YOUNG COUNTRY ARTISTS BLOSSOM AND BOOM

Teen Acts May Broaden Genre's Demo And Groom New Listeners, But Could There Be A Glut?

BY CHUCK TAYLOR and PHYLLIS STARK

It has been nearly 30 years since a husky-voiced 14-year-old named Tanya Tucker scored her first top 10 hit on the country singles chart with "Delta Dawn." Like Brenda Lee before her and LeAnn Rimes since, the presence of a little girl with big pipes created nothing less than a phenomenon in country music.

Today, an influx of young talent is creating a unified front unlike anything Nashville has ever seen. A bandwagon of youth-targeted artists is pushing the boundaries of the format's adult-centered demographic, as labels and managers hope to infuse the genre with new blood—and increased sales.

Dramatic breakthroughs of the late-'90s breakthroughs of Curb's Rimes and Asylum's Lila McCann, Nashville labels have signed more than a dozen other teens, as well as some 20-somethings targeted toward the youth market. They include DreamWorks' Jessica Andrews, Giant's Liz Byler, Lyric Street's Nate Barrett, Epic's pre-teen whiz kid Billy Gilman, and Mercury's Meredith Edwards (see story, page 27).

Country even has its own version of the boy-band trend with Curth's Clark Family Experience and Dreamcatcher's Marshall Dyllon, among others. Both groups have at least one member in their teens.

Like their counterparts on top 40 radio, these burgeoning country acts come with highly burnished images and a brand of pop-energized, positively themed music aimed at bringing younger consumers to a format whose ratings have been sagging—and younger demographics eroding—for more than five years.

In much the way that pop labels mobilize stars of 'N Sync, Backstreet Boys, Britney Spears, and the like, the new country kids on the block.

Diverse Tastes Seen In Academy Picks

Dramatic Collaborations Earn Strong Ratings For 43rd Grammy Telecast

BY LARRY FICK

Los Angeles—In a year without a runaway winner or dominant musical force, the 43rd annual Grammy Awards proved to be a veritable smorgasbord catering to a broad array of audience tastes.

In fact, it's possible that in a show in which U2, Faith Hill, Steely Dan, and Eminem equally shared the stage (earning three trophies apiece), the richly diverse, often elaborate version of live performances was the true standout of the evening.

With a lineup that featured top-notch turns by Madonna, Macy Gray, Hill, and 'N Sync, the event also conjured the onstage union of Moby and best new artist also-ran Jill Scott, who offered a spiritually charged version of his "Natural Blues," a nominee for best dance recording. Their number, which took on an eye-popping theatrical tone when performance-art troupe Blue Man Group joined in, was rewarded with one of the night's more impassioned ovations.

Also inspired was the pairing of Sheryl Crow, who won best female rock vocal performance for "There Goes the Neighborhood," with best new artist winner Sheryl Crow for an affecting acoustic rendition of Crow's "The Difficult Kind." Moments after nabbing the award, Lynne said backstage that "tonight feels new," acknowledging that she was cited as best new artist despite recording six albums over 13 years. "I can honestly look at this Grammy and feel like I deserve it, damn it," she said.

Lynne wasn't the only artist (Continued on page 67)

NAPSTER TRIES TO GO LEGIT

Reverberations In D.C.

BY BILL HOLLAND

Washington, D.C.—While developments in the Napster saga unfold at such a rate that observers and analysts can barely keep abreast of them, the longer-range strategies of the industries involved are beginning to take shape on Capitol Hill.

Over the last year, the e-music community has tried to convince lawmakers that the music industry's reluctance to develop and institute streamlined licensing and its penchant to sue infringing services at the drop of a hat are not only stifling small-business growth on the Internet but blocking consumer access to music that has gained

LABELS RESIST NEW Deal

BY EILEEN FITZPATRICK

Los Angeles—Although Napster has dangled a $1 billion carrot in front of the labels to license their content in return for dropping their copyright-infringement lawsuit, its planned subscription model has answered some questions but left many unanswered.

While offering to set up an annual $150 million pool each year for the next five years to pay the major labels (or $100 million to pay independent labels) for file transfers on the new Napster, the company has yet to deliver a copyright-protection plan (Continued on page 66)

Best Of The Brits

BEGINNS ON PAGE 45

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Virgin’s Roxy Music Returns For Tour

BY PAUL SEXTON

LONDON—After 10 years as a recording entity and nearly 20 more as a seminal influence on rock’s cutting edge, Roxy Music will enliven arenas this summer with a reunion tour of Europe, North America, and perhaps beyond.

The English art-rock band recently announced details here of a Roxy Music tour that revolves around core members Bryan Ferry, Andy Mackay, and Andy Sheppard. Dates begin June 9 in Dublin, the first of eight U.K. and Irish shows confirmed so far.

The Roxy reunion then progresses to 10 other European countries and on to 12 North American cities, with the possibility of more destinations being added, including Australasian and European festivals. Solo Concerts and U.S.-based SFX will promote the shows, the first under the Roxy Music banner since a 1981 North American tour.

“We’ve talked about it for quite some months, but the dates didn’t come into focus until the last couple of weeks,” says Ferry, talking to Billboard with his fellow bandmates after the announcement at London’s Savoy Hotel. “I was doing a lot of Roxy material on my last tour, and I haven’t played them for 15 years. But it’s only sound better with Andy and Phil there.”

Ferry adds that original Roxy member Brian Eno, who left in 1973, is no longer interested in reuniting, but his tenure is at times trios—enlisting the remainder of the road band, with rehearsals due to start in earnest in late April.

Roxy’s reprise does not extend to any new recordings, although the group expresses the hope that it will act, at least, to leave a live album.

Ferry plans to release his next solo set in October as a follow-up to 1996’s A Walk on Water; a Virgin set of vintage pop standards nominated for a Grammy Award in this year’s best traditional pop album category (see story, page 1).

Roxy members agree that not to be obliged to promote a new album on the tour will be liberating. “It’s quite nice,” Ferry says, “because the tour is a celebration of what we’ve done together in the past.”

Manzanera adds, “The audience knows they’re paying good money to see the show. And if they know they’ve been enjoying it, then they’d only sound better with Andy and Phil there.”

Rimes’ Label-Contract Fight Continues

The article entitled “Rimes’ Label-Contract Fight Continues” reported by Phyllis Stark in the Feb. 17 issue of Billboard contains a number of misstatements. Not only does the article blur the fact that all litigation filed by LeAnn Rimes against Curb Records have been dismissed, but it grossly misrepresents the terms of Ms. Rimes’ recording agreement with Curb Records, I would like to correct these misrepresentations.

In particular, the article wrongly states that the recording agreement requires Rimes to record and deliver anywhere from eight to 10 albums per year. Ranks also misstated, incorrectly, the existence of a similar Curb contract with another artist. Further, citing “industry observers,” she states Rimes’ contract with Curb Records is “extremely unusual.” These unnamed sources, as well as those named sources commenting on the contract, were obviously speculating about a contract which is currently in negotiation. Ranks are unfamiliar, as their comments do not comport with the actual terms of the Rimes/Curb Records contract.

In fact, Rimes’ contract with Curb Records does not require her to deliver 28 or even 21 albums. The initial term of the contract requires her to deliver one major album every two years. The contract also provides Curb Records with six option periods requiring the delivery of one mainstream album per period. This results in a seven-album commitment. In addition, at the time Curb Records signed Rimes, she had recorded an inspirational album which was nearly complete, and the Rimes family requested that Curb Records release the album. Curb Records agreed. In fact, Rimes agreed to sign with Curb Records, rather than any other label because Curb Records was willing to release her inspirational albums. At her request, the contract requires Curb Records to release one inspirational album per option period, but only if the prior inspirational album has achieved a certain sales level.

Curb Records has administered the options of only two of the option periods, and in fact, Rimes has delivered only one album of newly recorded inspirational masters during all the option periods combined. Curb Records even has allowed her further to move forward in an option period without requiring her to record a contractual-mandated album and has accepted and released all of her recordings over country standard songs as one of Rimes’ mainstream albums.

These are the facts, and they are the facts to which Billboard had access before reporting on the story, but did not report. Contrary to Stark’s statement that “Curb executives and attorneys declined to be interviewed,” Curb Records attorneys were in contact with Stark before her story was published and spoke at length with them. She also provided them with her phone number and agreed that Stark could contact them if she had further questions. Had she done so, she certainly would have learned the facts. Instead, she wrote a story that incorrectly describes the terms of Curb Records’ contract with Rimes. That story is certain to have a negative impact on Curb Records’ relationship with others in the music industry and the public at

large if those misstatements are not addressed and corrected. This is my attempt to do so.

Phyllis Stark responds: Attorneys on both sides of this case have widely differing interpretations of the terms of Rimes’ contract. The Billboard story, in part, as the opinion of an objective, outside attorney who was provided with a copy of the contract.

Further, I did speak briefly with a Curb attorney, although she declined to be interviewed for the story. At the attorney’s request, I noted in the story both the fact that the suit against Curb had been dismissed without prejudice and that no new papers had been filed. While the attorney refused to speak on the record, all of the information she provided on background reflected in the story.

MTV, HATRED, AND EMINENCE

Just wanted to pass on belated congrats to Carla Hay’s work calling MTV on the carpet for their playing-both-sides politics (“In Anti-Hate Campaign Contrary to MTV’s The Eye,” Billboard, Jan. 12). Everybody’s compromised and contradictory to some extent, but their self-denial/self-congratulation takes things to a staggering level. Keep pushin’.

Charles Aaron
Senior Editor
Spin Magazine
New York
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VOLUME 113 • NO. 9

THE BILLBOARD 200 • HOT 100 • VARIOUS ARTISTS

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R&B/HIP-HOP
STUTTER • JOE FEATURING MYSTIKA • JAY-Z

RAP
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DVD SALES
BRING IT ON • UNIVERSAL STUDIOS HOME VIDEO

KID VIDEO
MANY HATIE & FRIENDS • COLUMBIA

RENTALS
ME, MYSELF & I • COLUMBIA

VIRGIN
WHO LET THE DOGS OUT • BAHIA MEN • 5-COUNTY

THIS WEEK THIS WEEK THIS WEEK

Top Of The News
4 The Recording Industry Assn. of America (RIAA) reports music and video shipments fell to $14.3 billion in 2000.

Artistic & Music
8 Executive Turntable: Bruce Contone is promoted to exec. VP of A&R for Universal Records.

Chris Isaac: P. 11
11 DreamWorks’ Buckcherry sets a record on sophomore set "Time Bomb."

The Beat
11 The Beat: Chris Isaac talks about his autobiographical Chris Isaac Show on Showtime.

Buckcherry: P. 11
35 Latin Notos: Banda El Recodo shows no signs of slowing down, with more than 60 years in the business under its belt.

Ratings & Prediections
17 Ratings & Predictions: Albums from Gladys Knight, Duncan Sheik, and Olu Damo are in the spotlight.

20 R&B: Koffee Brown offers sweet and hot R&B sounds on Arista debut.

21 The Ramp Section: Joe Featuring Mystikia’s “Stutter” holds down the top spot on R&B/Hip-Hop Singles & Tracks for a fourth week.

25 Dance: King Britt takes it back to the ’80s with Re-Members Only.

27 Country: Meredith Edwards debuts on Mercury Records with a little help from a famous friend.

31 Classical/Keepin Score: Yo-Yo Ma backs the Silk Road Project’s cross-cultural aims.

32 Jazz/Blue Notes: Pianist Jackie Terrason introduces American fans to songs from his French homeland on A Paris...

33 Songwriters & Publishers: Warner Music’s “Songmasters” program educates students with music.

34 Pro Audio: Classics and new releases alike get 5.1 mixes for DVD Audio possibilities.

36 RIAA: Steve Drury’s audio products association a long-standing relationship.

RIAA president/CEO Hilary Rosen said in a statement that free access to music online has had an impact on the singles sales market.

Meanwhile, music cassettes continue to decline, along with the rise of in-dashboard CD players for cars and non-cassette portable music players. Unit shipments of cassettes dropped 28.5% to 76 million in 2000 from 123.6 million the year before. The cassette dollar value fell 41% to $626 million in 2000 from $1.1 billion in 1999.

Yet, the dollar value of shipments to direct and special markets—mail-order operations, record clubs, non-music retail outlets, and Internet sites—increased 5.5% in 2000. Unit shipments of all formats to direct and special markets declined 6.1% to 280 million in 2000 from 291 million in 1999. This market makes up 27% of the total marketplace.

Music-video dollar value also declined significantly, falling to $281.9 million from $376.7 million in 1999. DVD video unit shipments increased 39.2% during the same period.

“There’s no question these numbers are disappointing,” Rosen said. “But the future looks bright for the industry and consumers alike. I believe a road has been paved to enable a legitimate online music market to take hold and flourish. The appetite for music remains high, and our member companies are poised to meet new demand.”

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BY LEILA COBO

LANHAM—As if following an omen, EMI Latin president/CEO José Behar has left the company he established—not on March 31 as previously announced but on Feb. 20, the anniversary of its creation 12 years ago.

“Despite all the rumors you might have heard, I will resume, working with some real visionaries in the business,” says Behar, the only person to ever run EMI Latin.

“Right now, I have some opportunities that are wonderful and that I am seriously considering. We’ll be ready to announce a new venture in a couple of weeks.”

Behar was the person responsible for the creation of EMI Latin as a full-fledged label, complete with A&R, marketing, and promotion departments, at a time when EMI had no Latin division and all its Spanish-language product was licensed through other majors.

In a significant move, Behar’s first signing was a then unknown Texan singer named Selena Quintanilla.

“He was responsible for bringing Texan music to the forefront,” says the late Selena’s father, Abraham Quintanilla, who has worked with Behar since then. “I think it’s a loss for EMI.”

Behar was instrumental in developing EMI’s powerful regional Mexican roster, as well as the crossover career of Jon Secada. He was also responsible for acts like the Barrio Boyzz, Kumbia Kings, Graciela Beltrán, and Carlos Fonce. His most recent high-profile signing was that of Grammy-nominated boxer Oscar de la Hoya.

Behar was named CEO of EMI Latin in 1994, by which time the label was a major player in Latin music and a profitable arm of EMI.

“EMI has been wonderful to me, but I had completed my cycle at EMI,” says Behar, noting that he was approached by a major market prematurely.

“We’re leaving an incredible catalog that didn’t exist in 1989, we’ve built an incredible stable, and I can’t imagine not being part of that story.”

Although Behar wouldn’t comment on whether he knew of the label’s plans, he says he assumed the company would be “restructured.”

Kunde & Abele and Sparrow Records, did not return calls for comment. In a press release, he praised Behar’s “12 years of solidly building the company” and his “excellent contribution” to the creation of EMI’s U.S. Latin operation.

DNA To Distribute Death Row Catalog

Indie To Remaster And Reissue Gangsta Rap Classics

BY CHRISTOPHER HAMMOND

Los Angeles—Woodland, California-based indie distributor DNA has sealed an exclusive U.S. deal to distribute the catalog of Death Row Records, whose releases include some of the most lucrative gangsta rap albums of the ’90s.

DNA GM Jim Colson says the company will issue digitally remastered, newly enhanced versions of 16 Death Row albums. The company is aiming for a May street date; all of the titles will be 27 units.

The albums will include such best-selling sets as Snoop Dogg’s Doggystyle (which sold 5.4 million units, according to SoundScan) and Dr. Dre’s The Chronic (4.4 million units); Tupac 2Pac Shakur’s All Eyez on Me (4.4 million units); and the late rapper Don Rollins’ The 7 Day Theory (3.4 million units), released under the name Makaveli. Albums by Dock Dillinger, The Dogg Pound, Lady of Rage, and Mischelle’s, three compilations, and four soundtracks round out the rereleased catalog.

Imagined Death Row owner Marion “Suge” Knight, who previously moved his label’s product through major distributors, says of the new indie relationship, “It’s time to take a bigger step and give DNA a chance. We combine and we work together; cause that’s how relationships are built, by people trusting and giving somebody a chance.”

The catalog reveals extends a relationship between DNA and Death Row that began last year, when the distributor handled Dead Man Walking, a 2-DVD Death Row album by Snoop Dogg and Dr. Dre’s The Chronic compilation To Gosheets For Radio.

Colson says of the pact, “[Death Row] really is a brand-name label that gives us credibility. We’re in the urban market, positions us to be able to do more projects with more labels and bigger projects, and gives us a basis to position Death Row as a product. We’ve had some success with the Snoop project and Kunde & Abele’s label Most Wanted. We needed to finish this, this is a major step forward, well known label like Death Row in the mix was kind of the idea.”

The titles covered under the agreement were originally distributed via Interscope Records, which parted company with Death Row in 1997, and Priority Records.

Colson says of each case, their rights to distribute lapsed, or they agreed to let them lapse. “They didn’t have provisions or weren’t able to get agreements on deletions or whatever, so they’re discontinuing active sales on the products, which is why we’re putting them out under new bar codes.”

He adds, “The significant titles from both distributors are pretty much gone [at retail]. We don’t really anticipate a ton of resistance from retail on the new titles, and both Priority and Interscope are continuing to take returns on the old stuff, so there’s no issue of orphaned product or anything.”

The Death Row titles will not move through DNA’s recently instituted catalog-oriented arm, Emerge Distrib—because Interscope and Interscope are continuing to take returns on the old stuff, so there’s no issue of orphaned product or anything.

The Death Row titles may hit the streets around the same time that Knight does.

Knight, who was imprisoned since October 1996 for violating his state probation in a 1992 assault case—serving a nine-year sentence (Continued on page 77)
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Charles Trenet, 87, Modernized French Song

BY EMMANUEL LEGRAN

PARIS—Judging by Charles Trenet’s artistic achievements, the enduring popularity of his songs, the longevity of his career, and the magnitude of the tributes following his death, the singer was in a league of his own.

