**Soundtrack Sales Aren't 'Titanic'**

**Despite A Few Hits, Market For Blockbuster Movie Music Is Flattening**

**BY CHRIS MORRIS**

LOS ANGELES—The soundtrack album genre—a commercial behemoth of the '90s that spawned such mega-hits as "Titanic" and Whitney Houston's "The Bodyguard"—has shown some signs of flattening in the past couple of years.

One soundtrack album, Hollywood Records' "Save The Last Dance," has become a breakthrough hit of the young year, climbing as high as No. 3 on The Billboard 200. Yet an analysis of the overall performance of soundtrack albums indicates that consumers have not been as quick to embrace titles spun from hit movies as they were as recently as 1998, when "Titanic" held sway at the top of the chart.

Some executives with long histories of film-music work believe that the current state of soundtracks merely represents a trough in the genre's ongoing popularity.

"It used to be one year there'd be a couple of big hit soundtracks, and then the next year there'd be a couple of disasters, and then everybody would get out of the soundtrack business," says Kathy Nelson, president of film music at both Universal Music Group and Universal Pictures.

"Everybody wants to become a part of the happening, successful trend," Nelson adds, "and I think a lot of people don't really realize that a lot of time, attention, and energy go into putting together a successful soundtrack. They think they can just throw something together." Brick Red Records/Chapter III Records president Randy Gerston—who served as music supervisor on "Titanic"—is critical of what he sees as a lack of creativity on the part of film producers.

"There are a few soundtracks that are a little more guilty than the others," Gerston says. "But I think the list of guilty is short this year. I don't think any of the soundtracks are flat-out bad. But I think they're flat-out not as good as they could be." Gerston adds that the lack of new ideas makes the audience increasingly tired of the genre.

Despite the overall flattening of the soundtrack market, there are some signs of life. The soundtrack for the 1998 film "The Bodyguard," which was a huge hit, has sold more than 10 million copies, according to Cantor Fitzgerald analyst Dan Thal.

"That's a very, very big number," Thal says. "And it's not going away. It's still selling a lot of copies." The soundtrack for "Titanic," which was released in 1997, has sold more than 15 million copies, according to the Recording Industry Association of America (RIAA).

"The soundtrack genre has been around for a long time," Thal says. "And it's not going away anytime soon."
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After Limbo, Columbia Jazz Renews Itself

Label With Great History Looks Forward With Fresh Exec/Artist Rosters

BY STEVE GRAYBOW

NEW YORK—Last year, Columbia Records’ jazz department appeared to be fading into illustrious history. Several key executives—including VP of jazz and creative consultant (and current Columbia Jazz recording artist) Branford Marsalis—were relieved of their posts. Rumors suggested the imprint would be sold to Sony’s Music Special Division, home to recordings by such classic jazz artists as Louis Armstrong and Miles Davis. Nothing could be further from the truth, according to recently appointed VP of Columbia Jazz, Jeff Jones.

“Columbia Jazz is alive and well,” Jones says. “There is a long jazz tradition here that we are proudly upholding and continuing.” This week Jones fleshed out the jazz label’s executive roster with the hiring of former Atlantic jazz veteran Yves Beauxais as VP of A&R and former Sony Classical senior VP of worldwide marketing, Jeh Hart as VP of marketing. Both are based in New York and report to Jones.

“Columbia has always had a strong footing in the jazz world, from Duke Ellington to [current Columbia jazz artist] Richard Bona,” says Jones, noting that the sax boxed native of Cameroon, Bona does not “fit into a strict definition” of jazz. “The artists that we will look to continue the legacy will encompass all the different jazz disciplines: contemporary, bebop, and world music.”

Nine artists make up the label’s current jazz roster—Bona, contemporary-jazz pianist, and newcomer, Portugal’s Dafnis Prieto. Jones adds, “We are on the lookout for new music by guitarist Bill Frissell. That release participated at No. 5 on the chart; the previous year, four albums from the Levenson/Branford Marsalis regime earned Grammy Award nominations. But excluding Legacy product, the sole Sony jazz title on the Columbia imprint chart in the past year has been the Branford Marsalis Quartet’s edgy ‘Contemporary Jazz,’ which peaked at No. 12. Although Jones continues to head up Legacy’s promotion and marketing efforts, he stresses that the Legacy and Columbia Jazz imprints are “completely separate entities, each with a dedicated staff.”

Jones does not rule out the possibility of cross-pollination between a new Columbia Jazz release and classic music from the Legacy catalog “if the opportunity should arise.”

Jones anticipates “five or six” new Columbia Jazz releases this calendar year, the first of which will be a new project by White, due in June. Jones plans to enter the studio in early March to record her label debut, while Bona is to begin recording a new album soon thereafter. Sanchez is also expected to enter the studio by midyear. Although no specific projects have been chosen, Beauxais’ duties for Columbia Jazz may extend to record production, as they did at Atlantic, where he produced such artists as neo-trad pianist Cyrus Chestnut and West African singer/multi-instrumentalist Alpha Condé.

Kidjo exemplifies Columbia Jazz’ commitment to music that falls outside the traditional jazz paradigm. Kidjo, the dynamic singer/songwriter embraces Afro-Caribbean sounds, R&B, and funk. He says, “Kidjo is a worldclass world and jazz-minded complexity exemplifies what Jones refers to as “music for grown-ups.”

“I’m not a pop artist who is easy for a lot of people to listen to,” Kidjo says. “You have to be involved to appreciate what I do. Jeff and Yves are genuine music lovers. The indie mentality of the artist is important to them.”

Kidjo, who enjoys a large following in the U.K., says that Jones and Beauxais spoke extensively with several of Sony’s international divisions to determine their company’s willingness to put their promotional efforts behind her. “It was important to me that the label, "is that afterwards they told me that even if the response was negative, which it wasn’t, that they would still have signed me and would still have been fully committed to my music.”

ASCAP Reports Record Gains

BY JIM BESSMAN

NEW YORK—ASCAP reports record revenue of $576 million for 2000 and record domestic and foreign royalty distributions of $479.1 million. The figures were made public Feb. 13 at the organization’s annual West Coast membership meeting in Los Angeles. It was also announced that ASCAP’s operating ratio for the year was 15.6%—the second year in a row that it was less than 16%.

“We had another phenomenal year,” says ASCAP CEO John LoFrumento. LoFrumento cites cost controls as an important factor in the record results. “Because of the low operating ratio, we’re distributing something like 79% of the money we’ve received. We had 10 hits were ASCAP-affiliated and that ASCAP songs represented 73% of the Country Music Assn. Awards.

The organization is also proud of its showing in the various award shows last year and on the Billboard charts. LoFrumento says that 79% of Billboard’s Top 10 hits were ASCAP-affiliated and ASCAP songs represented 73% of the Country Music Assn. Awards.
**MTV Networks' 4th-Qtr. Revenue, Profit Up**

**By Brian Garrity**

NEW YORK—MTV Networks, home of MTV and VH1, posted solid increases in revenue and cash flow for the quarter and year ending Dec. 31, 2000, that were driven by strong ratings and double-digit increases in advertising sales and cable affiliate fees, parent company Viacom reports.

MTV's pro forma revenue for the quarter increased 11% to $813 million, while pro forma earnings before interest, taxes, depreciation, and amortization (EBITDA) increased 17% to $141 million. For the year, MTV Networks' revenue rose 14% to $3.04 billion, while EBITDA increased 21% to $394 million.

Viacom says its cable networks division, which includes MTV Networks, saw quarterly pro forma revenue increase 11% to $1.1 billion and pro forma EBITDA rise 21% to $1.3 billion. For the year, cable networks' revenue increased 13% to $4.08 billion, with EBITDA up 21% to $1.57 billion.

Net income included in the figures are results from BET, which Viacom acquired for approximately $3 billion Jan. 23. BET results will be reported as part of the Cable Networks segment beginning in the first quarter of 2001.

Elsewhere, Viacom's online division, which comprises the MTVi Group, CISC.com, and iWom.com, posted higher losses and revenue for the year. The online group reports a pro forma EBITDA loss of $291.4 million, compared with a loss of $82.1 million a year earlier. Revenue grew to $131.2 million from $83.2 million in 1999. For the quarter, the EBITDA loss declined to $85.8 million from $75.2 million a year earlier. Revenue rose to $36.3 million from $19.9 million.

Viacom says results from its online businesses will be rolled into its Cable Networks and Television segments, effective Jan. 1.

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BUSTA RHYMES
He's been called "hip hop's most original voice." Inventive, individual, influential, insightful and idiosyncratic, Busta is clearly a music world and hip hop heavyweight. In addition to hits like "Woo-Hah!," "Put Your Hands Where My Eyes Could See" and "Gimme Some More," Busta, the actor, has been bringing heat to several major movies. He's up for a Grammy next week. Now he's ready to bust out bigger than ever.

DEBORAH COX
Entertainment Weekly says Deborah has "a voice that triumphs." Part diva, part street, all heart, soul and emotion. Deborah made history when her multi-format smash "Nobody's Supposed To Be Here" topped Billboard's R&B Singles chart for 14 straight weeks, making it the longest-running #1 hit in modern R&B history. Coming off her Platinum-plus album One Wish, Deborah is poised and ready to soar.

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ALICIA KEYS
With a rare presence and artistry well beyond her years, stunning 20 year old Alicia Keys is poised to take the music world to a whole new place. From her piano virtuosity to her show-stopping vocal power, from her inner city insights to her uncommon songwriting ability, Alicia's debut album is pure and simply a gem.

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She plays guitar with virtuoso grace and fire. She's only 15 years old. Critics and fans alike have already raved about her presence and power comparing her to the likes of Bonnie Raitt and Janis Joplin. Maybe guitar virtuoso Jonny Lang puts it best: "There's Shannon Curfman. She's only fifteen...she scares me." Her acclaimed debut album blew people away. Her new album will take Shannon to the next level.

THE PRODUCT G&B
They exploded right from the start with their blazing vocals on the Grammy nominated Santana #1 hit "Maria Maria." Now, the buzz just gets bigger as Wyclef Jean's Clef Records, the new joint venture with J Records, delivers this powerful duo whose raw energy and range resonate with searing honesty and ripping rhymes.

OLIVIA
One listen to her hot voice and hearing her fierce songwriting skills, it all becomes clear. She's got it all: attitude, street smarts and mad skills. This exotic 20 year old NYC girl lays it down and fires it up with blazing energy, sass and confidence. Get set for the arrival of one of the year's hottest new female stars. "She has the mouth of a bad girl and the voice of an angel. With heaps of attitude, catchy tunes and killer looks, the future is very promising!" - BILLBOARD, February 3, 2001

AND COMING SOON:

AKA
When New Radicals' Gregg Alexander met London based vocalist/musician AKA, creative sparks flew. Gregg has passed the baton to him and the AKA debut album is a hits laden pop rock event!

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She's exotic. She's adorable. She's a 17 year old Filipino/Canadian who's attracting the world's top pop and R&B producers to her J Records debut with her stunning vocal power.

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Her charisma and range coupled with slamming tempo-driven tracks make this unique 21 year old singer/songwriter a very hot prospect. Watch her emerge as R&B's next Miss Thang!

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With his uncommon vocal chops, look for this jaw-dropping, eyebrow raising 13 year old R&B singer to be around for a long time.

MARCUS
He's one of the most unique new artists about to hit the music scene. Marcus bends and blends '80s music, reinventing and reinterpreting it straight into 2001. He's a true original.

AMANDA LATONA
She already has over 30 fan driven websites. One listen and one look will immediately show you why she's creating a major worldwide buzz.

DR. DOLITTLE 2
The 1998 movie became a box office chart topper and the soundtrack went Multi-Platinum. The J Records soundtrack to Dr. Dolittle 2, once again starring Eddie Murphy, hits in May featuring an all-star lineup of special artists and hit songs.
LFO
One of today's most creative musical groups on the scene today, they combine pop, hip hop, rap, R&B and rock – all proving their strong depth. "Summer Girls," the first single from their Platinum-plus debut, became a huge #1 hit. It was THE song of summer, 1999. With the Gold follow-up "Girl On TV," and the hit "West Side Story," they showed they will be here to stay. Their new pulsating sound will blow you away.

ANGIE STONE
The acclaim for her is unique. Rolling Stone said that Black Diamond, her Platinum debut, "shines with the intensity of brilliant soul" and Vibe said "it takes you back in the day but remains totally of the moment," while The New York Times called her "the new soul queen." Her instant, timeless smash "No More Rain (In This Cloud)" was a major #1 & Urban AC hit. With a jaw-dropping voice and her much anticipated follow-up album, Angie will confirm her major stardom.

NEXT
Meshing a sexy R&B flow with hot grooves and a gritty 'hip hop edge isn't easy, but Next has already perfected it. The Gold hits "Butta Love" and "I Still Love You," along with the Platinum smash "Too Close," took their debut album Rated Next to Platinum. The success of their recent big hit "Wifey" took their second album Welcome 2 Nextasy to the top of the charts. With an incredible eight Billboard Music Awards already to their name, they're ready for their biggest success yet.

O-TOWN
From their hit ABC series "Making The Band" to the pandemonium of their live shows, and then major support from MTV and radio, they've exploded onto the scene. O-Town made music history by becoming the first new artist ever to enter the Billboard sales chart at #1 with "Liquid Dreams." Powered by this first #1, O-Town's self-titled debut album has impacted with a roar. "They dig deep with hip hop-splashed pop beats, elements of rock, funk and classic dance soul. They have several smash singles in an album that's happening."

-BILLBOARD SPOTLIGHT, February 3, 2001

JIMMY COZIER
This gifted, blazing 24 year old singer/songwriter/producer, a Wyclef discovery, is creating a major buzz everywhere. In fact, the burning question is: how does one pick the first single from an album that's over the top with hit candidates? Keep your ears glued for a serious Grammy contender for Best New Artist of the Year.

MEDEIROS
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CLEF RECORDS
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SWIZZ BEATZ
This will announce the joint venture with one of hip hop's youngest and hottest producers. This superstar talent who has scored chart-topping anthems with Jay-Z, Big Pun, Eve, Juvenile and DMX is ready to bring his blazing sounds of the street straight to the J Records family.

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R.L.
From the Platinum J Records group Next, this brilliant singer/songwriter takes center stage with a highly anticipated solo debut album. The advance cuts make it clear that R.L. is a major star.

SPLENDER
Following two multi-format rock and pop hits "I Think God Can Explain" and "Yeah, Whatever" and 18 months of non-stop touring, they've joined J Records for their much anticipated follow-up album.
Isley Feels Vindicated In Bolton Case

BY GAIL MITCHELL

LOS ANGELES—The Feb. 4 episode of the National Hiphop Network’s hip-hop television show featured La’F. Bow Wow as a rapper who wanted to remake a song originally performed by Harvey’s old band, playing the lawsuit between Isley Brothers frontman Ronald Isley, who, ironically, had earlier witnessed the final act in the brothers’ nine-year court battle against Bolton. The case against Bolton was resurrecting the Isley Brothers’ 1966 song “Love Is A Wonderful Thing.”

While Bolton adamantly disagreed with Isley’s decision, his 1991 top five pop hit of the same name was copyright infringement (Billboard, Feb. 3), Isley is just as adamant that justice finally prevailed.

“When I heard the verdict, I said, ‘It’s finally over with,’” says Isley. “Now maybe someone else won’t have to go through this.”

The initial verdict in the protracted court fight was handed down in 1994 when a lower court ruled that Bolton, co-author Andrew Goldmark, and Sony Records had to pay the Isley Brothers $5.2 million in profits from the sales of Bolton’s version of the Isley’s song. Bolton appealed that decision, which was reversed in 2000 on a finding by the 9th U.S. Circuit Court of Appeals in San Francisco. The battle ended Jan. 22 when the U.S. Supreme Court refused to hear Bolton’s appeal of the May ruling.

Despite Guilty Plea, Payola Probe Goes On

BY FRANK SAXE

NEW YORK—Despite a radio programmer’s guilty plea in a long-standing payola case, the Justice Department’s inquiry is far from over. It’s time to investigate other programmers at Spanish-language and R&B stations.

Prosecutor Homero Campos, former Z-Spanish Radio VP of programming, pleaded guilty to accepting more than $200,000 in payola, as part of a plea bargain agreement with the U.S. Attorney’s Office.

During a Feb. 18 court appearance for the Southern District Court for the Central District of California in Los Angeles, Campos admitted that he received as much as $15,000 a month from Fonovisa records, the largest independent Latin label.

As part of the 18-page plea agreement, which was obtained by Billboard, the Federal Trade Commission failed to report the income on his federal tax returns.

Fonovisa provided monthly payola records from the time of its incorporation in early 1995 and continuing until September 1997,” the document reads. “The payments varied from $0 to $1,500 per month, totaling more than $200,000.”

He and his lawyers face a tough court fight, because a damage-to-reputation case based on negligence, rather than defamation, has not been litigated in Pennsylvania. However, Judge Louis Pollack has so far allowed Asante’s complaint to be heard.

Asante Sues Dismakers, Disc America

BY BILL HOLLAND

WASHINGTON, D.C.—A former Isley Brothers percussionist named “Okeyeoma” Asante, a former traditional music palace drummer of Ghana known throughout West Africa as a seminal music figure, filed a lawsuit in November 1995, charging she was “intentionally defrauded.”

In 1990, Asante and fellow Ghanaian musical legend Stann Plange recorded the all-star tribute album of classics in Ghana and the United States, according to the complaint.

He and his lawyers face a tough court fight, because a damage-to-reputation case based on negligence, rather than defamation, has not been litigated in Pennsylvania. However, Judge Louis Pollack has so far allowed Asante’s complaint to be heard.

For their part, the CD-replicating companies are asking the court to dismiss the suit, which was filed last July and expanded in August to include the Canadian company that filled the initial 5,000-unit order of Asante’s album, “Asante In A Bucket.”

In 1990, Asante and fellow Ghanaian musical legend Stan Plange recorded the all-star tribute album of classics in Ghana and the United States, the complaint notes. “The recording made during the ‘60s and ‘70s has been a landmark album.”

When a lawsuit was filed in Philadelphia against the CD replicator Dismakers and Canadian-based Disc America for negligence, breach of contract, and damages, the parties agreed to arbitration in January 1995.

In addition to his many African recordings, as both a leader and sideman, Asante is best known in the U.S. for his work with Paul Simon, Fleetwood Mac, Hugh Masekela, and others.

He was a performer on the ill-fated Peter, Paul & Mary tour of the United States in 1962, and has released one album, “Asante II,” on the German label. 14

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U.K. Record Industry Faces New Gov’t Probe

BY GORDON MASSON
LONDON—Coming off its third consecutive year of growth, the U.K. music market this year will be preoccupied with the Office of Fair Trading’s (OFT) inquiry into the supply of CDs. Announced Feb. 9, the investigation is expected to take up to six months and is the second comparable probe launched by the OFT since 1992.

“It is difficult to imagine a product other than compact discs for which there has been greater scrutiny of market characteristics during the last 10 years,” declared trade group British Phonographic Industry (BPI) in response to the announcement of the inquiry.

At the heart of the probe is the allegation that seven U.K. companies—BMG, EMI, Sony, Universal, Warner, SonyBMG and Sony Music—have conspired to fix the prices of compact discs. The first such investigation was launched by the OFT in 1999.

“In sync with the latter announcement, the comment of BPI’s president by earlier than by the U.K. and central governments,” said Schmidt, who now reports to Griffiths, refutes competitors’ suggestions that he is “merely a safe pair of hands” and a low-key executive with limited creative skills.

“Someone is low-key or high-key will be determined by the listener’s expectations. There are a lot of jobs to be done in a record company, and people coming from A&R or finance can do them if they’re the right people. I have the right people. Under Thomas Stein, we have built a team of very good, very mature people.”

(Continued on page 81)

Schmidt BMG G/S/A’s New Head

BY ADAM WHITE
LONDON—Evidently, it’s tough to look backwards, even in the 21st century. Berlitzkappell. The appointment of Christoph Schmidt to president of BMG Entertainment’s $400 million U.K. and Great Britain’s (GSA) division reflects the continuity and risk-aversion that have long been hallmarks of the German music business.

Munich-based Schmidt has been the No. 2 executive at BMG GSA for almost 10 years. A former head of his father’s company, Schmidt was named to the top job alongside the man who held the top slot for many years, Thomas Stein.

Schmidt’s promotion, announced Feb. 21, is the first promotion at BMG since 1997, when the company’s new headquarters was opened in Munich.

U.K. ‘s Average Wholesale CD Price Stable

BY GORDON MASSON
LONDON—The per-unit-average wholesale price for CDs in the U.K. has not changed since 1997, judging by data published Feb. 12 by trade group the British Phonographic Industry (BPI).

The figures show that as the country’s record companies rose 3.3% last year to a record 1.17 billion pounds ($2.16 billion), the average price of CDs in the U.K. remained at 40.31 per unit ($0.73 per unit, at average exchange rates) 2016 pounds, for shipments amounted to 201.6 million pounds. With inflation taken into account, the overall decline in trade prices during the survey period.

However, the BPI does not break out the CD information by price category, so it is not possible to determine to what degree the wholesale prices of front-line releases or budget titles fluctuated within the overall data.

11.4 million cassettes, 3.2 million vinyl LPs, and 300,000 MiniDiscs. A total of 216.5 million albums and 66.1 million singles were sold to retail last year, for combined wholesale value of 1.17 billion pounds ($1.64 billion), a 3.3% rise over 1999.

In unit terms, album shipments rose 9.3% from the previous year, while singles fell 17.5%. In value terms, those configurations displayed a 5.4% gain and a 12.2% decline, respectively.

Shipments of singles have now reached their lowest level since 1996. The BPI attributes this to a combination of fewer titles retailing at 1.99 pounds ($3.86), and sales to ISPs. The BF has encouraged against other international markets and an accounting for the British curren-try’s strength.

A shareable statistic is the share of annual business generated in the fourth quarter—43% in 2000, the same as in 1999. That is the highest since 1994.

The biggest-selling album in the UK last year was the Beatles’ “1,” with shipments in excess of 1.8 million units.

EU Copyright Directive Embraced

European Parliament Decision Pleases Creative Community

BY GORDON MASSON
STRASBOURG, France—It took just 20 minutes for Europe’s top politicians to craft the European Copyright Directive, which adds a piece of legislation that has been in the pipeline for three years.

In the words of the European Parliament: “The aim of the directive is to ensure the effective functioning of an internal market in copyright and related rights, with particular emphasis on products and services (both online and in paper form). The directive in the member states,”

For a Copyright Directive now in place, the first time Europe effectively has an infrastructure with which to regulate and harmonize its treatment of copyright in the so-called information society.

For the music industry at least, the outcome was excellent. The European Parliament has passed legislation that will go a long way toward protecting the rights of the creative community in the online environment. Bernard Miyet, president/CEO of French authors’ group SACEM, told Billboard, “Le- glators have come to terms with the notion that it is not possible to function in an economic system where the creators are truly paying the bills for the rest of the economic chain.”

A mere 24 hours prior to the crucial vote Feb. 14, 2016, faction were still trying to change the directive, and no fewer than 50 amendments were still under discussion in the Parliament buildings.

“We were up against a huge range of interests—really, really powerful interests—from the broadcasters, televisions, consumer electronics, libraries, etc.” International Federation of the Phonographic Industry (IFPI) regional director for Europe Frank Boa, told Billboard. “I think that one of the points where we came out feeling very relieved and satisfied that we managed to hold back a number of very damaging amendments.”

One of the most controversial of those was the now infamous Amend-ment 11, which was proposed by Ireland’s Olivia Regnier, the IFPI’s senior legal adviser on European affairs, explained, “The broad-casters wanted to have new access to what they call ‘the archives.’ Without any definition of what an archive is, it could have covered potentially any past recording that has been made.”

Broadcasters were anxious to secure the amendment so they could (Continued on page 81)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Paul Satenstein is promoted to executive VP for MCA Records in Santa Monica, Calif. He was senior VP of sales.

Dan Gill is named GM of JCOR Records in New York. He was VP of sales for Mammoth Records.

Tom Maffei is named senior VP of promotion for Priority Records in Hollywood. He was VP of crossover radio promotion for Arista Records.

Columbia Records names Yves Beauvais VP of A&R and Jeff Hart VP of marketing in New York. They were, respectively, VP of A&R for Atlantic Records and senior VP of worldwide marketing for Sony Classical.

Joe Reichl is promoted to VP of West Coast promotion for Arista Records in Los Angeles. He was regional director of West Coast promotion.

MCA Nashville promotes Pam Russell to VP of national sales and Steve Armstrong to senior director of consumer marketing in Nashville. They were, respectively, senior director of national sales and marketing and manager of advertising and creative marketing.

Koch Records promotes Robert Tyddles to VP of sales and marketing and Scott Kuchler to label manager for Koch Progressive in New York. They were, respectively, national director of sales/marketing and manager of promotion and A&R.

Tina Dunn is named director of video promotion for Hollywood Records in New York. She was director of video promotion for Island Records.

Zomba names Steve Savoca director, Internet marketing; Chris and creative director of new media; and Donna Ferramento manager, Internet promotion in New York. They were, respectively, senior director of marketing at Sire Records, freelance Web designer, and a Webmaster at Cocktail Interactive.

Mark Grachowsky is promoted to producer, new media, for Universal/Motown Records Group in New York. He was in the content management department.

Steve Brownlee is named director of label operations/artwork relations for M&K Sound in Culver City, Calif. He was national sales director for Drive Entertainment.

PUBLISHERS. Michael Puryear is named VP of gospel music for BMG Songs in Nashville. He was owner of Final Four Music Publishing.

Ram Rawlings is promoted to VP of creative for Disney Music Publishing in Burbank, Calif. He was director.

RELATED FIELDS. Mark Guynn is named an agent for the Christian music division of the William Morris Agency in Nashville. He was an agent in the country division.

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Virgin’s Hitmakers Daft Punk Return
With ‘Homework’ Done, Parisian Pair On Road To ‘Discovery’

BY MICHAEL PAGELLA
NEW YORK—The usual measure of Gallic reserve isn’t enough for Thomas Bangalter and Guy-Manuel de Homem-Christo—the two Parisian mavens behind Daft Punk. The dance/pop duo’s visual modus operandi involves the donning of masks and costumes to hide their identities.

“We like to play with fiction and reality,” Bangalter explains. “Dividing the public image from the private one is a very personal statement. But by wearing masks in the past and being robots now, we believe people actually see more of our personalities through the music we create.”

Despite this manifesto, Daft Punk has been catering to excited global music purists (sans get-up) via days of back-to-back interviews on behalf of “Discovery,” the duo’s first studio offering since 1999’s seminal “Homework.”

For “Homework,” the Daft Punk duo wore such gear as oversized, exaggerated dog masks. “Discovery” sees the pair take a cue from electro-dance pioneers Kraftwerk, as their drug has evolved into robotic wear replete with appropriate masks.

Youthful hunger for experimentation is the common denominator of “Homework” and “Discovery.” Like boys delving into a chemistry set, Bangalter and de Homem-Christo have turned their studio into a groovy laboratory, where each track is the product of some wild concoction of disparate ingredients.

Examine “Digital Love,” which mixes elements of new wave (e.g., the Buggles’ “Video Killed The Radio Star”) and jazz/funk (sampling George Duke’s “I Love You More”) into a rhythm soup of filtered disco loops. The downtempo love song wards are the featured vocalists/co-producers on “Too Long” and “Face To Face,” respectively. Romantology also guests on the album’s hit lead single, “One More Time.” (Daft Punk’s songs are published by Zomba Enterprises, ASCAP. Signed originally to Virgin France, the duo is managed by Paris-based Daft Trax.)

Along with spending two weeks atop Billboard’s Hot Dance Music/Club Play chart, “One More Time” debuted at No.1 on singles charts in France, Italy, Portugal, and Canada. In the U.S., Virgin issued “One More Time” last December, taking it in mid-January to top 40, modern rock, and rhythm radio. Outlets from WKTU New York and WPOP Miami to KYLD San Francisco and KTFR San Antonio have championed the disco-charged track. To date, the single has sold 27,000 units, according to SoundScan. (“Homework” has scanned 489,000 units in the U.S., worldwide, the total equals 2 million, reports Virgin.)

At South Beach, Miami’s Spec’s Music, “One More Time” is “massive,” in the words of dance supervisor Ray Kirk. “People are coming in specifically asking for the single and inquiring about the album, which isn’t always the case with club music.”

The single’s momentum could pick up when the video for “One More Time,” leased by 29-year-old Japanese assembler name artist Leiji Matsumoto, goes to MTV Monday (19).

In lieu of touring, Daft Punk will focus its energy on its Internet music project, Daft Club, which—together with Virgin, Zomba Music, and digital-rights management company InTrust Technologies—it introduced at the MIDEFM trade fair in Cannes (Billboard, Feb. 10). The artist-led and label-approved Daft Club (accessible via a password-protected software application included in all "Discovery" CDs) allows fans to become members of the act’s online club, with access to free visuals and unreleased tracks.

“It’s our way of reworking people who buy the CD,” Bangalter says. “We see it as a constructive and positive way to offset Napster. It’s profiting the real artists. Retailers don’t lose out, because they’re selling the CDs. And because a transaction has occurred, more value is added to the music online. We’re happy that our label had the willpower and vision to join us in breaking the rules of yesterday. It’s reassuring to know that minds remain open.”

At this, Virgin Music Group worldwide vice chairman Nancy Berry says, “It’s all very exciting. Thomas and Guy are incredibly proactive in coming up with new, innovative ideas, both musically and in the world of new media. At the end of the day, it really is about discovery.”

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BY WES ORSHOSKI
NEW YORK—Reality has mirrored art with the dark-horse success of the Mercury Nashville soundtrack to “O Brother, Where Art Thou?” In the film, a trio of Depression-era jailbirds impersonate an old-time Southern singing group to earn a few bucks. Their impromptu recording is a smash hit, as the so-called Soggy Bottom Boys become a top regional request.

Singer/multi-instrumentalist Dan Tyminski—leader of the real-life Soggy Bottom Boys—says, “People are going in stores looking for the soundtrack, and a lot of times, they’re sold out. Like in the movie, they’re literally asking for the Soggy Bottom Boys and can’t get ’em!”

As a member of Union Station, star bluegrass songbird Alison Krauss’ band, Tyminski says he’s used to getting some attention. But for the Soggy Bottom Boys, such attention has grown exponentially. The amount of interviews that we do has gone up times 20, 30,” he says. “I’m seeing people in stores that normally wouldn’t recognize me coming up and asking mention of the soundtrack and the movie.”

