it started with music videos, then documents, and now we’re continuing with original movies.

"The important thing to remember," Sykes adds, "is that every- thing we do is based on this. The artists and the music industry are supportive as long as it helps sell records."

MTV2

As an MTV spinoff channel, MTV2 has brought MTV’s original concept of playing a free form mix of videos 24 hours a day. Yet more longform programs are in MTV2’s future, as the network plans more concerts and original shows (Billboard, Nov. 3, 2000).

MTV2 received a huge boost in distribution at the beginning of this year when MTV Networks shut- tered the Box Music Network in the U.S., replacing it with MTV2 in nearly all markets that previously carried the Box. In the past year, MTV2’s U.S. audience has soared from 10 million to 30 million.

"Right now, MTV2 is ‘stealing’ a lot of programming from MTV," says Toffler. "But MTV2’s role is to take the things about MTV2 replacing the Box is that we’re going to take the local, interactive aspects of the Box and make MTV2 a more interactive channel."

MTV2’s "Control Freak" is one such interactive program, with viewers voting online for their favorite videos.

MTV2 has tremendous potential," says Lott. "They’ve been very supportive of [Capitol act] Coldplay, and it’s helped break the band in the U.S."

Jeff Amato, president of independent video promotion company Vi-Ability, adds, "Of the other major music-video networks, MTV2 is most open to playing new artists."

BET

BET president/COO Debra Lee says that even though the net- work is now owned by Viacom, “BET is not going to lose its focus on the African-American community. We can’t afford for the network to be taken over by the cross-promotions with other Viacom networks. We’re also looking into putting out more syndicated programming. We hope the spinoff deal will also help us increase our distribution for [spinoff channel] BET on Jazz."}

BET is headquartered in Washington, D.C. but its music department is based in New York. BET International operates BET in 30 countries in Europe and in South Africa. With MTV playing so many R&B and hip-hop videos, "there is going to be some overlap," says BET VP of music programming Stephen Hill, "but BET’s role is to take these artists to our core audience. Eventually, MTV plays them and takes them to a more mainstream level."

Robin Givhan, the valuable ingredient of many hip-hop videos, Lee says that BET’s relationship with labels has been one of give-and-take. "We don’t want to become a censor," she says. "That’s why we have a standards committee to send video clips to record companies for re-edits. We want the deal videos will improve in quality. There needs to be more variety in the videos and not focusing so much on females and younger viewers."

Common agrees. "Too many videos have become redundant," he says. "We aren’t challenging people’s minds enough. [But] the final responsibility with what’s in the video is with the artist, because the artists are the ones who decide how they want to portray themselves."

CMT

CMT, which is undergoing a transformation in the coming months, according to Sykes, will be a different channel. The independent of CMT along with holding the same title at VH1. Chief among the changes at CMT, he says, is that feature-length videos will be driven shorter and more longform programming. We’re going to have more documentaries, a live record show, and we’re going to be doing something with the Country Hall of Fame in May."

It’s so difficult for a country act to get airplay on CMT that one out of every 10 songs on the air list are by a country act. Someone like “Late Show With David Letterman” that country channels are often the only national TV exposure many such artists can get. For country singer Lee Ann Womack. Still, she welcomes more longform programming on CMT.

(Continued on next page)
“That sounds like a positive move,” she says. “I think consumers want to know about artists besides what they can get from watching videos.”

Adds Jeff Walker, president of AristoMedia, a leading independent video promotion company for country music, “Even if CMT were to have more longform programming and show less videos, I wouldn’t have a problem with that if they don’t do it at the expense of music and stayed focused on music.”

GREAT AMERICAN COUNTRY
Great American Country (GAC) director of programming John Hendricks says the network distinguishes itself from rival CMT in three areas: “We play more videos than CMT, CMT is trying to skew more pop than we are, and we have a leaner management structure.”

GAC VP of marketing Scott Duran adds, “Our philosophy has been to keep costs down and give the viewers what they want: videos. We’re going to keep our longform programming at a minimum.”

Based in Englewood, Colo., GAC has remained competitive by opening a Nashville office last year. To further boost its Music City presence, GAC launched a daily show presence in Nashville, “Country Report,” which boosts customer appreciation shows, featuring country celebrities.