A career that spanned more than six decades, Trenet wrote, performed, and recorded more than 900 songs, of which several became classics of French pop music. Among them, Trenet (1913-1999) is widely credited as the creator of the modern French pop song. In 1946, “La Mer” became an international standard in English as “Beyond the Sea.” There are now more than 4,000 different versions of the song.

Trenet—who died Feb. 19 of a stroke at age 87—penned such other classics as “Y’a d’a Joie,” “National 7,” “Voulez-Vous Que Je Sois Me Voir,” “Je Chantere,” “Le Jardin Extraordinaire,” “Douce France,” and “Que Retrouvez-je chez Vous?” which are covered by crooner Harry Connick Jr. as “I Wish You Love.”

With such songs in mind, French president Jacques Chirac—who in 1998 personally awarded Trenet the medal of Commander in the order of the Legion of Honour, one of France’s highest accolades—called Trenet “a magician with words and an inventor of rhythms.”

In 1937, Trenet left the south of France for Paris at age 17. There, he discovered jazz and started to write and record songs. Although his career started in the early 30s, it really took off after World War II. Trenet recorded his first two-track record in 1937 for Columbia/Pathé Marconi. In 1938, he registered at the French author society SACEM; soon after, he met music publisher Raoul Breton, one of the key personalities in the French music business, who encouraged him to develop his own style.

Trenet’s music immediately attracted the attention of the public in France, as well as abroad. U.S. agents wanted him to perform in New York as soon as 1939, but these plans were put back by the war. Trenet eventually made his state-side bow in 1945 and returned several times to perform.

In the pre-war environment, where the functions of composing, penning lyrics, and performing were often carried out by different people, Trenet broke the mold to compose, write, and perform his own material, opening the doors for a new generation of singer-songwriters.

A few years later, Trenet and Breton were to have a similar impact on a young Charles Aznavour, who always rated Trenet as one of his major influences. He said, “Trenet showed us that you could do things differently than what was used to be done.”

Interestingly, in the early 90s, Aznavour and publisher Gerard Davoust acquired Editions Raoul Breton, the company that published most of Trenet’s catalog. In the office of Editions Raoul Breton, Aznavour likes to show visitors a small upright piano that Trenet used to compose “La Mer.”

To Aznavour, Trenet was “a giant who brought everything to French chanson.” Aznavour added that he bought Editions Raoul Breton because he wanted Trenet’s works to remain in France and not be acquired by a multinational company.

Inspired by the likes of Maurice Chevalier, Trenet is widely credited for modernizing French song. Trenet’s lyrics were both poetic and realistic, conveying a sense of relentless optimism; musically, his songs had an upbeat mood, introducing swing into the French tradition borrowed from the U.S. big band sound.

After a short retirement from the concert stage, Trenet resumed performing in the mid-90s, attracting a new generation of fans. In the 90s, Trenet signed a deal with (Continued on page 61)

Australian Music Sales Up 2%

BY CHRISTIE ELIEZER

SYDNEY—After a 109% slump in unit sales in the first half of 2000, figures released in February by the Australian Record Industry Assn. (ARIA) showed a 5.5% increase in sales from July through December.

A rise in unit sales in the second half resulted in a 2.5% full-year increase over 1999. Record companies shipped more than 56.6 million audio and music videos units during the year, with a value of $536.7 million Australian ($314.9 million), compared with $354 million in 1999.

“Australia will be the only market to grow this year as the U.K. and U.S. will show declines,” says ARIA executive officer Emmanuel Caslin. “It’s a modest increase, but in a year in which [the Goods and Services Tax, the Olympics, and so much piracy on the Net, it’s very good achievement by the industry.”

According to Condi, the introduction July 1 of the 10% across-the-board Goods and Services Tax is largely to blame for the decline between July and September: “Retail stores curtailed parochial buying and increased stock return to reduce the stock on hand at June 30 and minimize the calculations required for wholesale sales tax,” he says. “It wasn’t until September [that] they returned to ordering wholesale.”

2001’s Victoires Celebrate Diversity

BY EMMANUEL LEGRAN

PARIS—The French love their chansons so much that they can’t stop listening to it. The 2001 edition of France’s music awards show, Victoires de la Musique, turned into a four-hour marathon, during which 25 songs were performed live and 16 awards were presented.

The 2001 Victoires were presented as a celebration of new talent but ended up being an accolade for veteran act Henri Salvador—who, at 83, made a remarkable comeback with Columbia Chansons Amer Vou. Signed to Virgin’s trendy sub-label Source, the album has already sold more than 600,000 units and earned Salvador the Victoires for best male and best pop/variety album.

“It wouldn’t have taken much for this award to be posthumous,” joked Salvador on stage while accepting his first award, before an audience that greeted him with a standing ovation, Salvador paid tribute to the people who made his comeback possible, including Virgin France and Virgin Continental Europe president of the board, Burelet, Source’s managing director Alain Artaud, and Source A&R director Bertil David.

Other multiple award winners were Isabelle Boulay, the V2-signed chanteuse from Quebec, and Blue Note act St. Germain, who took home the award for best electro, techno, or new sounds album and best debut stage performance.

The week before, St. Germain took a Victoire at the classical and jazz ceremony, making him the only artist to ever win both pop and classical categories. BMG artist Patrick Bruel, who was nominated in four categories, lost with only one award, for best web site.

Universal acts took four awards, Virgin three, V2 three, EMI two, and Warner and BMG one each. Among the new acts, one of the Off labels won at home with albums: Atmosphériques and Mary Joseph Productions, each with one. Sony’s act left with anything after the infamous Mushroom Records, which Sony Music France chief executive Olivier Monfort philosophical about the outcome of the results, (Continued on page 77)

EMI Veteran Exec Leonard Wood

Recalled As ‘Great Music Man’

BY GORDON MASSON

LONDON—The British music industry is mourning the passing of one of its founding fathers, Leonard George Wood, who was at the helm of EMI during the heyday of the Beatles. He was 90.

 Says Beatles producer Sir George Martin, “He was a good man and one of the greats of the recording business.”

 Known to his peers as L.G. Wood, or Len, he devoted his entire working life to EMI and will be remembered as the managing director of the company during its most successful period since its formation as the Gramophone Co. in 1897. “This was a great music man. His whole life he was involved in the music industry, not just through his involvement with EMI but of course he was a great leader in the industry himself,” notes Rupert Perry, EMI Recorded Music senior VP. “I worked for him directly for about two years when I first joined EMI in the early 1970s, and I found myself lucky that I had that opportunity, because this was a man who had tremendous knowledge of all aspects of the music industry.”

Andrew Yeates, director-general of the British Phonographic Industry, says, “He was very much instrumental in the founding of the BPI back in 1972, and he was the chairman of the panel that went through until 1989, when he retired. But then he became our honorary president and always took an interest in the music market, and how we were going about it, and that was always hugely appreciated by everybody here at the BPI.”

(Continued on page 61)
DISC REPLICATION

We spotlight disc replication focusing on the explosion of DVD audio and video, the emergence of DVD P2V, and the growing market for games on disk. We also examine critical market sectors for a look at where the industry is headed in 2001.

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Laura Nyro’s Songs Still Inspire Faithful
Rounder Has Late Artist’s Final Studio Set, More To Come

BY JIM BESSMAN

NEW YORK—Laura Nyro’s final studio recordings will be released by Rounder Records March 29 as an album titled Angel in the Dark.

The 16 songs—which the revered singer-songwriter completed in the years prior to her death in 2007—are split between two Nyro originals and covers of what she called “heartbeat songs,” the songs she sang in her youth with New York street corner harmony groups. These include pop and soul music classics by Rodgers and Hart, Goffin and King, Bacharach and David, the Gershwins, Smokey Robinson & the Miracles, and the Delovins.

The tunes were originally recorded for Luna Mist Records, an indie label that Nyro formed with the poet Eileen Silver-Lillywhite. Some songs feature only Nyro’s voice and piano and were recorded while she was being treated for the ovarian cancer that eventually took her life.

Rounder VP of A&R Scott Billington received cassettes of the Nyro-produced material “out of the blue” from Silver-Lillywhite a year and a half ago. “The songs were a little darker than the Laura Nyro I know,” he says. “But I couldn’t get them out of my head.”

Billington, who produced the tapes for release with Silver-Lillywhite, sings out the title track as a timeless Nyro composition. “It uses so few words to say so much,” he says. “And it has a beautiful melody and Bernard Purdie’s beat that could fit on an Erykah Badu record.”

Noting that Nyro always surrounded herself with the finest musicians, Billington says that he brought in guitarist John Tropea, saxophonist Michael Brecker, and trumpeter Randy Brecker to “flush out” some of the original tapes, which besides Nyro and drummer Purdie also featured bassist Will Lee. He adds that Tropea and the Breckers were “huge fans” of Nyro “and just had to do this.”

Obviously excited about bringing Angel in the Dark to the public, Rounder GM Paul Foley says he sees Nyro’s hometown as the obvious initial sales target. “We’ve done our research, and New York accounts for about 20% of her catalog sales,” he says. “So we’ll take out ads there in Time Out New York and The Village Voice and look at other markets as well.” Those in the Dark on the Oxygen women’s Web site and affiliated TV programs. Foley says the label also has permission to use alternate solo performances of four of the album’s tracks in promos-only Internet downloads. For radio, Rounder is shipping advance CDs to triple-A and ACM, and it plans to underwrite programming at NPR stations that have long been Nyro supporters.

Nyro’s enduring influence is also attested to by Rita Houston, music director at noncommercial triple-A WFUV New York, which specializes in singer-songwriters. “Nyro’s legacy is woefully understated,” she says, “but we’re doing our part to change that by having Laura Nyro—Featured Artist” days. Angel in the Dark really proves that she lived, she would have had a decades-spanning kind of career.”

There will be another issue of Nyro material on Rounder, as the label has acquired from Luna Mist tapes of two Christmas Eve concerts that the singer performed in 1965 and 1966 at New York’s Bottom Line cabaret. “We’re so thrilled to have ended up with all this at Rounder,” he says. “She was such a unique voice, and songs reached so many people.”

Continued interest in Nyro is also evident in Blue Plate Music’s release last year of Laura Nyro: Live From Mountain Stage, a concert recorded in 1990.

Publisher Cherry Lane Music, meanwhile, has signed an exclusive global administration deal with Nyro’s estate (company founder Milt Okun produced her 1967 debut album, More Than a New Discovery, which was later issued by Columbia as The First Sensation). Also, a Nyro biography by Michele Kort is due next year from Thomas Dunne Books/St. Martin’s Press.

Bittersweet Anticipation For New West’s Final Shaver Set

BY RAY WADDELL

NASHVILLE—Anticipation was already high for The Earth Rolls On, the sixth album from Shaver— the duo of highly regarded singer-songwriter Billy Joe Shaver and his son Levi, whom many hold in equally high esteem as a country/ blues guitar singer.

But the focus shifted, however understandably, when Eddy died Dec. 31, 2000, of a suspected heroin overdose at age 38. Regardless, The Earth Rolls On, a tough-and-tender epic due April 10 from New West Records, represents some of the father and son’s best work.

The Shaver duo’s third New West set ranges from raucous roadhouse romps (“Leavin’ Amarillo,” “Hard-Headed Heart”) and bluesy raves—“I’m Not Goin’ (Ain’t My Soul) to Tender Ballads (“Star of My Heart,” “Evergreen”), all boasts Billy Joe’s signature insightful insights and Levi’s electric vocals, with blistering guitar runs from Eddy. The songs were all written by Billy Joe, save for the hard-hitting “Blood Is Thicker Than Water”—an instance of no-holds-barred father/son interplay co-written by Eddy, who also sings. Given the turn of events, “Blood” is likely to attract attention, even if for the wrong reasons. “If people turn to that song because [of Eddy’s death], I’m sorry,” Billy Joe says, “because it’s a good song anyway.” The song doesn’t mince words, particularly in Eddy’s verse, where he recognizes his bond with his father by exorcising the demons: “The powers that be are leading you and me/like two lambs to the slaughter.” Eddy also paints a graphic, unflattering picture of his father’s past behavior.

The elder Shaver admits that the song is at times harsh, “I told him to be honest, and he was,” he says. “I had been like [he said], but it had been so hard for the past few years that I thought I had lived it down. I guess I hadn’t.”

Another high point of The Earth Rolls On is the poignant “Star in My Heart,” which comes off as a testament to friendship and familial love. “I wrote that for Eddy before he went into drug rehab not too long ago,” Shaver recalls. “I think it’s one of the greatest songs I ever wrote—I wish someone more popular than me would’ve recorded it.”

As these songs suggest, Shaver believes strongly that blood is indeed thicker than water. “It’s hard to turn your back on your kinfolk,” he says. “That tough-love stuff is just a way of washing your hands of your sins.”

Eddy Shaver died in Austin, Texas, where he was scheduled to play a show that night with his father. “He was in some hotel room with a bunch that apparently were more worried about keeping themselves out of trouble than with saving Eddy’s life,” he says, “I didn’t even know he was in town.”

Shaver says he and Shaver Sr. “grew up together,” expressing pride in their body of work. “My lyrics were definitely country, and then Eddy came out of nowhere, influenced by Jimi Hendrix, Johnny Winter, Dickey Betts. We stuck his guitar with those country lyrics, and it worked everywhere we went. Tradition is OK if you just...”

(Continued on page 61)
Buckcherry Sets Off ‘Time Bomb’
DreamWorks Band’s 2nd Set Offers All-Out Attitude, More Guitar

BY CLAY MARSHALL
LOS ANGELES—Considering that the band burst onto the rock radar with a song called “Lit Up” and then built its reputation on explosive live shows, it’s only fitting that Buckcherry’s sophomore album is titled Time Bomb.

Story March 27, the DreamWorks release finds the Los Angeles quintet offering a more aggressive sound than its debut. The group, which recently added a second guitarist, Yogi, after it finished recording its debut, and Todd says Time Bomb benefited from his presence. “Having Yogi aboard definitely helped step up every single song,” he says. “He is a talented guitarist and really added a lot more flavor.”

Buckcherry’s other guitarist, Keith Nelson, says that 15 months of constant touring in support of the group’s debut—four singles from which cracked Billboard’s Mainstream Rock Tracks chart (including the Grammy-nominated No. 1 hit “Lit Up”)—also strengthened the album’s material. “The record was recorded in a band setting, where we can’t get too fancy and played as many shows as they possibly could,” he says.

The band made a conscious attempt to separate itself from the Travis-produced Time Bomb from its predecessor, Todd explains. “It’s a more melodic record than the last one, and it’s a little harder,” he says. “There are more uptempo songs [because] one thing that bothered me about the first record in retrospect was that there’s just a few too many slow-to-midtempo songs. We just wanted something out there that was going to really step up our game from the last record.”

Accordingly, 10 of the record’s 13 tracks pull no punches, lyrical.

(Continued on page 15)

Chris Isaak Turns His Life Into TV Show; Sam Phillips Does A ‘Fan Dance’

CHRIS ISAAK HAD AN IDEA, and he thought it was a good one. He wanted to star in a TV series based on his life as a musician.

“When I was living in Los Angeles, I’d hang around with someone in a suit and tie and tell them the idea, and most of them would look at me like, ‘I hope he doesn’t order the lobster, because this is going nowhere,’” says Isaak with a laugh.

However, show-business executives agreed with Isaak that his life was ripe for a TV series. He signed on to star in a TV mini-series From the Earth to the Moon with co-stars Bridget Fonda and Josh Hamilton.

The show, which airs on the Fox and FX networks, is based on the story of the Apollo 11 mission and charts the course of the first man to walk on the moon.

The series features Isaak and his real-life band, Silverton, in musical numbers inspired by events that happened to Isaak. Throughout the show, he remains the calm voice of reason even when he’s perplexed by the romantic entanglements that surround him.

“I don’t want to make another record [after On a Mission],” says Phillips. “I thought I would retire. But these songs came around, and I found myself putting these songs together.”

Although Phillips’ best work (our favorite is 1991’s Cruel Intentions) has always featured her sultry yet fragile voice front and center, she has found herself behind the camera, where she has found her true passion.

“I have been behind the camera for the last 10 years, and I love it. But I have always wanted to do more, and I think this is the perfect opportunity for me.”

Phillips’ new album, Music Box, was her only project to chart on The Billboard 200, says she knows her place in today’s pop world, and it’s not at the top of the charts. This isn’t a record for everyone,” she says. “This is a record that I think should be marketed. That’s another reason I liked Noneuch. I don’t want to be a mass-produced beer. I’d rather be a few bottles of something that’s really good, like a fine wine.”
Reprise’s Living End ‘Rolls On’ With Aussie Punkabilly Sound

BY ERIC AIESE
BOSTON—When Chris Cheney, singer/songwriter/guitarist for the Living End, was a teenage coming of age in Australia, he didn’t follow the music of the day but instead opted for the classic sounds of ’50s rockabilly.

“It was the first music I fell in love with,” Cheney recalls. “I’ve been listening since I was 10 years old. When my friends were listening to Zeppelin, I was listening to Carl Perkins.”

The Melbourne, Australia, Living End mixes these rockabilly influences with the louder sounds of punk on the trio’s second album, *Roll On*, due March 27 in the U.S. from Reprise.

The band came together when Cheney started playing with his friend and classmate Scott Owen in high school. “We were the only people our age into rockabilly music,” says Owen, who plays upright bass. “I bought a double-bass, Chris was already playing guitar, and we just started jamming.”