In less than three months, the “O Brother, Where Art Thou?” soundtrack has sold more than 270,000 copies in the U.S. The disc could reach platinum status later this year, following the home video release of the film—in which Joel and Ethan Coen retell Homer’s “Odyssey,” setting it in the American South of the ’30s. The T-Bone Burnett-produced album showcases such roots-music stars as Ralph Stanley, Alison Krauss, and Emmylou Harris, along with the Fairfield Four, the Soggy Bottom Boys, and others.

Last spring, Burnett and the Coens brought Stanley, Harris, Tyminski, and many other of the soundtrack’s performers together for a concert at Nashville’s Ryman Auditorium. This spring, Mercury plans to release a documentary film—shot by D.A. Pennebaker (director of Bob Dylan’s classic, “Don’t Look Back”)—and live album, both titled “Down From The Mountain.”

Mercury reports shipments of 300,000 copies of the “O Brother” album—no mean feat for a soundtrack that comprises gospel, bluegrass, Delta blues, chain gang chants, and country tunes. The strong sales of “O Brother” surprise even some of those closest to the project. Burnett, who hand-picked the songs and musicians, says he set out from the very beginning to make a hit record—admitting, though, that the odds were against him.

Mercury Records Nashville chairman Luke Lewis says that he imagined the record would do well—but not this well. “It’s exceeding my expectations,” he says, “and I had pretty high expectations.”

Lewis adds that roots radio and, especially, the CMT and Great American Country video networks have helped fuel the soundtrack’s success. Both video channels have...
Bond Crosses Ocean On Decca/Universal

Quartet Is The Hottest U.K.-Based Entertainment Since 007

BY MICHAEL PAOLETTA

NEW YORK—What happens when classical meets pop, when talent meets style, when strings meet sex appeal, when four musicians perform as one? In one word, Bond.

Classically trained and -photo, Bond has already conquered its U.K. homeland with a feisty, indeed controversial self-titled debut. The British media have labeled Bond “the classical Spice Girls.” The U.S. will have the opportunity to discover the oh-so-fashions string quartet March 13 when Decca Records/Universal Classics Group makes the disc available on these shores.

When released last October in the U.K., Bond’s debut—twentysomethings Guy Yee, Westerhoff (cello), Eos Chater (second violin), Haylie Ecker (violin), Tania Davis (viola)—watched “Bond” enter the national Chart Information Network (CIN) classical chart at No. 2. According to ClassicalCharts.com, the album has been up the equivalent of classical music the week the chart from the chart the following week.

“The CIN said it wasn’t a true classical album,” says Gore. “This stirred up lots of controversy, which the U.K. media reacted to rather quickly. Between local and national coverage there, the record and group drew much attention. Such controversy has the potential to stir curiosity here in the U.S.

“Their have the to say we weren’t classical enough,” notes Davis with a chuckle. “It shook us up, real-ly. Before this occurrence, we never gave much thought to whether our music was this or that.”

“In fact,” she continues, “we haven’t thought about what kind of act we are musically. Classical, pop, dance, or church help us, classical crossover artists? We don’t want to categorize ourselves.”

Westerhoff concurs. “We never set out to shake up the equilibrium of classical music. We’re only bringing a breath of fresh air to the scene. What are the rules, anyway? Music is music. Either you enjoy it or you don’t. Is it such a bad thing if more people go into the classical section of music stores because of our music?”

“Simply put, these are four classical trained musicians who have chosen to make music away from the traditional classical format,” notes Gore. The 13-track “Bond” is decidedly...

(Continued on page 20)

Best Chance Of Taking Home A Grammy:

Gray, Simon, Hill, And, As Always, Sting

If I CAN BE PERFECTLY CANDID, every year I make Grammy predictions, and every year I pretty much miss by a country mile. Last year, first, fifth, and seventh were perfect. The biggest lesson I learned from my poor showing? Never vote against Sting.

This year’s festivities will be held Feb. 21 at Los Angeles’ Staples Center. Unlike last year, where Chad’s Osbournes' nomination was the obvious front-runner, there is no clear winner in most of the categories, but because hope springs eternal and we’re used to public humiliation, here are our picks for this year’s awards.

Record of the year: All of this year’s nominees did well, but none of the songs was such a slam-dunk as to be the obvi-ous winner. Destiny’s Child’s “Say My Name” took the act to a new commercial and awareness level, but Mary J. Blige remains the critical darling in this pack. Even though Gray’s “I Try” seems like it was re-leas-...
Billboard celebrates the Bee Gees' 35th Anniversary with a look at this legendary group's dynamic career and a preview of their plan for the future. We review over 3 decades of Bee Gee hits, their success writing for other artists, and the evolution of the Bee Gee sound. Billboard also interviews the Bee Gees in depth and reveals plans for their forthcoming album.

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ISSUE DATE MARCH 24
By Eric Aiese

BOSTON—Almost four decades after the name "Idlewild" U.S. tongues as a New York airport, which was renamed after President Kennedy, it’s returning to stateside consciousness—this time as a rock quartet from Edinburgh, Scotland.

The band (named not for the airport but after a quiet spot in the novel "Anne Of Green Gables")—an unlikely inspiration for the energetic (think) plans to issue "100 Broken Windows" March 13 on Capitol/Odeon. Released in the U.K. last April, "Windows" marks a transition from the band’s 1998 debut, “Hope Is Important,” adding more of a melodic component to the band’s attack.

Lead singer and lyricist Roddy Woomble says the band’s improves, "We’ve gotten older. In 1998, we all dropped out of university, and suddenly we were in a band constantly driving around Britain playing in clubs. In between shows, we’d record four songs, then go away again, come back, and record four more songs. It was such a messy record, done in such a strange, fragmented fashion—it’s kind of naive. We used to be scared of the studio; it was so sterile. But now we’re much happier, so I think the new songs are among the best we’ve done."

"The guys are energetic. It’s real rock music, not contrived," says Stacy Conde, VP of marketing for Capitol. "You feel this vibe that’s real. They didn’t get into it to be pop stars."

Woomble’s lyrics lend a skeletal tone to the album. "It’s not particularly bitter; it’s more about throwing up doubt," he says. "I don’t think this is a negative record, but I don’t think it’s positive, either. It throws up doubt. It’s quite cynical, and it’s questioning to a degree, which is the same way I am. [10s] the same way a lot of people I know are."

The 12 cuts on "Windows" combine the cynical lyrics and excitement of the band with the influences of U.S. indie rock. "The roots of the music were always American indie rock, from Sonic Youth to Fugazi," explains Woomble, who, as a teenager, spent several years in South Carolina. "That’s why we’ve constantly been compared to American bands. The band has an American sound to it."

"Windows" has already received early praise from U.S. press. In January, Spin magazine ranked it as the best record you didn’t hear of 2000. Woomble feels the strength of the new album resides partially in its cohesion. "I think this one holds up as an album. A lot of American magazines and reviewers have taken an interest in the band purely on the record, without having seen us live, whereas our reputation in Britain is based on us live," he observes. "That means the record is standing on its own, and that’s what we wanted to do in the first place—make a record that could stand up on its own without people seeing us play."

Though the U.S. sound has been important, Woomble credits some of the band’s success to its hometown. While Glasgow has proven to be a hotbed for Scottish rock acts like "Teenage Fanclub, Travis, and Belle & Sebastian, Edinburgh has had a quieter heritage. “There’s a good band in Glasgow, but there’s only about three bands in Edinburgh,” he says, “so it was quite fortunate for us—we got noticed very quickly."

Extensive touring, covering North America and Asia, exposed the band to a wide audience, as did TV appearances back in the U.K. on the BBC’s "Top Of The Pops" and a Channel 4 special dedicated to the band.

The pop lean of U.K. radio hasn’t helped much, says Woomble. "British radio’s not really that engaging. In America, you’ve got great [modern rock stations] But here, you don’t really have those," he says. "You only have select shows, like Radio Scotland’s Best Party, which plays indie rock. It’s better, but it’s difficult."

In assisting the trans-Atlantic transition, Capitol plans to aim its marketing efforts toward college radio first. College students make an ideal initial audience for "Windows," says Conde. "The potential for the band is well beyond that. We hope there’s a strong growth from there, as college kids share the music with their friends."

First, a promo EP of album tracks and B-sides was shipped to college radio, followed by the full album early this month. "College radio is looking great with the EP," says Conde. Indie retailers also received the EP for in-store play and use as a value-added piece. The band will cross the Atlantic in March for a U.S. tour with Brassy.

Idlewild has made four videos for the U.K., including clips for "Windows" "Little Discourage" and "Rossettiwoman," which were directed by Grant Olaine and engineered by Woomble. They will be shipped to MTV, local video outlets, and college TV, coinciding with local U.S. tour appearances.

While U.S. radio and video outlets offer a larger opportunity for alternative rock than that at home, Idlewild still has an uphill battle against the so-called British evasion (Billboard, Sept. 9, 2000) of recent years. The past months have seen several U.K. successes, however, from the likes of Radiohead, Coldplay, and David Gray. Will Idlewild likewise translate to the U.S.?

The slump is understandable, says Conde: "It’s difficult for acts overseas to spend time here to make the investment," she says. "You can’t play eight days and expect people to fall in love with you. When bands come here and spend the time, it doesn’t matter where they’re from."

Capitol remains confident that Idlewild can make U.S. success happen. "It’s all about putting in the work," says Conde. "We think they can do it."

IFS

In The Studio. Acclaimed saxophonist Chris Potter is currently in the studio recording his Verve Records debut. Potter plays tenor, alto, and soprano sax as well as bass, clarinet, and Chinese wood flute on the album, which is titled "Gratitude." The set is due in stores April 3. It comprises 12 tunes that pay homage to the legends of saxophone. Pictured at New York’s Avatar Studios, from left, are Jason Olaine, A&R manager, Verve; Potter, and Joe Feria, engineer.

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Ice Age Loves Feel Of ‘Liberation’ On Magna Carta

By CLAY MARSHALL

LOS ANGELES—Ice Age front man Josh Pincus feels like a free man these days. For proof, look to the self-described dramatic rock group’s second album, “Liberation,” to be released by Magna Carta Records March 6.

When the New York quartet released its 1999 debut, “The Great Divide,” Pincus says Ice Age was quickly termed “progressive” for its similarities to groups such as Dream Theater and Rush. He explains that on a musical level, the title “Liberation” refers to reaching beyond that classification.

“If ‘progressive’ is the category they want to put us in, that’s fine, because we’re in good company,” he says. “But this time around, we’re reaching beyond the progressive label and striving to find our own unique, recognizable style.”

Hence the “dramatic rock” tag, he explains. “When they’ve heard the band over the years, a lot of people—we especially in a live situation—say it reminds them of theater or Broadway,” Pincus says. Indeed, the 12 tracks on the 63-minute album range from brief, cinematic instrumental passages to full-blown epics such as “The Lhasa Road (No Surrender),” a track that Pincus says ties into the album’s title metaphor.

“It talks about a specific example of the hostile takeover of one’s country by another,” he says. “They always say, ‘We’re doing this to liberate you,’ and really what they’re doing is coming in and enforcing their own ideology on you.”

Another “Liberation” standout,

“The beauty of playing this kind of music is that you’re pretty much free to express yourself musically,” Pincus says. “You don’t have to fit into any particular category or mold.”

That ideology is one of the band’s key selling points, says Pete Morticelli, president of Magna Carta Records. “They do something nobody else is doing for us currently,” he says. “Some people say, ‘I hear parts of this group or that group,’ but at the end of the day, Ice Age is trying to separate themselves from the pack.”

Morticelli says he hopes the group can tour Europe in some capacity this year and perhaps perform at select summer festivals there. In the meantime, the self-managed group—which includes guitarist Jimmy Pappas, drummer Hal Aponte, and new bassist Doug O’Dell—will play occasional gigs in its native Long Island, N.Y. “We want to get the band out there,” Pincus says.
Artists & Music

Boston Band American Hi-Fi Surfed Out To Maui Record Island Debut

BY CHRISTA TITUS
NEW YORK—For the members of American Hi-Fi, their eponymous Island debut already feels like a huge success, even before the project hits retail Feb. 27—largely because they got to work with their dream producer, Bob Rock.

Singer/songwriter/guitarist Stacy Jones already possesses industry credentials, having played drums for Letters To Cleo and Veruca Salt. After Veruca Salt disbanded in 1998, its co-founder, Nima Gordon, headed to the island of Maui to record her solo debut, “Tonight And The Rest Of My Life”; Jones accompanied her as her drummer.

And whenever producer Rock (Aerosmith, Mötley Crüe) came to the studio to work on Gordon’s album, Jones made sure an American Hi-Fi demo was playing. The band was on the verge of inking a deal with Outpost Records and knew it would produce its music.

“[Bob would] walk in and say, ‘What’s this?’ and I’d say, ‘Oh, Bob! Good to see you!’ Didn’t know you were coming in here,’” Jones recalls. “Meanwhile, I’m spying through the window, timing it just right.”

Rock told him to invite lead guitartar Jamie Arentzen (formerly of Sky Heroes), drummer Brian Nolan (an ex-member of Figidish), and bassist Drew Parsons (who has played for Tracy Bonham) to Maui so they could continue working on material. It was January at the time, and with Boston being American Hi-Fi’s hometown and members immediately accepted. After hearing the act open for a local band—The first time American Hi-Fi had played a gig, in fact—Rock said, “OK, let’s do a record.”

“We basically got up every morning and surfed, played golf in the afternoon, and then we jammed in Bob’s garage every night,” Jones says. “We were like total brats. We got to make our record in Maui with Bob Rock.”

Jones follows the footsteps of the Foo Fighters’ Dave Grohl by abandoning the drums for guitar, writing the band’s songs, and singing them. It sounded like fun to him, and since he’d been playing drums from the age of 5, the challenge was appealing. He had contributed to some Letters To Cleo tunes but hadn’t written an entire song before. He had never sung, either.

When it came time to record, “it was scary,” he admits. “When we finally got into the studio and were doing it, it was like, ‘Holy shit, what have I gotten myself into?’ Because it became my responsibility. These were my songs; I had to sing them, and I had to decide, ultimately, how I wanted them to sound.”

The Fighters are one of the many sounds American Hi-Fi incorporates into its songs. (The track “Scary” is a prime example.) Smashing Pumpkins fans will enjoy Jones’ voice, which sometimes resembles Billy Corgan’s (“Wall Of Sound”), “My Only Child” the track is packed with the bristling yet controlled angst of Nine Inch Nails and the driving guitar of the heaviest of metal bands. However, Surrounds and “Hi-Fi Killer” could catch the ears of Blink-182, Green Day, and Weezer fans.

Although the music makes a great background for a party, the lyrics primarily concentrate on relationships. On the first commercial single, “Flavor Of The Weak,” shipped to alternative rock, college, and triple A stations Dec. 22 and to top 40 Feb. 7, it’s the story of a guy who doesn’t know how good he has it with his girl. “It’s not a song about breaking up,” Jones explains. “I think everyone either knows that guy or has maybe even been that guy at one time or another in their life. It’s kind of like the underdog story of ‘The Longest Yard,’ almost (that says) ‘You need to wake up, dude, you’re blowing it.’ ”

“Flavor Of The Week’s” video is being distributed at American Hi-Fi’s and other acts’ shows. It pays tribute to the 1986 documentary “Heavy Metal Parking Lot.” Since they are fans of the film, Jones and his bandmates jumped on the concept when director Chris Applebaum proposed it.

“’We’re fortunate to have a video for [a promotional] tool,” says Livia Tortella, senior director of marketing for the Island imprint. “A lot of people know a little bit about ’Heavy Metal Parking Lot.’ It’s still very cult-like, but a bunch of people know about it.”

Tortella says the majority of the raves for the band’s current campaign were for “Flavor” but believes it will pick up at active rock radio, as well as at pop stations. “We think the majority of people who bought [American Hi-Fi’s songs] is they reflect what a lot of kids listen to right now,” she observes. “They’re not precious about any sort of form of music; they kind of embrace it all. I think that’s really refreshing. They have a very ’90s, alternative filter when they look at their music, and they grew up listening to real heavy, rocky bands. It makes for a very interesting album because of it.”

Last November American Hi-Fi visited a number of radio stations in major markets across the U.S. with SR-71 in December and January, with Nine Days and Collapse join- ing them on various dates. A small computer system was placed at shows that allowed attendees to electronically sign a mailing list, which will help the band build a fan base, and receive a free gift.

Street teams have been distributing a three-song MP3 sampler as well as stickers that American Hi-Fi designed. In terms of lifestyle marketing, “Scary” has been included in the MTV Sports video game “Pure Ride,” and Tortella says they are working to get “Flavor” included in the trailers of upcoming movies. Promotional plans are still being finalized for the week of the album’s release. A separate street marketing campaign is being fostered for the Boston area, which will probably host some in-store signings when the set hits retail.

The album is supported by David Jones of Global and Gammesonic Entertainment, published by BMG, and booked by Larry Webman at Little Big Man in New York.

BOND CROSSES OCEAN ON DECCA/UNIVERSAL

(Continued from page 16)

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(Continued from page 16)
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.

ARTIST SPOTLIGHT:
Emmanuel de Buret, President, Virgin Continental Europe

Peter Gabriel
Artist, & Co-Founder OD2

FEATUED SPEAKERS:
David Philips, 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
David Stockley, CEO, DX3
Patrick Campbell, Chairman & CEO, Magex
Michael Downing, Co-Founder, President & CEO, Music Bank
Martin Craig, VP, New Media, Warner Music International
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R&B & INGENUE: Syleena Johnson, whose album "Am I Your Woman," was written and produced by R. Kelly, Johnson's debut album, "Chapter 1: Love, Pain & Forgiveness," was due April 17 on Jive Records. Johnson, who co-wrote most of the songs on "Chapter 1," says the album "reads like a book" about her life.

ENDLESS GREGGIA: Country singer/songwriter Georgia Middleman worked with producers Tony Haselden and Russ Zavitson (the Wilkinsons) on her debut album, "Greatest Possibilities," due March 13 on Giant Records. The album's first single, "No Place Like Home," has been received country radio, and Middleman has been on a U.S. promotional tour.

A native of San Antonio, Middleman has written songs for, or has been asked to perform with, artists such as Martina McBride, Rodney Foster, and the Kinleys.

HEVIA'S OTHER SIDE: World music artist Hevia has sold more than 16 million copies worldwide of his debut album, "Tierra De Nadie." According to his record label, Higher Octave, Hevia's second album, the "Other Side," is set for release March 18. At the end of February, the album will be serviced to NPR stations and other outlets that play world music.

The artist, whose full name is José Angel Hevia, has also completed two videos from the album—"Tanzila" and "Baños De Antonio," which will be serviced to video outlets nationwide.
The first thing that comes to mind while listening to Teen Spirit is "Teenage Wasteland," with its aggressive punk rock sound. The title itself, "Teen Spirit," evokes a sense of youthful rebellion and alternative energy. The album, "Teen Spirit," embodies the essence of the genre, offering a unique and powerful musical experience.

Teen Spirit

PRODUCERS: Various
Writers: Various

This mid-Atlantic indie rock act dispels any hint of a sophomore slump with this superior release. The album is an energizing collection of high-energy tracks that are sure to keep listeners dancing and singing along.

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By Rashaun Hall

NEW YORK—It says a lot about a new artist when the label president takes time to write a note for inclusion in every album sampler sent to industry tastemakers. And it also says a lot when that same artist is handpicked by Splice Lee to appear on the soundtrack to the director's most recent film, "Bamboozled."

It says that Motown Records' singer/guitarist India.Arie is ready for prime time. Her "Acoustic Soul" alludes to a mixture of soul and folk layered with Arie's emotive lyrics.

"It's rare that you find an urban artist who plays [acoustic] guitar and will be successful," says Lee. "This is the box," says Motown president/CEO Kedar Massenburg. "So she'll build a buzz. Obviously, the goal is to be successful, but with creative artists who want to take it, it takes a little longer."

To build that buzz, Motown is centering the album setup around a series of promotions that began in February and will wrap up on the date of release. In addition to using traditional promotional approaches, Motown director of marketing Liz Loback says the label will push Arie online as well as at the grassroots level.

"This has been a powerful and transforming experience," says Arie, who was starstruck when Massenburg had her play for Lee, "who liked what I did. I was truly a girl before all this: When I signed [with Motown] in April '99, I was just 23. Arie, who dropped out of a faith-based college, was hesitant about getting into the music business. "I knew that if I lied, I would be performing right away," says Arie, managed by Niki and Jack Ponti for New Jersey-based KazzY Dog Management, "but as far as the industry itself — I put out an independent record in Atlanta and let it run its course. However, I was getting offers for deals after the second time she was on "American Idol," at first, but after Lilith Fair, I figured, I can do this. I want to be an else am I going to do?"

The Atlanta-based singer's 1998 Lilith Fair tour opened her eyes and changed her opinion about the business as also took her to several label executives, including Universal's Reen Nallil, who, in turn, introduced her to Massenburg.

"My whole life has been full of irony and things that are so perfectly timed. When she first heard her, I couldn't believe it," says the songwriter, who lists maties Stevie Wonder and George Benson as inspirations. "My mother [known simply by her last name, Simpson] was a singer who grew up in Detroit. At 10 she had a 14-piece band and was touring. Motown wanted to sign her then, but she was too young for Martha & the Vandellas, and they didn't want her whole band. So she didn't do it. It's like coming on that legacy."

"I went from being a student at Savannah State and doing what I wanted to do at Motown, and having people wake me up and question my work habits," continues Arie, who is published by Gold & Iron/MusicWarner/Chappell (ASCAP). "When that happened, I had to grow up. I had to learn how to operate my stuff and be able to speak my mind in a proper way. I went from all me to having a real career."

"it's pop," the set's lead single, illustrates that growth. Debuting on Billboard's Hot R&B/Hip-Hop Singles & Tracks chart at No. 75, "Video" currently rests at 51.

"I wrote the hook to 'Video' in October '99, says Arie (nee India Arie Simpson). "I went to Oakland [Calif.] to work with Dawggin Wiggins, who was trying to make me stretch out musically. We were in the studio, and videos were on the TV. [The guys] were walking up to the TV line, 'Oh, look at her. They were just tripping. So that's how I wrote the hook 'Not the average girl from your video' ...

The result is quickly finding favor at radio and retail. "In addition to the neo-soul that Kedar [Massenburg] has brought via artists like Erykah Badu, there's now India," says PD Steve Gousby of Boston's WBOT.

"The singer has definitely found a home here."

"Her sound is refreshing and at the same time somewhat daring," says Best Buy senior music buyer Kevin Angler. "She's someone who's very confident about herself, a rare quality for a new artist."

And it says that R&B's evolving state will be to Arie's advantage. "R&B has gained a broader audience thanks to the eclectic sounds of artists like Macy Gray, Jill Scott, and Lucy Pearl. India will only benefit from those successes."

By Gail Mitchell

New York—After months of speculation, Clive Davis' J Records has officially announced the signing of former Elektra artist Busta Rhymes. This is the addition of another new artist, which includes O-Town, Olivia, Alicia Keys, and Luther Vandross, to the label's first major signing.

In a prepared statement, Davis says, "Busta Rhymes is the quintessential rap star. His charisma, presence, and persona are electrifying." Rhymes, whose Elektra contract ended with last year's release of "Above the Law," will join the flagship Pop/Entertainment imprint to J. The two-year-old entity is home to Rhymes, Rub Digga, and rap supergroup the Flipmoped Squad.

"In every area in life, you grow to a certain level," says Rhymes in an exclusive interview with Billboard. "When you get to a certain level, certain changes have to be made so that you get to the next level. With Elektra, we're at a point where we had to make some changes so we both could reach the [next] level. They're trying to do certain things to grow their establishment as a big, major corporate machine, and so am I. The bottom line is, I don't want people to just be in Busta Rhymes. I want people to be in business with Busta Rhymes. I think J Records will be the machine that can do that.

"Elektra was really cooperative in making sure the transition was smooth and quick," adds Rhymes. "My whole career has been at Elektra, so it was more of an emotional thing than a negative thing." When it's complete, Busta Rhymes will have a new Busta Rhymes set, "Genesis," due in July or August. The Flipmoped Squad's "Rulerment Movement" LP and Digga's untitled sophomore set will follow soon thereafter.

Future non-rhymical Rhymes projects include this fall's launch of his Busth clothing line and a role in the film "Knick." The action-thriller, which stars Ray Liotta and Jason Patrick, is currently being shot in Toronto.

Rashaun Hall
ABW ‘Goes Around’ To Find Success

Weaving Web of Success: A sometimes tragic and circuitous journey has led pop-flavored rap/R&B duo Addis Black Widow to the top five on Sweden’s GLF charts. That’s where you can find the pair’s latest single, “Addis Goes Around.”

“We’ve been working so hard for so long,” says Craig, who, along with Pigeon, is a member of the band. “It feels good.”

At the age of 6, Pigeon—along with two other siblings—was sent from war-torn Ethiopia to the relative safety of California. Across the road from his Oakland care home, Pigeon befriended Cream, the Iranian-born daughter of an African-American father and a Iranian mother. But Pigeon and his younger brother Addis were adopted, later moving overseas to Sweden. Now the two men—still friends—have reconnected with their mother and her Swedish partner.

Initially, ABW was signed to PolyGram Sweden as a trio. Then Addis was killed in a road accident.

ABW’s debut single, “Intoxicated,” was a hit in Sweden, France, and the UK, where it launched the Mercury Black Vinyl imprint. Despite the relationship between the duo and its label souring after the release of the 1996 album “Battle of Arvad,” the band has continued to grow.

Prince’s former manager, who was based at London’s Pure Management, brought ABW to the attention of Dickins, who signed them to a joint venture Instant Karma. “They’re original in their writing and producing,” says Dickins. “It’s everything very well.” He signed ABW—who have no publisher at the moment—In 1999.

The single is already out in Sweden, Denmark, Norway and Ireland. The album, titled “ABW,” will be released in those countries Feb. 26. The next single, penciled in for mid-April in the UK, is the catchy pop rock-style “I Was Him.”

While “Goes Around” is a true story about a breakup, “Whole Wide World” is an ode to Pigeon’s grandfather, who gave him his last sandwich when they had no food. “I’ve always thought that was real love,” he says. “They’re often the last ones.”

Videoclip availability. 

T WAS HIM: “It Wasn’t Me,” by Shaggy Featuring Ricardo “RikRok” Ducent (MCA) jumps 9-3 on Hot R&B/Hip-Hop Singles & Tracks, due to the retail release of the maxi-CD. The single sold 7,000 copies in R&B core stores, an increase of 10 over last week’s No. 10 spot. “It’s Over” by Addis Black Widow (Big Dat), which held No. 17 last week, jumps 15-2.

“Working at the record store, the sales of the previously available single’s move knocks it out of the charts. With “It Wasn’t Me” starting to lose airplay (it falls 6-8 on Hot R&B/Hip-Hop Airplay), “It’s Over” is poised to pick up speed now that audiences are primed for the Shaggy sound.”

ABW’s building is very reminiscent of the Manuva album.

The intriguing album’s title, says Ty, reflects the fact that he doesn’t feel he fits the general hip-hop mold or the expectations people have about a black youth growing up in the UK. “[The title] has to do with being an individual and being strong,” says the artist. “It’s realizing I don’t fit into this or that category but I’m a black rapper. I’m not insecure about myself, so let me do this from this perspective.”

“This is one of the most personal, heartfelt hip-hop albums ever made,” concludes Ashton. “Not many rappers admit to being bullied at school.”

(Continued on next page)
ABW 'GOES AROUND' TO FIND SUCCESS

(Continued from preceding page)

Released Feb. 12, second single "The Nonsense" doesn't have the usual 4:4 time signature or a chorus. "We can do whatever type of album we want, any type of hip-hop we want," says Ty. "This is just an example of some vibing out and being creative in the studio.

Although the album's grooves carry a cool, jazzy feel, the beats are always tough. Ty implements a mixture of samples and live instrumentation, enlivening the production skills of DJ Bizness, U-Nice Heroes, and Drew, with DJ Shortee Blizz and DJ Pogo supplying the turntable cuts.

Ty, who's published by EJ's Lastees Music, has been busy recording, respectively, with the London-based firms Sentinel and the Profile Agency. He's now playing live dates in Europe and the UK through late April.

BRIEFLY SPEAKING: East-West France released French veteran rapper MC Solar's album "Cinquime As" ("Fifth Ace") Feb. 13. It was preceded by the single "Solaire Pleureur" ("Solaire Weep")... French rap duo Positive Black Soul's East-West album "Racine" drops March 13. Producers include Salama Remi (Fugues); reggae artist Ky-Mani Marley guests on the title track. The release coincides with a European tour... U.K. rapper and Gentoy artist Matari recorded with U.S. rapper Caubus late last year when the latter was in London for a concert, "Da Shock," should be out soon.

Loud And Clear. During Loud Records' recent "Loud Rocks" party at New York's Velvet Underground, newly signed Violator/Loud artist Jojo Pellegrino, center, was introduced. Flanking the artist, from left, are Loud president Rich Isaacson and Pellegrino's manager, Thomas "Viggo" Wilson.
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**R&B SINGLES A-Z**

**BILLBOARD**

**FEBRUARY 24, 2001**

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**Hot R&B/Hip-Hop Recurrent Airplay**

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Nufonic’s Fulton Bears His ‘Heart’

Body Rock. To celebrate its first anniversary, GrooveRadio.com has been inviting more DJs than usual to the station for guest turntable sets. The international DJ contingent has included Pete Tong, Carl Cox, Aphrodite, and Timo Maas, among others. Incorporated into the mix have been several DJs/produces from Los Angeles-based Moonshine Music’s artist roster, including Omar Santana, John Kelley, and AK1200. During its visit, AK1200 promoted his new drum’n’bass set with MC Navigator, “Mixed Live—Moonshine Overamerica Tour, San Francisco,” shown at the station, from left, are GrooveRadio.com GM/PD Swedish Egil Aalvik, AK1200, and GrooveRadio.com music director Dave “The Wave” Korean.

Lady D. Wears Many Hats In The Dance World

Equally intoxicating is “Le Groove Ectoticc” (Max Music), which was mixed/compiled by DJ Mark Gorbulev, the musical director of New York’s Upper East Side haunt A. Bar. A smart and refreshing mix of soulful house, Brazilian beats, Latin rhythms, and Middle Eastern grooves, “Le Groove Ectoticc” truly captures the essence of one of Gorbulev’s globally aware DJ sets. Kalangwa’s

(Continued on next page)

by Michael Pooleto

creating the tracks that rocked dancefloors. He says his keyboard work and drum programming can be heard on the early Basement Boys productions of recordings by singers Naté and Crystal Waters.