MUCHMUSIC USA
MTV’s cutback on its music video programming is all the more reason for people to look to alternative musical channels. According to Norm Schoenfeld, head of programming for one such network—MuchMusic USA, the MuchMusic offshore channel based in Bethpage, N.Y. In the past year alone, MuchMusic USA has increased its distribution remarkably—from under 1 million households to more than 40 million, according to the network.

Insiders say that in order for MuchMusic USA to establish a powerful identity, the network must establish breakout stars separate from those that competing networks can take credit for breaking. MuchMusic offers its Break This promotion for new and developing artists, which has given early support to Vertical Horizon, Dido, and P.O.D.

Tommy Boy head of video promotion Victor Lee says that MuchMusic USA will have more of an impact with stateside labels if it has “programmed generating entirely in the U.S. and not from Canada.”

Schoenfeld asserts that U.S.-spec"

FOCUS ON MUSIC

OTHER NETWORKS
National TV exposure for music videos isn’t limited to the largest music video networks. Other networks that have regular music programs show music videos include PBS, HBO, Disney Channel, A&E, Nickelodeon, CNN, the USA Network, and Oxygen.

College Television Network and Broadway Video’s Bury Bear Network play videos and reach thousands of U.S. college campuses. SFCM, which launched in December 2000, is a music-video network available for up to six hours a day, mainly on independent broadcast TV stations.

There are also the major music networks’ smaller spinnoff channels, available mainly through satellite TV or digital cable: MTV X (hard rock music), VH1 Music, VH1 Classics (classic rock), VH1 Soul (R&B), VH1/Duo (Latin music), VH1 Country, BET on Jazz, and BET Gospel.

HEAVY ROTATION AND INDIE LABELS
Videos from independent labels are noticeably scarce on the major music-video networks’ playlists (see the Heavy Rotation List, page 68). Do music-video networks have a bias against independent labels?

Tommy Boy’s Lee says, “No, the networks aren’t biased against independent labels. It all comes down to hits. If an indie label has a hit song, the networks will play the video.”

Wind-Up Records senior VP of promotion Shanna Fischer agrees. “You can never count your network’s programming as a monopoly without being as seriously as we’re an independent label,” she says, noting that a “compelling argument” for programmers who are interested in much more original programming.

Amato adds, “Even with the networks that play a lot of music, it’s tough for politics in getting videos played.”

COMPETITION CONCERNS
Now that Viacom has a stronghold on the U.S. music video network business, how does this dominate bode for the competition? “Viacom is on our turf for a music network to be launched without the backing of a major corporation,” says Derek Baine, senior analyst at media analyst firm Paul, Webb and Associates.

“The problems are distribution and cost. There are too many new cable networks and not enough resources to support the biggest cable network costs an average of $200 million-$300 million, and there aren’t too many independent organizations that can raise that kind of money.”

In 1984, media mogul Ted Turner tried and failed to create a network that would give MTV serious competition. Turner’s fledgling Cable Music Channel (CMC) lasted just one month on the air. According to Tom McGrath’s 1996 book, “MTV: The Making Of A Revolution,” CMC’s demise was due in large part to exclusive deals MTV had with record companies.

“Viacom is running the show now, whether we like it or not. Anytime one company owns an extraordinarily high percentage of screen space for music videos, it’s a problem,”

– MARK WEINSTEIN, R\'N\’FREELANCE

Last year, Washington, D.C.-based New Urban Entertainment (NUE) was launched as a rival network to MuchMusic and MTV, with its CEO Tommy Boy’s lawyer, Todd McGrath. NUE is a BET subsidiary that is owned by BET Chairman Thomas A. Robinson and BET President Tara Wilson.

NUE was started with the idea of being a music video network. NUE aired their first broadcast on Feb. 16, and they have been adding a video every day since then. They have aired videos from artists such as P.O.D., Puff Daddy, and The Black Eyed Peas.

MUCHMUSIC AND ITS SISTERS DOMINATE CANADA
MUCHMUSIC AND ITS SISTERS DOMINATE CANADA
A single media firm—Toronto-based CHUM Ltd.—owns Canada’s leading music-video networks: MuchMusic, MuchMoreMusic, MusicPlex, and MuchMax. The Canadian music industry generally doesn’t view this monopoly as a problem, because the nation’s music-video networks remain focused on music and are consistently supportive of artists, especially home-grown acts.