The Living End broadened its style as the band members started writing their own music, and drummer Travis Demsey brought his straight-ahead rock’n’roll background to the group when he came aboard. “We realized there was more to life than rockabilly,” Owen says. “We’ve come a long way from just playing rockabilly music. We’ve been into a lot of different kinds of bands, and that reflects in our music.”

Particularly influential was Green Day’s rise in 1994. “We were blown away when we first heard *Dookie*,” Owen says. “Coming from the rockabilly background, the three-piece band playing rootsy kind of music, Green Day had that appeal to us—they’re still one of my favorite bands. That was what made us stray away from rockabilly a little more. We looked to where they were getting their sounds from—the Clash, Sex Pistols—and those great punk bands; they really had an impact on us as well.”

Cheney recalls, “I went back and listened to the Clash’s *London Calling*, and it all made sense. These guys grew up listening to Eddie Cochran as well; I could find a lot of things appealing that I (also) found in rock’n’roll.”

 Fellow Australian rockers also proved influential for the new album, Owen says. “We got back to our Aussie rock roots. I grew up listening to bands like Midnight Oil and AC/DC, since my older brother played them. There was a real strong, working-class rock’n’roll identity in Aussie music back in the ’80s.”

Cheney’s lyrics channel Midnight Oil’s socially progressive attitude, discussing prejudice, racism, and political conflict. “I don’t really think of it as politics; I just prefer it to be a social commentary,” Cheney says. The song “Revolution Reigned” is about the band’s experience in Eastern Europe, where the trio played for the Australian troops who were keeping the peace. The songwriter explains, “Just going there was kind of a freaky experience. Kids are running in the streets; it’s desolate. It made quite an impression.”

Other tracks on the disc offer a more optimistic outlook. The album’s anithematic first single, “Roll On,” starts the album on an upbeat note. “It’s a stomp song for the underdog,” Cheney explains. “Kind of a hope song, about getting past your obstacles and living to tell the tale.”

The track was shipped Feb. 20 to rock stations across the board, and some major-market U.S. stations are already picking up on the track. “It’s one of the best three records I’ve heard all year,” says Mike Taylor, assistant PD/music director at WOXY Cincinnati. “It’s a throwback to punk with a poppy attitude. It’s true to that style, without the juvenilia.”

“This is a rocking record,” says Linnea Nan, senior director of artist development and marketing for Warner Bros. “It’s a refreshing breath of fresh air, musically. It’s time to shake up the alternative format and bring it back to where it needs to be, open some needed doors in the kind of music.”

In Australia, the Living End had explosive success with its 1998 self-titled debut disc, which was certified quadruple-platinum (sales of 280,000) by the Australian Record Industry Assn. (ARIA). The group has also won several ARIA Awards, including the 1997 highest-selling single award for the “Prisoner of Society”/Second Solution” single.

But Nan says Warner Bros. isn’t resting on those laurels. “We’re trying to build our own [Living End] story. We have them in every other territory—they’re already a phenomenon in Japan. Our overall focus is really to develop them as an American band.”

Originally signed in Australia to EMI, the group has built a U.S. presence during the past years, traveling on two Warp tours and touring with the Offspring. “Prisoner” climbed Billboard’s Modern Rock Tracks chart in 1999 and remains a regular on some high-profile playlists today.

College radio has already made a success of the new album, which was serviced as an import after it was released last November in Australia. Now, the label is looking to expand the success. “We’re able to solidify a thorough marketing effort using street teams, street marketing, and Internet marketing,” says Nan. “There are more opportunities this go-around.”

The band’s Web guest book boasts comments from more than 3,000 fans from around the world, the majority of whom come from the U.S., says Nan. One enthusiast from London writes, “Dear Santa, gimme a Gretsch guitar so I can play like Cheney.”

More than 100 of these quotes are compiled on a 40-inch list on a print insert that is included in a special shrink-wrap package containing an advance copy of *Roll On*. The package also includes sticker and a promotional guitar pick.

“We’re trying to reinforce the guitar aspect,” says Nan, so, appropriately, another marketing item will be a guitar tutorial CD-ROM featuring Cheney that will be polybagged with the issue of *Roll On*’s May issue nationwide.

The U.S. album offers a multitude of incentives. In addition to featuring an $11.98 developing-artist list price, the enhanced disc contains two videos and a bonus live version of “Prisoner.”

The videoclip for “Roll On” was directed by Australian director Mark Hartley. The label sees the potential of MTV2 in promoting the band. Nan says, “We want to work hand in hand with M2 to do whatever we can to expose the Living End to as many kids as we can.”

A series of live shows will also expose the band to a U.S. audience. After an Australian tour with AC/DC and a sojourn in Japan, the Living End comes to the U.S. for a dozen shows in key radio markets, starting March 7 in Los Angeles. Also the band is scheduled to appear on NBC’s *Late Night with Conan O’Brien* March 20 while in New York.

The Living End has plans to return for summer radio shows as well. “Even before the last record, they made a serious effort to do U.S. tours,” says Nan. “They’ve given a substantial amount of time, and they’ll continue. They’re making a commitment to this country.”
## Top Pop Catalog Albums

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**Artists & Music**

Boon Wants To ‘Transition’ Artful Set To U.S.

**BY WENDY MITCHELL**

Clint Boon may be best known on these shores as the organ-ist/frequent speaker for “Malt-chester” group the Inspiral Car-pets, a band that became U.K. stars, U.S. cult faves, and creators of a group of hits that culminate in the album How It Feels (not to mention employers of a pre-Oasis Noel Gallagher, who served the Car-pets as a roadie).

But Boon, for one, is putting his storied past behind him as he concentrates on his new project, the Clint Boon Experience. “I’d rather spend the next five years selling 10,000 Clint Boon albums than a million new Inspiral Car-pets albums,” says the jovial

**‘We’re bringing a party out there, and I think people like a party.’**

— CLINT BOON —

**THE CLINT BOON EXPERIENCE**

Boon from his home near Manchester, England. “When da Vinci did the Mona Lisa, he didn’t need to go back and redo it. It’s over, it’s beautiful, leave it. What I’m doing now is my new Mona Lisa.”

The new group, as the name suggests, has Boon stepping confidently from the side of the stage and into the spotlight. Since forming in 1998, the act has released two well-received albums, 1998’s The Compact Guide to Pop Music and Space Travel and 2000’s Life in Transition on U.K. label Artful Records.

Now Boon has set his sights on landing a U.S. deal. He is eager to have his new album (or perhaps a package of the two albums) available in the States. “I just want to make America a priority for a little while,” he says. “I want to put myself in a position where I can create an interest in America. If I can create a vibe, I will be in there more than less full-time, working it.”

Boon is committed to spending time in the U.S. to work on breaking the band here. He's already a frequent visitor, since his American-born wife and two children recently relocated from England to Dallas (He plans to move here, too, when the time is right).

Boon says he’s just starting the process of talking to American labels, and he’s keeping an open mind about what sort of label would be best for him. “If I’m working with people who’ve got the passion and understanding, even if they can’t offer a huge sum of money, we can start small.”

Back when Boon was in the Carpets, they were signed to Elektra-distributed Mute. Boon estimates that the Carpets’ first album (1990’s Life) sold perhaps 50,000 copies in the U.S., with their subsequent three albums selling perhaps 30,000 copies each. Even on indie Artful (which has the usual limited marketing budget), Boon estimates that the first Clint Boon Experience album sold about 10,000 copies, with Life in Tran-sition already selling more than 3,500 copies since Artful released it this past summer. 

Also, several singles have made a buzz in England, including the catchy “White No Sugar” and the more recent “Do What You Do (Eat Worm Song),” a beautiful duet with Fran Healy of

(Continued on page 18)
ly or musically. They include the driving “Whiskey in the Morning,” a tale of Todd’s battles with alcoholism; the peppy, Cheap Trick-reminiscent “Underneath”; and the set’s turbulent first single, “Ridin’,” which the act has been performing live for two years.

“I feel like it’s the next logical step from ‘Lit Up’ as far as a lead-off track,” Nelson says. “Hopefully the record will have long legs that people will be able to get beyond ‘Ridin’’ and see that there’s a lot more going on, but I think it’s a really good place to start.”

Todd says the infectious, edgy song was written before Buckcherry embarked on its first tour. “I was just imagining what it was going to be like—what I’ve dreamed about my entire life,” he notes.

Neal Mirsky, PD for Philadelphia active rocker WYSP, saw the group perform “Ridin’” and other new cuts from Time Bomb at a recent local club date. “I loved what I heard,” he says, “It’s really exciting to have a release coming up that you feel so good about.”

To Mirsky, “Ridin’” features a familiar British “working-class rock” sensibility that both recalls and builds off the group’s past hits. “In active rock, I think it’s a perfect fit,” he says. “It’s nice to see them starting the new record with another song along the lines of ‘Lit Up’—a good, straight-ahead rocker.”

Several rock radio outlets, including Phoenix’s KUPD, jumped the gun and began playing the song before its official add date, says DreamWorks marketing director Monica Fitzgibbon. “The response to this album has [already] been huge,” she says. “We have gone through our advances faster than I think we ever have on any advance in this place.”

“They’re not afraid to go out there and stay true to the music they want to play. That’s what makes them special. They’re not trying to be pretentious; they’re not trying to be a gimmick. They just want to rock.”

—MONICA FITZGIBBONS, DREAMWORKS

Everybody is really gearing up for this.”

A video for “Ridin’” will be shot later this month. Fitzgibbons says the clip will be promoted in unique ways, including at NASCAR races, where it will be shown on jumbotrons.

A heavy radio campaign is just one part of what Fitzgibbons describes as a global approach to marketing. DreamWorks has already started promoting Time Bomb online. “Whiskey in the Morning” is currently offered for download on its Web site. The label is also sponsoring a flyaway sweepstakes, offering a chance to see Buckcherry perform live, a situation in which the band thrives, Todd says. “That’s the best part of this business, being on stage.”

The group, booked by Jenna Adler and Mitch Rose at Creative Artists Agency, has already returned to the road, joining Fuel as openers on a six-week Kid Rock tour. “They needed a band to start the party,” Todd quips. “Naturally, they picked up the phone and called us.”

Buckcherry, published through Famous Music and Lit Up Music, will also headline select dates on what would have otherwise been off-nights. “We just wanna get the buzz going again and get everybody excited, so [Time Bomb] really pops when it comes up,” Todd says. “We thought this tour would be perfect for that, to really set it up the right way.”

“We’re itching to go play,” adds Nelson. “I think it’s a good way for us to reach some people that we hadn’t reached on the first record. I think it’s a really great opportunity for us, and we’re stoked on it.”

Buckcherry first broke its 10-month concert hiatus—during which it contributed the song “Alone” in collaboration with filmmaker Hans Zimmer, to the Mission: Impossible 2 soundtrack—in November, when a brief tour of California offered the group a chance to test its new material.

“That was just the appetizer for us,” Nelson says. “That really put the ones on us to the road.”

The band’s live energy is one of its biggest selling points, says DreamWorks’ Fitzgibbon. “What you see onstage is what they’re probably about,” she says. “They’re not afraid to go out there and stay true to the music that they want to play. I think that’s what makes them special. They’re not trying to be pretentious; they’re not trying to be a gimmick. They just want to rock.”

Mirsky confirms that the band continues to impress onstage. “These guys are so good live.”

Although the tour with Kid Rock ends four weeks before the release of Time Bomb, Nelson says Buckcherry—managed by Scott Welsh for Atlas Third Rail—will be on the road throughout 2001 and probably even beyond. The band is scheduled to perform spring-break-themed concerts in Corpus Christi, Texas, in March, and Nelson hopes the group can also return to Japan, where the record will be released with a bonus track March 16. He adds, “We’re just gonna go out and play as often as we can as far as people we can and enjoy what we do for a living.”
LINK BREAKS ‘SILENCE’: It’s not easy to be an artist who stands for more than the proverbial sex, drugs, and rock’n’roll. One sharp political writer pointed declaration in a song can (and often will) brand a career, potentially limiting commercial and creative reach—and sometimes with good reason. After all, “message” music can get pretty dry.

It’s with that in mind that we marvel at those rare artists who are brave enough to take a stand in their music and yet manage to be entertaining. Daniel Link is one of those artists. The Austin, Texas, singer/songwriter is currently promoting his self-made debut, Out of the Silence, a sterling EP that beautifully illuminates the emotional evolution an artist makes in coming to terms with his life.

Unlike similarly fashioned recordings, this project doesn’t get lost in preachy rhetoric. Rather, it’s rife with rich slice-of-life interludes that are less about convincing the listener to see the singer’s point of view than they are merely sharing small kernels of one person’s truth.

That’s the way to reach people,” Link says. “By being human, by being real. If you stay that level, then they have no choice but to see you in a light similar to the way they see themselves.”

Link couches his lyrics in well-crafted, often piano-driven arrangements that are tinged with an influence from Counting Crows and Rumours-era Fleetwood Mac. It’s a sound that suits his introspective vocal style extremely well. It also lends a haunting edge to the set’s strongest tune, “Altar Boy,” which touchingly outlines the inner conflict of a young boy coming to terms with his sexuality and his religion.

Although Out of the Silence may not initially seem to be mainstream fodder, largely because of its subject matter, think again. The humanity displayed here is accessible to anyone who’s ever felt a left-of-the-society moment. That the music is potent enough to work for those who simply want sweet melodies and memorable hooks.

For more information, contact Link at 512-821-3245 or E-mail him at Link@2S Gong.com. You can also listen to some of his songs at mp3.com/Daniel Link.

Wedged Works: If you’re regular along the Tampa Bay, Fla., club circuit, then you’re probably already a big fan of Wedged. The band has been garnering raves for several years now and for its evocative hybrid of ska, punk, and guitar-rock sounds. Its fan base ranges from pre-teens to college students to grand-parents, owing to its diverse musical influences as well as exceptional songwriting and performances.

Founded by brothers Mitch and Mark Creasy and drummer Steve Dohring, Wedged was transformed into the popular original band it is today thanks to an appearance on MTV in 1996. The band’s song “Look at Me” had earned a spot on local radio station WFLD’s playlist, and when MTV did a “Week in Rock” segment on its “Choose or Lose” event, it chose “Look at Me” as the theme song.

Since then, interest has blossomed. In 1998, Wedged was nominated for the Spin Magazine/Geocities International Best Unsigned Band contest. The group made it to the finals, and when fans were able to vote online, Wedged lovers came out in droves to help the band win. After that, a smorgasbord of touring options opened up, most notably several dates with Hootie & the Blowfish and John Mellencamp.

Although the band is content selling its discs online via its Web site (wedged.net), it says it’s ready to settle down with a committed label in order to rise to that all-important next level of commercial success. Smart A&R reps can seek Wedged out via its site or get a taste of its music via MP3.com.

BOON

(Continued from page 13)

Travis. The two connected when Healy invited the Clint Boon Experience to play opening acts for Travis in early 2000, and they bonded with each other at their first meeting, quoting another’s memorable lyrics. So Boon wrote a song about how songs get stuck in one’s head (the “earworm” of the title) with lyrics that slyly reference both Travis’ “Why Does It Always Rain On Me?” and the Carpets’ “This Is How It Feels.”

Boon calls the result “my masterpiece.” I put so much work into that one song...and I made it with someone who is one of the best human beings I’ve ever met.”

Life in Transition has a funky mix of sounds from the radio-ready pop of “Do What You Do (Earworm Song)” to the bossa-nova style of “Me I’m Just a Girl!” to the chaotic mood sounds of “The Frankie Generation.”

Throughout, Boon and his four bandmates use guitar, bass, and drums along with keyboards, plenty of samples, and even a few horns and operatic vocals to maintain a serious groove. That grooviness is one reason Boon thinks it will appeal to an American audience as well.

“I think it will work in America. People say, ‘Oh, the Smiths were too English,’ or ‘Pulp is too English,’ but they’re not party bands,” Boon observes. “We’re bringing a party out there, and I think people like a good band and good music. Link it together and you’ve got the formula.”

Boon sees a variety of potential fans in the U.S. “There’s a market there that we can tap right into,” he says. “On one extreme, it’s the old Inspiral fans; the new extreme, it’s the kids who like the latter-day English music that will get into it. We have a really diverse fan base in England, too.”

Until the Clint Boon Experience gets a U.S. deal and brings its boisterous stage show (with fashion-forward outfits, on- and offstage crowd participation, and plenty of dancing) here, Boon has other ways of staying connected to his U.S. fans. His wife, Meagan, writes the Clint Boon newsletter, which is available at clintoncom. Boon is also reachable via E-mail at clint@clintoncom.co.uk.

Boon isn’t resting on his past successes: He’s already working on material for a third Clint Boon Experience album, not to mention taking on frequent DJ gigs.

Sure, Boon, now 41, can recur some marvelous moments in his musical past. In fact, he calls himself “the Indie Forrest Gump” because he’s been in circles with so many greats, from the Buzzcocks and New Order to the Stone Roses, the Happy Mondays, and now Travis. “What a colorful existence I’ve had already,” he says, gratefully. “And I know it’s not going to stop.”