Now moving to New York six years ago, Fulton has continued honing his skills as a producer, remixer, DJ, and artist. He has released several singles and EPs, including “Stress” and “The Mud Duck,” and has contributed to such compilations as Ubisoft’s “The New Lainaires, Vol. 3” and Max Music’s “Be House” (2000). Last year, Spectrum Records issued the artist’s album “Mauie Fulton Presents: Boogie & Chill.” In addition to remixing tracks from Tender’s album, “Organism,” Fulton became a full-fledged member of Tender’s touring band.

Many highlights from the hit single “Give Away My Everything.” “Please Heal Me,” “A New Day,” “I Why The Pain,” “Life With Denise” will surely please card-carrying members of the club community who aren’t afraid of pushing (the musical) envelope. In fact, those give “Stories” a chance may discover the true meaning of joy. We don’t know if you want to feel much better.

“Album tracks like “You Give Away My Everything.” “Please Heal Me,” “A New Day,” “I Why The Pain,” “Life With Denise” will surely please card-carrying members of the club community who aren’t afraid of pushing (the musical) envelope. In fact, those give “Stories” a chance may discover the true meaning of joy. We don’t know if you want to feel much better.

Lady D. of Chicago’s club, her passion for music and club culture has led to innovative sonic unions, most notably a tour with alternative rock band Poi Dog Pondering, as well as a spot on the lineup for San Francisco’s Noise Pop festival last May.

Her passion for club culture has extended to the formation of Super Jane, an all-female DJ collective that also features the talents of DJs Dayhota, Heather, and Colette. “My DJ style is pretty eclectic,” notes Lady D. “Actually, I’m simply very versatile musically. I’ll go from deep house to techno to tech-house to disco.” Additionally, Lady D. helms her own marketing company, For Soul Only (ForSoulonly.com), which markets and promotes recurring parties in the Chicago area. DJs like Hammond, E-Smoke, and Matty J. are Jackson members of the For Soul Only collective.

Lady D.’s also the label director of Strictly House Recordings (SHR), a record company that boasts nine imprints, including AfterHours, Dialogue, and Zodiac. In this role, Lady D. is able to flex her A&R muscles, overseeing remixes and productions from producer/artists like Miguel Migs and Pevon Everrett.

“Rather than embrace the most current thing, D. looks beyond that,” says SHR president Paul Gole. “She’s intellectual, full of integrity, and is always searching for the next new thing.”

But promotions appear toAfterHours to another level to make them more successful.” Lady D. says, “I don’t want people to be pigeon-hole a Label’s sound. I like diverse music. I function best when things aren’t stagnant.”

When Gole was contemplating a deep-house mixed-CD to complement the label’s female DJ-helmed compilations released last year, he looked no further than Lady D. With DJ Colette’s and DJ Heather’s sets were primed for peak-hour play, Lady D. “Naked Kaleidoscope”—released last Septem-ber—surfaced—lighted the smoother side of house music, with its beats-per-minute barely middling 124.

These days, Lady D. is making forays into production. One of her first tracks, “Champagne Lady”—a collaboration between Lady D. and producer/engineer Ginn Underwood—appears on “Sessions, Volume 2” (AfterHours). Recently, she completed “Making Sweet Love” by the R.C. Connect featuring Lady D. The house track, produced by Ron Carroll, features the spoken words of Lady D. and will street via Body Music/Dust Trax in April.
**HOT DANCE MUSIC**

**CLUB PLAY**

Compiled from a National Sample of Dance Clubs, Club Managers, and Internet Dance Music Sales Reports Collected, Compiled, and Provided by SoundScan.

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**MAXI-SINGLES SALES**

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### DANCE TRAX

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On a similar tip, “Tribes Vol. 6: Soul Searching,” which arrives Feb. 28 via Infracom! Germany (Studio K7 K7) has the label’s U.S. distribution. Compiled by Soulportals’ Michael Ritten, the 12-track set spotlights the wealth of international artistry that abounds in dublab, specifically those artists who prefer the grooves to be deep and soulful.

On board are Ultra Naté (with the 4 Hero mix of “Twisted”), culled from the singer’s forthcoming Strictly Streets album, “Stranger Than Fiction,” the Silent Poets (with Two Banks Of Four’s remix of “Prisons”), Hefner Featuring Josee (“Dive Into You”), Jiva (“Stars”), En-Groove (“Let It Ride”), Underwolfs (“Bird Song”), and Maurice Wolves Present’s Bof (“Life Is Water”), among others.

And don’t ignore P’taah’s “Decompressed” (Ubiquity Recordings); Shirley Bassey’s “The Remix Album… Diamonds Are Forever” (N.W.A. Presents “The Mike Agent X” Clark mixed “Geology—A Subjective Study Of Planet E, Volume 2” (Planet E Recordings); the Pete Rock/Kool Darge compiled “Punk Spectrum III—Real Funk For Real People” (BBE U.K.); Aphrodite’s “Mixer Presents The Takeover Bit” (DMC/Razor & Tie); and John Digweed’s two-disc set “Global Underground: Los Angeles” (Boxed Records U.K.). Mirwais’ “Production” (Epic), “Glücklich 1” — a collection of Brazilian Flavours From The Past And The Present” and “Compost Community” (both on Compost Records Germany); and “Brazilian Beats 2” (Mr. Bongos/Studio K7), which includes the difficult-to-find Sunset mix of India, Sano Benitez, and River Ocean’s “Latin Love And Happiness.”

**NEWSY NEIGHBORS:** Trip hop pioneer Tricky has signed with Hollywood Records for the U.S. release of his next album. The label says the debut, scheduled to be in July, will feature collaborations with Alan Bernardis, Mike Toledo, and Rich Chilli Peppers. — Robin Peika, formerly of Rampage Music, is now handling mix shows/radio promotion at NERD拨 Records.
John Anderson Moves to Columbia To Release 22nd Set

BY RAY WADDELL
NASHVILLE—Possessing one of country music’s most instantly recognizable voices, veteran artist John Anderson is poised to release his first new album in more than three years, with his first for Columbia Records.

Due March 7, “Nobody’s Got It All” is Anderson’s 22nd major-label release on his seventh major-label imprint. Since he bowed in 1980 with “John Anderson on Warner Bros.,” he has been labeled as something of a comeback kid, rising from the ashes time and again to find success at radio and with fans.

Anderson, doesn’t quite see it that way. “I wish they’d quit writing me off and killing me,” he says with a sly smile. “I never quit working or touring—I never even threatened to. Other guys retire and come back, but I never even retired the first time. To tell you the truth, things have been pretty good in Smithville [Tenn., where Anderson makes his home] since “Swingin’ in ‘80.”’

Overall, Anderson feels the new record remains true to his style and vision but still takes chances. “I feel like we’ve got something to offer on this record,” he says. “If the young ‘uns would pay attention, they might learn something.”

TOTAL COMMITMENT

By far the record’s edgiest song is “The Big Revival,” which is slated to be the next single and is shipping to radio this week. Anderson says the album is a rocking, tongue-in-cheek look at American roots and fundamentalist preachers. While certainly not typical country fare, the song’s catchy chorus of “Praise the Lord and passage me a cuppa, I’m sure to get some kind of reaction at radio.”

“I love the song, and it doesn’t score me in the least,” says Butler. “No guts, no glory” is what I always say, but I don’t know if all the programmers agree with that philosophy.”

“We’re not trying to offend anyone, but if it raises someone’s hackles, we might be more inclined to play it,” says Wes McShan, PD at WDFK Nashville. “It is very tongue-in-cheek, and people ought to know John well enough to know he’s not trying to offend anybody.”

Butler doesn’t think the internal shift of Anderson’s project from Epic to Columbia cost the album any momentum. “John’s now signed to Epic last year, and their workload was such that they couldn’t do the project justice,” says Butler. “Then the guys at Columbia raised their hands. They’re all big fans of John. We talked about it, and they would do any damage to change John’s project internally and decided to move forward.”

Anderson’s management agrees. “We’re very enthusiastic about the change,” says Bobby Roberts, Anderson’s longtime manager and agent. “Our enthusiasm comes from meeting with [Columbia promotion VP] Ted Wagner and his promotions staff at Columbia. They’re huge John Anderson fans, they’ve followed his career a long time, they love the album, and they’re excited about the music. That’s what you want in a promotions staff.”

Butler says the internal shift of Anderson’s project from Epic to Columbia cost the album any momentum. “Records are taking so long to get radio—25 weeks—that all the labels in town find themselves backed up with too little to work on projects,” he says. “Where we thought we could work five or six records at one time, we can only work three or four. Other than that, you’re tripping over yourself. It’s slowing down the whole process and our ability to work on records.”

Still, Butler and Columbia believe Anderson’s project can be very successful, particularly if it is supported by country radio. “Our basic philosophy is we know if we can get John on the radio, he’ll sell records,” says Butler. “That’s his history. The format still needs core artists like John Anderson, even though he has a distinctive country sound, remains totally contemporary in his choice of material. His ability to reinvent himself is phenomenal.”

A media campaign will target core country outlets, and Internet marketing is planned, including some free downloads. At retail the label will go “all the pricing and positioning we can get,” Butler says. “We have to let his fans know there is new John Anderson product out there.”

Meanwhile, Anderson remains a true country music original and appears content with his place in the genre. “You don’t have to worry about us copying somebody else,” he says. “We’ve never been courted as a real pioneer; too much; I just let the music speak for itself.”

“I always looked up to [Merle] Haggard and [George] Jones. I love their music, but I’m glad I have my own personal life,” he adds. “I live like John Anderson and nobody else, and I wouldn’t trade it for any recording star out there. They’d play hell to beat me.”

Texas Country Movement Spawns Zine; Randy Travis Shifts To Indie Relentless

WHEN IN TEXAS: Following the success of its weekly Best in Texas chart, launched last year, Houston-based Country Music News magazine will extend the brand with the launch of a consumer magazine next month aimed at furthering the popularity of Texas country music.

The Country Music News magazine’s initial run of 15,000 copies will be distributed free to the 50 country stations that report to the Texas chart and at several industry gatherings. Reporting stations are free to give the magazine away at events. Editor Hamstein hopes to be publishing the magazine monthly by summer. It will also eventually have an online component.

Joining as editor is Leon Beck, the longtime publicist for John’s nightclubs, also wrote for the magazines of Houston stations KHJF and KKBQ (90Q).

Plans for a Best in Texas syndicated radio show are still in the works.

SIGNINGS: Randy Travis has signed to recently launched independent label Relentless Nashville. Travis had a lengthy stay on the Warner Bros. roster, and more, recorded for DreamWorks. His first Relentless project, due in the fall, will include six to eight new tracks and four or five older songs from Travis’ film and TV projects. Kyle Lehning, Travis’ longtime producer, will again handle all of the duties on the album. Relentless is a division of Madonna Entertainment.

Broken Bow Records Signs Elbert West to its artist roster. West has written several hit songs, including Tracy Lawrence’s “Sticks And Stones” and “Can’t Break It To My Heart.” West’s debut album, “Living The Life,” is due in May.

Austin, Texas-based group the Hollisters sign with Communications Arts Inc. and the Artist Entertainment Agency for booking.

American Country Awards artist AAR assistant at Giant Records, joins Malaco Music Group as a staff songwriter.

INDUSTRY NEWS: The Country Music Association (CMA) Awards have been set for Nov. 7. They’ll air 8-11 p.m. (EST) on CBS from Nashville’s Grand Ole Opry house. Vince Gill will host for the 10th consecutive year. This will be the first time the CMA Awards have aired during November sweeps. Because the show is a month later than usual, the cut-off date for awards eligibility is extended to June 30 from May 30. First ballots will be mailed to CMA voting members June 6, followed by second and third ballots. July 25 and Sept. 10. Nominees will be announced Aug. 28 in Nashville.

Academy of Country Music Award nominations will be announced Feb. 27 at 3:30 a.m. (EST) at the Sheraton Universal Hotel in Los Angeles. The live awards show will air May on CBS.

Mootownmusic.com will launch March 1 and offer information about CDs and concert dates for gospel and country singers and pets. The site was created by Vickie Mullen, who owns Western supply company Hitching Post Supply. Information on the site will include tour schedules, bonion, song snippets, and a Virtual Campfire Room.


ARTIST NEWS: The Warren Brothers have been added to the lineup for the George Strait Country Music Festival. They will perform on the side stage sponsored by Jack Daniels, along with previously announced performers BR5-49.

Confederate Railroad has exited the Atlantic Records roster.

ON THE ROW: The Americana Music Assn., a 540-member trade organization launched last year, has announced the election of its officers for this year: Dennis Lord (SESAC), president; Traci Thomas (Grassroots Media), V.P.; Josephine Scott (XM Satellite Radio), secretary; Brad Paul (Rounder Records), treasurer; and Grant Alden (No Depression), president-elect.

Former Virgin Records promotion coordinator Katherine Chappell joins the promotion department at DreamWorks Records. She will focus on secondary market promotion.

Maureen Miller exits her position as publicist for Ricky Skaggs’ Skaggs Family Records.

Jeannie Winn joins the firm as a re-publishing venture between Jackie Solomon Chancery and Humane Music Group. Winn, who will be creative manager, previously worked at Sony Music and as an independent song pluggers.
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**NOTES:**
- Artwork with the greatest sales is given this week. Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 albums (Gold), 1 million albums (Platinum). For boxed sets, the weight of the set is multiplied by 500,000 and the RIAA certification awarded accordingly. **For CDs, the equivalent of the above is used.**
Country SINGLES
Country
get adapted but GOD'S ASCAP/EMI Longitude, BMI/Wedgewood Avenue, BMI)

Although many of the hits were as successful in Dallas as they were in Nashville, the city did not have a major radio station until the 1970s, when KBME began broadcasting from the Astrodome. By then, the city's sound was more diverse, incorporating elements of rock, country, and soul. The city's newfound popularity as a music center helped attract more artists and labels, leading to a surge in chart success. In the late 1970s and early 1980s, the city's radio stations began to feature more country music, and by the 1990s, Dallas had become a major hub for the genre.
Ocean Way, JVC Team For Custom-Built Mastering Studio

by Christopher Walsh

Ocean Way/JVC Mastering has opened at the Ocean Way Recording facility in Hollywood and features custom-built equipment. Pictured, from left, are Alan Yoshida, mastering engineer, and Allen Sides, engineer and owner of Ocean Way Recording. (Photo: David Goggins)

STUDIO MONITOR

A lens image of a studio monitor. The text appears to be a caption or information about the studio monitor.
Dove Awards 2001

For many consumers, their introduction to Christian music comes through the Dove Awards, the Gospel Music Assn.'s annual showcase for the numerous musical styles that can be found under the contemporary Christian/gospel umbrella. What began as a banquet in Memphis more than 30 years ago, where the Southern-gospel community saluted the top writers and artists of the day, has blossomed into an all-inclusive event honoring the many different creative communities that use music to spread the message of Jesus Christ.

As this genre's growth has been well documented during the years since SoundScan began monitoring Christian sales, it's been apparent that there are a variety of different types of Christian/gospel music that are propelling consumers to their local retailers. The Doves have changed with the times and continue to be a reflection of the talent that has made Christian/gospel the fifth-largest genre, selling more than classical, jazz and new age combined.

"It's the longest-running and most prestigious award show in the Christian community," says GMA president Frank Breeden. "It started in 1969, which was five years after the GMA was founded. Not unlike the country-music industry in Nashville, there was a need for an association of gospel labels—which were primarily Southern gospel at the time—to have a place to rally and to work on growing their industry and addressing mutual concerns. Out of that, naturally emerged an awards show, and they named it the Doves."

THE FIRST TIME

The first awards show was a banquet held in Memphis at the Peabody Hotel. "The early GMA was basically Southern gospel music. In all fairness, that's all the commercial music there was at that stage," recalls Bill Gaither, who won the very first Dove Award for songwriter of the year, spurred by the success of his song "He Touched Me.

"Les Beasley of the Florida Boys and I were on a committee for special events for the GMA meeting, which was always held during the National Quartet Convention in Memphis, Tenn. Therefore, the first Dove Awards were held in Memphis at the Peabody," says Gaither, who recalls that they only presented awards in seven or eight categories during the first show. Among the honors were favorite quartet, mixed group, song and songwriter.

Gaither credits Beasley with coming up with the name for the Dove Awards and the design of the trophy. "That name has worn well, and that is to Lescredited," he says. "It means something. It has some spiritual significance."

Gaither remembers that first awards show fondly. "It was the first time our little industry had come together," he recalls. "It wasn't competitive that night, even though there were awards given. It was about coming together and cheering each other on. The Bible says, 'Rejoice with those who rejoice, and weep with those who weep.' We weep better with those who weep than we rejoice. Just because we

Continued on page 44

30-YEAR EVOLUTION

As Gaither is quick to point out, the whole gospel/contemporary Christian industry has changed dramatically over the past three decades, as many different styles of Christian music began gaining prominence and were reflected by the Doves.

It has a rich history and, through the years, has grown significantly in its diversity to honor every viable category in which the Christian music community is making records," says Breeden. "Its job is to mirror what's happening in our music community. So we have a process that helps us determine if a specific style of music is making a big enough contribution to justify an award. Typically, if we see 10 albums in a specific genre of music marketed in any given year, then that's a good signal our committee should create an award for that specific style of music. Clearly, it's gone from being a Southern gospel music award show to a very eclectic mix.

According to Breeden, the purpose of the Doves is now twofold: "to allow peers within our industry to be recognized among those peers and to raise awareness for our category of music among the general public. So we use it as a two-hour celebration for the category of Christian and gospel music. We've enjoyed the presence of mainstream celebrities who've stepped onto our platform.
Gospel’s Growth Generates New Chart Dynamics

No. 1 Debuts Are Harder To Come By, As Big-Name Artists And Sophisticated Marketing Edge Out the Competition

BY LISA COLLINS

With an aggressive slate of gospel releases from some of the genre’s biggest names—including Yolanda Adams, Kirk Franklin, Fred Hammond, CeCe Winans, Bishop TD. Jakes and the Mississippi Mass Choir—all set to hit the marketplace over the next six months, gospel executives are gearing up for their most aggressive marketing strategies (and stiffest competition) yet. In the meantime, industry observers are noting the changing dynamics of the gospel charts and their role in the genre’s escalating commerciality and success.

Jerry Mammery, executive director of the Mississippi Mass Choir and head of Malaco Records’ gospel division, recalls, “At the time the choir debuted on the gospel charts back in 1988, there were very few vocal groups debuting in the No. 1 spot. Except for maybe the Winans, most of the music just worked its way up the charts. Within six months of our release, the record ["The Mississippi Mass Choir"] was at No. 1, and it stayed there for 48 consecutive weeks, which was an all-time record.”

The choir’s next two projects—“God Gets the Glory” and “It Remains to Be Seen” (1993)—entered the charts in the top five and top 10, respectively. However, the top-selling choir’s latest effort, “Emanuel—God With Us,” entered the charts at No. 27 last year and was not able to clear the top 10 before dropping off.

Mammery conceded that the dominance of his choir on the charts ended with the emergence of Kirk Franklin.

CHARTING COMPETITION

“Go back the last seven years, and there has been a tremendous change,” Mammery notes. “At one time, you may have had live to 10 artists who dominated the charts—Warren Haywood, John P. Kee, Daryl Coley, Shirley Caesar, the Winans. That is no longer the case. Now, you have new names like Mary Mary, Fred Hammond, Donnie McClurkin, projects like WOW Gospel and soundtracks, in addition to the older artists, making it far more competitive.”

MCG Records’ CFO James Billiard agrees. “In the late ‘70s through the ‘80s, the charts didn’t seem to change,” he says. “You had Shirley Caesar, the Hawkins. Continued on page 42

the year 2000 proved to be one of the best in the history of Christian music for the emergence of new artists, with several new acts registering enough sales to earn gold albums from the Recording Industry Assn. of America. These acts tend to be younger and very diverse—and committed to the Christian music community even though they may get airplay on mainstream radio as well as on Christian radio.

One of the interesting facts about this year’s new artists is that sales for several of them came from the mainstream retail outlets rather than the Christian bookstores, where so many Christian artists’ sales originate.

The mainstream labels that now own or distribute Christian product have gotten behind these new artists with great marketing and publicity plans.

“What we did right in the year 2000 was break new artists to higher levels of sales quicker than ever before,” says Frank Breeden, president of the Gospel Music Assn. “The partnership on the mainstream side brought marketing muscle and influence to these acts. Da’Vine, Jake, Rachael Lampa, Mary Mary, Stacie Orrico, Plus One, Salvador, Mark Schulz and ZOEgirl are a class of artists not only new on the scene but new in their age range. These artists and the musicians they represent appeal to our youth, which resulted in more sales.”

“Talent and music in our industry right now,” says LeGri Ann Hardy, VP of marketing for Sparrow Label Group. “Plus One has exploded on the scene and redefined what a new artist is capable of accomplishing. ZOEgirl has been an exciting artist-without sacrificing an audience, and they mean everything. Not only did labels sign these artists and create great records, they put a full marketing plan behind them. Touring is important, but it has to be complemented with in-store visibility, magazine covers, traditional forms of advertising and radio play.”

RECOGNIZING TALENT

The year’s break-out artists may be nominated for numerous awards at the GMA’s Dove Awards, but one of the most exciting categories for them is New Artist of the Year.

“It’s always nice to be recognized by your peers,” says Nile Smith, who stepped out as a solo artist last year after performing with the group Selva. The group won the Dove Award for Inspirational Album last year, and Smith says she saw Continued on page 44
STRETCHING OUR WINGS

CONGRATULATIONS TO OUR DOVE AWARD NOMINEES

STEVEN CURTIS CHAPMAN
PLATINUM
2000 GRAMMY WINNER
SEVEN #1 SINGLES
DOVE AWARD NOMINATIONS:
ARTIST OF THE YEAR
MALE VOCALIST OF THE YEAR
SONG OF THE YEAR - "DIVE"

STACIE ORRICO
DOVE NOMINATIONS:
NEW ARTIST OF THE YEAR
SONG OF THE YEAR "DON'T LOOK AT ME"
POP/CONTEMPORARY RECORDED SONG
"DON'T LOOK AT ME"

NICOLLE NORDEMAN
DOVE NOMINATIONS:
NEW ARTIST OF THE YEAR
SONG OF THE YEAR - "EVERY SEASON"

AARON NEVille
2001 GRAMMY NOMINEE
DOVE AWARD NOMINATION:
CONTEMPORARY GOSPEL ALBUM OF THE YEAR

RAZE
DOVE NOMINATIONS:
RAP/HIP HOP/DANCE ALBUM
RAP/HIP HOP/DANCE RECORDED SONG
12 SONGS NOMINATED
"ALL AROUND THE WORLD"
AND "MORE THAN A DREAM"

MUSIC FROM JESUS: MINI SERIES
DOVE AWARD NOMINATIONS:
SPECIAL EVENT ALBUM OF THE YEAR
INSTRUMENTAL ALBUM OF THE YEAR
SPARROW/CAPITOL RECORDS

AVALON
GOLD
4 #1 SINGLES
2001 GRAMMY NOMINEE
DOVE AWARD NOMINATION:
GROUP OF THE YEAR

I COULD SING OF YOUR LOVE FOREVER
PENDING GOLD CERTIFICATION
DOVE AWARD NOMINATION:
SONG OF THE YEAR

THE TRICITY SINGERS
2001 GRAMMY NOMINEE
3RD TIME SCL STELLAR AWARD WINNER
"WC #1 GOSPEL RADIO SINGLES
"TESTIFY" #3 AND CLIMBING BILLBOARD'S
HOT DANCE CHART
DOVE AWARD NOMINATION:
CONTEMPORARY GOSPEL ALBUM OF THE YEAR
AND 13 MORE DOVE AWARD NOMINATIONS

THANK YOU GOSPEL MUSIC ASSOCIATION.
WELCOME DICK CLARK PRODUCTIONS
TO THE ANNUAL DOVE AWARDS TELECAST APRIL 26, 2001.
**DOVE AWARDS 2001**

**GOSPEL CHART DYNAMICS**

**Continued from page 40**

Andrae Crouch, the Winans, the Clark Sisters. The names of the releases changed, but the artists didn't. These people always had something on the charts.

"Now it's hard to get a spot," Bullard continues. "Chart positioning is not based on popularity, but on SoundScan, and I believe it signifies the growth of this genre. You have some phenomenal talent jockeying for position, and there are only so many slots. Back then, we were extremely lucky if we hit 50,000 to 60,000 units. Today, with all of Lee Williams's sales—and that's upwards of 250,000 units on his first release—he hasn't broken the top 10."

"I don't think that anyone can dominate anymore," Mannery adds. "We try to get our 15 minutes of fame and be happy. That's the time we're in right now."

Fact is, while the shelf life of gospel titles—across the board—has been a major industry asset, chart dominance is no longer a given for even its biggest names.

Yolanda Adams floundered on the charts until striking a chord with the smash single "Open Your Heart," and, despite the tremendous hype surrounding the release of her name newcomer Mary Mary, the record entered the charts at No. 2, behind the Brooklyn Tabernacle Choir.

``Most credit the change to the revamping of Billboard's retail reporting panel."\

Associate marketing director at EMG Gospel, notes, "Five years ago, there was a core group of stores comprising the Billboard gospel charts. If you were a new artist and only selling in gospel stores, your title would chart. With more retailers reporting, comes more accurate sales [reports] from a greater number of artists and a greater number of opportunities for new artists and labels like ours. The opening of the floodgates of the retail panel stopped the dominance and leveled—to some extent—the playing field for everybody."

Gospel consumers are generally very loyal to established names. At the same time, if you are a new and developing artist with a great song and major marketing machine (i.e. Mary Mary), it is likely that you can come out of nowhere and debut in the top five," he says.

But yet another practice has evolved.

**TIMING IS EVERYTHING**

Demetrious Alexander, who just this month exited Atlantic Christian for CeCe Winans' Wellspring Records, reports, "People are watching to see who's coming out and saying, 'Oh, I don't want to come out when they come out, and some are waiting for the high-profile stuff to die down for a slot at better chart positioning.'"

James Roberson, CEO of JDI Records, is but one example. "It's very difficult to compete with the great majors," he says, "so I try to look at windows of opportunity with regard to the charts and plan releases in accordance with what's happening with other labels as well."

"When Norman Hutchins ["On The Battlefield"] came out in November 1999, it debuted at No. 24 and got to No. 9 four or five months later. We were on the tail end of Kirk's last project and Yolanda's project had found the right single, so there was a window of opportunity," Roberson explains. "While it's becoming like the movie industry, where the first week sets the pace, I don't think it's a make-or-break situation.

Shawn Tate agrees. "If I know that a major artist is releasing an album, I would consider moving my release so as to have the best chance of exposure for my new artist, but it's not a given," he says.

"Chart positioning," he continues, "is very helpful in communicating the marketing story of your artist. With the Tri City Singers, we set a street date and felt very comfortable that the marketplace was ripe. The result was a No. 2 chart debut."

However, those like Verity Records VP Jazzy Jordan have not bought into the practice. "We do not look around to see who else is coming when it's time to release a record," he says. "While chart position is important, everything does not begin and end with No. 1 and No. 2. Yes, it's true that if Kirk Franklin and Yolanda Adams release a record, they are likely to occupy the top two spots for a considerable amount of time, but there are 38 other spots on the chart."

"The difference between the gospel chart and any other chart is you have an album that's No. 1 for seven weeks and that's a stretch. But Kirk or Yolanda can occupy the No. 1 position for months," Jordan says. "So are you not going to release a record if you're waiting for a No. 1 slot to open up? It's not that easy."

Easy for Jordan to say. His label maintains about 30% to 40% of the top-10 releases on a regular basis. Three of his current charting artists—Fred Hammond, John P. Kee and Donnie McClurkin—debuted in the top five.

Still, most—if not all—gospel labels have heeded up their promotional efforts in hopes of securing key positioning on the charts when debuting new product.

"These days," Alexander points out, "you start set-up and streetteam marketing months—at least 30 days—in advance. So many mainstream companies are in place now that everybody has to come up to the same measure. That means more dollars. Remember, when a No. 40 on the Billboard charts was 500 units Nos. 1 believe it's somewhere around 900 units."

"No. 1 is good," Jordan contends. "But I'm looking to spread the release to as many as possible. I'm not concerned where I start, but where I finish."
CONGRATULATE OUR
ARTIST & WRITER
DOVE AWARD NOMINEES
FOR YOUR CONSIDERATION

BRENTWOOD-BENSON MUSIC PUBLISHING
CONGRATULATES OUR
WRITERS ON THEIR NOMINATIONS:

* Steve Hindalong + Mac Powell + Mark Lee + Tai Anderson + Brad Avery + David Carr + Joel Lindsey + Tony Wood
* Steven V. Taylor + Fred Hammond + Jeremy Deibler + Mark Pennells + Zarc Porter + KJ-52 (Jonah Sorrentino)
* Larnelle Harris + Ben Tankard + Ed Kee + Dan Haseltine + Matt Odmark + Stephen Mason + Charlie Lovell

APRIL 26TH, 2001 - CHECK YOUR LOCAL TV LISTING
DOVE AWARDS FLY HIGH 
Continued from page 39

Throughout the years, [including] Dolly Parton, Barbara Mandrell, Clifton Davis, Whitney Houston, Al Green and lots of sports figures,” Breeden says the Dove Awards have always been about the music. “If we were trying to program this show to be an event that is prome- 
lyzing or preaching, I think we 
would have a difficult proposition,” Breeden admits. “The stance we take is to let the music speak for itself. This is a reflective show. Hopefully, this is a sampler of whatever is going on in our industry in a given year. If you don’t know a lot about our music, you can tune in and get the tip of the iceberg and see how diverse it is. Our job is to make it as inclusive as possible, and it seems to have worked.” Like the Grammy Awards, the Doves honor a diverse slate of talent with categories recognizing achievement in a variety of genres from bluegrass to rap to traditional gospel.

Over the past 15 years, the Doves have aired on a variety of outlets, including the former Nashville Network (now called The National Network) and the Family Channel, as well as in syndication the past two years.

This year, the show is being produced by dick clark productions, and Breeden is hoping the show will finally land on a major network.

“Because dick clark productions— 
and Dick Clark himself—is such a major force in live television, I don’t think we could be with a stronger company,” says Breeden. “The fact that he will be personally helping me to sell the show, along with our agent at William Morris, is a real plus. They are a really classy company, and it’s a pleasure working with them. That chemistry is vital in order for a creative endeavor to come out with the best possible results. I’m so thankful we found a partner that understands what we are about and understands live television. We can learn from them. They’ll take us places we’ve never been before. It seemed to be the next logical step in the growth of the show.”