The bottom line, according to Universal Music Canada international marketing manager Shawn Marino is that MuchMusic and its sister channels have earned their good will with programming companies.

They give amazing support to artists,” he says. “If you go to them with a great video from a great act, MuchMusic prefers to release it in step up to it, and that makes all the difference in selling records.

MuchMusic’s target audience consists of 18- to 39-year-olds, with a playlist of pop, rock, R&B, and hip hop. MuchMusic’s audience reach is more than 6 million households in Canada alone.

MuchMoreMusic’s main demographic consists of 25- to 49-year-olds, and its network’s playlist is focused on the music business and covers a wide range of music, from pop, rock, rap, and country. MuchMusicMore, which was launched in 1998, currently reaches about the same number of households as MuchMusic.

MusicPlex and MuchMax are the French-language versions of MuchMusic and MuchMoreMusic, and they reach an audience of 2 million households in Canada. MuchMax was launched in 1998, currently reaches about the same number of households as MuchMusic.

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Across Europe as a whole, MTV reigns supreme, but the network faces stiff competition in nearly every market, forcing it to have an altogether different approach from its U.S. parent. As a result, music dominates nearly all of the dedicated music channels, and the relevance to given geographical markets is intense. As a result, continental music TV stations has never been more important.

"There’s only one word to describe musical television to us: vital," says Mike Allen, EMI VP of international. "From this office in London, we have a direct relationship with MTV at network level and occasionally we are the only one of the European players—although because they tend to be single-territory players, they tend to be dealt with by the local offices."

MTV recently announced that it plans an increased commitment to live music across its European channels and Web sites (BillboardBeat, Jan. 24). Live music content is expected to rise by 10%, with programs tailored to each region.

"Says MTV Networks Europe president/CEO Brent Hansen, "We always have had a pretty strong music content, but it’s the amount of live programming that is actually what is going up, rather than music per se."

Emphasizing the importance of music content to MTV in Europe, Hansen adds, "We’re generally continuing our wonky channel-driven approach, if not more, on virtually all our feeds. That’s also a practical thing, as we’re feeding nine music channels around Europe, and we have to provision material that will be valuable to each and every one of those channels."

Hansen isn’t averse to non-music programming, but he is determined not to let the music content on MTV’s European stations. "Non-music programming is important to us; don’t get me wrong," he says, "but essentially it is a platform for music and what we do gives us a point of view. But in Europe, we believe that our long-term success will be based upon our creative vision, if not more, rather than on a competitive play."

"Live music is something that our audience tells us they would like to see," Hansen adds. "That won’t necessarily lead to bigger ratings, but it will enrich the viewing process."

With digital TV set to bring hundreds of new channels to European sovereign nations, Hansen is acutely aware of the competition that is looking to lure away MTV viewers. "Our biggest competition is essentially anybody that takes share from us," he says, "because music channels don’t get massive share, and there is a lot of new TV in the digital environment that is going for that 16- to 25-, 25- to 35-year-old demographic just now.

"MTV’s digital rollout will be based on music, Hansen adds. "We constantly encourage people to go to recording artists, and make sure they are following their own career."

But I think in the short term, music gives us a lot more bang for our buck; it gives us more scope to create opportunities for our artists. And that is, to say, across all MTVs around Europe. Essentially, that’s the most important part of what we do, and we want to reinforce it."

GERMANY

The hottest content among music TV rivals in Europe is in Germany—although, Hansen adds, "when we look at the world’s third-largest music market—where MTV and VIVA are locked in a close battle for ratings. Both channels claim to be market leaders, but the fact is that ordinary viewers, which put both in the 4.4 million viewers per day ballpark."

VIVA became a publicly traded company last year, but three of its largest shareholders remain AOL Time Warner, Vivendi Universal, and the Tele Columbus Group.

Dieter Gorny, CEO of Viva Media AG, says, "To be successful, you have to do things that are not comparable to normal television. This means you have to offer a service that gives every consumer the possibility to come in touch with the entertainment world only by entering this world five minutes whenever he wants. So you have to build up your program or content on a bits-and-pieces strategy rather than a long-running storyline over five minutes whenever he wants. You have to build up your program or content on a bits-and-pieces strategy rather than a long-running storyline over five minutes whenever he wants."