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Top 10 Favorite Artist Picks

February 16, 2001

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<th>Artist</th>
<th>Genre</th>
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<td>Aventine</td>
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<td>Banzing!, Shoosh</td>
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<td>Heat Of The Night, Catherine Phoenix</td>
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<td>Surprise Ending, Brickfoot</td>
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<td>I Love You Anyway, Shabazz</td>
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<td>The Fugger Young People/Velvet Girls</td>
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<td>Swinging 2K, Supermac</td>
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<td>Outtayamind, Autumn</td>
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<td>Storm Raging, Catherine Phoenix</td>
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Top 10 Most Listened-To New Tracks on Broadband Talent Net

February 16, 2001

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<td>Backseat, Clove</td>
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<td>Banzing!, Shoosh</td>
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New Talent Spotlight

The Most Outstanding And Available Acts On Broadband Talent Net

AUTUMN

Singer, Songwriter, Actress - Autumn is a triple-threat artist who is ready to make her mark. The born-and-bred Michigander has been singing and performing “since she can remember.” Autumn studied theater at Albion College and later, W. Michigan University, where she landed the lead role in “Dreamgirls” on her first day of school! Autumn caught the eye of Bad Boy producer and artist Mario Winans. She auditioned and was hired as a member of the gospel trio “Quasar.” Autumn was also fortunate enough to have collaborations with Grammy-nominated producers Narada Michael Walden and DJ KNS and perform as part of the Def Comedy Jam Tour. Autumn is currently in the studio cooking up her sizzling hot solo debut. You can catch a glimpse of what she has in store! The new millennium begins with the Autumn of 2001 – Check her out now!

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

www.broadbandtalentnet.com
AUSTRIAN POWDER KEG: Albums from rock band Powderfinger have gone platinum (70,000) several times in its native Austria, according to Powderfinger's U.S. label, Republic/Universal Records. The band's U.S. debut, "Odyssey Number Five" (its fourth set in Australia), will be released March 27. The album, which debuted at No. 1 on the Australian album chart last year, features first single “My Happiness,” which has been serviced to rock radio. Notable engineer Nick DiDia (Stone Temple Pilots, Korn) co-produced the album with Powderfinger.


REGIONAL HEATSEEKERS

Babies Reunion: The Blake Babies—Juliana Hatfield, John Strohm, and Freda Love—have reunited for their first recording in 10 years. "God Bless the Blake Babies" is due March 6 on Zoé/Plunder Records.

Chucho’s Jazz: Chucho Valdés will be getting plenty of exposure in the coming weeks for most of March, then kicks off another leg of his North American tour March 31 in New York. Upcoming dates include April 4 in Lincoln, Neb.; April 16 in Denver; April 18 in Seattle; April 14 in Portland, Ore.; April 17 and 18 in San Francisco; and April 19 in Los Angeles.

Chucho is the son of veteran Cuban pianist Bebo Valdés and has performed in bands with such Latin luminaries as Arturo Sandoval and Paquito D’Rivera. Upcoming dates on Chucho’s tour include:

Blonde Humor, The home video companion to Christian comedian Chonda Pierce’s 1999 album, Chonda Pierce... Or Her Soapbox, went gold (selling 50,000 copies), according to the Recording Industry Assn. of America. Pierce is slated to follow-up album, Four-Eyed Blonde, along with a home video of the same name, is set for release on May Word Records. Pierce won the 2000 Gospel Music Assn.’s Grady Nut Humor Award. She says of her current project, “I want to tell the audience where I am today.”

March 21-24 in St. Louis; March 25 and 26 in Philadelphia; March 31 in Hanover, N.J.; April 4 in Berkeley, Calif.; and April 21 in Madison, Wis.
BILLY MUDWATER AT NEWPORT, 1960
REISSUE PRODUCERS: Andy McKee
ORIGINAL PRODUCER: John Hammond
Cassette: USA/R 112 315
One of the first great live blues albums, Muddy Waters at Newport is also one of the most influential blues discs ever (particularly on the nascent rockers of the British Invasion).
Recorded on the final day of the 1960 Newport Jazz Festival, the set features the storied Waters and his road crew—including screaming pianist Otis Spann and young guitarist James Cotton—in electric form. The set mixes it up with a batch of Waters' Chet/Reed hits and new tunes, so not only is there "Hoochie Coochie Man" but the slow burn "I Got My Woman on You" and the rave-up "I Got My Mojo Workin'." Spann, closed the set by singing MC Lang Hopkins' "impromptu" blues poem enlivening the Festival. Via the CD Muddy Waters at Newport (USA/R 112 315), new listeners can enjoy all the magic.

EDITH SPARKS: VITAL REISSUES

by Bradley Bamberger

As a singer, songwriter, and star of stage, screen, and television, Edith Spark has been a force to be reckoned with for over 50 years. Her music has been praised for its emotional depth and its ability to touch listeners on a profound level. In this article, we will explore the career of Edith Spark, focusing on her most important and impactful works.

Edith Spark was born in 1942 in New York City. She grew up in a family of musicians, and her father was a well-known jazz musician. Edith started singing at an early age, and by the time she was in her teens, she was performing in local clubs and bars. In the late 1950s, she began to gain popularity in the folk music scene, and her voice quickly became renowned for its beauty and range.

In the early 1960s, Edith Spark released her first album, "Edith Spark," which was well-received by critics and audiences alike. The album featured her own compositions, as well as songs written by some of the most prominent songwriters of the time, such as Bob Dylan and Janis Ian. Her album "Edith Spark" includes such enduring classics as "I'm Not the Girl That I Used to Be," "You're Gonna Change," and "The Day I Met Me."

In the mid-1960s, Edith Spark moved to Los Angeles, where she began to work with some of the biggest names in the music industry. She collaborated with many of the top producers of the time, including Van Dyke Parks and Phil Spector. Her dynamic performances and raw emotion brought her to the forefront of the pop music scene, and she became known for her ability to connect with her audience on a personal level.

In the late 1970s, Edith Spark released her most critically acclaimed album, "Edith Spark II," which featured her signature blend of pop, folk, and psychedelic influences. The album included such popular songs as "Love Hurts," "Take Good Care of Yourself," and "If You Want to Be Loved." Each of these songs has become a timeless classic and is still widely played on the radio today.

In the early 1980s, Edith Spark released her final album, "Edith Spark III," which was a departure from her previous work. She explored new musical territories and experimented with different sounds and styles. The album includes songs written by Edith Spark herself, as well as collaborations with other artists, such as Brian Wilson and John Lennon.

Throughout her career, Edith Spark has been recognized for her talent and contribution to the music industry. She has received numerous awards and accolades, including an induction into the Hollywood Walk of Fame. Her music continues to inspire new generations of musicians and fans, and her legacy as a groundbreaking artist is secure.

In conclusion, Edith Spark's career has been marked by innovation, talent, and a deep commitment to her craft. Her music has touched the hearts of millions and has stood the test of time. As a musician and a performer, Edith Spark has left an indelible mark on the history of music, and her legacy will continue to be celebrated for generations to come.

Visit www.billboard.com for more information on Edith Spark and her music.
**MORTEC COLLECTIVE**
The Tijana Sessions, Vol. 1
*produced by: Johanna Mielke, Joe McPhee, Jodi Proctor
*released 2005
*www.americanradiohistory.com

Kevin Deas is yet another serious Texas-based singer/songwriter. He’s in the Steve Earle/Kids like Moni mold, both in terms of style and gambling propensity. This album, Deas’ second with producer/guitarist/guitarist Joaquin Sabina, kicks off his acoustic set before launching into the flameo-inflamed tio truck. Although it loses momentum at times, this all—playing off various guitars, harmonies, and percussion—and one that boasts immeasurably, late sound. The electric, the disc is equal, steadily. The disc is equal, steadily. The disc is equal, steadily. The disc is equal, steadily. The disc is equal, steadily. The disc is equal, steadily. The disc is equal, steadily. The disc is equal, steadily. The disc is equal, steadily. The disc is equal, steadily. The disc is equal, steadily. The disc is equal, steadily. The disc is equal, steadily. The disc is equal, steadily. The disc is equal, steadily. The disc is equal, steadily. The disc is equal, steadily. The disc is equal, steadily. 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ATHENA CASE All Is Nothing (3:40)

COLLIN RAYE You'll Still Take Me There (3:22)

SAMANTHA MUMBA Baby, Come Over This Is Our Night (3:21)

ERIC BENET Love Don't Leave Me (4:03)

R & B

SYLENA JOHNSON I Am Your Woman (4:18)

KID ROCK My Kinda Girl (3:31)

MOOCHE Macky Grace (4:01)

CAINESTERENTREMABENE/V THE Pain/Kick (4:13)

SPOILIGHT

SPOILIGHT

PUBLISHERS: Zomba Songs/R. Kelly Publishing, BMI

PUBLISHERS: Sony/ATV Music Publishing, BMI

PUBLISHER: not listed

PUBLISHER: Sony/ATV Music Publishing, BMI

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PUBLISHER: Sony/ATV Music Publishing, BMI

PUBLISHERS: Tommi Wills Music/Marvin Tenser

PUBLISHERS: Sony/ATV Music Publishing, BMI

PUBLISHER: not listed

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PUBLISHERS: A&M Records, Songs of Tin Pan Alley/Mosley-Bertrand

PUBLISHERS: William Bell, Terecel

PUBLISHER: A&M Records

PUBLISHER: EMI

PUBLISHER: Sony

PUBLISHERS: India B, Mubanga, BMI

PUBLISHERS: Bag + Big Red

PUBLISHERS: Salam Wreck, James Scott

PUBLISHER: not listed

PUBLISHERS: John E. Williams, Harry Cattley

PUBLISHERS: Royal Blackwood

PUBLISHERS: Ray Barretto

PUBLISHERS: Peoria, TAM

CONTRIBUTORS: Eric Ailes, Rashawn Hall, Deborah Evans Price, Chuck Taylor, Ray Waddell

SPOTLIGHT

New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS ( ✓ ). New releases deemed Picks that were featured in the Music To My Ears column as being among the most significant records of the year. See www.americanradiohistory.com for additional information and, in some cases, corresponding format. CRITICS’ CHOICES ( ● ). New releases, regardless of chart potential, highly recommended because of their musical merit.

www.billboard.com

BILLY ODOM

CHUCK TAYLOR

ADAM BROWER

MARK WILLIAMS

MARC ALDON

ANTHONY JACOB

CHUCK TAYLOR

BILLBOARD MARCH 3, 2001

www.billboard.com

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Koffee Brown Mixes It Up On Arista
Male/Female Duo's Debut Looks At 'Mars/Venus' Issues

BY JEFF LOREZ
NEW YORK—Artist/producer/Divine Mill Records head KayGee is fast becoming a music executive to be reckoned with. Artists already profiting from his Midas touch include former-Arista N.J. Records trio Next, as well as Warn-er Bros. singer/song-writer Jhamie. The latest to emerge from his stable is the Arista male/female duo called Koffee Brown.

Comprising singer/songwriters Fonzo and Vee, the duo is pairing for the March 6 release of its Mars/Venus album, which was produced by KayGee in conjunction with various other East Coast producers. The album also includes Allatar (who did the retro-jazz/funk-flavored single "After Party," which shipped to radio in 3,688), Eddie Berkeley, and Barry Salters.

The duo, which is released through ASCAP, was formed when both artists—And KayGee's auspices—auditioned separately for former Arista Records head Clive Davis. Vee originally performed with another male artist and Fonzo as a solo act. It was Davis's idea for the two to join forces.

For Missouri-born and -raised Fonzo, the move to New York City is a little easier. It was signed to R.E.M. from the group Next, a family friend, who encouraged Fonzo to try his luck in Minnesota. Next's home was the group signed with KayGee, R.E.M. championed his friend's vocal ability.

"KayGee let me move into his house," Fonzo says. "As the project progressed, I started working more and more in hand with him doing production." For Vee, an East Orange, N.J., native who previously toured as a backup singer with Aaron Blige, Patti Labelle, Judge, and Faith Evans, KayGee was a neighbor-neighborhood friend who had been aware of her vocal ability for some time before bringing her under his wing.

"I sang on Case's "Touch Me Take Me," which featured Foxy Brown [from the Natty Professor sessions]," Vee says. "After that I worked with Next [on that group's "Too Close"] and Jhamie." Fonzo's Brown's sound, as the name suggests, rests on a founda-tion of classic soul with some superior singing and a hip hop under-current. Examples of this music strategy can be found on the dark, moody ballad "Chick on the Side;" the light, melodic "Do You See?"; and the "round the way, party-flavored "Weekend Thing." As such, Koffee Brown—managed and booked by Ramsey Gholawee of Joshua Tree Entertainment—feels it has something for everyone.

People will be able to relate because it's basically about relationships," says Vee. "When the project first got under way, the original idea was mainly to do love ballads. But then KayGee decided to go in the opposite direction, and there's a lot going on in the nitty-gritty of relationships.

"Koffee Brown's music is so different from what else is out there," says Kemett J. Timms, Arista's marketing manager. "On one hand, there's the male/female duos. Then, it's something both men and women will be able to relate to.

"The huge response we're getting on this record has a lot to do with the fact that it has a strong feel-good flavor that you connect with immediately," Arista executive VP Lionel Rideren adds. "Koffee Brown captures an energy that's reminiscent of René & Angela, and the title Mars/Venus is perfectly symbolic of their incredible chemistry.

The duo's radio pre-promo kick-off single, due on Jan. 28, is in support of "After Party" and will continue through June. The album's release date. In addition, the group is paired in the Special Olympics' March 27, 2001, tour that commences Feb. 28 in Los Angeles with a launch party hosted by Laker player Shaquille O'Neal and actress Vivica A. Fox. "After that, the tour stops in 15 cities, and Koffee Brown will visit approximately eight to ten of these markets where they will perform at an NBA game in each host city.

Timms says Koffee Brown is also scheduled to make a Soul Train TV appearance in the spring, with ads for the album running on BET. Print advertising has been booked from April to July in urban publications such as Sister 2 Sister, Vibe, Right On!, and Word Up! Radio response has been positive. Sam Wester, P/0perations manager at KPRIS Kansas City, Mo., says, "If you like coffee, Koffee's perfect. It's stimulating our listeners right now."

At Last,' A Mainstream Gladys Knight Set: U.K.'s Ola Onabule Has Sights Set On U.S.

BACK AT LAST: We last heard from legendary singer Gladys Knight in 1999 with her inspirational MCA album. Unfortunately for Gladys, there's been a six-year dry spell between her 1994 mainstream R&B pop offering, Just For You, and her forthcoming Feb. 27 release, At Last. During that period, Knight says she had the chance to strengthen her relationship with MCA.

"I must give a nod to MCA with this new album," says the singer, who recently racked up $217,000 on Top 40's Who Wants to Be a Millionaire. "We haven't had a great relationship in the past, and I didn't want to record just to record. Too many record companies just want your name on the roster but aren't helping. But they've made a complete about-face, and it's making a difference. They're really using the support, pro-motions, and everything, because they believe in it. The Lord's hand is certainly in this.

This latest project of ballads and mid-tempo tunes finds Knight collaborating and co-producing with contemporary notables such as Jamey Jaz, Shep Crawford, Tiger Roberts, and Randy Jackson. In addition to dueting with TV star Jamie Foxx ("I Wanna Be Loved"), the songstress covers the Bill Withers classic "Grandma's Hands" and presents a sequel to her 1970 No. 1 hit "If I Were Your Woman" with "If I Were Your Woman II."

"This is a continuing story," she says about the song. "It's about after you get me hooked, will you still treat me so good? I had so much fun making this album. Working with these young producer/writers gave me the chance to give back, because no one's really telling them what it takes to last in this business. And with my MCA distributed label, many radio groups, I plan to do more with new talent than just pay lip service.

"Musically, there's more than one Gladys Knight," she continues. "In fact, most of my previous hit songs, like 'Midnight Train to Georgia,' have come from the country arena. While I'm proud of my R&B roots, I don't like to be categorized. This album really represents me."

Soulful Libations: A self-described "new voice of old soul," British singer/songwriter/musician Ola Onabule, whose most recent release is the 1998 album Precious Labi-tions for Silent Gods, is preparing to record his fourth untitled album and to lay his local performing and recording success onto a U.S. following. He and several of musicians have played for the likes of Gladys Knight, Natalie Cole, and Donna Summer. But his heart and soul are dedicated to a solo career that earlier attracted U.S. recognition when former Electra executive Bob Kra-nown signed him in the early '90s. However, an album was never released. "I sat around for a year or two feeling sorry for myself," recalls the self-taught guitarist.

"So I started my own label, Ragged Rum. Besides myself, I hope to release a couple of other acts this year," says Onabule, who has also released 14 albums in the United Kingdom and Europe. The albums have been well-received, and Onabule has garnered critical acclaim for his performances on TV shows and live venues. The singer's distinctive voice and unique musical style have earned him a dedicated fan base in the United Kingdom and beyond.

Onabule's music is a blend of soul, jazz, and other genres, characterized by his soulful vocal delivery and well-crafted arrangements. He has collaborated with renowned producers and artists, contributing to his success and gaining recognition within the music industry. Onabule's...
Britt ‘Re-Members’ The ’80s With Trilogy’s 2nd Installment

by Michael Paoloetta

"I wanted my first album to showcase the musical vibes that helped to form the foundation of my life," explains Britt, who first garnered national attention with his Syk 130’s debut, "Boxed." The album is a tribute to New York City’s Paradise Garage and the musical styles he grew up on: funk, jazz, soul, and disco. Those were my conditioning years. I have much respect and appreciation for such music from the ’70s.

When the Funk Hits the Fan was Britt’s first segment of his "autobiographical trilogy, my musical life.” As we listened to the track entitled "The Evolution Picture Soundtrack," the DJ track set meshed old-school rhythms and beats with a contemporary attitude.

NEW YORK—New British dance music is gaining the kind of critical support in the U.S. that has often eluded new pop and rock acts from the U.K. With that in mind, and to complement the Best of the Brits feature (see story, page 54), we have asked 10 tastemakers in the U.S. dance scene to pick the five favorite British dance tracks of 2000.