NEW CHRISTIAN ACTS

Continued from page 40

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NEW CHRISTIAN ACTS

Continued from page 40

make up the duo LaRue.

A nomination shows that people appreciate your music, and that’s obviously a cool thing,” says Salvador’s Nick Gonzalez. “More than anything, I hope we’ve challenged people to re-examine the idea of Christian music and how it’s performed. We’re a Hispanic group, and I think that we’ve helped introduce a more ethnic sound to Christian music this past year.”

“Winning New Artist of the Year would absolutely be amazing, but Plus One and I have a lot of work to do,” says Jason Perry of Plus One. “It’s all happening very fast, and it would be great to win, but we’ve got a long way to go.”

The artists who are nominated for New Artist of the Year will reap many benefits from the recognition. Not only do they draw more media attention, which can result in additional record sales, but they also have the opportunity to promote their music at national and international events, helping them build their fan base and increase their visibility.

Pamplin Records is again pleased to join forces with the Gospel Music Association (GMA) in presenting one of the hottest compilations of the year. Featuring over fifteen of today’s best Christian artists and songs, this album will certainly be one of the best sellers to be released this year.

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We Are Pleased To Congratulate Our 32nd Annual Dove Award Nominees

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**Special Congratulations To**

Dick Clark Productions
Producer of the 2001 Dove Awards Telecast
Song of the Year
"He's Still Waiting By The Well"
from Perfect Candidate by Greater Vision, written by Rodney Griffin, Songs of Greater Vision/BMI

Southern Gospel Recorded Song of the Year
"On The Road To Emmaus"
from For The Sake Of The Children by the Steeles, written by Jeff R. Steele, Christian Taylor Music/BMI

Bluegrass Recorded Song of the Year
"Faith Like That"
from Empty Fields by Lewis Phillips, written by Wayne Haun and Daryl Williams, Christian Taylor Music/BMI, Centergic Music/ASCAP

"I'll Meet You On The Mountain"
from So Fine by the Lewis Family, written by Mark Lowry, Bill Gaither, Gloria Gaither, Buddy Mullins and Milton Smith, Christian Taylor Music/ASCAP, Mullins Family Music/BMI

"Just Another Hill"
from Heart and Soul by the Easter Brothers, written by Russell Easter, James Easter and Edd Easter, Rex Nelson Music/BMI

Country Recorded Song of the Year
"Empty Fields"
from Empty Fields by Lewis Phillips, written by Wayne Haun and Ray Diva, Christian Taylor Music/BMI, Songs for Darumb/BMI

Southern Gospel Album of the Year
Perfect Candidate - Greater Vision
Produced by Wayne Haun and Gerald Wolfe

Bluegrass Album of the Year
By Request - Their Greatest Hits - The Easter Brothers
Produced by Jeff Easter, Russell Easter, James Easter and Edd Easter

Empty Fields - Lewis Phillips
Produced by Lewis Phillips

Heart and Soul - The Easter Brothers
Produced by Jeff Easter, Russell Easter, James Easter, Edd Easter, Bobby Easter and Bryan Sutton

Children's Music Album of the Year
Amber Thompson & Friends - Amber Thompson
Produced by Wayne Haun

Special Event Album of the Year
NQC Live 1999
Produced by Ed Leonard and Todd Payne

Choral Collection of the Year
We Will Know Joy
Arranged and Orchestrated by Wayne Haun

Long Form Music Video
We Will Know Joy
Produced by Wayne Haun, Norman Holland, Crystal Burchette and Russ Hall

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VOICES FOR SUDAN: There's a powerful new release from the good folks at Spring Hill that deserves to be supported. Not only is it good music, it benefits a good cause: the persecuted in Sudan. "Make Your Voice" features 15 songs by a 'who's who' of the Christian music industry, including Andrae Crouch, Charlie Peacock, Kyle McKarty, and others.

Tampkin, all proceeds from the project benefit Christian Solidarity Worldwide (CSW), an organization devoted to fighting the persecution of Christians, and Franklin Graham's Samaritan's Purse, which has a hospital in Sudan that has been bombed seven times. Tamplin became aware of the horror in Sudan at an event held at Calvary Chapel in Costa Mesa, Calif., where businesswoman Caro-line Cox, deputy speaker for the British House of Lords and CSW spokesperson, revealed how people are being murdered, tortured, and sold into slavery because of their religious beliefs.

Tamplin decided to do this project to create awareness of the atrocities and to raise money for aid. He enlisted the help of worship leaders from the nation's most prominent churches, among them the Church on the Rock in St. Peters, Mo., the New Christ Memorial Church. The "Que'en "Til" was written after Tamplin and the World Outreach Center in Orlando, Fla. The result is a wonderful worship record that is not only a musical triumph but a beacon that will hopefully help shed light on a terrible tragedy. Spring Hill is to be commended for issuing a project that transcends entertainment and calls for social action.

FOND FAREWELL: Many people say they can remember exactly where they were when they heard John F. Kennedy had died. Too young to recollect that day in history, I recall feeling I'd lost my hero on the day Roy Rogers died in 1998.

I was growing up in Parkside, Colo., to Denver when the news came on the radio, bringing back a flood of childhood memories and a nostalgia longing for a simpler time when a good guy in a white hat could save the day. I felt like a kid again washing the car upon hearing Roy's wife of 50 years, Dale Evans, had died Feb. 7 at 88. She was an actress, evangelist, singer, songwriter, author, and mother. She represented family values and Christian womanhood for generations of Americans. There will never be anyone else like her (though I am encouraged that three of her granddaughters are carrying on the family tradition, performing as the Rogers Legacy). The "Queen Of The West" will be sorely missed. Perhaps the lyrics she wrote to her and Roy's theme song say it best..."Happy trails to you! Till we meet again!"
Artists & Music

Tommy Boy’s Expectations High For Live Sophomore Album By Kim Burrell

Kim Burrell Goes Live: With the March 6 release of “Kim Burrell—Live In Concert,” Tommy Boy Gospel hopes to capture the intensity and excitement of a performance that ended with the audience at last year’s Church of God in Christ’s convention rushing the stage. Featuring Burrell backed by an eight-piece band, the release is her much-anticipated sophomore Tommy Boy set and has a companion longform video. The album contains remixes of songs from previous releases, including “Try Me Again” and “Holdin’ On.”

While the sultry-voiced singer’s debut album, “Everlasting Life,” garnered her a Stellar Award last year and a Gospel Music Excellence Award, label executives believe this album will mark a turning point for Burrell, who has been characterized by many as one of gospel’s best-kept secrets. According to Tommy Boy Gospel GM Marvie Wright, “This is Kim Burrell’s time. We’re expecting her to come in at No. 1. Anything less would be a disappointment. We feel that this is definitely the album that will bring her the exposure and the recognition she has long deserved.”

That’s hardly lip service, as the label has planned a seven-city promotional tour, kicking off with a midnight in-store performance March 5 in Philadelphia and winding down in Los Angeles, plus listening parties, retail stops, and key release parties at B. Smith’s restaurant in New York and the home of Vickie Winans in Detroit. (The latter will be covered live by BET.) Additionally, the label reports that Burrell will be the sole guest featured on Bobby Jones’ “Gospel Show,” slated to air March 4.

Provident Lands Gospo Centric: In a deal sealed Feb. 7, Nashville-based Provident Music Distribution has scored exclusive rights to the distribution of Gospo Centric and B-Rite Music releases to the Christian marketplace.

The arrangement goes into effect April 2, just one day before the release of the soundtrack to the Fox Searchlight movie “Kingdom Come,” featuring the music of Kirk Franklin, Trin-I-Tee 57, Deborah Cox, Natalie Wilson & the S.O.P. Chorale, 1NC, and Carl Thomas.

In other signing news, song-writer and Colorado Mass Choir director Joe Pace recently made a deal with Integrity Music for a multi-album production agreement for a new product series titled “Joe Pace Presents.” The series, keying in on praise and worship music with a R&B flavor, officially launches with the Tuesday (20) release of “Let There Be Praise,” featuring Kirk Whalum on the cut “I Worship You, Almighty God.”

Briefly: Yolanda Adams and her husband, Tim Crawford, have more to celebrate than her forthcoming live Elektra set, now scheduled for release April 24. The couple is focusing the lion’s share of its attention on their first child, a baby girl, born Jan. 26. Taylor Ayana Crawford weighed in at 8 pounds, 9 ounces.

Fred Hammond has hit the road as part of the touring musical play “Been There, Done That.” The play also features several members of Hammond’s group, Radical For Christ.
When the New York Philharmonic announced Jan. 29 that it had selected veteran conductor Lorin Maazel as its 24th music director, a period of uncertainty at the three major eastern seaboard orchestras finally drew to a conclusion. America’s most venerable orchestra selected Maazel following a protracted search process conducted under intense public scrutiny. Earlier in the month, the Philadelphia Orchestra had also finally selected a new music director: Christoph Eschenbach, who had previously been among the leading contenders for the New York post. Only the Boston Symphony Orchestra remains uncommitted, though the New York Times has reported that an agreement between that orchestra and veteran Metropolitan Opera leader James Levine is likely.

Maazel’s New York appointment surprised many observers of the seemingly peaceful search, which began three years ago when the orchestra announced that its current music director, Kurt Masur, would not be renewed beyond the 2001-02 season. The orchestra had then offered the position to Riccardo Muti, who eventually turned it down and whose subsequent supposed inability to reconcile the demands of his schedule, which is already full with La Scala.

Six months ago, the New York Philharmonic hired new executive director Zurin Mehta, previously chief of Chicago’s Ravinia Festival. Mehta engaged a number of potential candidates to conduct the orchestra for the current season. Eschenbach, music director of Ravinia and of the Orchestre de Paris, and Marius Janssons, outgoing music director of the Pittsburgh Symphony, were quickly identified as front-runners. Maazel, who had announced that he would not take on another music directorship following the end of his post at the Bavarian Radio Symphony in Munich, was not even under consideration.

Had Maazel become the New York Philharmonic’s music director, he would have been the only conductor of the orchestra’s members would be taken into account in selection of the new music director, he stays short of calling it “empowerment” (a term used by the Times in its post-Merus report). “That they had a say in the process” was something I told them when I came here six months ago,” he tells Keeping Score. “I said, ‘I’m not going to impose anybody on the musicians, and you’re not going to impose anybody on management.’ There’s more than one aspect to a music director, and we’ve got to look at all sides.”

The musicians, in turn, indicated that they had very much enjoyed their collaboration with Maazel, who led well-received concerts of Bruckner and Wagner last November. Despite the conductor’s stormy relations with musicians during his previous posts in Cleveland and Philadelphia, the Philharmonic musicians reportedly made it clear that he was welcome.

“Lorin was someone I had been keeping an eye on,” Mehta says. “But not as a music director, because he had sworn that he would never do a music director’s job after he finished his post in Munich. But when he came here in November, things seemed to click. He found it wonderful to make music with these musicians and vice versa. So we gradually started romancing each other. When I made the decision and announced Maazel’s appointment, I knew it would be very pleasantly and said, ‘Hey, that’s somebody we wanted as well.’ There was a very consultative process.”

Mehta points to Maazel’s “experience, his technique, and his ability to keep an orchestra at an extraordinarily high level” as strengths the conductor should bring to the New York. While the orchestra has shown some criticism of the same situation, in at a younger candidate—one who might freshen up the orchestra’s repertoire—Mehta rejects that complaint. “People think that because he’s 70 years old, that he doesn’t do new music,” Mehta says. “But he’s done new music, pieces of Bruckner and Mahler. You don’t have to be 30 years old to do that.” A composer himself, Maazel has championed contemporary music throughout his career and has turned two ASCAP Awards for his programming of American music.

Mehta points to the recently established Maazel/Vilar Conductors’ Competition Foundation—an international competition and training program for young conductors founded by Mehta and active philanthropist Alberto Vilar—as further proof of Maazel’s commitment to rejuvenating the classical scene. “That’s something in which I hope will have a role to play,” Mehta says. “If you find a few exciting, young talents from this process, then they have to be nurtured. That’s part of what our profession needs to do.”

As for New York’s recording plans, Mehta states that it is still too soon to tell. Maazel is one of the most recorded conductors currently working, with scores of lauded discs still in print from vintage years with such labels as Decca and CBS/Sony. (His luminous recording of Mahler’s Symphonies Fourth and Seventh were recently released in the “Decca Legends” series.) More recently, Maazel recorded music of Wagner, Debussy, and Richard Strauss for RCA/BMG. Maazel was one of many artists dropped from the EMI Classics roster when the company announced it was cutting back on classical music operations into the pop-oriented EMI Records Group last year. The New York Philharmonic’s own long-term contract with Teldec lapsed in 1996.

“There have been discussions to Lorin and to me that we should start thinking about,” Mehta says. “My concern is, if a company came to us and said, ‘We want to record with you and Lorin,’ what would we record that isn’t already on the market?”

If the Philharmonic has been largely absent from the shelves via new recordings, it has more than made up for that deficit with the acclaimed series of 10-disc boxed sets issued via its own Special Editions imprint, the most recent set being devoted to its most famous foro music conductor, Leonard Bernstein (Keeping Score, Billboard, Sept. 2, 2000). The next of these, a box set released for October 24, offers a sense of celebration of the tenure of outgoing music director Masur. The set will feature live recordings of works that neither the orchestra nor the orchestra has previously recorded commercially.

Barbara Hback, the Philharmonic’s archivist and executive producer of Special Editions, says that the set’s size will ultimately be dictated by the repertoire selected. “One of the things that Masur has been known for during his time here has been the larger and more elaborate works with chorus,” she says. While she won’t divulge the contents of the collection at this point, Hback hints that among the works to be included are complete takes on Bach’s St. Matthew Passion (from ’83) and Beethoven’s Ninth (from ’94). More recent recordings of Debussy and Honeyeater are also in the running. Producers Sedgwick Clark and Larry Rock are assembling the set.

In addition to the boxed sets, the New York Philharmonic will issue a commemorative book to celebrate Masur’s 11 years with the orchestra. An ambitious concert season will feature three world premiere concerts and a larger symphonic element, with the year being a three-week celebration that will see Masur leading music by composers closely associated with himself (Schubert, Bruckner) or with the orchestra (Barenstel, Mahler). Beethoven’s “Eroica” Symphony will be the landmark work.

Based in New York, Steve Smith has written for Jazz, New Music Box, and Schaum Insiders, in addition to having worked for several record companies.
We Are Pleased To Congratulate Our 2001 Grammy® Award Nominees

ALBUM OF THE YEAR
Eminem
The Marshall Mathers LP

BEST NEW ARTIST
Brad Paisley
Jill Scott

BEST MALE POP VOCAL PERFORMANCE
Don Henley
Taking You Home

Brian McKnight
6, 8, 12

Sting
She Walks This Earth
(Soberana Rosa)

BEST POP COLLABORATION WITH VOCALS
Mariah Carey*  
Thank God I Found You

Sheryl Crow*  
The Difficult Kind

Lauryn Hill*  
Turn Your Lights Down Low

BEST POP INSTRUMENTAL PERFORMANCE
The Brian Setzer Orchestra
Caravan

BEST DANCE RECORDING
Enrique Iglesias
Be With You

*Shared Nomination

BEST POP VOCAL ALBUM
Don Henley
Inside Job

BEST FEMALE ROCK VOCAL PERFORMANCE
Sheryl Crow
There Goes the Neighborhood

BEST MALE ROCK VOCAL PERFORMANCE
Don Henley
Workin’ It

BEST HARD ROCK PERFORMANCE
Stone Temple Pilots
Down

BEST ROCK INSTRUMENTAL PERFORMANCE
Peter Frampton
Off the Hook

Kenny Wayne Shepherd Band
Electric Lullaby

BEST FEMALE R&B VOCAL PERFORMANCE
Erykah Badu
Bag Lady

Jill Scott
Gettin’ in the Way

BEST MALE R&B VOCAL PERFORMANCE
D’Angelo
Untitled (How Does It Feel)

Brian McKnight
Stay or Let it Go

BEST R&B SONG
Erykah Badu
Bag Lady

D’Angelo
Raphael Saadiq
Untitled (How Does it Feel)

BEST R&B ALBUM
D’Angelo
Voodoo

Jill Scott
Who is Jill Scott?
Words & Sounds Vol. 1

BEST TRADITIONAL R&B VOCAL ALBUM
The Temptations
Ear-Resistible

BEST R&B PERFORMANCE BY A DUO OR GROUP WITH VOCAL
Wyclef Jean*  
911

Lucy Pearl
Dance Tonight

Brian McKnight*
Coming Back Home

BEST RAP SOLO PERFORMANCE
Common
The Light

Eminem
The Real Slim Shady

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**Lifetime Achievement Award**

**Tony Bennett**
Keepnews’ New Label Is A Keeper

IF YOU OWN A CLASSIC jazz album, chances are Orrin Keepnews’ name can be found on it. As a producer in the 50s and 60s, he helmed vintage masterpieces by the likes of Thelonious Monk, Bill Evans, Cannonball Adderley, and Wes Montgomery. In more recent years, he has overseen major release projects for a host of independent labels and such majors as Columbia/Legacy, Atlantic, and RCA Victor. (And his evocative liner notes have graced many of these reissues.)

But jazz lovers are perhaps most indebted to Keepnews for his role as founder of the Riverside, Milestone, and Landmark labels—on which he helped shape the sound of jazz for more than five decades.

Keepnews’ new label venture, Keeper Records, finds the producer at the forefront of both jazz and new technology. The label is a joint venture with Internet site EMusic.com, where for a monthly subscription fee users can download music with appropriate royalties paid to the artists. The label’s first two Keepnews-produced releases, Anthony Brown & The Asian-American Orchestra’s “Monk’s Moods” and the Eric Reed Quintet’s “E-Bop,” were made available via download Feb. 13. A live project from Lee Konitz is on tap for March.

Subscribers to EMusic.com have access to the company’s entire catalog and can download any of the tracks from the Keeper releases, storing them on their computer's hard drive or burning them to CD. EMusic.com VP Brian Brinkerhoff expects to license keeperrecords.com. Ten Keeper releases are expected this year.

Keepnews gamely acknowledges the irony of a pro of his vintage partnering with an Internet-based company. “I am fond of saying I’m a couple of years older than stereo,” he says. “I started in the business with 1-track recording, and here I am involved with downloading. The fact is, I still love jazz, and I still strive to move the music forward, which was the motivation for starting a new label and working with the current technology.”

Keepnews’ career has weathered numerous pronouncements of jazz’s imminent demise, so he remains adamant that the music today is as strong as ever. “You can’t compare the state of jazz today to the way it was yesterday,” he says. “Jazz is a living, changing medium. Of course, it’s different too. It was years ago that the music today is not dominated by ‘great men’ as it was in the past—but so what? There are other values and virtues to be found. Jazz has always been a team sport, a group endeavor. It is an art form in which people share their creativity, and there is a lot of that today.”

Keeper’s inaugural releases champion its founder’s “team sport” aesthetic. Konitz’ label bow finds the saxophonist in an intimate duo setting with pianist Alan Broadbent, while Brown’s album features a cross-cultural amalgam that combines a traditional big band with Eastern instrumentation. Reed’s disc places the young pianist in the company of several equally promising musicians, including trumpeter Marcus Printup. As befits the label’s Internet affiliation, Keepnews and Reid initially met through America Online’s jazz discussion forum.

Keepnews is now at work with vocalist Wesla Whitfield, recording the cabaret singer along with acts that he produced in the past—the Tommy Flanagan Trio and edgy classical ensemble the Kronos Quartet (which recorded an instrumental arrangement of Evans and Monk with Keepnews for Landmark, now reissued via 32 Jazz). Whitfield’s project will be released on Keeper later this year. Of his latter-day raison d’être, Keepnews explains, “There are older musicians to whom insuffi- cient attention is being paid and younger musicians whom I am fascinated to hear as jazz’ new voices. The projects for Keeper give a good idea of where my head is at.”

LOK FOR VOCALIST Nenna Freelon to perform on the telecast of the 43rd annual Grammy Awards, to be held Wednesday (21). Freelon’s “Soulful” (Concord) is nominated for best jazz vocal album. Percussionist Leon Parker has signed with Label M and the PDSE Music Group. Parker’s upcoming spring release features performances recorded on the streets of New York as well as in the studio. Joining Parker are bassist Ugonna Okegwo, saxophonists Steve Wilson and Sam Newsome, and vocalist Elizabeth Kontomanou.

Artists & Music
Reba McEntire’s Annie Gets Her Gun And Then Some In Berlin’s Classic

A star is reborn: Early word was that Reba McEntire’s performance in the title role of the ongoing Broadway revival of “Annie Get Your Gun” was better than Bernadette Peters’ preceding Tony-winning run, and that if Irving Berlin had only hung on a little longer, he’d have seen his real Annie—Ethel Merman notwithstanding.

Sure enough, McEntire, who debuted Feb. 2, is a delightful dynamite, sort of a cross between the great Ron Stone and of “Haw Haw” fame and Elly May Clampett. “She’s the first performer I’ve seen in 30 years who’s in the tradition of the real masters like Sinatra and Lena Horne and Merle Haggard,” marveled Tony Bennett after attending one of McEntire’s initial “Annie” shows. Of course, the one-time Oklahoma cowgirl’s only “don’t what comes naturally”—to borrow from the classic “Annie” song title.

Then again, they’re all classics, noted Bennett. “Every song’s a hit,” he observed, extolling Berlin’s genius. “In today’s shows, you’re lucky if you get one.”

Indeed, McEntire says that “Annie” songs like “You Can’t Get A Man With A Gun” and “I Got Lost In His Arms” have “stayed in my head” ever since first seeing Peters sing them.

They have such a character arc in each one, which lets me take a roller coaster ride each time I sing them,” she explains. “Someone said, ‘I didn’t know Irving Berlin wrote country songs!’ But they certainly fit me to a T—and it’s hard to imagine they were written so long ago and still catch the attention of my 10-year-old son, who loves them as much as I do. They’re timeless, marvelous, funny, intriguing, and a pleasure and honor to sing every night—with my Oklahoma twang and all!”

Anastacia Signs With Universal. Universal Music Publishing Group (UMPG) has signed Anastacia to an exclusive worldwide publishing deal. The Epic/Daylight artist’s debut album, “Not That Kind,” is set for U.S. release in the spring but has already achieved gold status in France, Germany, Switzerland, and Norway and spawned the international hit singles “I’m Outta Love” and the title track. The album features nine songs co-written by Anastacia as well as material co-written by Universal’s Sturken and Rogers and Travon Potts. Pictured at the signing, in front are Anastacia, left, and her mother, Diane Hurley. In back, from left, are UMG senior VP of business affairs Michael Petersen, UMG worldwide president David Renzer, manager Lisa Braude, UMG director of creative services Donna Caseine, and UMG executive VP of creative affairs Tom Sturges.

ASCAP Visits Aerosmith. ASCAP executives dropped in on Aerosmith at its Boston studio, where the act was recording its forthcoming album, “Just Push Play,” due March 6 on Columbia. Pictured standing, from left, are the band’s Steven Tyler and Joe Perry, album co-producer Mark Hudson, and ASCAP VP of membership Michael Stack. Seated is ASCAP senior VP of membership John Alexander.

Bistro Awards Announced

Laine, Dankworth Named Harrington Winners

Back Stage, the performing arts weekly, has announced the winners of the 16th annual Bistro Awards for outstanding achievement in cabaret. The awards will be presented March 6 at the Supper Club in New York, an event that kicks off Cabaret Month in the city.

Dame Cleo Laine and John Dankworth are receiving the Bob Harrington Lifetime Achievement Award. Other awards are as follows:

Outstanding major engagement: Polly Bergen.
Outstanding musical comedy: Jim Caruso and Jason Graae.
Outstanding vocalists: Scott Coulter, Jack Donahue, and Audrey Lavine.
Outstanding cabaret debut: Karen Alexander and Julie Reynolds.
Outstanding songwriter: Francesca Blumenthal.
Outstanding singer/songwriter: Christine Lavin.
Special material: David Gerlach.

Outstanding revue: “This Life—The Songs Of Portia Nelson.”
Outstanding performer in a revue: Bobby Peacock.
Unique entertainment: “Mind Games And All That Jazz.”
Outstanding musical direction: Mark Haiman.
Outstanding musical direction: Michael Barbier.
Outstanding variety show: Ron Poole (for “Poole Party!”).
Outstanding musical direction: Mark Haiman.
Outstanding technical direction: Michael Barbier.

This year, two special awards will also be presented. Songwriter Eric Drake is being honored for his life-long contributions to the cabaret community, and Joe’s Pub Songbook Series will receive a special Bistro for perpetuating the ever-expanding Great American Songbook.
Another Valdés Takes To The Piano

Latin Notas
by Leida Cobo

RIVERA

According to Sony, “Desprecia do,” on its first day of release, had already shipped more than 150,000 units. The album includes Consuelo Velázquez’s “Yo No Fui,” which has become a hit in Pedro Fernández’s recent version of the song. “My mission is, no matter what it takes, to make sure regional Mexican music is accepted everywhere,” says Rivera. “If it wasn’t profitable, well, labels wouldn’t sign regional Mexican music. Yet, they don’t give it the support they should.”

Montaner’s Repetido forms a new impetus behind new life and arrangements into his old hits. This time, in dealing with all new tracks (with the exception of “Miel de Café,” by Venezuelan composer Hugo Blanco), the challenge is hard but, says Montaner, “This album didn’t affect my songs. It just affected the way they dressed.”

Montaner kicks off a Latin American concert and promotional tour Feb. 21, stopping in Argentina, the Dominican Republic, Peru, and Ecuador. Mexico is scheduled for July, and possible stops in the U.S. crown follow. On March 25, the singer will travel to Colombia to be the guest star at the Bogotá Fashion Week, organized by E! Entertainment Network.

MusicMatch Expands Latin Music. MusicMatch has added a second Latin music station—Lowrider—to its 29-station Internet radio roster. The Lowrider format, which currently has 1,200 songs in rotation, includes old-school R&B, funk, and Latin music, according to programming consultant John Lannert.

Lannert, a Latin music expert, said the station is “a premium station that offers listeners something different. It’s an album for the whole family.”
A one-on-one interview Q&A with superstar MARC ANTHONY

**Plug.in Latin**
Billboard has partnered with Jupiter Media Metrix to present the first ever Plug.in Latin day, featuring two panels of experts exploring internet issues in the area of Latin music.

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**Cancellations**
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 anytime.
NOTAS (Continued from page 51)

Su Style." The 20-second spots will run for six weeks up to March 19. In addition to the ads, Doritos will include 20% discount coupons for Los Bohemios' album "Crescent Moon Records," in 5 million of its smallest-sized bags. According to Crescent Moon executives, Doritos has already featured rock bands such as La Ley in past Mexican promotions . . . In related news, Crescent Moon studio owner Emilio Estefan Jr., already a real estate mogul, has now expanded into the publishing business. Estefan has teamed up with Jerry Powers, publisher of Miami-based Ocean Drive Magazine, to launch a sister publication, Ocean Drive En Espanol, of which Estefan will be co-publisher. The first issue, slated for March, features Gloria Estefan on the cover. Estefan is producing tracks for Jai Vetáches's upcoming album and is gearing up for production of Carlos Vives' new disc. Nearly one year after its May 2000 release and after 83 weeks on the charts, Paulina Rubio's "Paulina" (Universal) has jumped to the top of the Billboard Latin 20, more than 2,000 units ahead of Vincente Fernandez, who is now in the No. 2 spot. "Paulina" registered sales of 7,685 units. SoundScan reports 964 more than the previous week when it was in the No. 2 slot. The Estefan Productions album has now been certified for sales of 1 million units by the Record- ing Industry Assn. of America (RIAA).

IN BRIEF: Los Angeles De Chart's disc, "Un Sueño," (Fonovisa) has been certified gold by the RIAA for sales of 500,000 units . . . . Regional Mexican singer Carmen Jara will open her own recording studio in Los Angeles March 3 . . . . Onstage, Julio Iglesias performed two sold-out shows at Miami's James L. Knight Center (capacity, 4,464). Tasteful and understated, the singer regaled an adoring audience with more than two hours of hits in various languages. A superb tango-dancing couple punctuated Iglesias' contributions to that genre, and his backup singers shone in their respective solos.

BRAZIL NOTAS: Long gone are the days when Brazilian music was labeled merely as an exotic rhythm in the international music market. Proof lies in the participation of Brazilian artists and music in the upcoming Grammy Awards. Aside from João Gilberto, who is nominated for his album "João Veio E Viu!" in the best world music album category, Brazilian music has made it into the general pop categories, thanks to "She Walks This Earth," Sting's version of "Soberam," and "Cantando," for their US single pop vocal performance, and Grover Washington Jr.'s version of "Camaleão," (best pop instrumental performance).

Tom Gomes contributed to this column from Brazil. Leila Coba may be reached at 205-361-5292 or at lecho@billboard.com. Material may be sent to 101 Crown Blvd. Suite 166, Key Biscayne, Fl. 33149.
Focus On Touring

Rising COSTS Have Made International Acts Shy Away From HONG KONG, But Promoters Remain Optimistic.

BY WINNIE CHUNG

HONG KONG—The last time a worldwide superstar rocked Hong Kong was when Ricky Martin gave fans a taste of "Livin' La Vida Loca" in October. And that was the only major international pop concert in this market for the whole of 2000.

Various factors—ranging from rising costs, shrinking record sales and lack of suitable venues—have relegated Hong Kong, the supposed entertainment hub of Asia, to a veritable pop-culture desert of late. Where in the early '90s one could count on at least five or six good acts to come through town, or even the region, the international pop-concert scene has dwindled to virtually nothing.

Some have pointed to the Asian financial crisis in 1997 as a reason for the drop. Indeed, in countries such as Thailand, Malaysia and the Philippines—where the currency has weakened considerably against the U.S. dollar—this has played a heavy part in the decline of international touring business.