Gorny adds, "VIVA has 76% music and 32% the rest—which means words and graphics because viewers go over 40 words, that becomes dangerous, because then you are starting to become comparable to normal television in some way."

According to Gorny, the lack of competition for MTV in the U.S. means the network may indeed be close to becoming a 24-hour TV channel. "Not only does that give you higher costs for programming, but you are also starting to compete with the world’s largest music market."

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Speaking for the venerable British long-form video channel, EMI-backed TV "pole" as a platform to continue its growth and success in the face of increasing competition from the likes of the on-demand digital television services, he says that the new service is really just another way to watch the same programming.

"We have a new service called TV Everywhere, which allows viewers to watch our programming whenever they want, on any device, from any location, at any time. We believe that this is an important way to continue our growth and success in the face of increasing competition from the likes of the on-demand digital television services."

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MTV and Channel V.

"Ninety percent of our programing is fundamentally about music, and 10% is about lifestyle," says MTV Asia executive vice president Frank Brown. "The raison d’être for MTV Asia is to promote music in the region."

BMG Asia-Pacific regional VP Michael Smellie points out that Asian music channels aren’t as likely as their state-side counterparts to go after a mass audience—and so are freer to cover more niche genres.

In Japan, the world’s second-largest music market, there are three major players when it comes to music TV: MTV Japan, Space Shower TV, and V’Music.

Space Shower TV claims to be Japan’s biggest music TV outlet, with some 3.5 million households nationwide capable of viewing the Tokyo-based channel. Videoclip accounts for about 55% of the channel’s programming, and documentaries 30%, concert footage 10%, and music news and information and music videos make up the remainder.

Domestic music constitutes about 70% of the videos broadcast.

"MTV Japan is a great channel," says a company spokesman. Videoclip makes up some 70% of Viewies’ programming, while concert footage, documentaries, and information and music videos comprise the remainder.

Viewies is operated by SME TV, which is two-thirds-owned by Sony Music Entertainment (Japan) and the rest by Seoul-based SBS Media. The station says it has a viewership of 1.9 million households. Like Space Shower, domestic music accounts for some 70% of the video-clips broadcast by Viewies.

Due to the end of its previous licensing deal, MTV had no presence in Japan from the end of 1996 until it relaunched last January. MTV is back on track in Japan, offering more foreign music than its rivals.

Of MTV Japan’s 168 hours of programing each week, original production accounts for 73.5 hours, including repeats; back-to-back video hours constitute 66 hours per week, acquired programming, which makes up 31% of programing from MTV U.S./Europe fill up 28.6 hours.

There are no game shows or reality shows on MTV Japan, but it’s clear that the channel needs to continue to keep music at its core in Japan, where the audience is demand services shared elsewhere when it comes to variety-style programing, "says Nigel Robbins, MTV Japan senior VP of editorial.

MTV is received in more than 3 million homes in Japan. Non-Japanese music accounts for roughly 60% of the channel’s music content.

Another player in Japan’s music TV market is Japan Satellite Broadcasting, better known as WOWOW, which has some 2.6 million viewers.

Although movies account for just over half of WOWOW’s schedule, music is a major programming element. The channel’s live broadcas of events like the Grammy Awards.

Japanese labels are generally pleased with the level of cooperation they get from MTV Japan’s programming. "We get good exposure, in particular for new artists," notes WEA Japan international A&R & GM Kei Hayashi.

In Australia, MTV’s music quotient is 75%, with 22% devoted to fashion, sports, animation, and lifestyle, according to channel manager Helen Ryan. The non-music segments are made by its overseas affiliates, and the locals believe they have a release deal that is as good as any to viewers. She says, "I think we’ll keep the music and non-music quotient as it is now.

At Channel V Australia, GM Barry Chapman says, "We’re music-focused. We’ve experimented with lifestyle segments, but they didn’t rate. Our audience, which is targeted at the13-24 group, made it clear they want a broad-based music channel.”

Last year, V doubled its coverage of live performances, a move which worked well enough with viewers that Chapman wants to expand on it. In December, V also launched a channel called MusicMax aimed at the

(Continued on page 76)
<no text>
over-55 market, with a format of classic AC hits and new tracks and vintage footage. Chairman says, "Viewers have gone to the AC genre with a vengeance."