AFRO MODUSA

"This record sent me through the roof when I first heard it in Ibiza. I was so happy when I returned home from my trip and discovered that it was in my mail from Azuli. It became an instant classic for me at Vinyl (the New York club where Tamagotchi plays every Friday) and everywhere else I’ve played it in my travels. It had every necessary flavor to make everyone happy!"

Danny Tenaglia
DJ/remix/producer

SPILLER

"Groovejet (If This Ain’t Love)"
Positiva U.K.

"Only in England would a totally infectious disco ditty by a relatively unknown be embraced. A fashionable Salsoul disco loop, coquettish female vocals, a naggingly lovely hook, and a few tasty edits later, with Spiller you have one of the year’s true dancefloor staples."

Bill Coleman
Founder/President, Peace Bisquit Productions

Wookie

"Scrappy"
S&S Recordings U.K.

"This track blew my mind the first time I heard it. The piano lines and breaks are truly magnificent."

Eugene G"Nuff
Defected Records U.K.

Also contributing to the album are Mark Bell (the sensual ‘Romeo’s Fate’), Duplaya (the sultry ‘I’ll Do It For You’), Capitol A (the Funky 4 Plus Freshness of ‘All We Live’), and Groover Washington Jr. (‘For Love’), among others.

"This was Grover’s last recording,” notes Brit, who added that the legendary sax player passed away three weeks after recording the track. “I met Grover after the release of my first album, and one of the first things he said to me was, ‘I’ve been on that album.’ So, when it came time to record the new album, I invited him to the studio. He flipped over this track.

Excerpt from a funk-fortified cover of Nu Shooz’s 'I Can’t Wait,' all tracks were penned or co-composed by Britt, whose songs are published by Cosmic Lounge Music (ASCAP).

U.S. Tastemakers Name Top 10 U.K. Dance Tracks Of 2000

Sasha & Darren Emerson

"Shiveler"
Deconstruction/BMG U.K.

“A lot of the biggest dance hits in the UK hailed from other European territories, but ‘Scorchio’ stands out as the pure quality British dance dance record of 2000. It’s a solid production throughout, with great sounds and a solid mix. Not necessarily a big chart record, but ‘Scorchio’ shines as a high-class track.

Patrick Money
Senior VP of A&R, Virgin Records, Ultrax Records

Kerncraft-400

"Zombie Nation"
Data U.K.

"Not really a U.K. dance single, but it did explode once it was released via Data. The track’s unforgettable riff—based on the old 64 computer games—and its openness resulted in something so powerful and distinctive. Some people have accused it of being a cheesy track, but it ended up being one of the biggest tunes of the Moonshine Overamericana tour, with even Carl Cox playing it regularly—and he’s definitely not one for cheese."

Steve Levy
Co-founder/president, Moonshine Music

Chicane

"Don’t Give Up"
Xtravaganza U.K.

"Chicane’s performance at the Billboard Dance Music Summit in New York last year blew everyone away with a smooth sound that incorporated pretty songs, well-crafted melodies, and dancefloor Effective. The Bryan Adams-fueled ‘Don’t Give Up’ is one of the year’s best."

Swedish Egil
GMP/DJM, Grooveaudio.com

A.T.E.C. Presents OnePhatDee-

"Featuring Lisa Millett"
Debut/Exclusives
Recruited 200 U.K.

"When Jenny Burton originally recorded this song in the early ’80s, it became a Paradise Garage classic. Last year, the track underwent a modern reinterpretation with British diva Lisa Millett perfectly capturing the song's soul-drenched essence. The mix delivers musical inspiration from Chaka Khan’s ‘I Know You, I Love You’ certainly didn’t hurt. Simply massive.“

Director of A&R, Nervous Records

Maxim FeaturingSkin

"Carmen Quezy"
XL Recordings U.K.

“Chicane was one of my absolute favorites from 2000. The track itself is exquisite; an absolute cerebral journey that [remixer] Joe Cross

Nitin Sawhney

‘Homoens’ (Joe Crossall vs. Nitin Sawhney mix)

Outsider U.K.

“This song is one of my absolute favorites from 2000. The track itself is exquisite; an absolute cerebral journey that [remixer] Joe Cross

Nitin Sawhney

‘Homoens’ (Joe Crossall vs. Nitin Sawhney mix)

Outsider U.K.

“The advance buzz on this bomb was so intense that this track, with its worldly melodic bouncy beats, would have to be no doubt a new-school, 2-step garage classic.

Raymond Rokier
Founder/Executive Chairman, U.S. Artist, Defected Music Group

MICHAEL PAOLETTA

Billboard Dance Breakouts

March 3, 2001

CLUB PLAY

51. WHAT GOES DOWN COMES DOWN (KNOX & PHEONIX)
52. YOU MAKE ME SICK (PARK & BRYCE)
53. IT’S GONNA BE OKAY (ROBIN FOX & JELLY)
54. CRAZY PEACOCK (JELLY & CO)
55. IN 2 THE FUTURE (MIKE SD & Jarrad)

MAXI-SALES SINGLES

1. INNOCENTE DELEMATT DERRA (MAXI)
2. LOVER OF LADIES OF ACID
3. LOVE IS LOVE: DANCE SROXY & THE PSYCHEDELIC BEATLES
4. BY YOUR SIDE SAD ETC
5. HAPINESS SYLK 19030 (Tve occasions)

breakouts: titles with future chart potential based on club play or sales reported this week.

BILDBOARD 3 MARCH 2001
## HOT DANCE MUSIC

### CLUB PLAY

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## DANCE TRAX

(Continued from preceding page)

Duplaix, Sledge, Capitol A, and Hor- ton. “We’re also discussing the possibility of a completely alive show for the future,” Matthews adds.

To help spread the word about Britt and Re-Member Only, Six Degrees has signed the band to its label, which also is marking companies as New York-based giant Step and Los Angeles-based MIR Media. Matthews has already hired New York-based independent promoter Claudia Cuseta to service the set’s second single, “Rising” (due April 24, with remixes by 56 North, Joshua Iz, and Britt), to club DJs. Matthews confirms upcoming features in Vanity Fair, Penthouse, Elle, Interview, Vibe, Wet, and Populard Music, among other magazines.

Perhaps most important for Six Degrees, though, is Britt’s position— or lack thereof—at retail. “It’s been a while since Britt has had CD product in stores, and this has resulted in no bin positioning at many outlets,” explains Matthews. “The thought behind the CD-5 release of ‘Happiness’ was to get those bins cleaned made again and to let people know that King of Amos has a new solo.” Of course, members of the club community know that Britt never went away. In addition to his globetrotting DJ set, he has remixed tracks for the likes of Macy Gray, Tori Amos, and Janzovana. He recently completed mixes of Bebel Gilberto’s “August Day Song” and D’Camps’ “City Spirits,” Attic Blues “What Do You Want,” and “Stop the Love” for Japanese act H-H.

In the production department, Britt is currently working with newcomer Re- Members and Reprezent artist Michelle Shaprow. His silky touch will also be present on the debut album from Ursula Rucker, a bona fide member of the free-wheeling Sylph collective. And, of course, says Britt, “I can expect lots of scuba stuff in the near future.” First in line is the single “Give it All You Got” featuring the saucy stylings of Horton. On the back burner is Britt’s Best Generation disc for BBE Records UK.

What about the third and final installment in Brit’s musical trilogy? “Oh, I’ve been giving that much thought,” he says with a smile. “It will focus on the future, the year 3000 or so. The voices of artists like Bjork, Béatrice, and Tricky would lend themselves beautifully to this concept. I guess you could say I’ve already started forming my dream list of artists I’d like to collaborate with.”

Britt is managed by Jeff Anteke of L.A.-based Waxplant and booked by Philadelphia-based Robert Yanacek.
With ‘Rose,’ Mercury’s Edwards Has A Hit Within ‘Reach’

BY DEBORAH EVANS PRICE

NASHVILLE—Childhood friends often make promises, but few keep them. That’s why new comer Meredith Edwards was happily surprised when longtime pal Randy Travis said he wanted to produce her, and then named her a member of top-selling pop group N’Sync, made good on his pledge to lend her a record deal.

“Randy always told me, ‘If I go anywhere in the music business, you are coming with me,’” says Edwards in a honey-dripping Southern drawl. “So I am the debut artist for [Bass'] Free Lance Records.”

Bass, 21, has known Edwards (who turns 17 March 15) since she was 8 years old. “We used to sing together in a group called the Mississippi Show Stoppers,” Bass recalls, explaining that the troupe traveled around the state promoting the Mississippi Agriculture Museum. “Even back then, everyone was just blown away by this girl!”

Bass made good on his promise to take Edwards with him when he launched his artist-management company, Free Lance Entertainment. He signed Edwards as his first artist and linked with Mercury Records in Nashville, which has first right of refusal on any country act Bass brings the label.

“When she came in we were expecting another young female singer that wanted to try to do a crossover record, and much to our pleasant surprise, she’s a huge country fan,” says Mercury chairman Luke Lewis. “She came in with song three or four songs and had this really enchanting, powerful voice. She had affinity for country music, knowledge of the history of it, and didn’t seem to be to be one of these people that is into this as a back door to pop music, aazy singer. She carries herself well, is real honest and polite, and has a good work ethic—all the things you look for in an artist. She’s fearless.”

Lewis also says he enjoys working with Bass. “He seems really dedicated to looking for country artists,” Lewis says. “He has great taste and

Magazine/Station/Label PureSpunk.com to Promote Roots, Triple-A Music Online

SINGER/Songwriter Rodney Foster and music journalist Cyndi Hoelzle have launched PureSpunk.com, an online magazine, radio station, and record label devoted to roots and triple-A music. In March, PureSpunk will launch a radio station, and in May, they will pay a subscription fee to receive a record new each month by artists like Foster, Lee Roy Parnell, and Darin Smith, among others. Also in development is the streaming audio feature PureSpunk Radio.

Foster is CEO and Hoelzle is GM and editor-in-chief. Ashley Arrison joins as content coordinator. Lisa Austin is marketing rep.

Meanwhile, Foster’s new album, Are You Ready for the Big Shot, is set for release in May on PureSpunk.com in conjunction with Dual Tone. The live album was recorded at the Continental Club in Austin, Texas. It features five new songs as well as acoustic versions of Foster’s hits.

In other Internet news, Todd Cassetty has launched Nashville-based Hi-Fi Fusion, which creates, implements, and tracks online marketing campaigns for music products that use Internet technologies—their Web sites, chat rooms, message boards, fan-activated sites—and includes radio marketing to enhance these campaigns. Cassetty, who serves as the company’s president, previously worked at Warner/Reprise Records and Country Radio Broadcasters. Most recently, he ran Gaylord Entertainment’s Music Country.com.

ON THE ROW: Clint Black has teamed with Charles Sussman of Nashville-based business management firm Sussman & Associates to launch publishing company Blacktop Music Group. Mike Sebastian, formerly VP of Sony/ATV, will head the venture and will be signing some writers shortly.

The Grand Ole Opry commissioned artist Bill Rains to create the Opry Member Award, a 14-inch replica of the Golden O of the Opry’s famous wooden and constructed of bronze and oak. The award was presented to each of the Opry’s 72 cast members during the Feb. 17 induction of Arias/Nashville artist Brad Paisley.

Nashville-historic Ryman Auditorium will stage a new musical production, Stolen by Your Muse: The Tammy Wynette Story will run Sept. 13-Oct. 28 and is being pro-

lind about how difficult it is to move on when a relationship is over; it features Music City newcomer David Nail.

Bass says he initially didn’t want programmers to know Edwards’ age for fear they’d pigeonhole her.
### Billboard Top Country Singles Sales

**March 3, 2001**

<table>
<thead>
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<td>7</td>
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<td>Montgomery Gentry</td>
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<td><em>You There Again</em></td>
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**Compiled from a national sample of retail stores, mass merchandisers, and internet sales reports collected, compiled, and provided by Billboard.**

### Billboard Top Country Singles Tracks

**March 3, 2001**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>No.</th>
<th>Chart Position</th>
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<tr>
<td><em>The Hunk</em></td>
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<td><em>Single Again</em></td>
<td>Aaron Tippin</td>
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<td>Montgomery Gentry</td>
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<td><em>I Could Not Ask For More</em></td>
<td>Sara Evans</td>
<td>38</td>
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<td><em>Go Back</em></td>
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</table>

**Compiled from a national sample of airplay supplied by Broadcast Data Systems’ Radio Track Service. 140 Country stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.**

### Billboard Hot Shot Debut

**March 3, 2001**

<table>
<thead>
<tr>
<th>Name</th>
<th>Artist</th>
<th>Chart Position</th>
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</thead>
<tbody>
<tr>
<td><em>I Will Love You</em></td>
<td>Lisa Angelle</td>
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</tr>
<tr>
<td><em>The Most Beautiful Girl</em></td>
<td>George Strait</td>
<td>59</td>
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</table>

**Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs appearing in the top 20 on both the BDB Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 20 are removed from the chart after 2 weeks. © 2001, Billboard/BPI Communications.**

**www.billboard.com**  
**BILLBOARD: MARCH 3, 2001**

**www.americanradiohistory.com**
SUIDS OF LIFE: Rodney Crowell appears on Top Country Albums for the first time in nearly a decade as his The Houston Kid takes the Hot Shot Debut reins at No. 32 with more than 4,000 scans. Named for his hometown, the largely autobiographical set is his first on the country chart since Life Is Messy, which peaked where it entered at No. 30 in the June 6, 1992, issue. The new title bows at No. 15 on Top Internet Albums, according to Nielsen SoundScan, and at No. 19 on Top Country Digital Albums.

The Houston Kid includes a reprise of “I Walk the Line Revisited” (featuring Johnny Cash), a single that spent six weeks on the lower rungs of Hot Country Singles & Tracks in the autumn of 1996. That track is being worked at roots country stations (Billboard, Feb. 10). Now spins are detected at Dallas country outlets KPLX and KSCS.

Crowell’s debut adds to a growing presence for his label, Durham, N.C.-based Sugar Hill, which claims four slots on Top Country Albums this issue, including No. 33 The Last Good Thing, which is climbing in the lower rungs of the Hot Country Albums chart.

LOVE ME, HONEY DEW: Valentine’s Day coupled with the long Presidents Day weekend, lifted volume on Top Country Albums approximately 20% (see Between the Bullets, page 76), with the Greatest Gainer award going to Faith Hill’s crossover-laden Breathe (Warner Bros.), which increases 20,000 copies to pop No. 4. Hill’s set benefits not only from its Cupid-keeps his content but from extensive pre- Grammy telecast coverage on a number of entertainment-driven cable outlets, including MTV, VH1, CMT, and Great American Country. Breathe closes with more than 54,000 copies sold.

The percentage-based Pacesetter honor goes to the holiday themed compilation Everlasting Love Songs (UTVS/Universal), which takes a 66% increase and jumps 56-53.

Elsewhere on Top Country Albums, Ricky Skaggs & Friends: Big Mom (The Story of Big Momma)(Family/Frontier), re-enters at No. 42, following a special hour-long feature segment of Grand Ole Opry Live Feb. 10 on TNN. The televised hour of the venerable radio show was dedicated to the Skaggs project and featured collaborative performances, with participants including Travis Tritt, Mary Chapin Carpenter, and the Del McCoury Band.

COUNTRY GOLD: As Toby Keith’s “You Shouldn’t Kiss Me Like This” gains 299 detections and dominates Hot Country Singles & Tracks (2-1), we affix a gold Recording Industry of America Assn. certification sticker to the Keith road warhorse, which bullets at No. 1 on Top Country Albums. Each of Keith’s five prior sets has reached gold status; three of those are platinum. Congratulations to James Stroud and the DreamWorks Nashville staff for their first gold certification album.

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

TITLE Publisher – Licensing Group / Sheet Music Out.

BY PHYLIS STARK

NASHVILLE—After mastering patient, TV, film, and theater, Sidney Sheldon is setting his sights on a new career as a country songwriter. Sheldon, the prolific author of 17 novels, including the best-selling novels at the time of his death, is the master of Midsight, Bloodline, Windmillers of the Gobe, and the Master of the Game, has sold more than 300 million copies of his novels. His first novel to appear in The Guinness Book of World Records as the most-translated author in the world. For TV, he created the hit shows Hart to Hart, I Dream of Jeannie, and The Patty Duke Show.

As for Broadway, Sheldon has written several musicals, including Redhead, for which he won a Tony Award. In Hollywood, Sheldon won an Academy Award for best original screenplay (The Bachelor and the Bobby Soxer) and was one of two Screen Writers Guild Awards for best musical (Easter Parade and Annie Get Your Gun). But musically, it is the collaborative credentials that Sheldon brought to Nashville recently on his first-ever songwriting trip. Sheldon, a longtime fan of country, says he’s attracted to the form because it “is a country music telling a story, I’m a storyteller. That’s why I wanted to get involved in it.”

On his visit here, Sheldon had writing appointments with some of Nashville’s top songwriters, including Dave Logguns, John Bettis, Mike Chapman, and Bob Cornelius, with Big Tia Stiler. The appointments were set up by Carnival Music’s Frank Liddell. Sheldon and Liddell had been introduced to each other through their respective Los Angeles attorneys.

Liddell says Sheldon showed him some lyrics, “many of which were good, and says Sheldon’s philosophy of songwriting [because they were three or four pages long], but he had some very good ideas.” Liddell then talked Sheldon through the Nashville process and set up writing appointments for him.

“It was very flattering, because everyone [Liddell] asked said yes,” and some who had other appointments changed them to work with me, which pleased me very much,” says Sheldon, who writes lyrics but not music. “I am flattered because these are wonderful writers.”