RED TAPE, WHITE ELEPHANT

"The weak Asian currencies and the strength of the economies in Europe and America have both had some bearing on it," says Michael Hosking, managing director of Philippine-based Asian concert promoter, Midas Promotions. "When we were promoting Michael Jackson in [1996], the [Philippine] peso was 26 pesos to a dollar. Now..."


dContinued on page 4PQ-2

News In Review:

Live Scenes Across Asia

ALTHOUGH THAILAND'S climate for live concerts improved in 2000, following two years of relative silence, promoters say that the current weakness of the Thai baht and limited disposable income of most Thais prevent them from holding as many shows as they did during the mid-'90s. For example, BEC-Tero Entertainment, Thailand's leading concert promoter, held an average of 20 international shows a year before the Asian financial crisis hit in late 1997. This year, however, BEC-Tero does not plan on organizing more than 10. In addition, promoters must be much more selective in their choice of artists. According to BEC-Tero GM Neil Thompson, international pop acts—such as the Moffatts, 911, No Doubt and Alana Morrisette—were an extremely tough sell in 2000. Thailand's most successful concerts were those marketed toward an older audience (like George Benson and Air Supply) and, in smaller venues, toward a niche "Gen Y" audience—like Ash and Suede. This trend will most likely continue in 2001. Some international pop acts have been booked, such as Spice Girl Melanie C, who is set to perform at the 3,000-capacity Dance Fever club next month. But sources at BEC-Tero say the company will now devote a greater amount of its
Continued on page 4PQ-2

Japan Hits The Road

As J-Pop Steadily Expands, Tours By Its Artists Are On The Move

BY STEVE McCLURE

TOKYO—Over the past few years, Japanese music—along with Japanese pop culture in general—has become wildly popular throughout the Asia Pacific region. New releases by Japanese artists are snapped up by eager fans, music-TV outlets are quick to pick up on the latest videos, and karaoke fans all over Asia are crooning J-pop chart hits almost as soon as they're released.

And as the Asian market for J-pop steadily expands, concert tours in the region by Japanese artists are becoming increasingly frequent. Just a few years ago, concerts by J-pop acts in other parts of Asia were few and far between. All too often, the main reason Japanese artists did such shows was to impress the folks back home with the fact that they'd played dates in Asia. But these days, doing an Asian tour, or at least a couple of shows in key markets such as Hong Kong or Taiwan, is becoming the norm for Japanese acts.

BIG NAMES, BIG CROWDS

In 2000, big-name Japanese...
resources to "family entertainment," such as last year's Disney On Ice and Guangzhou Acrobat Troup, and less to popular music concerts.

**ON VALENTINE'S DAY, the Corrs were set to play at the Singapore Indoor Stadium, one of the country's largest venues, with a capacity of 8,000, but they were forced to cancel several dates because of the Asian financial crisis. The Singapore government has been trying to boost tourism by launching Singapore Entertainments, a new foreign-language television company Market 1. "We had been in this business for 11 years when we first staged Eric Clapton's concert here," says Michael Roche, director of Singapore Entertainments. "At its peak, we used to sell out 10,000 concerts a year. This was because artists could command high fees. Singaporeans were paying triple what they were in the past. But in the past, the Asian financial crisis was the only time there was hardly any activity. But Singaporeans aren't happy. They're not happy with the government's policies, so sponsors are coming back—especially telcos and banks with credit-card facilities. The concert scene is definitely returning." In fact, in the month of February, there have been at least eight successful international music tours in Singapore. The biggest of these is the four-date "Alphacode" tour, led by the American R&B band Alphacode, in the second featuring Melanie C and Madison Avenue. However, concerts and tours by international artists in Singapore do not always translate into big business. For example, the Corrs dates in the region, MTV Asia hosted a month-long promotion on the group in mid-January. Malaysia's recent "Ideas for the Future" network promotion and talent artist relations, says, "We have been featuring the Corrs recently, and they are a hit in Asia right now. When the promo spot runs six times a day, and there will be additional promotions, including appearances on previous videos and even a 30-minute concert that they shot when they were in Taiwan. Also, we are working on a merchandise and CD prizes for our MTV Asia Web site.

**PHIL CHEAN

**THE CORRS were also forced to cancel a performance this month in the Philippines due to the 10,000-capacity Araneta Coliseum in Quezon City near Manila. Metropolis due previous and network Mishal fact, in especially telcos pore's tor of Lushington Entertainments. staged ny Corrs shows, NEWS

**FOCUS ON TOURING
Continued from page APQ-1

**it is 52 pesos to the dollar. The ability of Asian promoters to pay artists in U.S. dollars has become a problem."

Exacerbating the problem has been the boom in the U.S. and Europe that has resulted in "unrealistic" offers for Asian artists, says Andrew Bull, managing director of event organizer and concert promoter Arena. The scene has boomed in the West, where it has remained "roughly the same," says Bull, who brought Celine Dion to Hong Kong in 1998 and was in the process of finalizing a U.S. tour here last year before the "Brand New Day" tour was brought to an early end. "Because Western artists are so low, they are out of place, but even if it means making a detour on their way to Japan or Australia. As a result, they demand more for the shows here than in the U.S."

Most top-10 artists expect at least U.S. $1 million for a performance in Asia, says Bull. Otherwise they may not include travel, freight and accommodation expenses, sources say.

In Hong Kong, the lack of a big venue to accommodate a large enough crowd to bring the returns needed to break even has been an inhibiting factor. Hong Kong's largest concert venue is the Hong Kong Coliseum, which holds a capacity crowd of only 12,000. The Tokyo Dome, Seoul's Chansil Olympic Stadium, the Taipei Municipal Stadium and even Malaysia's Merdeka Stadium all hold crowds of 40,000 or more. While Hong Kong Stadium is able to hold 40,000 spectators, bureau- cratic red tape, bad manage- ment and complaints from weathy residents in the neighborhood have turned it into a pipe dream. All the time, "if there were a bigger venue available today, there would be a big push to bring in bigger acts, even someone like Madonna," says Alex Fung, special-programs manager at new concert pro- motion company Empire Entertainment Group (EEG).

**OPENING UP NEW MARKETS

Promoters have tried sourcing younger artists, who are now hitting the old Kao Tak Airport runway—new no longer available—for artists like Celine Dion, Shania Twain, Jennifer Lopez and Sherry Cheng AMEi's concerts. Fung feels that such venues attract more fans than good since they are not equipped for concerts. "Bad arrangements for tourists, including being sometimes turned over to people of the concert experience," says he. "It's like Kao Tak, which can seat 20,000 to 30,000 people, a promoter would have to spend a large chunk just providing mobile toilets for the crowds. Can you imagine how many toilets you would need for such a large crowd?"

Venues such as the Hong Kong Coliseum are also heavily booked up for concerts by local Cantopop stars that have, on average, one-to-20-show runs. It also has to accommodate other sporting and group events, such as religious meetings.

While Hosking says that artists were "asking for what they were getting back home," he and the other two promoters agree that, in the present economic climate, international artists should sign touring Asian tours as another gold mine and instead look upon it as an opportunity to promote their music.

This happens with groups who are on the rise and who see Asia as the next major market for their music. Among these were bands such as the Corrs, who recently released their debut album "Rice A" and have been heavily promoted in Asia. The Corrs were promoting their "Rice A" album in Singapore the last year through a tour together; Sony Music Entertainment Philippines and Tower Records. The Corrs have been heavily promoted in Singapore, and they have sold over 100,000 copies of their album in Asia alone. After their concert tour, their album sales doubled," says Hosking.

When we first brought Riedy Martin out to Asia in 1998, he hadn't even hit big in the U.S. But a lot of hope was being generated by the fact that he was singing in Spanish and was enormously popular in Asia," he adds.

One of the reasons why EEG has worked so aggressively to attract American and West European artists to Hong Kong has been a change in the promotion factor in concerts here. Last year, EEG brought in Koji Tamaki, idol group KimKi Kids and visual-and-rock artists Luna Sea. With the availability of Japanese dramas here, Japanese and rock artists—who often draw large crowds—are now becoming more popular.

"They know they won't be able to make a lot of money from a show here, but they see it as promotional work for their albums and part of opening up new markets. Their production budgets are huge, and they want to fill the stadium," says Fung, who adds that his job is helped by the fact that, as a new company, EEG was also willing to spend aggressively to build up its brand.

"Otherwise, you really need to be able to break even, and the break-even point is very high."
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CATCHING THE YOUNG GROUPS

Hosking’s Midas, which plans to bring Danish group Michael Learns To Rock to Asia this year, has mainly concentrated on young groups for two reasons: they were willing to accept more reasonable fees, and they traveled with smaller entourages. “We just did a tour with the Moffatts and, because it was a family affair, there were only eight people in the group, which kept costs down. Even Ricky Martin had to pare his entourage down from 150 in the U.S. to 84 for Hong Kong last October,” explains Hosking. “Under the new regulations, the banks won’t release any money from ticket sales to the promoters until two weeks after the event. This means promoters have to pay for everything first, which can be a huge amount when it comes to a big act. It’s moneypenny we don’t have,” he says.

New bank regulations enforced after one local promoter’s fricas with a credit-card company over an unreported cancelled show has made live even more difficult for small companies such as his, says Bull. “Under the new regulations, the banks won’t release any money from ticket sales to the promoters until two weeks after the event. This means promoters have to pay for everything first, which can be a huge amount when it comes to a big act. It’s moneypenny we don’t have,” he says.

In the meantime, Bull will be concentrating on organizing rave parties — for which he has brought out acts like Primal Scream and Leftfield — and organizing music events for Henneken in China.

Hosking, too, will be spreading his risks across the region and plans to add Sri Lanka, Cambodia and Fiji to the 22 countries he already operates in. On EEG’s timetable for 2001 will be more local concerts, especially by their own contracted singers.

All three, however, admit that they are still keeping one ear open for any good Western acts that might have reasonable expectations of touring Asia. “If they seriously want to play in this part of the world, they should work with someone they can trust and who can tell them the difference between this part of the world and theirs,” says Bull.

Hosking agrees: “Asia isn’t one country. Each country has its own complications and its own restrictions. Artists should also pay particular heed to the economic situation — the financial crisis isn’t over yet.”

RESTARTING THE TREND

Although costs still remain a strong factor, the concerns aren’t always financial or geographical. The lack of a social culture at many of the concerts and the regimented rules at venues were other reasons for its wane, says Bull. In general, audience members are expected to remain in their seats for the duration of the concerts.

“Hong Kong tends to work in a different sphere; concerts are over-regulated and very municipal. It seems like the whole system is working toward how to make you not enjoy the concert rather than how to enhance the experience,” he adds. “It’s the things like that that people care about. It’s like serving a gourmet meal in a subway station — you need to have the trills and the romance to go with it. Hong Kong has just failed to deliver a satisfactory evening out.”

MOVING INTO KOREA

Aki Tanaka, VP of international marketing at Sony Music Entertainment (Japan), says the 1997 crash slowed down touring activities by Japanese acts in Asia “to a certain extent, but not drastically.”

Tanaka notes that the group Tokio sold out venues ranging from 2,000 to 4,500 seats in Hong Kong and Taipei last October. “But if Tokio, say, had been good in those territories, I think the local promoter would have found it easier to find sponsors,” he says. “We’ve been thinking of holding concerts by other Sony artists in Asia, but sometimes we are too busy as promoters. ‘Hey, we did our best, but we couldn’t find a local sponsor.’

Just as important a factor in limiting touring activity by Japanese acts in Asia is the relentless touring/promotion/recording schedule that they have to follow back home. If they don’t meet all those commitments, their careers can be damaged, so taking time out to tour overseas, even in a potentially nearby Asia, is sometimes risky.

But there are opportunities on the Asian concert circuit for Japanese acts that can keep the bands back home happy.

Like many others in the Japanese music industry, BMG Funhouse’s Duke sees Taiwan as the key market for Japanese music, including the concert business. “There is almost no ‘lag’ in recognition of trends between Japan and Taiwan,” he notes. “The Taiwanese are on to whatever we do, and all in ‘real time.’ Another market to watch will be the Korean one.”

Last year, the South Korean government, as part of its ongoing loosening of restrictions on Japanese pop culture, allowed public performances of Japanese music at indoor venues with a seating capacity of under 2,000. Since that hurdle is removed, look for Japanese artists to play much bigger gigs in South Korea, where there is huge latent demand for Japanese music.
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Grammy Nominations Retain Their International Appeal

This story was prepared by Paul Sexton in London, with reports from Diane Cooper in Johannesburg, Howell LeWellyn in Madrid, and Steve McClure in Tokyo.

LONDON—Does a Grammy Award nomination for a non-American talent enrich the commercial potency of the nominee, or does the echo of the endorsement fade away outside the U.S.?

As hundreds of nominees in dozens of categories await the results of the 43rd edition of America’s musical awards institution Feb. 21, some of the non-indigenous talents to be announced this year have been sharing their thoughts about the nominations with Billboard. Some are represented in international fields that will by definition produce a non-U.S. winner, while others are vying with domestic favorites for ownership of one of the ever-coveted chartattacates.

Candidates observing the Grammys from afar express varying degrees of enthusiasm for the awards, but no one would argue that the Grammy nomination can do anything but enhance a career, if sometimes intangibly. In South Africa, for example, the impact of a Grammy nomination is measured not only in prestige, but also in sales, smoothing the passage to overseas markets, either in terms of releases or live shows.

Ladysmith Black Mambazo from South Africa is nominated for “Live At The Royal Albert Hall,” on which the group performed at the British landmark in 1991. Singer and bassist Joseph Shabalala is buoyant about the group’s chances and the power of the Grammy nomination. “Ten is a good number for us,” he says. “There are 10 members in Ladysmith Black Mambazo, and this is our 10th nomination. I hope we are going to get it and hope that South Africa will pray for us.”

Another yardstick of the Grammy’s profile among South Africans is the sales performance of an annual Grammy nominees album. The 2000 edition, marketed by BMG Africa as part of a rotation among several majors, shifted more than 30,000 units, according to the company, which is significantly over the gold threshold of 25,000 units. (The Grammy nominees for best reggae album performed less favorably.)

In-demand English producer Nigel Godrich, currently in Los Angeles completing work on Scottish rock band Travis’ third album, is nominated as producer of the year, with another recognition as Radiohead’s “Kid A” (Capitol), which he engineered, competes for both album of the year and best alternative album. “In terms of [the nominations] helping my career, that reality is not an issue with me,” he says. “Having been to the Grammys before, it’s a fantastic, glitzy American event. I loved it to death, but at the moment I’m just trying to get away from my career.”

Being nominated is obviously the best thing about it,” continues Godrich, adding candidly, “Winning is a small nightmare, because I’d have to get up and justify why I was there. But a nomination is a tip of the hat, saying, ‘You’re in the top five in the world,’ and I never in my wildest dreams ever thought that.”

In Spain, Angel Fernandez, manager of nominated Spanish art Café Quijano (WEA Latina), has no doubts about the wider significance of the Grammy. “We mustn’t forget that these are the Oscars of the music world,” he says, elaborating on the group’s nomination as producer of the year and best pop album. “Regardless of whether we win the award,” Fernandez continues, “the nomination itself is a huge step toward consolidating the group’s image, both among the public and within the media.”

Cuban singer/guitarist Eliades Ochoa is up for his second Grammy with the Higher octave album recorded with his band, El Cuarteto Patria (Tribute To The Cuarteto Patria). It is nominated for best traditional tropical Latin album.

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Universal Canada Gives Priority To Veteran Jazzman Moe Koffman

BY LARRY LEBLANC

TORONTO—Six months following the release of the Moe Koffman Project’s ear-catching “MK,” the jazz album has become the focal point of a sizable promotional push by Universal Music Canada.

“When the album was released in June, there was a transition of staff in this department, followed by Moe being in poor health, and the album never got its due,” says Glenda Beneke, press and promotion manager of Universal’s Verve Music Group. “It’s now a priority for us.”

Forever crossing musical lines and confounding critics, Koffman has been a leading figure in Canadian music for five decades. He’s unquestionably best-known for the airy flute solos of his 1958 international hit, “Sincerely Shepherd Blues,” but his uniqueness lies in the breadth of his musicianship on flute, saxophone, and clarinet. He is equally at home in the realm of classical music, and his playing is marked by a discernible naturalness.

For Koffman, the blues-tinged album—and his 30th and first new studio release in a decade—represents yet another challenge of new material and new musical styles. “I’m very proud of this album,” he says. “To work with these musicians—Ben Riley, in particular, who I’ve known since he was a baby—was a joy.”

“He played like a 25-year-old,” reports Koffman’s longtime collaborator, keyboardist Doug Riley, who co-produced with Koffman and Andrew Hermant. “Bringing in a young rhythm section just gossomed him right up to the kazoo.” Among the players featured are Riley’s 24-year-old son, Ben (drums); Rob Filth and Ted Quinan (guitars); Steve Lucas and George Koller (bass) and Rick Lander (guitar).

Over the years, Koffman has toured Australia, South America, Europe, and the U.S. He has been a featured guest with the Toronto Symphony Orchestra and with the bands of Benny Goodman, Quincy Jones, Dizzy Gillespie, and Woody Herman. Koffman is also renowned for his work as a sidemen, playing with Rob McConnell & The Boss Brass from 1988 to 2000 and in orchestras led by Jimmy Dale, Guido Basso, and Peter Appleyard. He’s also a first-call musician for TV soundtracks and commercial work and was the musical contractor throughout the ’90s for Toronto runs of “Phantom Of The Opera,” “Joseph And The Amazing Technicolor Dreamcoat,” “Sunset Boulevard,” and “Showboat.”

“It’s not just me doing what Moe has done in his career,” says Riley. “He’s a brilliant cross-musician who sets standards that everybody has to aim for.”

“Moe has made an enormous contribution to culture in Canada,” says Ross Porter, host of CBC Radio Two’s “After Hours” national jazz program. Born in 1928 in Toronto to Polish parents, Koffman began to play violin at age 9 but switched to saxophone at 13, later taking up clarinet and flute. By age 15 he was studying clarinet at the Royal Conservatory of Music in Toronto while gigging weekends at the Pentangle—was jointed on stage by rock guitarists Johnny Marr (of The Smiths and the Pretenders) and Bernard Butler (formerly of Suede) to form an acoustic trio spanning more than four decades of musicianship.

Both Marr and Butler played on John Spen’s acclaimed “Tinman Moon” (Castle) album last year.

Others who were honored included Norma Waterson, named folk singer of the year; the seven-piece Danu from Waterford, Ireland, which won the best group award. The event marks the arrival of the young female folk star in Bill Jones, who won the Horizon Award as most promising young folk artist.

Jones, 25, whose real name is Bellinda, received her award from Chris Murr, the head of the Office of State for Culture. The singer gave her first public performance just two years ago, and her debut album “Turn To Me” (BedSpring Music), was released on her own Boing Records label last year. “The album is fantastic. I listened to it and was bowled over,” Smith said in presenting the award.

“Folk music is not only part of our tradition but part of our future,” said John Koffman in an acceptance speech. “I feel like we’re beginning to see a new generation of young people coming up and embracing folk music.”

There was also a special roots award that was presented to Taj Mahal. Bob Copper, 86, who began singing as part of the Copper Family in the 1930s, won a Good Tradition Award.

The ceremony was broadcast on national radio from the CBC Radio One studios in Toronto on Friday Feb. 2, 7:30 p.m. on CBC Radio One. The event was a chance for the audience to hear some of the performers live.

The lineup included leading young U.K. folk performers such as Liz Carly and Claire Gaffney, as well as established performers such as Amanda Ray and Davey Graham. The event was broadcast live and recorded live from the CBC Radio One studios in Toronto. The audience included leading young U.K. folk performers such as Liz Carly and Claire Gaffney, as well as established performers such as Amanda Ray and Davey Graham.
Sony Australia Looks To Increase Export Rate Of Local A&R

**BY CHRISTIE ELIEZER**

SYDNEY—Sony Music Entertainment Australia chairman/CEO Denis Handlin hopes his recent rebranding of the company’s UK structure will start paying dividends by bolstering its local market share and stepping up its export success rate.

Sony Australia’s two most successful exports in recent years have been pop singer Tina Arena, who sold 1 million units of her “In Deep” album in France alone, and rock band Silverchair, which shifted a total of 6 million units worldwide of three albums before its switch last November to Atlantic for North America. (The band is with MurmurSony in Australia and Epic for the rest of the world.)

A key part of that year put the company through two bouts of restructuring in order to focus on breaking more acts, says it’s now time to up the ante. As part of those changes, the operation of its marketing, sales, and promotions divisions were tied more closely together, with marketing being further fine-tuned to provide more support to A&R activities.

“Our marketing managers now work closer to A&R, right from being involved very early in the process when the deals are made, to tying up strategies with our affiliates when our records are released abroad,” explains Handlin. “We need A&R to be given the support by the rest of the team.

In January, Michael Taylor, formerly New York-based A&R director at Maxwell Records, was appointed Sony Australia A&R manager. Based in East Sydney, he reports to A&R GM John O’Donnell, who identified Taylor’s inclusion as an important step in strengthening the Australian operation’s contacts with U.S. artists/management, publishers, booking agents, and TV and film production companies.

“Michael will give us an edge, because of his knowledge of the international market as well as the networking abilities,” Handlin says.

Sony’s eagerness to export its Australian talents is seen in an impressive overseas release schedule. Pop band Human Nature, whose self-titled album has gone platinum (70,000 units) Down Under, will be launched in the U.K. in March. The band’s single “I Don’t Love You” is also currently charting at No. 3. A new single “Don’t You Love”—which sold 120,000 units in Australia—has been remade to include a cameo by “Neighbors” actress Holly Valance. The band will also undertake extensive promotional activity in Europe, where the album will be issued in the coming months.

Another Sony Australia act, singer/songwriter Leah Haywood, releases the single “We Think It’s Love” in late March in the U.K. The track is included on the soundtrack to the recent Mel Gibson movie “What Women Want.”

Sony has scheduled an April release in the U.S. for teen rock band “Big Time Lies.”

Alternate rock band Jebediah, whose sophomore album, “Of Some Day Shambles,” went platinum here, returns to North America this year after touring these territories last year. Guitar band Lo-tei’s releases through Europe will work around the release of the hit movie “Looking For Alibrandi,” a rite-of-passage tale of an Australian-Italian girl growing up in Sydney’s industrial west, the album’s “Teenager Of The Year” single was a key cut on its soundtrack.

Of the more established Sony Australia acts, Arena has left the lead role in the U.K. run of the successful “Notre Dame” musical to start work on an album due in September. Her “In Deep,” sold 1.6 million units worldwide. Arena is working with a number of international names, including Desmond Child and French writers Pat and Halvard and Robert Goldman. Arena will also attempt to consolidate her European base by recording some tracks in French.

“Handlin,” says Handlin, “everyone knows this next record has to be the one. She’s motivated and focused on making this the right record. Doing ‘Notre Dame’ really increased her confidence.”

Local acts make up 29% of Sony Australia’s A&R roster, according to Handlin, who insists that the previous domestic roster success rate of 32%—back when the label’s windshield-wiper oil was scoring top 20 hits in the U.S. and European album charts—is still attainable, despite changing markets and new realistic goals,” he agrees. “But we’ve got a number of new signings, and if we make the right records, we’ll obviously kick goals.”

Five of those domestic signings include pop singer Tony Scott, urban pop trio Times, teen act Republic Sunk Loto’s Haywood, and artists Maria LaSpina (a former backing singer for Savage Garden), and alternative pop performer Charlton.

Negotiations with a number of new acts, as well as a number of influential writers and producers.

Last year, as part of a move to revitalize the company, Sony’s national sales office was moved from Melbourne to Sydney, and a national state-of-the-art call center was launched last October. To give retailers instant information on releases, “we had to make some tough decisions,” Handlin says about staff cuts. “But we had our best Christmas ever, which vindicated our changes.” As announced, the Australian Recording Industry Assn., Sony held a 24.43% share for December, followed by EMI at 21.72% and Universal Music at 18.42%. In the calendar year, Sony claims a market lead with an average of 19.86% share.

Plans announced December 2000 for joint-venture projects with lucrative budget label Rajon Music Group (RMG)—which is estimated to turn over over $20 million (A$11 million) this year, according to RMG managing director John Evans—will also help Sony Music expand its market share, says Handlin.

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**Virgin Spain’s Jarabe De Palo Ready For The Next ‘Round**

**BY HOWELL LLEWELLYN**

MADRID—Pau Donés, leader/singer in the biggest-selling Spanish group of the past four years, Jarabe De Palo is looking to the future. This year, the Galician band will release a new album, “De Vuelta Y Vuelta” (Round And Round), the innovative campaign certainly seems to have worked. The shaved head of Donés is everywhere—on TV spots, press videos, press articles, street posters—in Spain. And the album has shipped an initial 225,000 copies.

This is the Spanish record of the year,” insists Mari Cruz Larramendi, Virgin’s marketing and Internet director. “We decided on a pre-campaign of expectation, as the band had not released an album for more than two years, and we knew people were getting impatient. It has worked—wonderfully. De Vuelta Y Vuelta is one of the country’s talking points.”

Jarabe De Palo ( Known for “Swingin’ Blues”, “La Flaca” and “The American Bandstand”) has sold more than 700,000 units in Spain of each of its previous albums, 1996’s “La Flaca” (Thin Girl) and 1998’s “De Vuelta” (Round And Round). However, “La Flaca” came close to flopping initially—copies were being sold for $1, with the band being cut months when the then unknown band’s career was saved after a Spanish cigarette brand used the title track in an advertising campaign. As a result, “La Flaca” was baked as the album of the year in 1997.

Both albums later went triple-platinum in Italy (a total of more than 100,000 units), then Spain, where they racked up global sales of more than 2.5 million copies, thanks to strong sales in Argentina, Chile, Uruguay, Mexico, and the U.S. In 1999, Jarabe De Palo played sold-out concerts in New York, Los Angeles, and Chicago.

“De Vuelta Y Vuelta” was released Feb. 12 and went straight to No. 1 in France, Portugal, Belgium, and Switzerland.

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**Virgin Spain’s Jarabe De Palo Ready For The Next ‘Round**

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**Universal Canada Gives Priority To Veteran Jazzer Moe Koffman**

**Continued from preceding page**

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### JAPAN

**This Week's Last Week's Singles**

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<tr>
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<td>NANA GAHARA - SOWO SEMANTAIKAI HANA BI</td>
<td>14,000</td>
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</tr>
<tr>
<td>2</td>
<td>JUICY S - MIND</td>
<td>19,000</td>
<td>14,000</td>
</tr>
<tr>
<td>3</td>
<td>TOSUE KAWABATA - I MIGHT BE A Liar</td>
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<td>4</td>
<td>EVOLUTION - TAKA&quot; SAKU</td>
<td>7,000</td>
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<tr>
<td>5</td>
<td>ANOTHER &quot;HANNAH MONROE - THE CAB</td>
<td>13,000</td>
<td>7,000</td>
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<td>6</td>
<td>FRAGILE - EVERYTHING</td>
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<td>7,000</td>
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<td>7</td>
<td>MINAMI NOOHROOMU - 100米/200米</td>
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<td>KASAI RYORI - FASHIONista</td>
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<td>9</td>
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**ALBUMS**

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<td>JUDDA AND DANDY - WARP</td>
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<tr>
<td>2</td>
<td>ANNOYING</td>
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<tr>
<td>3</td>
<td>S.O.S. - THE BEST OF A BLOOD</td>
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<tr>
<td>4</td>
<td>LILY LOPEZ - GOD</td>
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<td>6</td>
<td>S.O.S. - THE BEST OF A BLOOD</td>
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### CANADA

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<td>DON'T TELL ME</td>
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<td>3</td>
<td>ONE MORE TIME</td>
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<tr>
<td>4</td>
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<td>LET'S GET HAMMERED</td>
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<td>2</td>
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<td>JENNIFER LOPEZ - IF I HAD</td>
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<td>4</td>
<td>LUNA SERRANO - LA CANZONE CHE SCRIVO PER TE</td>
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<td>THE CALL</td>
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### FRANCE

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### ITALY

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### NEW SINGLES

- "NEW" indicates a song that was newly released on this date.
- "NEW" entries are returned as new entries.
SWEDEN (Record Publications Ltd. 01/01/00)

EUROCHART CONTINUED(TM)

WED, RCC, SWEDEN

NEW ALBUMS

SINGLES

1 2 3

SWeden

1 2 3

SWeden

NEW ALBUMS

SINGLES

1 2 3

SWeden

1 2 3

SWeden

PORTUGAL (PortugalAFS 03/15/01)

NEW ALBUMS

SINGLES

1 2 3

Portugal

1 2 3

Portugal

DENMARK (Nifil Marketing Research 03/01/01)

NEW ALBUMS

SINGLES

1 2 3

Denmark

1 2 3

Denmark

NORWAY (Vogda Gang Norway 02/15/01)

NEW ALBUMS

SINGLES

1 2 3

Norway

1 2 3

Norway

FINLAND (Rudi Finland 02/12/01)

NEW ALBUMS

SINGLES

1 2 3

Finland

1 2 3

Finland

ARGENTINA (CAPR 03/15/01)

NEW ALBUMS

SINGLES

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Argentina

1 2 3

Argentina

MTV INDIA believes it has found four new potential stars via its Video Gas contest. (“G” in Hindi means “singing”). Winners Harshdeep, age 14, from Delhi and the 20-something Skeerasta from Mumbai each won a two-week, all-expenses-paid trip to the Sir Paul McCartney–backed Institute for Performing Arts in Liverpool, England, and a record deal with Sony Music India. MTV India will also produce videos with the two singers. The other two winners were Chitra from Comor把, South India, and Anushka, who has landed contracts singing “playbacks” in Indian films. The four winners were selected from more than 5,000 entrants after auditions were conducted in 16 Indian cities.

HI T S OF T H E W ORLD

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

GLOBAL MUSIC

MAHIC STREET PREACHERS have become one of the first new Western rock bands to play Cuba. The band, which adopts a staunchly left-wing political stance, was due to play material from its sixth album, “Know Your Enemy,” at a Feb. 17 concert in Havana. The event was staged in conjunction with the British Council (a U.K. government organization that promotes international cultural cooperation) and the Cuban Ministry of Culture. Epic Records flew out a plane load of selected journalists and tastemakers for the show at Havana’s Karl Marx Theater, but the bulk of the 5,000 tickets went on sale to local residents at 25 cents each. “Know Your Enemy,” recorded in El Cortijo, Spain, is due for release March 19 and is expected to debut at No. 1 in the U.K. chart. Manic’s last single, “Masses Against The Classes,” which sold the Cuban flag on its sleeve, topped the U.K. chart in January 2000. Meanwhile, in another unusual move, the new album will be released in Cuba concurrently with the simultaneous release of its two different singles, “So Why Suf” and “FOUND That Soul,” Feb. 26. The band performed both songs Feb. 9 on BBC TV’s ‘Top of The Pops,’ and the two singles are being streamed on the band’s official Web site, manics.co.uk. On March 9, the site is also due to Whycast a concert recorded the previous day in the Welsh capital of Cardiff.