MTV Australia is owned by network operator Optus Telecommunication. Channel V Australia is independent of the Asian network, and is owned by content provider XYZ Entertainment and network operators Fostel and Austar.

"MTV and V are a great source of new music," says Sony chairman/CEO Denis Handlin. "I’ve got 12 children of my own, and I know how much they’re tuned in." Despite the marketing director of another major label (who asked not to be identified), "The problem is that we’re not sure just how many viewers [MTV and V] have. MTV chose the wrong platform"—meaning the less popular cable distribution system. "Theirs [Optus] gets to about 200,000 homes, while V’s platform [Fostel] reaches 1.8 million." In the greater China region, MTV Mandarin and Channel V have voiced their commitment to their fundamental roles of playing music. Although both channels have started introducing non-

music programming to their schedules, these shows are few and far between. In April 1999, MTV Asia introduced "It’s My Life," a reality-based program that follows four young people through different Asian countries. In Taiwan, many local stations have the right way to be referred as Box, in which contestants perform songs in front of the original artists. Both programs are popular, says MTV Oriental, managing director Harry Hui. But, he adds, it won’t mark the start of a departure. "Most of our programming is music-related." Channel V also has a pair of programs that depart from music. Ruben van den Heuvel, Channel V VP of music, talent, and artist relations, says, "If the channel is doing things that attract an audience, this will benefit the record companies." Ralph Laderer, EMI’s VP of marketing, has few complaints over the music rotations on both stations. "They’re still playing music, especially pop and boy bands," says Sony recording artist relations Yvonne Yuen. However, "it is more difficult to get air-

play for genre-based music and possible crossover artists." In India, a current几分 for the Bollywood film industry continues to dominate the scene. The Indian market is served by five major music networks, two of which were re-launched in 2000. Both networks have reconfigured households that they reach via cable distribution can’t seem to get enough of Bollywood or film-based music. Yet India’s MTV channel has also begun to carve its niche.

The race for the top spot is hotly con-

tested between MTV India and News Corp-owned Channel V, which, in turn, faces competition from emerging networks like B4U (Bollywood for You), ETC (Entertainment Television Channel), and veteran Zee Music. While MTV India was launched in India in the early ’90s as part of the Star TV platform, the channel was dominated by international videos. By 1997, when MTV India became independent after parting ways with Star TV, it was clear that the channel had to bow to market demands and go Bollywood. Today, almost invariably, any independent after-partnerships. Features Bollywood dips and some Indian videos, with the balance devoted to international videos aired after prime time.

That return to Bollywood helped MTV counter Star TV’s back-to-back rival Channel V, which existed as a youth channel in 1998 to counter MTV India’s popularity, the move backfired when V confused its core audience with a skew of non-music programs. In December 2000, V was taken over by News Corp. Now restructured under a TV management team, it is overselling its music again, says Star TV India programming chief Sameer Nair. "When we repositioned in ’98, we diversified, but now our focus will revolve around music.

The appeal of Bollywood songs was demonstrated again when Mumbai-based B4U Music launched last year and has been the subject of intense controversy in second on MTV and thus beat-

ing Channel V. Similarly, the 2-year-old Mumbai-based ETC Music channel has been taking market share.

MTV India managing director Alex Kuruvilla sums up his region. "India is so huge and diverse that we still have to carve out our identity of a music channel, and try to find that niche in the variety of music channels available."

"It’s my life," a reality-based program that follows four young people through different Asian countries. In Taiwan, many local stations have the right way to be referred as Box, in which contestants perform songs in front of the original artists. Both programs are popular, says MTV Oriental, managing director Harry Hui. But, he adds, it won’t mark the start of a departure. "Most of our programming is music-related." The race for the top spot is hotly contested between MTV India and News Corp-owned Channel V, which, in turn, faces competition from emerging networks like B4U (Bollywood for You), ETC (Entertainment Television Channel), and veteran Zee Music. While MTV India was launched in India in the early ’90s as part of the Star TV platform, the channel was dominated by international videos. By 1997, when MTV India became independent after parting ways with Star TV, it was clear that the channel had to bow to market demands and go Bollywood. Today, almost invariably, any independent after-partnerships. Features Bollywood dips and some Indian videos, with the balance devoted to international videos aired after prime time.