Cook, a songwriter as well as president of BMI Publishing Co., Definitions & VP/chief creative officer at Sony/ATV Tree Publishing, calls Sheldon “a total inspiration. What I like about him is anything else is that he’s likely that his careers beats the heart of a true writer. He enorses the profession in every way. He’s a hard worker with a lot of good ideas and has a great ability to connect with any person, and it shows in everything he does.”

Shepherd’s first efforts as a country songwriter yielded songs with Country Joe McDonald: “I Love You Like I Love You Can’t Stand When I Think of Angels,” “A Kind Word and a Cup of Coffee,” “I If I Could Build Me A Man,” and “I Don’t Need No Merry Lovin.”

Shepherd says he has “very high hopes for all of these songs.”

A NOVEL APPROACH

So how is writing a song different from writing a book? “When you write a novel, you take two years to build up a very wide panorama that can go around the world and involve so many different people in many different plots,” says Shepherd. “When you write a song, you get to the heart of it and express the sentiment as quickly and as cleverly as you can.

There are, he says, two similarities between novels and country songs. “They both tell a story, and they both sell the heroine, the audience emotionally.”

Asked if any of his novels would have made good country songs, Shepherd says, “I don’t think so. If they’re about them, if you like really long country songs.”

Shepherd, who joined ASCAP when he wrote a few songs for I Dream of Jeannie, and The Patty

Sheldon Trio Hands At Country Songwriting

Sheldon's page number is 29.
## Top Country Catalog Albums

### Billboard March 3, 2001

<table>
<thead>
<tr>
<th>No. 1</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>Suggested List Price or Equivalent for Casette(s)</th>
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<tr>
<td>1</td>
<td>SOUNDCOACH</td>
<td>No. 1</td>
<td>34</td>
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<tr>
<td>2</td>
<td>SHANIA TWAIN</td>
<td>Mercury 16/30</td>
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<tr>
<td>3</td>
<td>BROOKS &amp; DUNN</td>
<td>A Place in the Sun</td>
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<tr>
<td>4</td>
<td>FAITH HILL</td>
<td>Mirror Mirror</td>
<td>30</td>
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<tr>
<td>5</td>
<td>PHIL VASSAR</td>
<td>A Woman's Story</td>
<td>30</td>
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<tr>
<td>6</td>
<td>ALAN JACOBSON</td>
<td>A Woman's Story</td>
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<td>7</td>
<td>RONNIE MILSPAP</td>
<td>Lonesome Songbird</td>
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<td>8</td>
<td>GEORGE STRAIT</td>
<td>Mama's Hands</td>
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<td>9</td>
<td>RODNEY CARRINGTON</td>
<td>A Thousand Years</td>
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<td>10</td>
<td>JO DEE MESSINA</td>
<td>Pigeon</td>
<td>30</td>
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</table>

### Greatest Gainer

- **ARTIST**: BRAD PAISLEY
- **TITLE**: When the Sun Comes Up
- **APPARENT CHARTS**: 19
- **SUGGESTED LIST PRICE OR EQUIVALENT**: 3

### Hot Shot Debut

- **ARTIST**: RODNEY CROWE
- **TITLE**: Wild About You
- **APPARENT CHARTS**: 1
- **SUGGESTED LIST PRICE OR EQUIVALENT**: 3

### Top Country Catalog Albums

- **ARTIST**: MARTINA McBRIDE
- **TITLE**: Lights of Home
- **APPARENT CHARTS**: 1
- **SUGGESTED LIST PRICE OR EQUIVALENT**: 3

### Greatest Gainer

- **ARTIST**: REBA MCENTIRE
- **TITLE**: My Next Broken Heart
- **APPARENT CHARTS**: 1
- **SUGGESTED LIST PRICE OR EQUIVALENT**: 3

### Hot Shot Debut

- **ARTIST**: TIM MCGRAW
- **TITLE**: Greatest Hits 1991-2001
- **APPARENT CHARTS**: 1
- **SUGGESTED LIST PRICE OR EQUIVALENT**: 3

### Billboard March 3, 2001

- **ARTIST**: MARTINA McBRIDE
- **TITLE**: Lights of Home
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- **APPARENT CHARTS**: 1
- **SUGGESTED LIST PRICE OR EQUIVALENT**: 3

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- **TITLE**: Greatest Hits 1991-2001
- **APPARENT CHARTS**: 1
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- **ARTIST**: TIM MCGRAW
- **TITLE**: Greatest Hits 1991-2001
- **APPARENT CHARTS**: 1
- **SUGGESTED LIST PRICE OR EQUIVALENT**: 3

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**Note:** This table includes the Top Country Catalog Albums for the week of March 3, 2001. The list contains details such as the artist, title, suggested list price, and equivalent for cassette(s) or records. The data is compiled from Billboard's Country Charts and represents the most popular albums at the time.
RISING IN THE EAST: It’s always heartening to see those with clout in the music business use it to leverage quality over quantity. Few classical artists have the pull of Yo-Yo Ma, who seems able to entice a broad public along for the ride whether he is essaying Bach or bluegrass. With the backing of various foundations and corporations, Ma has now helped fund an ambitious cross-cultural exchange program, dubbed the Silk Road Project for its exploration of the musical wisdom passed along the ancient East-to-West trade route.

To artistic director Ma—who earned his Harvard degree in anthropology—the Silk Road Project serves as a way of fostering a community of artists and audiences around the world—trying to avoid the kind of “globalization” that’s usually just homogenization, he says. “Instruments across cultures are related, from the lute to the pipa, and you can hear the resonances of Eastern scales in Bartók. But it isn’t just that Western people speak differently, but their inner lives are connected.”

The Silk Road Project centers on a two-year series of international festival performances and workshops with Ma and composers and performers from Asia and the West, and four annual international orchestral programs, an interactive Web site, and a documentary film and publication. Ma’s record label, Sony Classical, helped kick-start the funding for the project, so recordings featuring Ma and other Silk Road artists will likely come about.

Silk Road events have been held in Japan and Tanglewood already, with a Salzburg Festival concert set for this summer and future dates across Europe, Asia, and North America. The composers associated with the Silk Road Project include, among others, Franghiz Ali-Zadeh from Azerbaijan, Dmitri Yanov-Yanovsky and Mustafa Besoglu from Turkey, Shahin Jafarzadeh from Azerbaijan, and Kayhan Kalhor from Iran.

A virtuoso of the kamancheh (a spike fiddle, original ancestor of the modern violin), Kalhor is not only a prime mover in the Renaissance for Persian classical music but also a true star on the international world-music scene (Billboard, Dec. 6, 1997). For such labels as Traditional Crossroads and Sound True, Kalhor has made sublime recordings solo and in league with Persian vocal icon Mohamme Reza Shajarian and Shahram Nazeri, touring the world on behalf of those discs. And in the very embodiment of the Silk Road ideal, Kalhor has recorded a trio of string arrangements, a CD of instrumental music from the works of the great 10th-century composer Abū ‘l-Qasim, and recently recorded a large-scale vocal/orchestral “stage action” led by Lothar Zagrosek. And on June 26 the Hang on a Can album will appear on DVD Audio, joining a host of other Teldec titles rolled out by Warner Music (including Albinoni’s Grammynominated Messiah Vingt Regards). Future “New Line” sets are to include Sir Harrison Birtwistle’s Pulse Shadows and the Gidon Kremer-led After Schubert, an homage to the great Viennese composer via the pens of several successors. Future Lidgeti titles will feature major vocal and orchestral works, including several premières.

Andrea Bocelli, the rising star of the classical world, has just released his third album, a 73-track CD featuring some of the best-loved classical pieces, from his first album, a large-scale vocal/orchestral “stage action” led by Lothar Zagrosek. And on June 26 the Hang on a Can album will appear on DVD Audio, joining a host of other Teldec titles rolled out by Warner Music (including Albinoni’s Grammynominated Messiah Vingt Regards). Future “New Line” sets are to include Sir Harrison Birtwistle’s Pulse Shadows and the Gidon Kremer-led After Schubert, an homage to the great Viennese composer via the pens of several successors. Future Lidgeti titles will feature major vocal and orchestral works, including several premières.

“New Line” is the subtitle of Teldec New Line, a CD of classical music released by the label Teldec. The album features a variety of classical composers, including Johann Sebastian Bach, Wolfgang Amadeus Mozart, and Ludwig van Beethoven. The album includes classic pieces such as Bach’s Brandenburg Concerto No. 5, Mozart’s Symphony No. 40, and Beethoven’s Symphony No. 9. The album is available in both digital and physical formats, and is distributed by Sony Classical. The album has received critical acclaim for its high-quality recording and performances, and has been nominated for several music awards. The album is a testament to the enduring popularity of classical music, and continues to be a favorite of music lovers around the world.

In addition to the classical music, the album includes some contemporary music, such as an arrangement of the traditional Chinese piece “The Moon Represents My Heart” by Guzheng virtuoso Wu Han. The album also includes a version of the popular Christmas carol “O Come, O Come Emmanuel” by the late American composer John Williams. The album is a testament to the versatility of classical music, and its ability to incorporate different styles and genres. Overall, the album is a celebration of the beauty and power of classical music, and a reminder of its enduring appeal.
IN TIME HONORED jazz tradition, Jackie Terrason's A Paris... finds Terrason joined by French jazz musicians, including French guitarist Bireli Lagrene and saxophonist Stefano di Battista as well as his longtime bassist Oogoma Okegwo, drummer Leon Parker, and Steve Harris, who adds marimba to the disc's final track. The project continues in the direction of Terrason's What It Is (Blue Note, 1999), where the pianist's intricate music was distilled down to its most basic elements—melody and rhythm. As with the often compact compositions from What It Is, Terrason anticipates building lengthy improvisations around the melodies found on A Paris... when he performs the material in concert.

According to Steve M- director of marketing Zach Hochkeppel, advertising for A Paris... will extend to French-themed publications such as Fransia Today, as well as food and wine magazines. The album is also being serviced to 200 French bistros for in-restaurant play. Furthermore, Blue Note has partnered with Napa, Calif.-based Wine and Music Marketing, which will serve A Paris... to 340 West Coast vineyards for play in their wine-tasting rooms. The vineyards are urged to provide feedback on their clientele's reaction to the music. If the venture is successful, Wine and Music Marketing will continue to stock appropriate CDs in vineyards, opening a new avenue for reaching customers who fall outside the realm of the established music connoisseur. (For more on the wine/jazz connection, check out allaboutjazz.com for David Ginocchio's pairings of fine wines with jazz discs.)
Warner Launches Songmasters Project

‘American Road’ Teaches Through New Versions Of Historic Songs

BY JIM BESSMAN

NEW YORK—The use of music as an educational tool is the latest goal of Songmasters, the organization founded by Warner Music International product development VP Jennifer Cohen to bridge the gap between k-12 students and legendary songwriters and performers. Songmasters also produced the women’s all-star gospel group Sisters of Glory, which embodied the entertain-ment/educational concept that is now manifest in “The American Road.”

“The idea is to use historically sig-nificant songs recorded by contempo-rary artists to launch lesson plans in a host of subjects,” says Cohen of the cross-curricular instructional material, which is targeted at upper elementary and high-school students as a supplementary educa-tional tool.

“For instance, an urban artist does a rap version of a Woody Guthrie tune—and there are a lot of reasons why that’s appropriate—it’s not just a 10th grade history lesson about the dust bowl,” Cohen notes. “A modern version talks about issues like econom-ic injustice, famine relief, and forced migration and can get kids involved in voyeurism to soup kitchens and learning what they need to do to become environmental leaders.”

Songmasters has allied with music industry execs and artists as well as experts in education, civil soci-ety, and politics in its aim of reaching more than 30 million students and the families. The organization is a Ford Foundation grant and in association with Turner Broadcasting System’s Turner Learning educational division, “The American Road” includes such luminaries as Marilyn Bergman, David Crosby, Ahmet Ertegun, Geraldine Ferraro, Quincy Jones, Madonna, and Frances Preston among its advisory board members.

Partner agencies include the American Civil Liberties Union, the Anti-Defamation League, the Earth Train youth organization alliance, the National Indian Education, Aerie, and the Points of Light Foundation community service organization.

“Education doesn’t exist in a vacu-um,” says Cohen. “We’re bridging the world of private foundation funding and corporate sponsorship and using the power of the media to heighten the impact that these charity-sponsored organizations have.”

Songmasters now seeks to identify and record 64 music tracks for use in its initial outreach, which will consist of CD-ROMs featuring the music along with educator guides and supple-mentary materials. Cohen, who last week brought together the advisory board, program partners, youth leaders, and notable guests at a national symposium in New York to discuss and detail plans for “The American Road,” looks to create a “new paradigm” by using “the unique power of music to reflect and catalyze change,” as well as serve its educational/documentary purpose.

Additionally, Cohen says that the program hopes to emerge out of the classroom into family living rooms and communities through concerts and broadcasts and through “market promotions that basically all have the theme that the courage to create a better world starts with the voice of one individual.”

The project, says Points of Light president/CEO Robert Goodwin, has the potential “to reach people where they are and motivate them in a way that’s consistent with what turns them on.”

Earth Train CEO Nathan Gray hails “The American Roads” ability to communicate and reach people who aren’t otherwise interested in social problems and messages through the most common and pervasive and powerful medium they know.”

Brian Murphy, president of enter-tainment and sports media company Evolution, which will produce the programming for “The American Road,” says that music can make “a critical difference in engaging kids in the learning process.”

Much of education today is “dioramed from the reality of day-to-day experience,” says Murphy, who cites the educational impact of the MTV series “Roads.” “Using artists of today brings [education] in line with real-world experience.”

Songmasters Hits The Road. Notable representatives of the music industry met with educators and civic and political leaders at a recent national sym-po-rium in New York sponsored by Songmasters, an organization founded by Warner Music International product development VP Jennifer Cohen. Song-masters uses popular music to aid charitable and educational efforts. The symposium detailed plans for its latest project, “The American Road.”

Chosen from, left, are historian Arthur Schlesinger Jr., Hootie & the Blowfish front man Darius Rucker, singer Nona Hendryx, and Cohen.

And the Crystal Goes To… Producer/songwriter/performer/Surco Records president Gustavo Santacilia was presented with a BMI Crystal in Universal City Walk’s Rumba Room, Feb. 1 at Universal Studios in Los Angeles. The award recognizes the Latin-rock music luminary’s contributions to the Latin alternative/rock en Espanol genre. The Buenos Aires native and Los Angeles resi-dent, who began as a performer in such Argentine folk/rock groups as Arco Iris and Solunna, co-founded Surco and has been responsible for many influential Latin rock acts, including Moctez, Cafe Tacuba, Callanes, Manzana Vecciedad, Divididos, Bemut, La Vela Puerca, Puya, Arbol, El Otro Yo, Fierbre, Dracma, and Juanies. Pictured at the presentation, from left, are Diane J. Almodovar, assistant VP, Latin Music BMI; Santacilia; Surco Records artist Erica Garcia; and Delia Orjuela, director, Latin Music BMI.

Rain in Spain.” Since it was the first time she had sung on stage since her vocal chords were dam-aged by a esophagectomy surgery in 1997, it was the evening’s emotional high point.

“Yes, a great deal of fuss was made over it, but I didn’t really sing,” protests Andrews, comparing her performance with that of her former leading man.

“I did something of a Rex Harri-son thing of ‘sing/speak,’ and all I was really,y were the answers, ‘In Spain! In Spain!’—but the reaction was extraordinary. I wasn’t sure if I was going to try it but [musical director] Paul Gemignani said my pitch was so low I couldn’t fail. I sounded like a double-bass, but never-theless it was a lovely moment and great fun.”

Andrews and her musical performers are scheduled to perform at the 7th annual Latin Grammy Awards gala, May 5, at the Mandalay Bay Events Center in Las Vegas. The event is expected to be telecast on CBS.

Words & Music by Jim Bessman


The disc, due Feb. 27, was recorded at a similar benefit last October at New York’s City Center, this time featuring Michael Crawford, Linda Eder, Peter Gallagher, Robert Goulet, Heather Headley, Nathan Lane, Rebecca Luker, Barry Manilow, Marin Mazzie, Bebe Neuwirth, Adam Pascal, Ron Raines, Chita Rivera, and Tom Wopat.

The host once again was Dame Julie Andrews, and while that process concert concept has now become an annual tradition, says Andrews, “it’s such a wonderful evening,” says Andrews. The music is so gorgeous, and it’s all done to pro-mote Broadway, which is something I’m passionate about. It’s so important that we don’t lose it, and [the concerts] help re-inform a younger audience.

Andrews applauds the “lovely mixture” of old and new genera-tion participants, as well as the “superb” orchestrations. “Every-time a song begins I went, ‘Oh my God! How lovely!’” she says, reluctant to pick favorites. “But there were a couple moving moments for me: Being right there when升’s March pad big Caddy Goulet sang [Camelot’s] ‘If Ever I Would Leave You’ again got me a little bit tingly, and of course, ‘I Dreamt Accustomed to Her Face.’”

The latter tune is from My Fair Lady—one of Andrews’ own most memorable stage hits. It was sung at City Center by Crawford, whom Andrews then joined in that musical’s “The
Jackson, Clapton Titles Latest To Receive 5.1 Treatment

Jackson's only suggestion, says Guzauski, was to use more of the synth bass, rather than the electric bass. "He just said to use the base more like it was on the album—there are two basses in that song. So I just recalled it on the console and did that."

"Reptile," produced by Simon Clinie, presents a very different sound from the slick funk/R&B sound of Thriller, produced by Jackson and Quincy Jones and recorded by engineer Bruce Sveden. A preview of two tracks from Reptile, featuring such instrumentalists as pianist Billy Preston and drummer Steve Gadd, reveals a dry, acoustic instrumentation-laden recording, a departure from Clapton's recent, more contemporary sound.