NINE MONTHS after Madonna told Billboard, “I truly believe this man is a genius,” (Billboard, May 8, 2000), Epic is preparing to launch French star Mirwais in the U.S. Mirwais (pronounced “mir-VAH-wah”) Ahmadian, the electronica producer/artist of Afghan-Iranian descent, co-wrote and produced seven songs on Madonna’s “Music,” including the title track. His recent second single, “Naive Song,” picked up heavy European airplay and, Released on Naive Records and licensed to Sony outside France, the track is taken from Mirwais’ solo album, “Production.” Nativity managing director Fredric Rebey says, “Naive Song’ is a real pop single. We wanted to start with the more edgy tracks to build Mirwais’ profile and image, and with a strong music video by Jehn Baptiste Mondino. But since Madonna made the take us music that is a bit sharp or underground, that shows that people are ready to go for it.” The album “Production” will be released in the U.S. by Epic Feb. 27, and the single “Naive Song” has already shipped to U.S. radio.

THE AUSTRALIAN SUNSHINE has attracted three international acts to make their next albums in the city of Port Elizabeth. Members Geoff Barlow, who spent the last few months as a DJ around Sydney, called on fellow members Adrian Utley and Beth Gibbon to join him. Wheatus, which deci
ded post-“Teenage Dirtbag” to return to the recording studio last year, have revealed their shows here in December: are working in the White House complex in the New South Wales area of Bowral. U.S. pianist Ben Folds, who spent Christmas in Adelaide, liaised with his in-laws, flew out producer Ben Gourse (“Filter”) to lay down some tracks.

CHRISTINE ELIZABETH

SWISS DANCE ARTIST DJ Bobo (signed to German record company EAMS) enjoyed top 10 success in Germany with his dance/rave version of “What A Feeling.” The new version is a duet with Logi Cara, who originally scored a worldwide hit with the Grammy-winning song from the movie “Flashdance.” “After seeing the movie I was so inspired by this song that I got into dancing, which to this day is a major part of my stage performance,” DJ Bobo says. The song is the first single from his new album, “Planet Colors” (EAMS), released Feb. 5 and produced by the artist and long-time producer Axel Breitung. The album, which has entered the album chart at No. 4, offers DJ Bobo more scope to prove his singing prowess after a succession of raps. The success of the single was supported by performances on German TV shows “Wetten Dass” (ZDF), “Top Of The Pops” (RTL), and “The Donner” (RTL 11), as well as on music channel Viva Interaktiv. A major tour venue of 31 key cities is slated to run March through June, kicking off at the Cologne Arena. DJ Bobo also recently received the World Music Award as most successful Swiss artist for the sixth consecutive year.

ELLIE WEINER

MTV INDIA believes it has found four new potential stars via its Video Gas contest. (“G” in Hindi means “singing”). Winners Harshdeep, age 14, from Delhi and the 20-something Skeerasta from Mumbai each won a two-week, all-expenses-paid trip to the Sir Paul McCartney–backed Institute for Performing Arts in Liverpool, England, and a record deal with Sony Music India. MTV India will also produce videos with the two singers. The other two winners were Chitra from Comor把, South India, and Anushka, who has landed contracts singing “playbacks” in Indian films. The four winners were selected from more than 5,000 entrants after auditions were conducted in 16 Indian cities.

NIYAN JUBERAN
BY ED CHRISTMAN  
NEW YORK—With the acquisition of the Musicland Group finally closed, Best Buy has begun to impress its stamp on the music-specialty chain. In addition to Best Buy executive Kevin Freeland assuming the presidency of the Musicland Group and Jack Ewington, Musicland chairman/CEO, leaving the chain to join the Best Buy board of directors, the Eden Prairie, Minn.-based consumer electronics retailer joined that of its executives to the Minnetonka, Minn.-based entertainment software specialty chain.

Those executives are Rob Willey, Best Buy director of brick-and-mortar strategy, who has been named Musicland’s VP of acquisition integration and who will report to Keith Benson, Musicland COO; Duane Hoff, Best Buy VP of interactive television, who has been named Musicland's COO; and Michael Freeland, VP of store transformation and who reports to Jonathan Rockford, Musicland's CEO.

In looking ahead to what the integration team might do, Freeland says there is "unlikelihood to be any integration in any customer-facing function, but we would add stores in all four brands. The reason for this (deal) was growth." The other area that the integration team needs to focus on as “how to become a better partner with the suppliers to work with our customers for our mutual benefit. We intend to be a more efficient partner for our vendors,” Freeland says.

While the integration team figures out the best way to combine operations at the two retail chains, some decisions have already been made, according to Freeland. First off, all four Musicland concepts will be repositioned, with the addition of complementary consumer electronic products, starting with Sam Goody and On Cue.

In Sam Goody's case, "we want it to include any and all devices that play back music in their stores,” Freeland says, adding that the personal computer play back music and CD burners. He adds that Sam Goody stores also will carry cellular phones.

Despite those changes, Freeland says music inventory will continue playing a strong role in the Sam Goody stores. To make room for the additional inventory, Best Buy would scale back on racks that had been used for densification of product. Moreover, he says that Best Buy will retain the Sam Goody logo, which enjoys “very high awareness” among consumers. "We would like to enhance the [Sam Goody] brand, not replace it," he adds. "In no way do we want to lose the uniqueness of these companies, in terms of their brands."

As for On Cue, since its trade area is very small rural areas, “we will test some stores in the spring to see if we can change the mix of the stores,” Freeland reports. Other products that Freeland would like to test in the On Cue stores include video games, computer software, and satellite dishes. As for Musicland’s other two concepts and concepts, Freeland says that Suncoast is being dramatically affected by DVD, so based on the tremendous performance of those stores, they are Best Buy’s lowest priority, leaving Media Play as the next priority after Sam Goody and On Cue.

"In Media Play, many of the changes that I described in the other stores would occur in Sam Goody,” Freeland says. But don’t look for the Media Play superstores to be converted into Best Buy outlets. For the most part, Media Play is usually in the same market as a Best Buy. There is a small possibility that a few stores might be targets for conversion, but it “didn’t materialize as a significant benefit to either company,” he says.

Moreover, he says that Best Buy and Musicland online stores will remain different brands, although there likely will be links and there are obvious areas of synergy. For instance, he says, “We were very impressed with Musicland’s fulfillment capabilities.”

Florida’s Asylum Store Roasts Eclectic Offerings

BY STEVE TRAIMAN  
ST. PETERSBURG, Fla.—When Walt Plott opened his first record store in Sarasota, Fla., in October 1970, he chose the name Asylum so it wouldn’t be taken by the phone book. “Asylum was already taken,” he recalls. “Leon Russell had just released his ‘Asylum Choir’ album, and a local band called Bethlehem Asylum was just breaking out, so the choice was easy.”

But over the ensuing 29 years, Asylum Sights & Sounds has extended the relevance of its name by choosing a position in the telephone directory and its links to certain musicians. The store has established itself as a refuge for rare vinyl, used music (regardless of the format), and an eclectic selection of lifestyle products that has made it a favorite among local music fans, tourists, and visiting musicians alike.

While Plott, 54, has had as many as four Asylum outlets operating simultaneously in Florida—with one in Tampa and two in St. Petersburg, in addition to the original Sarasota location—in recent years Asylum has contracted back to just one location—Central Avenue in St. Petersburg. That store, which debuted here in 1976 and now occupies 4,200 square feet across three storefronts, is still thriving.

Asylum’s store is believed to be the oldest independently owned record store in the Tampa Bay area. “We’ve survived despite nearby competition from Best Buy, Circuit City, Best Buy’s Babies & Noble, and now the Internet,” Plott says.

Describing himself as a “ferocious guitarist, bassist, and cellist player who loves music,” Plott says the store started with mostly used vinyl 45s and albums and eight-track tapes. The store now boasts a mix of about 25% used and 75% new CDs, cassettes, and vinyl, as well as video cassettes and some DVDs. Plott estimates an inventory of more than 50,000 albums and several thousand 45s, 78s, and 45s, as well as vinyl singles, 3,000 VHS movies and music videos, plus about 200 DVDs.

The store’s selection is a particular favorite with shoppers and over the years has attracted visits from such artists as Jimmy Buffett, Southside Johnny, and Marilyn Manson, among others.

“They can preview any selection before they buy it,” he notes. “We created our own listening station that includes two turntables and dozens of tape players with headsets.”

Asylum also carries about 350 CDs from local, regional, and Southeast bands. “They need a break, and even if some never sell, it doesn’t cost us much, and it comes back to you eventually,” Plott says.

Local groups like the Hazies, Sugar, and Sadies have contributed to the better-known bands that have received early exposure from the store in recent years.

Plott’s store boasts of a highly eclectic merchandise mix. There are hand-painted tapestris and clothes from Bali, Indonesia; action figures such as the Planet Of The Apes characters; Todd McFarlane-branded figures of Janis Joplin and Kiss; memorabilia and collectibles, including Woodstock tickets and Marilyn Monroe photos; Beavis & Butthead masks; water pipes and rolling papers; incense and nail polish; and assorted freaky apparel and DJ-turntable loyalists.

“We try to make use of every bit of space we have, and we will sell anything,” Plott says. “We even had our own brand of hot sauce for a while.”

Until the mid-80s, he did everything from ordering all the product to overseeing all sales and stocking the shelves. But the job turned too big for just one person, and Plott says he started to burn out. After hiring several managers, he settled on current manager John Harris, a native of Spartanburg County, South Carolina, an area known for its rock and roll talent.

Harris, a former DJ from Spartanberg County stations WYNF and WHPT, whom he credits with keeping Asylum operating on an even keel, himself is no stranger to the record retail business—he owned a used-record store called Time Warp Albums before joining Asylum.

The rest of the staff is equally knowledgeable, says Plott, and it has helped build customer loyalty by knowing just what the visitors want. Assistant manager Lenny Austin is a classic rock and jazz expert who worked in the local Funky Disc store and is a guitarist/songwriter whose track “Heartless” was recently picked up by Alligator Records artist Michael Burrey. Austin is creating a “retro store” within the store that will feature classic vinyl album cover art on the walls, as well as the growing collection of mostly used albums and 45s.

Bill Speakman is Asylum’s country/’video maven, Rachel Hook is known as “the punk queen,” Jen Schipper knows techno and hip-hop, and Plott’s daughter, Rachel, 14, can export on the CD buffing machine for smoothies has found some real service for Asylum customers.

The store gets a lot of tourist traffic, particularly from the Canadians, Brits, and Germans, and does an average of about 50 special orders a week, Harris notes. New product is ordered mostly from Northwest Distribution in Los Angeles and AEC One Stop Group in Coral Springs, Fla. Valley Media and Southwest Wholesale Records & Tapes are also used. Imports come from Phantom and Wave, among other outlets.

Front-line pricing is mostly $14.95 or $15.95 for new releases, “as we don’t try to compete with the big guys,” Harris says. Asylum pays up to $4 for used CDs, which sell for about $8; up to $1 for used tapes, which sell for $5; and $2 for four-fours, and 25 cents to $1 for used vinyl. “We only charge $2.50 for the vinyl albums to get more of the kids turned on to this,” he says, “and knowledge- able collection is a big deal.”

(Continued on page 65)
BLOCKBUSTER posted higher revenue and cash flow for the fourth quarter and full year that ended Dec. 31, 2000, but the video rental company reported increased earnings losses over the same period due, in part, to its investment in online operations. Quarterly video revenue increased 12% to $1.34 billion from $1.19 billion in the same period a year ago, primarily as a result of higher worldwide same-store sales, which increased 7%, and the increase in the number of company-operated stores. Total earnings before interest, taxes, depreciation, and amortization (EBITDA) increased 8% to $152 million from $140.8 million. For the year, video revenue increased 11% to $4.91 billion from $4.46 billion in 1999 as a result of higher worldwide same-store sales. EBITDA increased 3% to $256 million from $252 million the year before. Worldwide same-store sales and rental revenue increased 5.6% and 5.1%, respectively. In December, Blockbuster launched an entertainment-on-demand service in three markets, with a technical trial in a fourth. The company is also conducting a trial of online rentals in two markets, with a nationwide rollout planned for later this year. Additionally, the company plans to launch a co-branded pay per-view movie service with DirecTV later this year. Blockbuster ended the fourth quarter of 2000 with 7,677 company-owned and franchise stores, a net increase of 524 stores over the fourth quarter of 1999.

AMPLIFIED HOLDINGS has laid off 40 of its 120 employees. The cuts were across the board and involved the closure of the New York office. Additional cuts were made at Amplified's other offices in Los Angeles, San Diego, Atlanta, and Fairfax, Va. In a statement, the company says it is "in the process of restructuring our business to provide better operational efficiency and effectiveness and a more focused portfolio of technology service offerings." It adds that it is "evolving its business model to deliver infrastructure technology and services to online content and retail sites."

EPIC WILL RELEASE the first full-length DVD featuring Pearl Jam on April 10. The three-hour disc will be available one week earlier for fan-club members at pearljam.com. The disc features 28 live songs filmed in various cities during the band's 2000 U.S. tour. Fifty minutes of "bonus" material features selections from last year's European tour, backstage footage, outtakes, the previously unreleased video for "Oceans," and more. The DVD was filmed by Pearl Jam crew members without a director or producer. The material will also be available in the VHS format.

HOME VIDEO. Mark Halperin is promoted to VP of operations for Universal Studios Home Video in Universal City, Calif. He was director of operations.

DISTRIBUTION. Susan Roberts is named senior director of Internet marketing for Universal Music and Video Distribution in Universal City, Calif. She was VP of sales for VEON.

NEW MEDIA. James Glicker is named president of music services for FullAudio in New York. He was VP of marketing for Geojite.

Jefferson Macklin is named COO for Digital Media on Demand in Allston, Mass. He was a partner at Furnace Labs. DMD is the online name of Navar-Wright chief technology officer and Carla Kelly VP of marketing in Washington, D.C. They were, respectively, VP of technology for 360hiphop.com and senior product manager for the Irish Spring franchise at Colgate Palmolive.

Lynn Thomison is promoted to VP and creative director for GetMusic in New York. She was creative director.

Michael Amicone is named editor in chief of news and story content for Farmclub.com in Los Angeles. He was managing editor of Broadcast.com.

Howie Kleinberg is named account executive, promotions for ElectricArtists in New York. He was senior director, marketing and artist development, for W&R Music Group/DV8 Records.

MERCHANTS & MARKETING

Disney Responds To Changing Industry

Best-Selling ‘Jams’ Set Features Top 40 That Appeals To All Ages

STATE OF THE INDUSTRY (part one of three). There was a time, not so very long ago, when creators and purveyors of music for children could be reasonably expected to hang onto their young audience at least until the kids finished the primary grades. But thanks to the ascendance of teen queens and boy bands, that’s no longer necessarily true—now even 4-year-olds are as likely to ask for a Britney Spears album as for a "Sesame Street" collection. And that has wrought attendant changes in the kids’ audio business.

"Kids are getting older younger," says Carol Lee, VP of marketing, Cookies, and premiere the year. He was named senior VP and group has a business. "Eight-to 11-year-olds and younger—the "preschoolers"—are listening to pop music that teens and even adults are listening to. It’s affecting the children’s music business."

TOP 40’S INFLUENCE: What it has meant for some of the bigger companies was...
MORE MIDLINE MADNESS: We continue to receive feedback on our page 1 story about indie labels’ reluctance to midline their back catalogs (Billboard, Jan. 27). Following an E-mail from Matador Records GM Patrick Amory, reprinted in this space two weeks ago, we received timely commentary from Dwight Montjar, director of sales at Omaha, Neb.-based American Gramaphone, home of label chief Chip Davis’ best-selling outfit, Squirrel Nut Zippers.

Montjar asked that we add his label’s name to the list of those who have chosen to drop the price on certain catalog titles.

He wrote, “At American Gramaphone we introduced our first midline series in August of last year—the Streamliners ‘Fresh Aire’ series, ‘Fresh Aire I’ through ‘Fresh Aire 7.’ We did this simultaneously with the release of the new ‘Fresh Aire 8.’ We refreshed (pun intended) all the original master recordings and remastered them utilizing HDC technology and made them all an $11.98 list price. The reaction was amazing. We’re scheduled for May 8.

There couldn’t be a more fitting subject for a release from the house than Dylan, who hits the six-decade mark May 24. All after, he was born in Hibbing, Minn., a snow-covered Minnesota city that’s the Twin Cities. And it’s difficult toathom whether folk labels such as Red House would have flourished (or even been formed) if Dylan hadn’t been there. The label’s temporary folk music four decades ago. (The singer/songwriter was signed to Columbia Records, but for most of his career; 40 years ago this October.)

Red House has recorded a batch of tracks, all penned by Dylan, for its tribute set. Some key figures from Dylan’s past have been tapped, including Ramblin’ Jack Elliott (acolyte of Woody Guthrie and, with Guthrie himself, a key influence on the young Dylan), string player Peter Ostroushko (who appeared on “Blood On The Tracks”), and guitarist Norman Blake (an important sideman on “Nashville Skyline”). Red House’s own Greg Brown will of course also perform, as the band who have recorded interpretations of the master’s works include John Gorka, Eliza Gilkyson, Cliff Eberhardt, Lucy Kaplansky, Tvin Cities harmony-bender Spider John Koerner, veteran Rosalie Sorrels, Quebec’s Hart-Rouge, and Engeland’s Martin Simpson.

Declarations of Independence:

by Chris Morris

The release is still awaiting a release from the band’s June release, Debut of Independence, and it’s the label’s forthcoming 60th-birthday tribute to Bob Dylan.

‘Fresh Aire’ titles are selling at a better weekly clip as midlines than they were as frontlines

— Dwight Montjar

AMERICAN GRAMAPHONE

Used with permission from Billboard.com.
ASYLUM STORE

(Continued from page 62)

jis. Asylum also pays up to $2 for
used videos, which sell for $4 to $8.

In addition to repairing scratched
CDs, which Harris says has become
a real problem in the last few years,
Asylum holds albums for shoppers
under a layaway plan. The store also
alerts its regular customers when any
used or new titles come in that the
staff thinks they might want, based
on knowledge of previous purchases.

This service has led to great word-
of-mouth referrals that have mini-
imized the need for paid advertising,
Harris notes. However, the store does
still advertise. Harris reports Asylum
has seen some good response from
local spots running on Time Warner
cable TV stations during the last year.
The store is also raising its profile
via the Internet. Asylum launched its
own Web site, asylumsite.com, sever-
al years ago and has seen an expand-
ing E-commerce business for every-
thing from bargain CDs to the import
tapestries and incense. The store also
has a link to the Alliance All Music
Guide database.

Flott says, "I love the music busi-
ness, and we've proved that you can
survive with a unique approach to the
market. We'll do anything we have to
in order to keep our customers coming
back to us."

Jupiter

A New Music Study from Jupiter Research

Music Distribution for the
New Millennium

Business Models, Projections, and Devices
for the Mass-Market Phenomenon

Explore the revenue models of the new music industry.

Learn what business models and product formats will maximize the value
of online distribution. Discover what actual impact digital distribution has
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Coverage includes:

- Retailing as Programming: The Death of Pure-Play Music Sites
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Was $3,995.00
Now $2,795.00
Virgin Restructures Its Buying Staff For New York And Los Angeles Megastores

BUYING CHANGE: The Virgin Entertainment Group has realigned buying in its Southern California and New York area stores. The company, which until now had a buying staff inside each Virgin Megastore, is opting for a regional buying structure in those two areas, with one staff buying for the four stores in Southern California and another staff for the three stores in New York.

Dave Alder, senior VP of purchasing and marketing, confirms that there were some “minimal” layoffs at the chain due to the change but declines to specify.

Sources put the number at about 20.

Glen Ward, president of the Los Angeles-based Virgin Entertainment Group, acknowledges that the move allows the company to attain economies of scale.

But industry observers say that it also enhances the buying staff, as the company now has its best buyers servicing seven stores instead of two. The way Alder puts it is that the change allows Virgin to “exploit the talented and skills we have.”

Alder says that Virgin has been experimenting with the buying structure for the past year in New York with classical music and movies. “We believe the test has been very successful,” says Alder. He adds that the company’s goal is to have “the strongest range of product available to our customers . . . and to make sure that we can retain the integrity of the catalog on a local and regional basis. We never have and never will be a cookie-cutter retailer.”

Moreover, he notes, “the guys in New York are still running the show there. They still understand their needs better than we can in Los Angeles.”

He also says the move will have a positive impact on the stores in that more staff will be free to work on the shop floor.

In other Virgin news, Ward reports that the chain is close to making a deal in Toronto.

MEANWHILE IN TORONTO, HMV North America president Peter Luckhurst confirms that HMV is reorganizing its management team. Bruce Helbein, VP of operations, and Sue Duck and Philippe Eloy, both of whom hold the title of director of purchasing, have been let go. Luckhurst says that there will be no further staff departures and that replacements will be named shortly.

“The reason we have done this is to try to drive top-line sales by bringing more product focus into the company,” says Luckhurst.

SOURCES SAY that WEA is assuming pick-pack-ship fulfillment responsibilities for Alternative Distribution Alliance, which up until now had its own warehouse in Chicago. With this, the Warner Music Group is following in the footsteps of Sony Music Entertainment, which once upon a time took over those functions from the then wholly owned RED subsidiary, and of EMI Recorded Music, which similarly absorbed those responsibilities from Caroline Distribution.

OFF THE BLOCK: Though Richard Powers, president of Houston-based Southwest Wholesale, says that the the acquisition of his company by starzMusic.com has fallen through and that the company is no longer for sale, Harald Blakeslee, acting president of the suitor, says he is still interested.

According to Powers, the deal fell through because starzMusic didn’t get its financing together; Blakeslee says his team wasn’t able to complete the due diligence by the deadline for closing the deal.

If starzMusic had approached Southwest Wholesale a year earlier before the dotcom revolution hit the roof, the deal likely would have been completed, says Powers. “We were not for sale; they approached us,” he reports.

But now, for Southwest, “it’s back to business as usual,” says Powers. “Now, there is no deal, and there will be no deal. We are looking forward to the upcoming year.”

A RECENT ARTICLE in the Wall Street Journal about Trans World Entertainment certainly had a negative spin for the company in particular and music specialty retailers in general.

Without getting into the article point by point, here are some things that the article didn’t touch upon: The Wall Street Journal reports that Trans World spent about $500 million on acquisitions ($511 million to be exact), but of that, about $427 million was in Trans World stock, and the remainder, $114 million, was in cash. That breaks out to $57 million for Strawberries, the assumption of $25 million in Camelot debt, and about $2 million for Disc Jockey. So in other words, for $114 million, the company doubled its market share from about 6% to about 10%.

Which brings me to the same point put another way. Yeah, the mass merchants may have doubled market share since 1990, as the Wall Street Journal article states, but so has Trans World, despite the loss of market share by music specialty merchants.

Another point that should be addressed is that despite the fact that Trans World’s current fiscal year will not be as strong as last year, it’s been nearly four years since the company last drew down on its revolving credit facility. Not many merchants, including those in the broad spectrum of retail, can make the claim that their businesses are being solely financed by cash flow.

Assistance in preparing this column was provided by Larry LeBlanc.
CHILD'S PLAY
(Continued from page 63)

which is the end-title song on the 'Recess' movie ['Recess: School's Out'] spun off Disney Channel's animated series), which opens Feb. 16. The film will be seen on ABC, UPN, the Disney Channel, and the Radio Disney Web site; Radio Disney is playing the single, which is also being heard on United Airlines and in the Disney theme parks. It's a great setup and platform for Myra.

"We want to continue to appeal to kids whose tastes are increasingly sophisticated," says Besso-l, who notes that Disney's "Recess" soundtrack will include a collection of '90s and '80s classics (like Martha & the Vandellas' original "Dancing In The Street," along with Myra's remake)—much as the label's well-performing 2000 soundtrack to "Remember The Titans" did.

MORE DISNEYS: Disney's also just begun a midline soundtrack promotion, re-releasing 23 Disney movie soundtracks at a midline price ($11.98). Twelve titles released Jan. 30, with additional releases slated for April, May, and October.


Other upcoming Disney releases include "Michael Crawford: My Disney Favorites," in which the Tony-winning Broadway star performs hand-picked Disney ballads; the soundtrack to summer animated film "Atlantis," with the score by James Newton Howard and the end-title song penned by Diane Warren; Disney's Greatest, Volumes 1 & 2, a re-compiled and streamlined version of the five-volume Classic Disney compilations, along with new selections; and "Silly Classics," the third volume in the "Silly Songs" series, which puts humorous lyrics to well-known classical pieces.

Also forthcoming are "Lion King CD Read-Along;" "House Of Mouse Soundtrack;" featuring music (including Brian Setzer's theme song) from ABC's new Saturday morning show "House Of Mouse," described as "a new Toontown-style cartoon club where all of Disney's animated toons [Mickey, Minnie, Donald, Goofy, etc.] gather each Saturday;" and a "Playhouse Disney" soundtrack, with music from Disney Channel's preschool programming block, including the shows "Bear In The Big Blue House," "Rolie Polie Olie," "Out Of The Box," and "PB&J Otter."

Part two will run in Child's Play in the March 10 issue of Billboard.
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New Media

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Imagine File-sharing Without Free Napster

This month’s column was prepared by Brian Garrett.

NAPSTER appears to be officially on the legal ropes with the Recording Industry Assn. of America (RIAA) in the wake of a Feb. 12 federal appeals court ruling against the company that declared it likely violated copyright law and could be held liable for copyright infringement. Could an acquisition of the file-swapping service and/or its assets by backer Bertelsmann AG be near at hand?

At least one Wall Street analyst who follows the digital music industry thinks so.

In a note to investors following the ruling, Raymond James & Associates analyst Phil Leigh said that if major-label content starts disappearing from the Napster directory, the service, under legal and financial pressure, may put its assets up for sale in another controversial peer-to-peer technology site, Scour.com. Bertelsmann would then be poised to scoop up the company’s assets.

It’s a tested model at this point, Leigh notes. Scour—formerly the second-most popular music file-sharing community, behind Napster—was sued for copyright infringement and, in the wake of the suit, filed for bankruptcy last October. The assets of the company, including its name and membership lists, were sold to CenterSpan Communications in December. CenterSpan intends to relaunch the Web site as a subscription service.

If such a scenario were to play out with Napster, Bertelsmann would certainly top the list of potential acquirers of its assets.

“Bertelsmann has loaned Napster funds to keep the site operating. It might also be a logical buyer of the Napster assets,” Leigh states, adding, “Bertelsmann is also attempting to purchase EMI, and if it can get access to the EMI catalog, then a reborn Napster under BMG ownership might have enough content to make an interesting subscription service.”

And buying only the assets—including the Napster name and the membership list—could be advantageous to Bertelsmann because such a purchase would allow the media conglomerate to avoid the potential liabilities otherwise associated with buying Napster, including inheriting the contingent liabilities of the current lawsuit against the company.

Certainly there are plenty of eyeballs to be had in an asset acquisition. Analysts have long considered Napster’s user list and consumer data a highly valuable prize.

Napster ranked 16th among the top 50 most-trafficked sites for the month of January, according to a study by Jupiter Media Metrix. The company also reports that the number of U.S. home users of the Napster application increased from 1.3 million in February 2000 to 9.1 million in December 2000—an increase of 669%. And between May and December of 2000, Media Metrix estimates the number of at-work Napster users more than tripled. (Continued on page 77)

TRAFFIC TICKER: Top Online Retail Sites

Unique Visitors From Home And Work (in 000s)

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Video Leads Disney Back To Profitability; Critics’ Choice, VSDA Launch Web Sites

**RED TO BLACK.** Video can once again be credited for bringing another film division out of the red and into the black, as evidenced by the Walt Disney Co.’s earnings for the quarter that ended Dec. 31, 2000. Lifted by VHS and DVD sales of “Toy Story 2,” “Fantasia 2000,” the direct-to-video “Little Mermaid II: Return To The Sea,” and live action titles “Cone To 60 Seconds,” “Keeping The Faith,” and “Shanghai Noon,” video helped bring studio division operating income to $122 million. During the same period of the previous year, the video division reported an operating loss of $45 million.

Disney further reports that the strong video performance partially offset weak international office for “Tarzan” and “The Sixth Sense,” which was the biggest rental title of all time, according to VidTrac data from the Video Software Dealers Assn. (VSDA).

According to the VSDA, the title earned more than $185 million in VHS and DVD retail revenue last year. The title was No. 2 in DVD sales according to Billboard’s year-end Top DVD Sales chart, compiled by VidTrac. The “Toy Story/Toy Story 2” twin pack ranked No. 6 on the chart.

On the other hand, Disney’s consumer products group suffered a 6% decrease in revenue, which dropped to $828 million, and a 13% decrease in operating income, which sank to $177 million. The decline was blamed on lower comparable-store earnings in the U.S.

Overall, the company reported that revenue increased 7% to $8.73 billion and operating income rose 12% to $1.83 billion.

Separate from the earnings release, the video division announced that “Snow White And The Seven Dwarfs” will be available Oct. 9, as a first-time DVD. The title will be part of Disney’s “Platinum Collection,” which will release one Disney classic animation title each year for the next 10 years.

**LOW HOW CAN YOU G0? Infinity Resources, which owns the Critics’ Choice Video catalog, has launched an online retail site called DeepDiscountDVD.com. Critics’ Choice Video operates its own Web site, called CCVideo.com, which will be folded into the new site.

RedBox expects new releases at a 25-30% discount, which is competitive with Amazon.com and Express.com. The added incentive, though, as Deep Discount offers free shipping on some titles. Consumers can also sign up for an e-mail service alerting them about release dates for titles not yet on the market.

Critics’ Choice, which celebrates its 14th year in the video business this year, is best-known for classic catalogs titles. Chicago-based Infinity purchased Critics’ Choice from Playboy Enterprises Inc. The new Web site launched this month.

Meanwhile, the VSDA announced it has acquired business-to-business Web operation videorental.com. The site offers dealers title synopses, software information, downloadable copy-depth calculators, purchasing spreadsheets, marketing materials, and classified ads.

The site will remain separate from the VSDA’s own Web site, but eventually the two will be combined and accessible only to VSDA members. Videorental.com business tools will be offered in a new area on the trade organization’s Web site. The VSDA purchased the site from Ken McAleer, who owns Video Headquarters in Keene, N.H.

**KIDS PICK ‘DRAGON.’** Four titles from Columbia TriStar Home Entertainment’s “Dragon Tales” have been given the seal of approval by the Coalition for Quality Children’s Media.