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During the awards show, which will be aired at a subsequent date by the Telemundo network, special awards will also be given to regional Mexican icons Los Tigres Del Norte, legendary percussionist Mongo Santamaría, and groundbreaking East Los Angeles band Los Lobos. Los Lobos will receive the Spirit of Hope Award for their extraordinary contributions to music and music education through their Los Tigres Del Norte Foundation. Santamaría will receive the Hall of Fame Award for outstanding lifetime artistic merit. Los Lobos will receive the lifetime achievement award, recognized for their outstanding career and singular effort to further others’ artistic growth and broaden the appeal of Latin music.

Son By Four’s seven Billboard Award nominations for its self-titled album and the smash single “A Puro Dolor,” which remained No. 1 on Billboard’s Hot Latin Tracks chart for 20 consecutive weeks.

Commenting on the hit, Son By Four lead singer Angel Lopez says, “We get to perform it so many times, people always want to hear it and feel the music.” But when we get the opportunity to sing it for people who’ve never heard it performed, it’s overwhelming to see their faces. “All the energy comes back.”

This was the Cinderella of all my songs,” says writer Omar Alfanno, a finalist for songwriter of the year. “I wrote it in 10 minutes, under deadline, with a little bottle of water by my side. It was a humble song, we sang humbly, and then she went to the ball and everyone fell in love. Once it became popular, I had to sit down at the piano and analyze what it had, because I didn’t even understand it myself.”

Like Marc Anthony’s “Muy Dentro De Mi,” “A Puro Dolor” is a finalist in both the pop and tropical track categories, signaling the wide appeal of both songs. Other award finalists include regional Mexican power band Conjunto Primavera—which is a finalist for Hot Latin Tracks artist of the year and in regional Mexican categories—and new act Azul Azul, whose version of the much-covered “La Bomba” propelled it into the charts with its first major release.

“When I heard we were nominated, my first reaction was, ‘We did it!’” says Azul bandleader and songwriter Fabio Zambrano. “You’re part of the big, important rankings in the world. Every radio station in the planet, every media outlet, follows the Billboard charts.”

Finalists for the Billboard Awards are chosen solely based on their performances on Hot Latin Tracks and The Billboard Latin 50.

The measuring period for the selection runs from Feb. 5, 2000, to Jan. 27, 2001, although albums (not singles) that charted from Oct. 30, 1999, onward were also deemed eligible in order to give a fair chance to late-year releases.

This year’s finalists run a wide gamut. In the tropical album categories, Cuban veterans Rubén González, Omara Portuondo, and the Afro-Cuban All Stars are competing with younger, more pop-oriented acts like Giselle and Grupomanía.

And in the hotly contested male regional Mexican album of the year category, Pepe Aguilar is up against Tito Fuentes and Joan Sebastian with two albums to his name. The male group category is dominated by Fonovisa, which carries every single contestant.

The Billboard Latin Music Awards conclude the Billboard Latin Music Conference, set to take place April 24-26 in Miami Beach. Anthony will officially kickoff the conference with a one-on-one Q&A session, where he’ll talk about a variety of topics, including his upcoming English- and Spanish-language releases.

**Tropical Hot Track of the Year**

"Muy Dentro De Mi," Marc Anthony (Columbia/Sony Discos)

"Que Alginen Me Digas," Gilberto Santa Rosa (Sony Discos)

"Secreto De Amor," Joan Sebastian (Musart/R&Baull)

"A Puro Dolor," Son By Four (Sony Discos)

**Tropical Hot Tracks Artist of the Year**

Marc Anthony

Christian Castro

Conjunto Primavera

Son By Four

SONGWRITER OF THE YEAR

Omar Alfanno

Estefany

Kike Santander

Rudy Pérez

**PRODUCER OF THE YEAR**

Emilio Estefan Jr.