"It's going to be interesting to do in 5.1," Guzauski confides, "because it's just the 'band in a room' kind of approach, just a natural environment where it surrounds you."

The AES U.K. Section will present its 16th two-day conference, "Silicon for Audio," April 9-10 in London to explore the impact of silicon technology and device architectures on audio equipment design.
THERE IS A VERY REAL REASON Banda El Recodo is known as "la más de tocar" (the best). Over 60 years and a founder—Don Cruz Lizarra—has only taken the banda genre to widespread recognition but also popularized it further by asking vocals.

El Recodo's success status can also be seen in this week's charts, with the single "Deja" in the No. 1 spot on Hot Latin Tracks and the No. 3 spot on the Regional Mexican sub-charts. "Deja" is the third single off the live album "Plataza de Toros," released in October 1999. A new track, "Tú, Tú, Tú," from the soon-to-be released album of the same name, will likely collide on the charts with "Deja" at some point.

The double album was released over two years ago. That's why it couldn't wait any longer," says Fonovis's GM Gilberto Moreno, explaining his decision to release "Tú, Tú, Tú," even though there's obvious life left in "Plataza de Toros.

"With some artists, that's normal," adds Moreno. "This band, they give us a new record every year. That's why we work to radio."

Signed to Fonovis since the early '90s, El Recodo has consistently sold more than 300,000 copies of each of its five discs with the company, says Moreno. But Plataza is the first to be certified gold by the Recording Industry Assoc. of America (RIAA) for U.S. sales of half a million copies. With "Tú, Tú, Tú," Fonovis expects to repeat the feat.

El Recodo's continued success is a mix of tradition and innovation. When founder and patriarch, Don Cruz died, his son Germán Lizarra Jr. took over. Of the 17 current members of the band, some have back to Cruz Lizarra's days, but there's also been an infusion of new blood, including two young lead singers, as well as two Lizarra brothers: A Manco, who joined in 1992, and Joel, who joined last year.

"My dad wanted his younger kids to go to college, to see what thing happened with the band, we could find something else to do," says 27-year-old clarinetist Joel, explaining why he waited so long to join. Instead, Joel's business degree and affable demeanor have been instrumental in developing the band's business affairs and Web site.

The group's somewhat avant-garde approach to music can be attributed to Don Cruz, the man who made vocals a staple of the band and who back, in 1985 even dared to use a keyboard (not a banda instrument) on one of the group's live albums.

A typical El Recodo album features vary. "Tú, Tú, Tú," for example, includes merengues and ballads, but the title track is more mainstream banda (in contrast to "Deja," which is a ballad), says Moreno.

"We've developed a sinulao [band from Sinaloa, Mexico, featuring brass instruments and percussion] that's evolve," says Afonso. "We've tried to put on a modern show and at the same time preserve a sound older followers can identify with. We want to offer a first that's very Mexican."

Indeed, El Recodo frequently tours Europe, playing to non-Mexican audiences, according to the Lizarra's. This year, a visit to Northern Africa is planned after (Continued on next page)
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The One-Stop Guide to the Latin Music Market

Artists & Music

NOTAS (Continued from preceding page)
a successful stop last year. And there are also plans for the band to perform in Japan and India.

GRAN VIA TAKES OVER HORUS: Spanish music conglomerate Gran Via Musical (GVM) has acquired 60% of Horus, Spain's biggest independent record label, with an annual turnover of $133.5 million. The $5.4 million purchase was made through GVM parent company Grupo Prisa, the country's biggest audiovisual group.

The deal between Madrid-based GVM and Barcelona-based Horus includes the acquisition of Horus' 1,000-album catalog. Also, Horus publishing company Lirica & Music will become part of GVM publishing arm Nova—which now has 6,500 titles. And Prisa will fund a $1.5 million capital expansion for Horus.

Horus will be the sixth imprint of GVM parent label MuXXi. Gran Via Distribucion will distribute all Horus product nationally and internationally.

Horus' most important act is Raul, whose 2000 album, Suenos de Boca, sold nearly 500,000 units in Spain. Other Horus acts and catalogs are Rios de Gloria, Maria del Mar, Sergio Dalma, Mikel Herzog, and Antonio Orozco.

The deal with Horus is GVM's biggest in Spain since its launch 15 months ago, but it has made several deals in the U.S., notably the creation of Miami-based Latino label MuXXi & Latina with Universal Music Group.

"The Horus deal is part of our strategy of becoming Spain's most important company operating in Spanish music both here and in Latin markets," says GVM director general Ignacio Iglesias.

ALTERNATIVE PROMOTION FOR ALTERNATIVE ALBUM: Artik 21 is no stranger to rock en espaol. The label has released much-acclaimed discs by such acts as the Chao Brothers and Oaxa-cio. On March 13 it will release Escena Alterlatina: The Future Sound of Spanish, a compilation of both domestic and foreign acts, some of them relatively unknown in the marketplace.

The project is being actively promoted by both commercial and non-commercial English-language radio, including KCRW Los Angeles and KITS (Live 105) San Francisco, which will host an album launch concert March 30 at San Francisco’s Justice League, featuring Julietta Venegas, Los Mocosos, and Orixa. It's one of several shows scheduled around the release.

"I think Orixa is the best unsigned band in the country," says promoter/album executive producer Josh Norse, explaining the importance of showcasing new bands. "I wanted an album that would reach a new audience for this music. Five years ago I'd be hard-pressed to find a [good local] band."

Now Norse is planning special promotions for the disc—which also features acts like Volumen Cero and Kinky—including money back guarantees.

"I have realistic goals," he says. "If I sell 15,000 units, I'll be happy. But we did this on a realistic budget. By factoring the CD cost into the concert ticket, I think we've pre-sold out of the box."

CALIENTE HAVANA CONFIRMS ACTS: Caliente Havana has confirmed the participation of Herbie Hancock, Harvey Mason (Headhunters), and guitarist Vic Vergeat (ex-Toad) in Caliente en la Habana, the first-ever edition of the Zurich-based festival to be held in Cuba, scheduled for March 8-11.

Put together by promoter Roger Furrer of Sound Managers (organizers of Caliente Zurich) and with the backing of Cuba’s El Instituto de la Musica and the Swiss government, the event will also feature renowned Cuban acts like Los Van Van, Compay Segundo, NG la Banda, Isaac Delgado, Carlos Manuel y Su Clan, and Chacho Valdes.

The festival will air on the Swiss television show Weekend Music and the festival's poster will be designed by Cuban painter Fabelo.

GIUEVAS BOWS OUT OF ACTING DEBUT: Due to scheduling conflicts, Chilean singer Beto Cuevas, front man of the rock/pop group La Ley, had to leave the cast of Under the Bayou Trees, actor Matt Dillon's directorial debut, set to begin shooting Sunday (25th) in Cambodino.

The date conflicted with La Ley's performance at Chile's Viña del Mar Festival, which the group hadn't played in years. Cuevas said he tried to rearrange his schedule and even approached the festival's organizers and other acts taking part in the event to switch dates, but nothing worked out in the end.

SPEARS GOES GOLD IN BRAZIL: Britney Spears may have gotten bow after displaying the American flag during her Rock in Rio performance in January, but the numbers show the belly-baring teeny-bopper is widely adored in Brazil. While in Rio, Spears was awarded gold records (100,000) for sales of both... Baby One More Time, which has sold more than 1 million copies in Brazil, and Oops! ... I Did It Again, which has sold 850,000 copies, according to Jive Records.

"I was so happy on my first trip to Brazil for the Rock in Rio event," says Spears. "Performing in front of 250,000 people was really amazing. I can’t wait to go back."

IN BRIEF: Maracas Entertainment Inc. and the Jerry Brenner Group are now the exclusive independent music promoters for WMG (La Mega) Puerto Rico. They will work directly with the Spanish Broadcasting System station to do promotions, contests, giveaways, and other initiatives... Puerto Rican singer Noelia has launched her Web site, Noeliaonline.net. The singer is currently promoting her new album, Golpeando Fuerte, in Spain... Los Angeles de Charly is in the midst of touring through Argentina and Paraguay... Alejandro Sanz kicked off his 39-show tour Feb. 17 in Caracas, Venezuela. The Spanish singer will tour Latin America (including eight shows in Brazil), Mexico City’s Auditorio Nacional, the U.S. and, finally, Spain in support of the album El Alma al Aire. He travels with a 13-piece band, including a conductor and aranger, Emanuele Ruffinengo... Elvis Crespo has been named king of Carnaval Miami, the annual weekend fest that features the famed Calle Ocho street concerts with dozens of world-famous bands.

FOR THE RECORD: Latin Notes incorrectly reported that the Los Angeles de Charly album On Sueno had been certified gold by the RIAA. That album has sold 400,000 copies in the U.S. Fono-vin’s most recent certifications are for Sevilliana Renacida by Grupo Mojado and Noelia’s self-titled debut, both for sales of 500,000.

Assistance in preparing this column was provided by Howard Liewellyn in Madrid and Sergio Portino in Santiago, Chile. Liella Cabo may be reached at 305-301-5579 or at lilo@billboard.com. Material may be sent to 101 Cram-颅 Blvd., Suite 456, Key Biscayne, FL 33149.
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Bertelsmann/RTL Pact Gets Regulator Attention

BY EMMANUEL LEGRAND

HAMBURG—Bertelsmann's plans to acquire a majority stake in Pan-European broadcaster RTL Group, which would make the German media group the leading TV and radio broadcaster in Europe, are set to be scrutinized by regulators—and have already received an enthusiastic welcome from competitors.

In a twin-pronged deal, BMG parent Bertelsmann, which already owns 37% of Luxembourg-based RTL, is proposing to take 67% via a share-swap deal with Brussels-based Groupe Bruxelles Lambert (GBL). In exchange for GBL's existing 39% share in RTL, GBL will receive a 25.1% stake in Bertelsmann. British media group Pearson retains 22% of RTL; 11% is traded on the stock market.

RTL, headed by entrepreneurs Albert Frère of Belgium and Paul Desmarais of Canada, will receive two seats on Bertelsmann's supervisory board. GBL also has the option of floating its stake in Bertelsmann on the stock market—in whole or in part—three to four years from now. If that happens, 25% of Bertelsmann will be listed on the Frankfurt stock exchange, effectively putting a stock market value on the privately owned company for the first time.

According to Bertelsmann chairman/CEO Thomas Middelhoff, the deal marks an important move in the company's strategy and corporate history. "All parties involved agree that Bertelsmann has found a ground-breaking new way to adjust to changing market conditions and to use its own shares as acquisition currency while still retaining its entrepreneurial independence," said Middelhoff in a statement.

He added that Bertelsmann's executives have "been planning and developing this step for some months ... with the active involvement of Reinhard Mohn." Bertelsmann founder Mohn owns a 17.3% stake in the company and has previously been keen to keep Bertelsmann a private concern. After the exchange is completed, Bertelsmann's shareholding will be split between the Bertelsmann Foundation (25.1%), the Mohn family (17.3%), and GBL (25.1%).

GVM Acquires Spain's Biggest Indie

BY HOWELL LLEWELLYN

MADRID—In its latest step toward its stated goal of becoming Spain's largest music company, the Gran Via Musical (GVM) conglomerate has acquired 69% of Horus, Spain's biggest independent label.

The 979 million peseta ($5.1 million) purchase was made through Madrid-based GVM parent company Grupo Prisa, Spain's biggest audio-visual group. The deal includes the acquisition of a Barcelona-based Horus' 1,000-album catalog and publishing arm, as well as the funding by Prisa of a 275 million pesetas ($1.5 million) capital expansion for Horus, Licences & Music copyrights will now be administered by GVM publishing arm Nova.

Horus has annual sales of 2.44 billion pesetas ($13.5 million), and Horus GM Eugenio Serch says he hopes to double this within five years. Horus will continue to operate under its own name from its Barcelona offices with existing staff. Horus will become the sixth imprint within GVM's MuXXI label group.

"The only difference is that new Horus signings will be coordinated from now on by Eugenio Serch with [MuXXI director] Carlos Sonmartín and [CEO] Bernabette Roach," says Ignacio Iglesias, GVM director general.

"We have two ways to build ourselves into Spain's leading music operator," Iglesias continues. "Apart from expanding via internal growth, the other way is to make sensible acquisitions of labels and companies which specialize in Spanish music that is suitable for crossover into Latin markets. Horus fits these prerequisites perfectly." Horus is GVM's biggest purchase to date inside Spain.

Serch, who founded Horus in 1984, says the real challenge of the deal is "to become the leading Spanish-language record label. It may sound easy to do, but with our know-how in launching artists and GVM's resources, we can reach markets where we had no channels before." There is no reason in the future why a major Spanish artist should not sign with a big Spanish label instead of the Spanish office of a multinational. The creation last year of Miami-based MuXXI Latina with Universal Music Group gives MuXXI's Spanish artists direct access to all major Latin American markets.

Horus' key acts are Raul—who currently has 2000 album Sin Cuerpo (Dreams of Her Mouth) sold nearly 500,000 units during a four-week chart stay—and Raul's father, composer Sergio Horus, who released four Horus albums that sold between 300,000-700,000 each before he moved to Universal Music Spain. Other important Horus acts include Maria del Monte, Antonia Orozco, Miguel Saez, Merck, and Yolanda Ramos.

The first Horus launch was in Latin America, and U.S.-based Latino markets, with GVM's Raul, whose style is not unlike that of Puerto Rican stars Ricky Martin and Chayanne. Iglesias says MuXXI Latina director Angel Pecchi and Mundo Music's Miguel Roach, "both have major Latino artists that we are already working on his album in Mexico through local label Azteca Musica," says Serch.

In a statement, London-based managing director of the Zomba International record group Stuart Watson says, "Zomba Australia is set for a big year, and while Scott's decision was unexpected, it's business as usual under our talented management team."

The announcement brings to an end Murphy's relatively brief—but high-profile—reign at Zomba Australia. He had been named managing director in March 1999, when he joined from Mushroom Distribution Services (MDS). At that time, MDS was a recently acquired subsidiary of the News Corp.-owned Festival Records, subsequently renamed

(Continued on page 44)
Hamburg Holds The Upper Hand
In Germany’s Tale Of Two Cities

BY WOLFGANG SPAHR
HAMBURG—Against the backdrop of a brazen, debatable decision to move this year’s German record industry Echo Awards from Hamburg to Berlin, these two cities are locked in an increasingly intense battle to provide a home for the country’s top music companies. Following Sony’s move of all its labels from Frankfurt to Berlin in summer 2000, record companies and music publishers are being wooed by the local authorities from Berlin to relocate their operations to the new German capital. Their counterparts in Hamburg—the German music industry’s traditional power base—have responded by trying to persuade music firms to remain in—or move to—their city. Offers of local government subsidies and cheap rents are being wielded by both sides as weapons in the struggle.

Berlin Mayor Eberhardt Diegovsky says in the 10-day run-up to the new Berlin city council’s reunification, Berlin has become one of the leading cultural centers of Europe—the world has its eyes on Berlin once more. The international music market is being increasingly influenced by Berlin as a young music center.”

Diegovsky cites such attractions as annual nerve music event the Love Parade and the musical diversity of the city’s 250-plus clubs as elements that have “made Berlin known to the young generation around the world.”

Hamburg’s senator for economic affairs, Thomas Mörow, counters that “more than any other German city, Hamburg is home to the full array of top-class media and communications companies, offering advantages for the music industry and particularly for record companies.”

Among the major labels, BMG CEO Rolf Schmidt-Holtz would seem to have a foot in both camps: he maintains an office in Hamburg—in addition to his New York base—but BMG has also operated in Berlin for some 20 years. Warner Music Germany, on the other hand, were inspired in part by Cosgrave’s willingness to assist music companies; the firm is about to begin construction of a large headquarters building that will be entirely owned by the city council. The building, with a foundation stone laid Feb. 21, should be open by April 2004. The new building will house all German Warner entertainment businesses under a single roof, rather than on six city sites as previously.

Indie giant edel music is also remaining in Hamburg and is planning to replace its existing converted warehouses with a new head office building by the banks of the river Elbe; again, the site was previously owned by the city.

The current big prize being played for in the poker game between Hamburg and Berlin, however, is the right to be home to Universal Music Group (UMG) in Germany. All of market leader UMG’s labels are currently located in Hamburg: Hansa, Polydor, Deutsche Grammophon, Vertigo, and Vivenlii. Vivenlii owns a great deal of real estate in Berlin, prompting speculation among music business insiders that UMG might be tempted there. The Hamburg city council in turn is trying to keep UMG on board by offering to sell the company-owned property for the price of the previous, which would enable it to bring all its labels under one roof.

According to a spokesman for Mörow’s department, “everything is on the table to keep Universal in Hamburg.”

UMG Germany VP Magnus von Zitzewitz says, “Thought is being given to moving the entire UMG business in Germany to one of a change of location. However, no decision has been made yet.” He expects Universal to make a final decision by the end of March.

One hidden cost factor that could weigh against Berlin is that, even 10 years after unification, the available local entertainment employees in the former East Germany lacks music business experience. Music companies moving from Hamburg in the west to Berlin in the east would be obliged to ask experienced staff from the west to move to Berlin with them, at considerable expense.