Separate from the earnings release, the video division announced that “Snow White And The Seven Dwarfs” will be available Oct. 9, as a first-time DVD. The title will be part of Disney’s “Platinum Collection,” which will release one Disney classic animation title each year for the next 10 years.

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2. **SALIVAR** - Nota Bene Video
3. **LIVE AT MADISON SQUARE GARDEN** - Jive/Zomba Video BMG Video 41739
4. **BRITNEY IN HAVANA: LIVE & MORE** - Jive/Zomba Video BMG Video 41704
6. **VIDEO BLOCKOLKIN** - Cash Money Universal Music & Video Dist. 53034
7. **Enrique Video Universal Music & Video Dist. 60819
8. **FREDDIE HELLZ OVER** - Gathering Home Video Universal Music & Video Dist. 39548
9. **ONE LAST TIME LIVE IN CONCERT** - Jive/Zomba Video BMG Video 41705
10. **SUPERLATIVE LIVE A** - Arista Records Inc. BMG Video 15750
11. **ANALYSIS PARTY (CON'T)*** - Jive/Zomba Video 41721
12. **CRUSH TOUR LIVE** - Arista Records Inc. BMG Video 41716
13. **LIPSTER SUPPORTED A** - BMG Video 65005
14. **S & M A** - 20th Century Fox Home Entertainment 40218
15. **IRISH HOMECOMING** - Spring House Video Chordant Dist. Group 44400
16. **DEE & SHARON RUTH & UNEC** - Various Artists
17. **RHYTHM OR MORE** - Arista Records Inc. BMG Video 41705
18. **HARMONY IN THE HEARTLAND** - Spring House Video Chordant Dist. Group 44497
19. **THE DANCE** - Columbia Records 38486

NEW!

1. **STILL SMOKIN** - Columbia Music Video Sony Music Entertainment 00219
2. **LIVE IN THE JOB** - Image Entertainment 92
3. **GOOD NEWS** - Spring House Video Chordant Dist. Group 44360
4. **SQUAD HUNTING SONG** - Jive/Zomba Video BMG Video 41705
5. **FEELIN SO GOOD** - Spring House Video Chordant Dist. Group 44361
6. **DEATH ROW UNCLE** - Death Row Ventures Distribution 66200
7. **MEMPHIS HOMECOMING** - Jive/Zomba Video BMG Video 41705
8. **LIVING IN THE HEARTLAND** - Spring House Video Chordant Dist. Group 44397
9. **VIOLET THEOLOGY** - Capitol Video 92423
10. **CUTINNED STUNTS** - 20th Century Fox Home Entertainment 40205
11. **WHISPHERING HOPPE** - Spring House Video Chordant Dist. Group 44410
12. **NEW** - 20th Century Fox Home Entertainment 40205
13. **BRAND NEW DAY-LIVE FROM THE L.L.,** - Arista Records Inc. BMG Video 15750
14. **LIVE FROM AUSTIN, TEXAS (VOL. 2** - Arista Records Inc. BMG Video 15750
15. **WHITNEY THE GREATEST HITS** - Whitney Houston BMG Video 15745
16. **WILD** - Nota Bene Video 84574
17. **RE-ENTRY HISTORY ON FILM: VOLUME II** - Columbia Music Video Sony Music Entertainment 50138
18. **LIVE AT THE BEACON THEATRE** - Columbia Music Video Sony Music Entertainment 50139
19. **LIVE IN CONCERT** - Epic Music Video Sony Music Entertainment 50146
20. **LIVE IN LONDON & MORE** - Sony Music Video Dist. 22130

A less violent, more broad-based kind of playing,” he says, which he concludes is perfect for interactive DVDs.

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BIRTHS
Girl, Mally, to Lesley and Ron Harwood, Jan. 5 in Edmonton, Alberta. Father is a replacement and promotions representative for Universal Music Canada and is on the Canadian Country Music Association board of directors.

DEATHS
Hat Blair, 85, of natural causes, Feb. 2 in Biggs, Calif. Blair was a singer-songwriter who is known for Elvis Presley’s “I Was The One,” Lorne Greene’s “Raffles,” and Rich Douglas’ “Ninety Miles An Hour Down A Dead End Street.” He got his start working on Western films, which starred, among others, Gene Autry and the Sons Of The Pioneers. Blair also acted in films himself. In the early 1950s, he met Don Robertson, who would become his songwriting collaborator. In 1957, Blair formed “Ninety Miles An Hour Down A Dead End Street.”

SPAIN’S NARANJO, ESTOPA LEND LATIN FLAVOR TO PLATINUM LIST
(Continued from page 57)

Good Works
Surf’s Up: The Wave Riders Against Drugs (WRAD) have released the compilation CD “WRAD Aloha Collection” to aid their drug education efforts. The CD includes tracks from Michelle Shocked, Sistah Robi, Sprung Monkey, Dennis Kamakahi, Wicked Blend, and others. WRAD brings professional surfing to those who are recovering from drug addiction and alcoholism to schools in Hawaii and Southern California for anti-drug programs. Contact: Mike Young at 808-337-2227.

Golfing For Dough: At the Schwing Alternative Golf Magazine’s Third Annual Duffing for Dollars event March 25-26, musicians such as Adrian Young of No Doubt, Allen Sellenberger and Jeremy Popoff of Lit, and Fat Mike and Erik Sundin of NOFX will tee off to benefit Target House and My Friends Place. A series of competitions such as longest drive, hole in one, and best putt fair enough for Vegas’ Angel Park Golf Club. Target House helps families through illnesses, and My Friends Place trains homeless and impoverished youth to become self-sufficient. Contact: Keri Lee at 238-498-6988.

Mackruts “Music” (Maverick/Warners Bros.) took another Platinum Europe Award in January, progressing to 4 million sales. The album went double-platinum within 10 days of release in September 2000, completing a third million in November. Mackruts’ previous “State of Light” currently stands at 6 million European sales. Mark Knopfler’s “Sailing To Philadelphia” (Mercury) continues to top the music par among those who doubted the commercial potential of the former Dire Straits front man. Three months after reaching its first million, the album doubles that tally. “We have amazing figures from the small territories, just like the big ones,” enthuses London-based Mercury director of international marketing Sian Thomas, pointing to particularly strong sales in Norway and the UK. “We are definitely on target to exceed Knopfler’s larger markets.” At press time, “Sailing” was still No. 2 on the Dutch Mega Album Top 100 sales charts. Hopes are high that the album will continue its strong run in Europe and beyond for some months to come, as Knopfler begins a world tour March 27 in Mexico City. Mackruts’ “State of Light” earned its European platinum certification for a further 1 million U.S. sales of the set, released last November. The band completed a 10-night run dates last month. The IFPI certification is running on the back of the band’s original intention to offer a free download of the album via their Web site, aplan that was cancelled after discussions with Columbia (Billboard-Bulletin, Sept. 25, 2000).

3M's Glenn Carrel named CEO of Philips division

In a major move to combine the 3M Company’s health care products division with the Philips Electronics division, the companies have announced that Glenn Carrel will become CEO of the new entity, 3M-Philips Healthcare, and a member of the 3M Executive Committee. Carrel is currently president of 3M Health Care. He has been with 3M for 27 years, in a variety of management and business development roles. This move is expected to be completed in 2002.

Spanish born, Carrel has held positions in manufacturing, sales, research and development, and business development. His previous positions include: business director for 3M Europe and divisional head of 3M’s electronics division. He also served as divisional head of Philips’ electronics division for the last five years.

Carrel will join the 3M Executive Committee, which includes William F. Johnson, chairman and CEO; M. Craig Cameron, president and COO; and Dennis M. Nelson, president and COO of 3M’s Industrial, Commercial, and Consumer Markets Group. He will have overall responsibility for the new entity, reporting directly to Cameron. He will be headquartered in the U.S., and will continue to be involved in the Philips’ electronics division.

Spanish born and educated, Carrel holds a B.S. degree in electrical engineering from the University of Madrid, Spain, a master’s degree in engineering science from the University of Technology in Delft, The Netherlands, and a master’s degree in management science from the University of Leuven, Belgium.

In his new role, Carrel will be responsible for a combined work force of about 36,000 people in such sectors as medical electronics and technology, medical information and imaging, and medical diagnostics. 3M-Philips Healthcare is headquartered in the U.S., and will initially operate in 20 countries, in the U.S., Europe, Latin America, the Asia Pacific region, and Japan.

The move is part of a broad plan announced last year by Philips CEO Lochie de Manincor to make the electronics division an independent business entity.

“Philips’ new business model will generate the growth and performance, which will enable us to stay ahead in our industries,” de Manincor said. “That is why we are combining our electronics and healthcare businesses into one entity, which I believe is a natural match.”

Philips’ electronics division, with annual sales of about €13 billion (US$15 billion), has been classified by the company as a “premature business” because it is struggling to compete against the giants of the U.S. electronics market. Carrel said that the plan is to make the division into a “breakthrough business.”

3M-Philips Healthcare will be a global operating company, with an initial staff of about 500 people. The company will be constituted as a separate legal entity and will operate as an independent business unit. It will be headquartered in the U.S., and will continue to be involved in the Philips’ electronics division.

The move is expected to be completed in 2002.
Should Eminem Be Denied Airplay?  
Both Gay And Female PDs Have Mixed Feelings On The Issue

BY SEAN ROSS  
and FRANK SAXE
NEW YORK—The nomination of Eminem’s “The Marshall Mathers LP” for four Grammy Awards touched off immediate protests by gay and female advocacy groups. Since the album’s release last summer, those organizations have been outraged by such lyrics as “My words are like a daggar with a jagedge/Tha’ll stab you in the head whether you’re a fag or a lez... Hate you?” The answer’s yes.” They were further infuriated by what they saw as the National Academy of Recording Arts and Sciences (NARAS) legitimation of this special.

“If this were just one person singing this in his garage, that would be one thing, but this is nominated for album of the year!” Sue Geller of the National Religious Coalition of the Arts says. “It’s an example of the sexual violence resource center told New York City’s Daily News.

“I think it’s pretty clear that someone who’s perceived as a role model by young people is fostering a climate where it’s OK to call people ‘fag’ and ‘dyke...” added Cathy Renna of the Gay and Lesbian Alliance Against Censorship.

But ask gay or female radio programmers about the possibility of Eminem winning a Grammy or about the larger controversy, and mixed feelings arise.

While a number of gay top 40 programmers with whom I spoke on the condition of anonymity, are personally offended by Eminem, they say that saying their feelings about the artist’s music is to more offensive songs such as “Kill You” or the above-quoted “Criminal.” And few PDs felt their audience was likely to respond to the artist’s music as something to be determined on their own merits, rather than linking it to more controversial topics such as “playing to its ‘ranting...”

That PD calls his decision “one of the toughest programming choices that I had to make.” But he adds, “If I was programming in a larger city, I would recognize the importance of playing the record.”

“Not my job to be a censor”
But another medium-market PD has a different take. “It takes a lot to offend me,” he says. “My job is to get ratings and play.”

Where my girls at?
Rodgers and female directors contacted by Billboard tended to have a similar take on Eminem—minus, in most cases, their shared personal objection to the rapper. The station’s not my personal joke.

Worldspace Awards Webcaster

NEW YORK—Webcaster SurferNetwork.com has been awarded the radio assets of fellow audio streamer BroadcastAmerica.com as a result of a court-ordered bankruptcy auction.

SurferNetwork.com and BroadcastAmerica initially intended to combine, and SurferNetwork.com had already paid BroadcastAmerica $8 million in funding, but the relationship soured when that money dried up, and the Portland, Maine-based BroadcastAmerica closed up shop, laid off 300 employees, and filed for Chapter 11 bankruptcy. A separate unit, BroadcastEurope.com, is also for sale, and SurferNetwork.com may make a bid for it as well.

Judge James Barnes ruled that

Frank Saxe
**Billboard**

**FEBRUARY 24, 2001**

**Adult Contemporary**

(Continued from preceding page)

box. The obligation of radio is to play a hit," says former KSLZ St. Louis assistant PD music director Kandy Klutch.

"You don't have to agree with what he says, but he starts people talking about sexism or homophobia, and I don't think that's a bad thing," says KRBE Houston assistant PD music director Leslie Rosenberg Whittle.

"The stuff on that album that's blatantly offensive was never something we considered playing, so we never had to cross that bridge." Despite Henrotin's considerable gay population, she says the station hasn't received calls from listeners who object to playing Eminem.

She asked about her reaction to the Grammy nomination, Nasaa Broadcasting's Michelle Stevens says, "If people are embracing an artist and their music, then you'd better recognize that. Freedom of speech doesn't come without a price."

WKSS Hartford, Conn. PD Tracy Austin says her station has played Eminem juicily. She agrees that if you start eliminating certain people from the Grammys, you're interfering with freedom of speech, and that would be wrong. But she adds, "I don't think he should win. I'll be upset if he wins."

Two larger issues may inform PDs' real roads to Eminem. One is that, if one programmer pointed out, they're looking to be viewed as PDs, not female fans in his market the possibility of fans taking Eminem's words to heart is a "non-issue. It doesn't seem like Eminem's message gets through to kids. Kids just listen to it because it's got an attitude, or whatever."

"We have to realize that kids are impressionable, and we look up to "Eminem," says a group programmer. "It's not our responsibility to censor and decide what people can and can't hear, but we do have to tell them that's not the appropriate way to do it."

And some people feel that kids are already receiving positive messages that counterbalance Eminem. "We play Eminem two or three times a week," says St. John. "In terms of having an impact, what I do every day.. says more than one rap artist, using the 'flag' word so freely can."

**Top 40 Tracks**

1. LOVE DON'T COST A THING
   - Shaggy Featuring Rayvon
   - JENNIFER LOPEZ
   - MOTOWN/EMI

2. AGAIN
   - Lenny Kravitz
   - Warner Bros.

3. ANGEL
   - Shaggy Featuring Rayvon
   - MOTOWN/EMI

4. IF YOU'RE GONNA LAVANTRANCE
   - MATCHBOX TWENTY
   - A&M

5. I HEART YOU
   - 너의 미소, 가와
   - Universal

6. DONT TELL ME
   - MADDONNA
   - WARNER BROS.

7. CRAZY
   - K-CI & JOJO
   - JIVE

8. WANT IT BACK
   - SHAGGY FEATURING RICARDO "RIKO" DUCENT
   - JIVE

9. I WANT YOU
   - DESTINY'S CHILD
   - UNIVERSAL

10. NOBODY WANTS TO BE LONELY
    - RICK MARTIN WITH CHRISTINA AGUILERA
    - MCA NASHVILLE

11. RISE AGAIN
    - KRYSTONITE
    - REPUBLIC/UNIVERSAL

12. DON'T CALL ME BAKKEN
    - DREAM\n    - JIVE

13. CRUGG FOR YOU
    - SHAUN MYERS\n    - UNIVERSAL

14. 10,000 TIMES OVER
    - PINK
    - RCA

15. COME ON OVER
    - CINDY LaUPER
    - RHYTHMIC

16. HOW MANY TIMES
    - OLIVIA NEWTON-JOLY
    - UNIVERSAL

17. CAN'T TAKE IT BACK
    - AEROSMITH
    - UNIVERSAL

18. TAKE ME HOME
    - KYP MURPHY
    - RHYTHMIC

19. THE KIDS ARE ALL RIGHT
    - CREED
    - UNIVERSAL

20. BEST FRIENDS
    - NO MOONEE (BAD) BOY (R&B)
    - JIVE

21. EVERYTHING
    - EMMANUELLE
    - UNIVERSAL

22. I'M A COUNTRY GIRL
    - THE CORRS
    - ALTERNATIVE

23. GLORY
    - THE CORRS
    - ALTERNATIVE

24. THE KIDS ARE ALL RIGHT
    - CREED
    - UNIVERSAL

25. EVERYTHING
    - EMMANUELLE
    - UNIVERSAL

26. I'M A COUNTRY GIRL
    - THE CORRS
    - ALTERNATIVE

27. GLORY
    - THE CORRS
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30. I'M A COUNTRY GIRL
    - THE CORRS
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31. GLORY
    - THE CORRS
    - ALTERNATIVE

32. THE KIDS ARE ALL RIGHT
    - CREED
    - UNIVERSAL

33. EVERYTHING
    - EMMANUELLE
    - UNIVERSAL

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    - THE CORRS
    - ALTERNATIVE

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    - THE CORRS
    - ALTERNATIVE

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    - CREED
    - UNIVERSAL

37. EVERYTHING
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    - UNIVERSAL

38. I'M A COUNTRY GIRL
    - THE CORRS
    - ALTERNATIVE

39. GLORY
    - THE CORRS
    - ALTERNATIVE

40. THE KIDS ARE ALL RIGHT
    - CREED
    - UNIVERSAL

41. EVERYTHING
    - EMMANUELLE
    - UNIVERSAL

42. I'M A COUNTRY GIRL
    - THE CORRS
    - ALTERNATIVE

43. GLORY
    - THE CORRS
    - ALTERNATIVE

44. THE KIDS ARE ALL RIGHT
    - CREED
    - UNIVERSAL

45. EVERYTHING
    - EMMANUELLE
    - UNIVERSAL

46. I'M A COUNTRY GIRL
    - THE CORRS
    - ALTERNATIVE

47. GLORY
    - THE CORRS
    - ALTERNATIVE

48. THE KIDS ARE ALL RIGHT
    - CREED
    - UNIVERSAL

49. EVERYTHING
    - EMMANUELLE
    - UNIVERSAL

50. I'M A COUNTRY GIRL
    - THE CORRS
    - ALTERNATIVE

Complied from a national sample of airplay at 350 Top 40, Rhythm Top 40 and Adult Top 40 stations supported by Broadcast Data Systems, Radio Track Service. 243 Top 40 stations electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. Tracks showing an increase in Audience over the previous week. A record has been on the chart for more than 20 weeks will generally not receive a bullet, even if it reaches an increase in Audience. Records below the top 20 are removed from the chart after 26 weeks. © 2001, Billboard/BPI Communications.
The song, which is No. 34 on this issue's Mainstream Rock Tracks chart and is featured on the group's Atlantic set "Beautiful Midnight," fits in perfectly with the theme Good had in mind for the album. "The song's reminiscent of sitting around a gas station kiosk thinking about getting laid," he says. "The entire record is about my past and being young, and this fit in well." Good focused on giving the project universal appeal, though he still kept it personal, "I try to write on at least three levels. One, everything is always about me, but you never make that apparent. Second of all, can I make it seem like it's all of us?"

It's strange that "Hello Time Bomb," a song written in order to win a bet, has turned into the Vancouver-based Matthew Good Band's breakout hit in the U.S. But it isn't a big deal for group front man Matthew Good.

He says, "It was on a radio show on a Sunday, I think, and I was hanging out with a couple of friends. We were at my apartment, and we were about to go out for the night. One of my friends said, 'Let's start a side project.' I'd be funny to say, 'You could write a song for it. I bet you could write a song in half an hour.' "I thought I'd be a smartass," Good continues. "Everyone's got a talent, and this would be mine. I picked up this guitar I had that only had two strings on it because everything else was in the studio. A half hour later we walked out of the apartment and I had the first two verses and the chorus done. I finished it the next morning. We played it for my producer on a cassette tape in my car. We got to the studio and played it for the guys. We messed around with the third verse a bit, and three takes later it was done."

The song, which is No. 34 on this issue's Mainstream Rock Tracks chart and is featured on the group's Atlantic set "Beautiful Midnight," fits in perfectly with the theme Good had in mind for the album. "The song's reminiscent of sitting around a gas station kiosk thinking about getting laid," he says. "The entire record is about my past and being young, and this fit in well." Good focused on giving the project universal appeal, though he still kept it personal, "I try to write on at least three levels. One, everything is always about me, but you never make that apparent. Second of all, can I make it seem like it's all of us?"

It's also why the Feb. 12 ruling is being seen as such a victory for the companies represented by the RIAA.

Though the federal appeals court only sent the injunction against Napster back to a district court for further clarification—and though the temporary stay on the injunction issued last summer remains in place for now—it's widely believed that Judge Marilyn Patel, the federal district court judge who ordered the preliminary injunction against Napster pending trial, is likely to reissue her decision. Under the appellate court guidelines, that means Napster must remove content it knows, or has good reason to believe, is infringing on copyrights.

That likely signals rough times on the horizon for Napster, say analysts, because expectations are that traffic at Napster will plunge as the best content disappears from the site.

"We see this decision as a positive for the music industry, whose businesses have been negatively impacted, in varying degrees, by the availability of free music via Napster," Bear Stearns analyst Jeff Wilmens said in a note to investors following the ruling.

WHY'S NEXT FOR FILE-SHARING? But just how good the ruling is for the music business remains to be seen.

According to Phil Leigh, a potential scenario of what will happen in a post-Napster world is that CDs somehow lead to a decline and requires mandatory licensing. "If there are truly tens of millions of users at Napster, then the potential for a political movement gets to be genuine," he argues. Or Napster users may shift to alternative free sites like Aimster, LimeWire, bearshare.com and Mesh and technologies like Gnutella and Freenet. Or Napster-like companies may emerge offshore, exempt from U.S. copyright law and the RIAA's lawyers.

However, Leigh expresses concern that the most immediate impact of the Napster decision will be a slowdown of the pace at which the major labels roll out their digital distribution offerings. The majors have channel conflicts with their traditional terrestrial retailers and distributors who still account for the vast majority of CD sales. Unless some competitive online development is galvanized in CD sales, they have little incentive to move away from their traditional distribution channels," he notes.
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Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS

"NEW" ONES ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

**CONTINUED PROGRAMMING**

J.L.O. (American Hi-Fi), The Real Thing

**NEW**

Snoop Dogg, Da Game Ain’t Right

**NEW**

Jay & Silent Bob, Curb Your Enthusiasm

**NEW**

Jennifer Lopez, If You Can’t Be Good, Stay Out Of The House

**NEW**

Reprise, Star Trek: Voyager

**NEW**

The Gathering, To Drink In The Light

**NEW**

The Everly Brothers, The Two of Us

**NEW**

S'Express, If You Don’t Know Me By Now

**NEW**

Marlboro, Marlboro

**NEW**

American Hi-Fi, Live In The Moment

**NEW**

The Week-End, Second Place

**NEW**

Clint Eastwood, A Moment In Time

**NEW**

Kanye West, Canadian Track

**NEW**

Linkin Park, One Step Closer

**NEW**

The Product, Bitch It’s My Life

**NEW**

Blind Melon, No Rain

**NEW**

Lil Jon, Get Low

**NEW**

SEPTEMBER SOULS

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GREEN LINNET CELEBRATES 25 YEARS OF IRISH MUSIC (Continued from page 1)

25 Years Of Irish Music At Green Linnet: A Time Line

1975—Wendy Newton, then working as a peace activist for the American Friends Service Committee, was in Westport, Conn., going to Ireland on vacation. She was entranced by the Irish traditional music she heard. When she returned, Newton’s Irish tradition music brings her to the Bunratty Pub in the Bronx, N.Y. She hears some of the best traditional players from Ireland and America, such as Joe Burke and Andy McGann. To keep the music near her, she finds a way to record it, eventually acquiring Green Linnet Records. Newton stayed at Newton’s home in rural Connecticut for jam sessions that sometimes last all night.

1986—Green Linnet presents a series of traditional Irish music concerts at New York’s venerable club Folk City. Newton says, “We called it the Irish Festival at Folk City. The old, noncommercial music had never been featured during the St. Patrick’s Day season before. We didn’t know if it would work—but the gigs were well attended. The music was so good, it had to be a hit.”

Mid-’80s—About 25 musicians from both Ireland and America made up Newton’s Celtic Rise Again concerts at the Bottom Line in New York. Newton remembers, “It was 6 degrees out, but people were lined up block-by-block for the show. We had to turn hundreds away. It went on until 3 o’clock in the morning. The Bottom Line said it was the latest they ever closed.”

1987—Green Linnet signs Alana, a group from Northern Ireland whose songs combine twin fiddles and flute with acoustic guitar and bouzouki. Newton says, “The first time I heard Mairead [Ni Maonaigh] and Frankie [Kennedy] was at Willie Clancy Week — a renowned week of concerts and workshops showcasing traditional workshops here in the US, with the phenomenal success of “Riverdance” and the “Titanic” soundtrack. Newton soon had to compete with a rash of Celtic labels that sprung up in response to the genre’s continuing popularity.
MERCURY’S HIT ‘O BROTHER’ SINGS A ROOTS TUNE AT RETAIL
(Continued from page 15)

The musicians play beautifully. And they’re playing at once; there are no machines—which separates it from a lot of pop music today, where machines are actually making the records.”

-TONE BURNetT -

POP GENRE LIKELY TO BE TOP TOURING DRAW IN 2001
(Continued from page 1)

office music expected from BSB and ‘N Sync this year, several other acts from their genre are increasing their buzz. Britain’s Spears, currently working on a new album, will tour this fall. ’98 will tour arenas this spring, followed by an amphitheater run this summer for Simpson. It’s clear that Spears is getting a momentum heading into this year.

Indeed, touring is a large and lucrative part of the teen-pop equation. On Jan. 16, when they’re not touring, they’re on hit-15-date worldwide tour in Miami, selling out the venue and taking in more than $2 million. This epic tour alone is projected by producers to generate as much as $25 million from dates at stadiums and arenas worldwide, putting BSB in an elite group of wage-earners that includes bands such as Backstreet Boys and Creed.

Not to be outdone, rival boy band ‘N Sync recently announced dates for its own 45-city, all-stadium tour of North America, a tour that comes after another $100 million. ‘N Sync has been a road warrior since it came on the scene only a few years ago, ascending the charts and into arenas by touring virtually non-stop. And artists releasing new material or making a comeback are heading out on a headlining tour in 2001, industry observers point to others poised to do serious business in the coming months.

“’98 is a hard band to keep your eye on,” Wavva says. “They continue to cultivate an audience. Aaron Carter is doing sellout theater business. He and acts like Lil’ Bow Wow will blow those numbers away in 2001, industry observers point to others poised to do serious business in the coming months.”

Meanwhile, while country, rock, pop, or R&B, Pearman stays true to his roots.

“Country music is certainly not immune to the youth movement. LeAnn Rimes, now 18, started making noise at country radio when she was barely 12. She’s successful at country, but has a lot of other angles to her career. And that’s what makes Simon and Garfunkel go on the road every year; they have something to say that keeps them fresh.”

Country music artists such as LeAnn Rimes, Reba McEntire, and Garth Brooks have been charting new territory in recent years, appealing to audiences across all age groups with their diverse styles and unique personalities.

The future of country music looks bright, with a variety of artists exploring new sounds and reaching out to younger audiences. As the genre continues to evolve, it remains a staple in the American soundtrack, captivating listeners with its timeless appeal and relatable stories.
"Titanic" and other major productions—points out that the soundtrack business "isn't a whole lot different than the movie business as a whole, which is that it's all generally cyclical.

"The soundtrack business has always been, for the most part, a piggyback business to the movie business. Nobody is going to like the merger of trends that are occurring in the moviemaking business. You can't put out soundtracks to movies that don't exist. So you get into a trend where, for instance, a lot of big action movies are happening or comedies—or, well, action movies and comedies don't typically spawn big soundtrack albums."

For their part, some retail observers see the decreasing sales longevity of soundtracks as the product of a variety of factors, including a lack of major hit songs to drive the projects, the absence of the music featured on the albums from the films themselves, and, possibly, a general impatience with the cross-marketing machinery that drives the movie-soundtrack business.

"I think of a lot of us got really worn out by soundtracks. The soundtrack formula finally became very formulaic at the labels. They were showing clear signs. The A&R was bad—they hadn't really thought it out. It's almost like soundtracks are another place to stick your baby bands, or [or] soundtracks are an in-between development project. I don't think the songs have been there." - DON VAN CLEAVE - MAGIC PLATTER

**SOUNDTRACK SALES AREN'T 'TITANIC'**

The overall number of film soundtracks on The Billboard 200 has remained remarkably consistent in recent years: 50 titles charted there in the 2000's, 49 in 1999, 46 in 1988 (including three separate sets for "The Prince Of Egypt" and two for the ill-fated "54"), and 48 in 1997.

But only five soundtracks issued last year made it into the top 20 of The Billboard 200. They were "Romeo Must Die—The Album" (Virgin, April), which peaked at No. 3 and spent 24 weeks on the chart; "The>Last Action Hero: From And Inspired By Mission: Impossible 2" (Hollywood, May), which climbed to No. 2 and spent 32 weeks on the chart; "The Commitments: Original Motion Picture Soundtrack" (Virgin, July), which rose as high as No. 10 and stayed at No. 28 this issue, in its 28th week on The Billboard 200; and "Charlie's Angels" (Columbia, November), which peaked at No. 7 and now stands at No. 87 in its 18th week on the chart.

"Charlie's Angels" has sold 1.3 million units to date, according to SoundScan, and its accompanying soundtrack album were exceptional in every way: "Huge movie, huge composer, huge singer, huge song, really emotional movie with two very well-known late-90's hits in everything, every single thing you could ask for, and that simply doesn't happen very often."

"SMASH TUNES GO MISSING"

Retail insiders note that the big-song—like Celine Dion's "My Heart Will Go On" from "Titanic," Aerosmith's "I Don't Want To Miss A Thing" from "Armageddon," or Houston's "I Will Always Love You" from "The Bodyguard"—has been a missing ingredient in recent soundtrack collections.

Rhino's Crouch asks, "How often do you get a Diane Warren ballad that goes straight to the top, an Aerosmith song or something like that? There has to be that amazing single—the right song that catches on. There has to be something of incredible pop quality and construction. Maybe that's what they're up against."

Len Cosimano, VP of merchandising operations for Music and Art in Ann Arbor, Mich., has found the depth of many recent soundtrack tracks to be shallow.

"If you look at some of the records, like City Of Angels—the movie didn't do that well, but the soundtrack did incredibly," Cosimano says. "You had songs from a second-rate film. With Crimes Of The Century [1997], several songs from the soundtrack reflected a marked plunge from the sales witnessed in the recent peak years of 1997-98. In '96, 10 soundtracks charted on the chart; in '97, seven; in '98, six. In the year of 1997, 20 soundtracks charted simultaneously on The Billboard 200—a record number for the period since May 1991, when Billboard began using SoundScan data (Billboard, April 24, 1997). A total of 11 soundtracks reached the top 10 that year. Dominating the pack was a late-year debut—Sony Classic's monumental "Titanic," which went on to spend 16 weeks at No. 1 during a 71-week chart run in 1998 and ultimately sold more than 9.9 million units, according to SoundScan.