Arturo Martínez

Rudy Pérez

Kike Santander

**Latin Dance Mix-Single of the Year**

"No Me Dejes De Querer," Gloria Estefan (Epic/Sony Discos)

"Yo Ví A Emann"arte," Giselle (Ardia/BMG Latin)

"Habito De Luna," Melina León (Sony Discos)

"Buena Vista Social Club Presenta Omara Portuondo," Omara Portuondo (World Circuit/Nonesuch)

**Tropical/Salsa Track of the Year**

"Diferente," Afro-Cuban All Stars (World Circuit/Nonesuch)

"E Quiero," Rubén Blades (Interscope/Universal)

"Nos Quitaste," Losº Amigos De Miguelito (Sony Discos)

"Soy de Mi Tierra," MDO (Sony Discos)

**Artists**

**Tropical Music Awards**

**SONGS OF THE YEAR**

"Don't Stop The Music," Jennifer (EMI Latin)

"Dejame En Tu Mano," Marc Anthony (Columbia/Sony Discos)

"Yo Soy," Rubén Blades (Interscope/Universal)

"Dime Que Es," Gloria Estefan (Epic/Sony Discos)

"Latin American Music Awards**

"Latin Grammy," Marc Anthony (Columbia/Sony Discos)

"Latin Music," Omar Portuondo (World Circuit/Nonesuch)

"Latin America," Son By Four (Sony Discos)

**Regional Mexican Music Awards**

**SONGS OF THE YEAR**

"Deja De Llorar," Joan Sebastian (Musart/R&Baull)

"Tendencia," Robert Elizondo (EMI Latin)

"Me Gustas," Giselle (Ardia/BMG Latin)

"Muy Dentro De Mi," Marc Anthony (Columbia/Sony Discos)

**ARTISTS**

**Tropical Music Awards**

"Latin America," Son By Four (Sony Discos)

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Marc Anthony Q&A To Open Latin Music Conference

Marc Anthony will open this year’s Billboard Latin Music Conference & Awards with a question-and-answer session that will provide a rare opportunity for conference attendees to hear a superstar’s view on issues large and small. Last year’s Q&A featuring Enrique Iglesias was a conference highlight, drawing a standing-room-only crowd and major media coverage.

Anthony is one of Latin music’s biggest stars, with millions of albums sold worldwide. Following up his huge success in 2000, Anthony is slated to release two albums in 2001, one in English (as Sony Discos), and one in Spanish (as Sony Discos), a major undertaking few artists have attempted. Anthony has attained superstar status as a salsa recording artist, and with hits like “I Need To Know” and “Baby You,” has also achieved unparalleled Latin crossover success.

Other sessions planned for this year’s Latin Music Conference include panels on The Latin Rock Tour, Regional Mexican Music, and Promoting the Album—Bilingual and Beyond. Also returning are the Producers’ Panel, featuring some of the top producers in Latin music, and the Presidents’ Panel, bringing together top executives from the main U.S. labels to discuss major issues in Latin music.

The three-day event opens with the Hope & Harmony Golf and Tennis Classic, a fund-raiser hosted by Billboard and the Entertainment Industry Council of the Diabetes Research Institute Foundation. The conference also features Plugging Latin Day, artist showcases, and a trade show. The Billboard Latin Music Awards Show will close the conference honoring the best and brightest stars in the Latin music industry.

Billboard’s Latin Music Conference & Awards Show will be held April 24-26 at the Eden Roc Hotel in Miami. The early-bird registration rate of $456 is available through March 31. To register, send check payable to Billboard, Attn: Michele Jacangelo, 770 Broadway, NY, NY 10003, or send information by fax to 212-664-4674, or visit us online at www.billboard.com/events/latin. For more information call 1-888-654-4660.

We Have A Winner! Some Records-recording artist Eric Mingus stopped by the Billboard offices in New York recently to help determine the grand-prize winner of Billboard.com’s year-end 2000 trivia contest. Mingus picked the name of Michael Ming of Pem’s Valley, Pa., from among the many finalists. Ming will receive the grand prize of the top 200 CDs of 2000, based on the year-end version of The Billboard 200. Two winners-up were chosen: Pat Kelly of Brandon, Ontario, and Brian Jackson of Ft. Worth, Texas. Each will receive the top 50 CDs of the past year. The finalists were among the many daily winners of the site’s year-end trivia contest. Pictured at the grand-prize drawing, from left, are Jonathan Cohen, news/reviews editor; Billboard.com: John Lerner, VP/GM, VNU eMedia, Mingus, and Barry A. Jeckell, senior editor, Billboard.com.
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