Gerston notes that the James Cameron-directed "Titanic," one of the year's biggest hits, has an accompanying soundtrack album were exceptional in every way: "Huge movie, huge composer, huge singer, huge song, really emotional movie with two very well-known late-90's hits in everything, every single thing you could ask for, and that simply doesn't happen very often."

"The growth of the compilation market in the U.S., which didn't really play much of a part three or four years ago, is something to have increasing jingles in terms of music sales," Ader says. "There's a real blurred line between the standard compilation and the real hit, mass-market-type soundtrack albums. You've got very good songs on 'Titanic' or 'Coyote Ugly,' but that's effectively what they are—they're good, solid compilations, but not great hits."

Universal's Nelson adds, "Maybe they aren't even soundtracks at all. Maybe they're just compilation albums. You hold a movie with concept that a soundtrack should be a souvenir of the movie, you could go down the list and throw a lot of those soundtracks out, based on the fact that they're not that at all."

One such project was last year's "Mission: Impossible 2." Hollywood Records released a single and soundtracks Mitch Leikowitz and Neiman's production company produced the package, admits that the three set of the 176 songs were

"Save The Last Dance" is a youth-oriented musical, marketed by the best theatrical marketing entity in the business, which is Paramount Pictures. On the other hand, you have the single greatest youth-marketing machine in the world, which is MTV. And then you've got a lucky guy like me, who is competing with the same artists, all have the same artists on every record. It has diluted the importance of the great ones, so that the consumer walks into the store, picks up the 'End Of Days' record and the 'Mission: Impossible 2' record, and flips them over and says, 'Well, they're the same.'"

One thoughtfully produced soundtrack hit that could prove to have far-reaching implications is Art Alexakis' "The Last Kiss," the bluegrass-heavy album to "O Brother, Where Art Thou?" The Coen Brothers film in which roots sounds of the American South play a lead role, led by its Nashville album serves as something of a modern analogy of that "old-time" music and, perhaps surprisingly, the No. 9 issue on this year's Billboard 200.

**ELUSIVE FORMULA**

When it comes to those mega-hit major-label soundtrack albums of yesteryear, the formula does seem ever more elusive.

Beth Dube, VP of music at 22-store Newbury Comics in Boston, believes that the right chemistry entails a number of necessary ingredients and that the labels haven't recently managed to put them all together in one box set. "Records are making millions of dollars, and it's fairly likely that the artist or band is getting a cut of about 70%--50 cents of every dollar sold. You'd have to sell millions of units over a period of years and years has to have compelling content, in that the song's unreleasable, it's not competitive with the record is predominant in the market—and that is also driven by radio or video and marketing around those things."

In 1997, Greenlight's 20th anniversary, the company's two-CD "Green Light 20th Anniversary Collection" becomes its best-selling set ever, selling more than 100,000 copies. A nationwide concert series features such artists as Martin Hayes, Liz Carroll, Nahm Parsons, Patrick Street, and Eileen Ivers.

1997-2001—Greenlight continues its legacy in traditional Celtic music with a roster of exciting and performing, including Ireland's Lúnasa, Scotland's Old Blind Dogs, and Chicago fiddle sensation Liz Carroll.

"The music has been developing anything with that whole picture in mind," she adds. "Either it has the song that's an unreleased song, like [Destiny's Child's] track on [Brother's] 'Armageddon's' soundtrack, or it's got the interesting music, like 'The Brother, Where Art Thou' soundtrack, or it's got the marketing of an MTV movie, like 'Save The Last Dance.' But there doesn't seem to be that whole package for very many."
NAPSTER, INDUSTRY RESPOND TO APPEALS COURT DECISION

"This case has occupied a lot of our time," says Napster CEO Hank Barry, "but we're working on having the new service this year and are moving it forward."

Universal Music Group and Sony Music Entertainment are planning to launch a subscription service by the end of the year that may require a large-scale digital distribution network. AOL Time Warner is working on a similar service to be launched later this year.

On Feb. 12, the U.S. Court of Appeals for the 9th Circuit upheld U.S. District Judge Marilyn Patel's July 2000 ruling that Napster is liable for copyright infringement, but that the court's findings that Napster "fails to use its ability to control its system and preclude access to potentially infringing files." The Recording Industry Assn. of America (RIAA), on behalf of its member labels and publishers, had filed a copyright infringement lawsuit against Napster in December 1999.

But the circuit court ruled that the preliminary injunction put in place by Patel was "overbroad" and has returned the case to her court with instructions to narrow the injunction to one or more specific servers and not block a large portion of the system. The court ruled that any appeal of this decision will go directly to the Supreme Court, leaving Napster to continue operating.

Patel's ruling, Napster's num-
bers show, will cost the company a "substantial amount" of $10 million, according to the company. Patel's court has not set a date for further hearings on the modified injunction.

Napster attorneys also plan to ask for a review of the circuit court's opinion by a panel of judges, the case of which is pending. Napster's Feb. 12 opinion was rendered by three judges of the court.

The circuit court could refine Napster's request, but cases like this often have an advantage, says San Francisco-based Morrison & Foerster copyright attorney Fred von Lohman. "Judges like to get themselves involved in high-profile cases, and the Napster case is what we call a "must serve." The entire court would have to come out and defend the case, and you could end up with an amended opinion," he says.

In its ruling, the circuit court has also ordered Napster to "identify" itself as a defendant, and publishers to provide Napster with a list of the copyright works that are being infringed upon. The RIAA hasn't delivered the list to Patel. "If we can't get a list, we can't get to work," says Singleton.

In addition, Napster must immediately prepare a mechanism to recycle the copyrighted material identified by the RIAA and delete it. Optimus is the current online database of Napster's "Napster" service. Napster repeatedly said it cannot delete files because they are housed on individual computers, and it has not been changed for more than a year, and, in any event, "we'll just have to delete the files," he said.

"We haven't found one yet, that can work at a usable price," he says. "But there's a solution yet." However, Steve Canepa, a VP with BMG's digital media and entertainment group, which includes the company's digital rights management technology, says, "There is no reason why a database architecture could not be created that secured content while in transmission in a peer-to-peer network."

Sarkfeld says record companies are "keenly interested in" developing such a system. "It is in such a system's rights and royalty structure that's at stake, that it may be passed on further, it could go through a database process," he adds.

Sarkfeld says record companies "will never throw up on Napster's grave." The other labels are "celebrating a victory," says Sarkfeld, "not as if the deck is not down. In the meantime, we're going to have a new business model that meets what the court has ordered."

Assistant in preparing this story were provided by Brian Crick eggs on New York.

To Messler, BMG Pays Too Much To Napster

BY CHARLES MASTERS
CANNES—Vivendi Universal chairman/CEO Jean-Marie Messler was in the headlines paying "significantly less" to an Italian music-distribution platform than the 40% of revenue that BMG is expected to pay to controversial French radio station NRJ.

Speaking on the sidelines of the MI\1A interactive market in Cannes just hours before a Sun Microsystems conference where he is expected to shut down Napster, Messier said, "Beyond the legal angle of the Napster case, the accord with BMG allows for the distribution platform to receive 40% of the revenues from online music. We don't agree with the economic terms. We're paying a distribution fee for an online platform, seems to me, very excessive."

Asked what percentage of revenue Napster pays to a file-sharing Internet platform like Napster, Messier replied, "I can't give you a figure, but significantly less than 10% of the revenue."

Messer has previously said that his company would continue its lawsuit against Napster for intellectual-property infringement.

"The point is to continue the procedure goes on," he said, "we are still of the same mind to continue the legal battle—until we have either a definitive legal decision or an accord of the type reached with MP3."
EU COPYRIGHT DIRECTIVE EMBRACED
(Continued from page 12)

The probe was announced less than two weeks after the European Commission (EC) launched an investigation into CD-pricing practices in Europe. A British spokesman told Billboard that the U.K. inquiry was not linked to the EC probe but was launched after a number of complaints. The complaints are said to be related to sales of second-hand CDs in the U.K., suddenly ‘too hot.’

Deacon also suggested that the MMC inquiry led to the record industry moving to investigate its lobbying of, and communications channels to, the government. For this reason, the industry’s current stance on proposals may reflect the MMC’s fragmented view of the country’s record companies into two trade groups—the BPI and the European Independent Music—has allowed the government to embark on this anti-industry initiative.

Some leaders also know that the MMC inquiry may have hurt the government’s credibility with respect to the CD issue. A source told Billboard, ‘We have received a formal notice requesting information from the Office of Fair Trading. We are complying with the request and have nothing further to add at this stage.’

The BPI’s recording managing director, Tony Powell says, ‘We are surprised to have been contacted in connection with this inquiry. As far as we are concerned, we are not involved in the pricing of records or the type of release format. However, if we are required to provide information, we will comply with the request.’

Sony, BMG, and Warner had no comment. The seven companies have 20 days to submit responses to the MMC.

Simon Wright, chairman of the British Assn. of Record Dealers, was not available for comment.

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UK RECORD INDUSTRY FACES GOVERNMENT PROBE
(Continued from page 12)

U.K. Record Industry Faces Government Probe

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UMVD UNVEILS REBATES (Continued from page 8)


Furthermore, Universal needs to verify the sale, preferably via SoundScan. Also, Universal claims that UMVD will work with accounts that are not on SoundScan or that buy product from one-stop if they can come up with a verifiable method of coin sales.

The promotion marks a new way to sell catalog in the U.S. Currently, catalog promotions focus on mid- and budget lines and typically only occur once or twice a year per major account. While majors try to keep those lines fresh by devaluing front-line catalog from time to time, such changes are small compared with the overall size of the lines, which basically means that the same titles are featured time and time again.

Another reason why the promotion is different is because flex pricing focuses on front-line catalog comprising CDs at prices of $17.98 and $18.98 (boxset wholesale prices are $11.41 and $12.02, respectively), as opposed to the budget and mid-range lines, promoting only that feature titles carrying CD list: prices of $9.99 and $11.99.

“It gives us the opportunity to milline a front-line for a brief period,” says Davis.

Also, the flexx pricing promotion is different than using rebates as an incentive for accounts to promote catalog sales, as opposed to the usual tools of extra dating and deep percentage discounts. Also, the rebate discount is based on sales, not purchases, which is another unusual twist.

Rebates are unusual in the U.S. in that they are typically only used when a title is over-shipped and the distributor wants to sell off the over-stock instead of taking back returns. While rebates are used in promoting catalog in Europe, they are most often used to sell the catalog of a star-level act when it has a new album coming out.

The flex pricing promotion has been hailed by most music merchants. “The catalog business hasn’t been that strong, so this promotion should stimulate it,” says Len Cosimo, VP of merchandising for multimedia for Ann Arbor, Mich. based Borders Books & Music. “It is an opportunity to breathe new life into catalog titles that customers are having a hard time spending $17 or $18 for.”

Glen Ward, president of Los Angeles-based Virgin Entertainment Group, also says that the $20 level for CDs and wonders about the timing of the announcement, considering that music sales are weak and the economy is soft.

But Eddy says UMVD is trying to make things easier for accounts by having price changes only twice a year, instead of the steady stream of increases that now occur throughout the year.

SOPRANOS: As predicted last issue, OutKast’s stay at No. 1 on the Billboard Hot 100 with “Ms. Jackson” (LaFace/Arista) ends after one week, as the title drops to No. 5. The song that dethroned it, however, was not the one that I guessed would take the leap. “It Wasn’t Me” by Shaggy featuring Ricardo “RikoRok” Ducent (MCA) looked like the favorite, as it was up to No. 100 and 110 million in audience and was to accumulate sales points from the retail release of the maxi-CD. “Me” did scan 30,000 units, an above-average number for a maxi-release, and earned the Greatest Gainer/Sales honor. Its audience, however, declined by 11 million, a larger drop than expected. With the loss at radio, the best “Me” could do was jump 2-2.

Capitalizing on this opportunity was Joe, who jumps to No. 1 with “Stutter” (Jive). “Stutter,” featuring labelmate Mystikal, has shown steady growth over the past few weeks at both retail and radio. The song holds at No. 1 for a third consecutive week on Hot 100 Singles Sales and has increased its scanned units in each of those weeks, reaching a high of 64,500 this issue. On Hot 100 Airplay, “Stutter” holds at No. 13 and is up 10% in audience for a total of 64.5 million. Overall, “Stutter”’s Hot 100 points are evenly split between airplay and sales, 66.3% to 33.7%, respectively. The last time a No. 1 song split its points evenly between airplay and sales was in the Oct. 14, 2000, issue, when Christina Aguilera’s “Come On Over Baby (All I Want Is You)” ( RCA) had the exact same split.

ALL SHAGGY ALL THE TIME: Since it has now been one whole paragraph since I mentioned Shaggy, let me return to the man who has taken over the Billboard charts. In last issue’s column, I mentioned Shaggy having two titles simultaneously in the Hot 100 top 10. While that has now happened three times since the start of 2000, Shaggy this issue does something much more rare: placing two songs in the top five of the Hot 100 Airplay chart. “Angel,” featuring Rayvon, climbs 6-3, while “It Wasn’t Me” falls 1-4. The last time this occurred was in the March 23, 1996, issue, when Marta Carey was at No. 5 with “One Sweet Day” and No. 4 with “Always Be My Baby” (Columbia). Shaggy is close to duplicating that feat on the Hot 100 as well, as “Angel” moves 9-7 while “Me” rests at No. 2. If he does, it would be the first time this has happened on the Hot 100 since the Sept. 25, 1996, issue, when Monica was at No. 2 with “The First Night” (Arista) and No. 6 with “The Boy Is Mine” (Atlantic), her duet with Brandy. How’s this for a segue? Monica debuts on the Hot 100 at No. 74 with “Just Another Girl” ( Epic), her first chart appearance since “Angel Of Mine,” which peaked at No. 1 in February 1996. “Girl” is from the soundtrack to the Chris Rock movie picture “Down To Earth.”

NELLY IN AND NELLY OUT: Nelly’s latest “Ride Wit Me,” which features City Spud, enters the Hot 100 as the Hot Shot Debut at No. 57, while his most recent track, “To All The Girls Out,” moves to recurrent as it drops to No. 50 after a 20-week run. Nelly has now been on the Hot 100 for 44 consecutive weeks since his first hit with “Hot (St*’s) Country Grammar” in the April 23, 1999, issue. Most of the action on “Ride” so far comes from hip-hop and crossover radio stations. As with his previous two tracks, Nelly has a sturdy shot to expand the song’s turf to include mainstream pop formats.

The TouchTunes MOST PLAYED
1 MILLION AMERICANS INTERACT WEEKLY.
1.5 MILLION PLAYS A WEEK AND CLIMBING.

by Silvio Pietrovolongo
**The Billboard 200**

Feb 24, 2001

![The Billboard 200 chart](https://www.billboard.com/charts/billboard-200)

**THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MARKET, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY**

**Certification**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Sales Gains</th>
<th>WEEKS ON CHART</th>
<th>SUGGESTED LIST PRICE OR EQUIVALENT FOR CASS/CD</th>
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**Notes:**

1. The Billboard 200 chart is a ranking of the best-selling albums in the United States, compiled by The Billboard magazine.
2. The chart is based on a combination of sales data from retail stores, mass market, and internet sales.
3. The chart is updated weekly and published on Billboard magazine.
4. The chart is divided into various categories, such as Hot 100, Top 200, and so on.
5. The chart is used by the music industry to gauge the popularity of albums and artists.

**Registration Industry Activity:**

- ARIA certification for net shipment of 500,000 units (Gold), 75,000 units (Platinum), and 15,000 units (Silver).
- ARIA certification for net shipment of 1 million units (Platinum), and 150,000 units (Gold).
- ARIA certification for net shipment of 500,000 units (Diamond), and 100,000 units (Platinum).
- ARIA certification for net shipment of 10 million units (Diamond).

**Certification:**

- Certification of 500,000 units (Platinum).
- Certification of 400,000 units (Platinum).
- Certification of 100,000 units (Gold).
- Certification of 50,000 units (Silver).

**Additional Information:**

- The chart includes album sales data from various sources, such as retail stores, mass market, and internet sales.
- The chart is published weekly and updated with the latest sales data.
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**Contact Information:**

- Billboard magazine:
  - Website: www.billboard.com
  - Email: info@billboard.com
  - Phone: (212) 687-2100

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<tr>
<td>Prodigy of Mobb Deep</td>
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**Pacesetter**

Billboard 200 continued FEBRUARY 24, 2001

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<td>The Story</td>
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work, which has since grown to 46 affiliates—including 32 owned-and-operated stations, a dozen Spanish-language radio PDs across the country, plus several more in R&B—where the Justice Department’s investigation has since turned its attention.

“In R&B radio it’s terrible; it’s as bad as in Hispanic,” says one independent record promoter who works with R&B and Hispanic record radio. “At R&B, [payola] is SOP [standard operating procedure]. It’s not just a few stations doing it, but just the way business is done.”

The indie promoter denies charges that even more money is funneled to top 40 programmers. “There is a lot of promotion dollars in top 40, but in terms of payola, I think it’s very rare in top 40. I’m not going to say it’s not going on, because there are always a couple of bad apples, but if I added the number of top 40 PDs, it would be 1% or 2%.

Meanwhile, several radio con- glomerates, including Clear Channel and Cumulus, have begun music initiatives to identify and fund songs.

Robertson says his office is continuing to focus on those top 40 stations and radio PDs across the country, plus several more in R&B—where the Justice Department’s investigation has since turned its attention. “In R&B radio it’s terrible; it’s as bad as in Hispanic,” says one independent record promoter who works with R&B and Hispanic record radio. “At R&B radio, payola is SOP [standard operating procedure]. It’s not just a few stations doing it, but just the way business is done.”

Schmidt’s account, international record sales are up approximately 90% of the total market, compared with less than 60% in the past.

“For the first time in its history, the company’s Eastern European business, which was also under Stein, will be regrouped under Griffiths’ new, evolving organization. Richard is developing this over the next few weeks,” says Schmidt.

In the meantime, BMG’s Eastern European company chiefs in Hungary, Poland, the Czech Republic and Russia continue to report to division VP Berni Fasheh.

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"Please" was a hit on the phone lines at WUTC Fort Wayne, Ind., according to PD Chey Smith. I love it," he adds. "We've all been there and that little phone before we can't answer a first date. I've had listeners say, I've done that. I've been there." I'm so glad to hear her back on the phone," Smith continues. 

She's one of those distinctive voices that define country music.

Tillis, who won the Country Music Association Female vocalist of the year honor in 1994, says all the cuts on "Thunder & Roses" are intensely personal. "They all sound like conversations I've had," she says. "Either I've been the talker or the listener [sometimes] with my friends [talking about stuff] that are going through their lives and what they are dealing with.

What do most people talk about when they get on the phone and just start yadda-yadda? A lot of people who pick their songs and music like that—things that have some kind of humanity to them and are, in their own way, uplifting and positive; she continues.

Throughout "Thunder & Roses," Tillis chronicles love, loss, disillusionment, and triumph in a voice that resonates with experience. "There's a group of us that aren't keenly boppppers anymore," she says, "and we want to make music for our fans, young and old.

A friend of mine's 8-year-old daughter loves 'Space,' and another friend of mine, whose daughter runs a college station and does a country program in Boston, she loves 'The Wind,'" daughter and performer performed the song live on several occasions. "It's a musical song," she says. "It's about making things happen instead of waiting until it comes to you, which is kind of frustrating since I don't think I ever did that.

"Thunder & Roses" comes on the heels of Aristas/Nashville's transition to RCA}. Last Group, record imprint. Tillis admitted she was concerned about being on Aristas after the shift. "I went into a meeting with [RCA Label Group President] Jim Lante," she says. "He just looked at me in amazement like, You're worried? Excuse me, but why.

RLR senior VP/GM Butch Waugh says Tillis needed not be concerned. "I was there at the meetings when Pam [was] talked about, and there was no indication ever that she was not on Aristas when it joined RLG," he says. "She adds so much to this company."

According to Waugh, Tillis worked with Galante and the label's A&R department in putting together "Thunder & Roses"—the result being a collection that Waugh stresses is album-oriente, not just a set of singles.

Since Tillis has been out of the public eye for the last few years, there have been many guesses that she has had to change her name and move out of town. People weren't going to take the album seriously, especially with Tillis as your last name. To really have made an impression attempt to be a pop artist, you had to change your name and move out of town, and I didn't want to do either of those things. I wanted to be me. I don't always care about what style something is."

"Put Yourself In My Place" (C)_I wanted to do a version that reflected different building blocks of country music. So there was a great shuffle, a bluegrass-influenced thing. I wrote with my country process. It had "Maybe It Was Memphis" and Don't Tell Me What To Do. Everything I've been working on was actually leading to that album... It felt like the album I wanted all my life to make. I remember listening to 'Don't Tell Me What To Do' and thinking, if it's not a hit, then just don't get any of this money. I need to do something on there...

"Homeward Looking Angel" (1992): I stretched a little bit on 'Homeward Looking Angel.' That, to me, was the first song that said you could have a truck and a healthy, strong, beautiful woman. That was the first time I was a woman, and it was just there, was a single. It was a song that was there. For a woman who wanted to lead her own music, it really has been a nice country career. I probably would have been a bigger star, but it was just too bad that they were so young with the flavor..."

Prior to recording "Waiting On The Wind," daughter and performer performed the song live on several occasions. "It's a motivational song," she says. "It's about making things happen instead of waiting until it comes to you, which is kind of frustrating since I don't think I ever did that.

"Thunder & Roses" comes on the heels of Aristas/Nashville's transition to RCA}. Last Group, record imprint. Tillis admitted she was concerned about being on Aristas after the shift. "I went into a meeting with [RCA Label Group President] Jim Lante," she says. "He just looked at me in amazement like, You're worried? Excuse me, but why.

RLR senior VP/GM Butch Waugh says Tillis needed not be concerned. "I was there at the meetings when Pam [was] talked about, and there was no indication ever that she was not on Aristas when it joined RLG," he says. "She adds so much to this company."

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THE JIVE LABEL SCORES its ninth No. 1 single on The Billboard Hot 100, as Joe advances 2-1 with “Stutter,” his hit that features guest artist Mystikal, who is in pole position for the first time. It is the second No. 1 hit for Joe, although last time he was the guest artist, on Mariah Carey’s “Thank God I Found You,” which also featured 98°. Carey’s single was No. 1 a year ago this week and was the third new No. 1 of 2000. “Stutter” is the third new No. 1 song of 2001. As “Stutter” follows No. 1 hits by Shaggy & Ricardo Rikk Rikk and OutKast, this is the first time in nine years that the first three new No. 1 titles in a calendar year are all by male artists. In 1992, the first three chart-toppers of the year were by Color Me Badd, George Michael & Elton John, and Right Said Fred. The first female artist to have a No. 1 hit in 1992 was Vanessa Williams, who had the fifth chart-topper of the year, following a stint by Mr. Big.

While “Stutter” features a guest artist, it’s worth noting that Joe is the first male solo artist to have a No. 1 hit on the Billboard Hot 100 since K. Kelly, who scored with “Bump N’ Grind” in 1994 and “I’m Your Angel,” a duet with Celine Dion, in 1998. The only other male solo artist to have a No. 1 hit on the Billboard Hot 100 is Billy Ocean, who gave the label its first three chart-toppers, between 1984-1986.

DONNY’S BACK: Thirty years ago this week, Donny Osmond’s first chart LP was moving up the Billboard albums chart. “Jonas” went on to peak at No. 14, and Donny made his solo album debut a short time later, in July 1971, with “The Donny Osmond Album.” Now the man who once sang “Sweet And Innocent” is back on the album chart for the first time in more than 10 years. “This Is The Moment” (Decca), a collection of songs from stage musicals, enters at No. 64. It’s Donny’s first appearance on this chart since “Eyes Don’t Lie” peaked at No. 171 in November 1998. And it’s Donny’s highest-charting album since “Donny Osmond” (not to be confused with his similarly titled solo debut s/t) went to No. 54 in June 1989.

The debut of “This Is The Moment” follows the broadcast of “Inside: The Osmonds,” a 3-hour biopic seen on ABC.

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**MARKET WATCH**

A WEEKLY NATIONAL MUSIC SALES REPORT

<table>
<thead>
<tr>
<th>YEAR-TO-DATE OVERALL UNIT SALES</th>
<th>2000</th>
<th>2001</th>
</tr>
</thead>
<tbody>
<tr>
<td>TOTAL</td>
<td>85,163,000</td>
<td>81,886,000 (DN 3.9%)</td>
</tr>
<tr>
<td>ALBUMS</td>
<td>77,724,000</td>
<td>73,836,000 (UP 0.1%)</td>
</tr>
<tr>
<td>SINGLES</td>
<td>7,439,000</td>
<td>4,050,000 (DN 45.6%)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>YEAR-TO-DATE SALES BY ALBUM FORMAT</th>
<th>2000</th>
<th>2001</th>
</tr>
</thead>
<tbody>
<tr>
<td>CD</td>
<td>68,466,000</td>
<td>71,722,000 (UP 4.8%)</td>
</tr>
<tr>
<td>CASSETTE</td>
<td>9,078,000</td>
<td>5,851,000 (DN 34.4%)</td>
</tr>
<tr>
<td>OTHER</td>
<td>180,000</td>
<td>153,000 (DN 15%)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>OVERALL UNIT SALES THIS WEEK</th>
<th>14,153,000</th>
</tr>
</thead>
<tbody>
<tr>
<td>LAST WEEK</td>
<td>13,818,000</td>
</tr>
</tbody>
</table>

| CHANGE UP 2.4%                    | 2.4%       |

<table>
<thead>
<tr>
<th>THIS WEEK 2000</th>
<th>16,023,000</th>
</tr>
</thead>
<tbody>
<tr>
<td>CHANGE</td>
<td>DOWN 7.7%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>TOTAL YEAR-TO-DATE CASSETTE SALES BY STORE TYPE</th>
<th>2000</th>
<th>2001</th>
</tr>
</thead>
<tbody>
<tr>
<td>CHAIN</td>
<td>3,815,000</td>
<td>2,458,000 (DN 35.6%)</td>
</tr>
<tr>
<td>INDEPENDENT</td>
<td>1,845,000</td>
<td>1,177,000 (DN 36.2%)</td>
</tr>
<tr>
<td>MASS MERCHANT</td>
<td>3,307,000</td>
<td>2,191,000 (DN 33.7%)</td>
</tr>
<tr>
<td>NONTRADITIONAL</td>
<td>110,000</td>
<td>124,000 (UP 12.7%)</td>
</tr>
</tbody>
</table>

**STANDARD COMPONENTS**

Compiled from a national sample of retail store and rack soundscan sales reports collected, compiled, and provided by

Billboard 2001 Record Retailing Directory

**PERSONNEL DIRECTIONS**

Todd Martens has joined Billboard in Los Angeles as assistant editor for Billboard Bulletin and Billboard.com. He will handle reporting, editing and production responsibilities for both Billboard-branded news operations.

Martens is a former associate editor at Calendar Live, the entertainment section for the online version of The Los Angeles Times. He also has served as an intern for the Billboard chart department in Los Angeles and is a regular freelance contributor to the Chicago Sun-Times and Alternative Press, a national music magazine.

Martens received a B.A. degree in print journalism in 2000 from the University of Southern California’s Annenberg School of Communication.

Martens reports to Billboard managing editor Carolyn Horwitz on Billboard matters; for Billboard.com duties, he reports to editorial director Ken Schlagr and VNU eMedia VP of operations John Lerner.

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**HOMEPAGE**

AN UPDATE ON BBMG EVENTS & HAPPENINGS

Peter Gabriel To Address Plug.in Europe Forum

**ARTIST/ENTERPRENEUR** Peter Gabriel has been named the featured speaker in the Artist Spotlight session at the upcoming Plug.in Europe forum, to be held at April 2-3 at the Princess Sophia Inter-Continental Hotel in Barcelona, will bring together top executives and business pioneers from the world of online music to discuss the key issues that are reshaping the recording industry.

Gabriel will participate in a candid Q&A session providing attendees with unbridled access to the experiences and insights of a major star and e-music industry player.

Gabriel is the founder of On Demand Distribution (OD12), a new company that specializes in services for the secure digital distribution of music. Known to most as an award-winning solo artist and co-founder of the supergroup Genesis, Gabriel founded OD12 in 1999, along with RealWorld Records and leading technology executives.

Expanding on the highly successful Plug.in NYC model, Plug.in Europe is an international forum for senior executives representing major and independent record labels, traditional and online retailers, distributors, artists, A&R people, producers, lawyers, new media executives, and journalists to explore the prospects and pitfalls that are emerging with the growth of the Internet.

Panel topics include Defining the New Music Industry, Networked Music Sharing: Portable Music, Programming: Distribution and Retailing: Trends in the European Internet Economy; Fair Use and Digital Rights; and The Billboard Roundtable: Empower the Artist.

The event will kick off with a keynote speech by Andreas Schmidt, president/CEO, Bertelsmann eCommerce Group. Among other newly confirmed panelists are Martin Craig, EVP music, Warner Music International; Paul Zimmermann, GM, music, Amazon.co.uk; Jonathan Zavin Esq., chairman, Intellectual Property Group, Richards & O’Neil; LLP; Simon Bazalgette, CEO Music Choice; David Manfield, CEO, Capital Radio plc; Donny Goldberg, chairman,CEO, Launch Media; Ginny Hutchinson, managing director, lobos Terra Mobile; and Ian Henderson, head of music strategy and service development, Orange.

For more information or to register, call 1-800-344-7124; Ext. 6424 or 212-780-6009. Ext. 6421 or visit www.jup.com/jupiter/events.
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Steve Gousby, PD - WBOT/WILD

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and hands of this woman... So Good!”
Stevie Wonder

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0 - 1,000,000 in 464 days.

Most of the time, a Platinum certification takes more than one hit. It takes a team — band, management and record company — dedicated to turning something new into something successful. Crazy Town’s debut album “The Gift Of Game,” released November 9, 1999, has just hit the million mark, thanks to tenacity, nurturing, a multi-format monster called Butterfly, a video that MTV can’t play enough and non-stop touring with the biggest names cut there.

We always knew that Butterfly, earmarked from the beginning as the third single, was going to be the breakout hit of the year (we just weren’t sure which year). It’s already hit #1 at the Modern Rock Monitor, and is exploding at Top 40, Rock and Rhythm. And this is just the beginning. Now it’s time to take off worldwide.

CRAZY TOWN

Produced by Josh Abraham and Bret "Epic" Moor from Crazy Town Management: O Prime
www.crazytown.com
www.columbiarecords.com

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