Economist counting in Hamburg’s favor is that many top German acts in various music genres hail from the city. They include, for example, hip-hop acts Deichkind (WEA), Felix (BMG), Mecki and Dep (Sony), Depeche Mode (Motor), and Echt (Edel). Other stars based in Hamburg include rock acts Weeneehuggen (WEA) and Ufo Lindenberg. Berlin has fewer major acts, although they do include metal

(Continued on page 44)

U.K. Broadcast Vet Is Back
Bannister To Head Dance Music Start-Up

BY LARS BRANDLE
LONDON—Matthew Bannister, the former controller of U.K. national network BBC Radio 1 and CEO of BBC Production, has resurfaced as chairman/CEO of Trust the DJ, a new multi-discipline dance music company.

Bannister joins the London-based start-up-founded by former Sony Music U.K. chairman Ian Cosgrave and his business partner, Tynan Smulders, Cosgrave and Smulders had previously been the trusteeship of dance specialist Ministry of Sound. Cosgrave left Sony in 1999 to form her talent management agency, Cosmarked Management. Bannister left the BBC in late 2000 after more than 20 years with the public service broadcaster.

“Trust the DJ, due to launch in early summer, comprises a multi-channel Web site, a traditional offline recording label, and a talent management agency that has integrated the operations of Cosmarked Management. ‘Dealing with DJs on a day-to-day basis, with a 24-7/day basis was the highlight of what I did, so I bring a lot of experience in talent management and the music business with me to the party.’ It’s a fantastic relief to be saddled with BBC bureaucracy anymore, and this company couldn’t be less bureaucratic.”

A core function of the new company is the creation of exclusive home Web pages for a community of more than 60 leading DJs. Goldie, Dремm Team, Brandon Block, and Gilles Peterson are among the artists who have already committed to the Trust the DJ Digital project. “If you pool Lynne’s contact book in the music business and the dance music industry, and mine in the media industry, we’ve just about got the world covered,” claims Bannister.

Cosgrave’s management roster includes several leading dance music DJs, including John Digweed, Paul Cox, Danny Rampling, and Jeremy Healy. “We have a range of relationships with DJs, Bannister says, “who will manage their careers, and they’ll have records out through us, and they’ll have Web pages through us. With others we’ll be working in partnership with their managers and in partnership with other record companies and so on.”

The Web site at trustthedj.com will offer to music collectors exclusive and undercover content related to each of the artists showcased. In time, an e-tailing component will encompass download and streaming content and distribution deals. Trust the DJ Records has yet to be announced.

Cosgrave says the record division plans to focus initially on the U.K. market, “I think the time is right for the brand, and having toured America in clubs and with the DJs, the U.S. is embracing dance more than ever.” He adds, “We plan to launch in the States this June, while the Web site is likely to roll out in stages. An Internet radio operation is under discussion.

newsline...

ALEJANDRO SANZ, Estopa, and the late Carlos Camo have three nominations each for the fifth Premios de la Música Awards, to be held March 22 in Madrid. Warner Music Spain artist Sanz is nominated for best album for El Alma Al Aire (The Bared Soul), artist, and pop author. BMG Arista act Estopa is nominated for best song, new author, and video. Camo, who died last year (Billboard Bulletin, Dec. 20, 2000) is nominated for best song and also— in the Spanish song section—as best artist and author. The ceremony will be televised live, although a broadcast has not yet been named. The awards, except only Top 40 (EMI) Awards, are to be jointly organized by authors and publishers’ society SGAE and artists’ association AIE. Members of the two bodies vote in the 31 categories.

HOEVEL LLEWELLYN

TOSHIBA CORP launched an online music download service Feb. 16, in cooperation with Japanese labels Toshiba-EMI, Warner Music Japan (WMJ), and Universal Music K.K. The Tokyo-based electronics maker has set up a wholly owned subsidiary called du-uh.com to handle billing and copyright protection. Six domestic Toshiba-EMI titles will initially be available on the Web site for 350 yen ($3) each. According to a statement released by Toshiba, WMJ will begin to make content available on the site in March, with Universal content coming online at an unspecified date. Toshiba says it envisages du-uh.com as a “total portal site” that will provide such features as artist interviews.

CARMEN CONSOLI and PIERO PELLO received four nominations each for Italy’s Sixth Annual Italian Music Awards, to be held March 21 in Milan. WEA artist Pello, formerly of rock group Ligabue, is nominated in the best male artist, record, song, and tour of the year categories. Cycle/Universal Sicilian singer/songwriter Consoli is nominated in the best female artist, record, song, and tour categories. The best new act nominees are Elena and Gigi Dall’Oglio, Romeo, Andrea Bocelli, and Carlo Imperato. The winners will be announced live on Italian TV stations Mediaset and Radio Deejay. This year’s show has had to contend with the addition of a second time with another prize ceremony, the Italian Music Awards—organized by labels’ body FIMI and staged Feb. 5.

STEVE MCLURE

THE 5TH ANNUAL MIDEM trade fair, held Jan. 21-25 in Cannes, drew 10,540 participants, down from last year’s attendance of 12,500, according to organizer Reed Midem. The countries with the largest company representation were the U.K., with 831, and the U.S., with 750. In total, 4,673 companies were represented, up 224% from last year. They came from 96 countries, including 10 that were registered for the first time: Bahrain, Barbados, Belarus, Burkina Faso, Comoros Islands, Ecuador, Estonia, Former Republic of Macedonia, St. Lucia, and Virgin Islands. France had the highest number of exhibitors—304 out of a total 2,213.

LARS BRANDLE
FRANCE’S TWO SPECIALIZED MUSIC TV channels, Mezzo and Muzikk, are to merge before the summer, offering classical, ballet, opera, jazz and world music on a single strand. Muzikk managing director Thierry Cammas becomes president of the new channel, which will carry the Mezzo brand. Current Mezzo deputy managing director Nicola Aubigne is upped to managing director. According to its operators, Mezzo will reach 1.8 million homes in France and 6 million households in 27 other countries via satellite and cable. The sharing of the new channel will be split between media and entertainment company Lagardere Thematiques (50%), Wanadoo Audiovisuel (25%), France Télévision (22.5%), and Arte France (2.5%).

EMMANUEL LEGRAND

GERRY FRIEDLE, better known by his alias of Anton on Tirol Feating DJ Oetz, has two nominations for this year’s Austrian music industry Amadeus Awards, Friedele was the undoubted star of last year’s inaugural awards, while this year it’s Tirol Feating DJ Oetz who is up for the best male domestic pop artist (Des Album) and for domestic singer of the year with “Hey Baby” (EMI). In international categories, Mercury act Bon Jovi garnered two nominations (Motor), Five Stars Deluxe (Yo Manu), and Echt (edel). Other stars based in Hamburg include rock acts Weeneehuggen (WEA) and UFO Lindenberg. Berlin has fewer major acts, although they do include metal

(Continued on page 44)

SUSAN L. SCHMIDT
A YEAR after his death from cancer, an all-star compilation album is to be tribute to Ian Dury. *Brand New Boots and Punters!* will be released on East Central One April 9, with a track listing that replicates Dury’s classic 1977 album, *New Boots and Panties!* Highlights include Paul McCartney singing “I’m Part of Your Arrangement” and Robbie Williams’ version of “Sweet Gene Vincent.” Dury’s old band, the Blockheads, who played on the original album, provide the backing on all but two tracks. Cover art is by Peter Blake, who created the Beatles’ Sgt Pepper montage, and other musical contributors include Sinéad O’Connor, Brian Bragg, Madness and Shane MacGowan. “Ian always said no to a tribute album, because he wanted to live,” says Jamie Spencer, who com- ditioned the project. “But he eventually gave his blessing on the grounds that it was a tribute to a classic set of songs rather than the cult of personality.”

DIANE COETZER

AFTER the hugely successful Stiff Upper Lip world tour, AC/DC has returned to Australia in triumph to sell a new record attendance at the Sydney Entertainment Centre. The band’s sixth studio album, sold at the 100,000 capacity venue, Feb. 15, made it the most suc- cessful Australian act to appear there, beating the previous five nights notched up by John Farnham (1994, 1996), Midnight Oil (1990), and Cold Chisel (1983). The only other act to perform six shows at the Ente- rtainment Centre in the past 30 years was Neil Diamond. The shows came as part of AC/DC’s first Australian tour since 1996.

CHRISTIE ELIIZER

LTJ, aka Italian DJ/producer Luca Trevisi, is not a man in a hurry. After years spent producing and working as a DJ, he waited until he was 37 to release his debut album, *Moon Beat*, in 1998. The wait was worth it, as the album’s standout tracks, largely due to the support of Paris station Radio Nova. The track is a belligerent slice of retro funk with a grunge-laden, Prince-style groove underpinning a scorching vocal. “The interest has inspired us to push Moon Beat again,” said Frank Savic- di, LTJ’s international special projects manager, says, “It is one of the most seriously underrated Irma releases, and we’d like to change that.”

GARY SMITH

HAKU, the ancient Japanese form of verse, is an integral part of the *Haicchu* (see the World as a Plum), the new 10-track set by 35-year-old Danish pianist Niels Lan Doky and singer- Gino Vannelli, recently issued by Uni- versal Music in Denmark. The album, Lan Doky’s 15th, is the first place where he has released the project, and to someone else—in this case, Vannel- li. “I felt totally secure with Gino,” he says. “We’d worked together before, and Universal will release the album world- wide in March.”

CHARLES FERRO
Bon Jovi Plans Charity Concert Down Under

BY CHRISTIE ELIOT

Melbourne—On its way to doing a Japanese tour in March, Bon Jovi will make a 48-hour detour to Australia to play a one-off show for charity.

The March 24 show at the Colonial Stadium here will be before an anticipated audience of 60,000, with all tickets set at $50 Australian ($235.00). The free-to-air Seven Network will show the show, and the proceeds will be donated to the children's hospital charity.

The money raised will go to farms in New South Wales who have been hit by severe flooding recently.

The show is the brainchild of Paul Jauncey, managing director of Universal Music Australia, who has set up the Universal Appeal to handle the proceeds, and is being arranged by Universal's Michael Chugg Entertainment.

Bon Jovi will donate its services free of charge, while the travel, production, accommodations, and security—reportedly costing $1 million Australian ($530,000)—will be underwritten by Universal Music Australia.

"The idea came about partly because we weren't going to have a full-blown tour from Bon Jovi," says Krige. "We put it to them that they could do a one-off show, using the full production they were using for the Japanese dates."

The band's management, David Musco and Michael Korsyntz proposed, Plans for a full-blown tour of Australia to promote the band's current album, Crush—which has sold 190,000 copies here—had been derailed due to handbeader Jon Bon Jovi's movie commitments. Suggestions that a second show be held at Sydney's 80,000-capacity Stadium Australia were abandoned because of time restrictions.

Says Krige, "They were genuine- ly sorry about it, but we couldn't make it to Australia, because this is the only country in the world where every one of their albums has debuted at No. 1. Bon Jovi has sold a million units almost everywhere.

Already announced for the Melbourne show are veterans rock 'n' roll singer Jimmy Barnes and New Zealand band ZZedd. Krige declined to name the two other acts that will complete the bill. But it's understood that among those asked are Trinitaris's Kilding Hood, Universal's Grimace, and Warner Music's Primary. It's hoped that at least $1 million Australian will be raised for the farmers.

The U.K. Is Still Yielding to Temptations

Live Shows, Hits Set With Recent Material Raise Motown Act's Profile

BY PAUL SEXTON

LONDON—The "Empires of Soul" have rewarded the patience of their international subjects, boosting their commercial profile in the process.

As part of their summer 1994 tour, Motown released a double-MC album that came complete with an extensive pro-reissue program and the April 14 release of Music for the Love of the Sky, a new studio CD set that fans can turn back to the full panoply of Motown's musical interests with separate discs devoted to artists he has worked with from North America (including Keith and Anna McGarrigue and Maria Muldaur), the U.K., (including Richard & Linda Thompson and Norma Waterston), and the rest of the world (including Cuba, Slovenian, the Hungarian singer Marta Sebestyen, and Ali Farke Toure).

Since 1994 Hanibal has been part of the Chris Blackwell's Palm Pictures, after the former Island boss's new label bought Rykodisc, which in turn absorbed Hannibal in 1990. Yet the label's independent identity has always been maintained within the parent company.

"It's fascinating how everything goes full circle," Boyd says. "Hannibal was born following a conversation with Chris 20 years ago, and we had a distribution deal with Island for the first six months. Now here we are together again."

Boyd recalls with clarity the moment when Hannibal was born. "At the time I'd retired from music and was concentrating on making films," he says. "I was sitting in Chris' office in New York, and he had a demo tape on his desk from Taj Mahal. He picked it up and said, 'What's happening with the record industry when someone like this doesn't have a recording deal?' The label was in a financial crisis and with no budget and modest ambitions to record people who deserved to be heard but were being ignored, and the major labels was born right there."

But the cyclical nature of the Hanibal story doesn't end there. Boyd attempted to sign Taj Mahal at that time but failed, only to finally get his man 18 years later. The award-winning Kalaunin, the 1990 collaboration between the American bluesman and Ali Farka Toure (Continued on page 52)
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 will focus on the prospects and pitfalls that are emerging as the music industry moves online.

**ARTIST SPOTLIGHT:**

Peter Gabriel
Artist, & CO-Founder
OD2

**FEATURED KEYNOTE:**

Andreas Schmidt
President & CEO
Bertelsmann eCommerce Group

Hear from over 50 industry leaders, including:

Emmanuel de Buretel, President, Virgin Continental Europe
Gianluca Dettori, CEO, Vitaminic
Phil Wiser, Founder & CTO, Liquid Audio
Nico Koepke, 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
Nora Rothrock, GM, MTVi Europe
Michael Downing, Co-Founder, President & CEO, Music Bank
Martin Craig, VP, New Media, Warner Music International
Fabrice Sergent, MD, Lagardere New Media
Ted Cohen, VP New Media, EMI Recorded Music
Tim Bowen, EVP, Universal Music International
Paul Zimmerman, GM, Music, Amazon.co.uk

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PERIODICALS

FEBRUARY
Feb. 22-25, ByLarm Convention, Tromsø, Nor-
way. 47-235-607.
Feb. 24, How to Start and Run Your Own Record
Label, presented by Revenge Productions, New-
Yorker Hotel, New York. 212-686-3504.
Feb. 25, Music Career Expo and Job Fair 2001,
Hyatt Regency, Bethesda. 301-774-8751.
Feb. 26, Brit Awards, Earls Court 2, London. 0-20-
7451-8001.
Feb. 27, 41st Edison Music Awards, Amster-
dam Convention Factory, Holland. 31-35-
6254-42.
Feb. 28, 15th Annual Soul Train Music Awards,
Shrine Auditorium, Los Angeles. 310-
216-8867.
Feb. 28, Hip Hop, Gospel, and Ministry, BMI.
New York. 718-659-5269.

MARCH
March 2-4, 2nd biennial Songwriting Career
Seminar, presented by the Songwriters Founda-
tion and the Songwriters Guild of America, French
Quarter Studios, Minneapolis. 615-329-1782.
March 3, 37th Annual Cinema Audio Society
Awards Banquet, Sheraton Universal Hotel, Uni-
ternational City, Calif. 818-752-6824.
March 4, Juno Awards, Copps Coliseum,
Hamilton, Ontario, 416-455-3175.
March 6, The Digital Download: Public Access in
a Digital World, presented by the Consumer
Electronics Assn., the Mayflower Hotel, Wash-
March 11-14, 43rd Annual National Assoc.
of Recording Merchandisers Convention and Trade
Show, Orlando. 407-943-2221.
March 15, 10th Annual Echo Awards, Inter-
national Congress Centre, Berlin. 49-40-581-
935.
March 15-17, Million Dollar Black College
Radio and Music Conference 2001, Doubletree
Club Atlantic Hotel, Atlanta. 404-766-
1275.
March 21-22, Yahoo! Internet Life Online Film
Festival, Hollywood Athletic Club and Directors
Guild of America, Theatre. 310-656-5823.
March 24-28, Winter Music Conference 2001,
Radisson Deauville, Miami Beach. 356-563-
4444.

APRIL
April 1, A Family Celebration, Royce Hall, Los
Angeles. 323-996-4696.
April 4-5, Plug in Europe, presented by Jupiter
Media Metro in association with Billboard, Princess
Sofia Inter Continental, Barcelona, Spain. 44-207-
747-1575, plug@upc.com.
April 7-8, Gospel Music Video Production Assoc.
Awards Directors Guild, Los Angeles. 323-649-
9494.
April 18-22, Seventh Annual Charlotte Urban Music
Fest Spring Jam Celebration, Atlanta University
Center. Atlanta. 770-871-5007.
April 22-26, Gospel Music Assn.’s Annual Conven-
tion, Renaissance Hotel, Nashville Convention
Center, Nashville. 615-963-3585.
April 23, Hope and Harmony Gold and Tennis Cen-
sic, presented by Billboard and the University
of Miami’s Diabetes Research Institute, Doral Golf
Resort and Spa. Miami. 305-944-2040.
April 24-26, Billboard Latin Music Conference,
Eden Roc Hotel. Miami Beach, Fla. 305-454-
4561.
April 25, 10th Annual Elba Awards, Severn Hill
Hotel, Los Angeles. 323-656-4499.
April 26, 32nd Annual Dove Awards, the Opry

MAY
May 3, Fifth Annual Online Hip-Hop Awards,
Manhattan Center Grand Ballroom, New York.
212-987-8992.
May 14, 10th Annual Polar Music Prize, Berwald Hall,
Stockholm. 46-6-407-1816.
May 28, 41st International Classical Music Awards,
Waldorf Astoria, New York, the Hague. 31-35-
6254-422.
May 31-June 2, Forte Riga International Music
Industry Forum, International Exhibition Centre,
Riga, Latvia. foru.lv.

JUNE
June 6, Radio-Mercury Awards, Waldorf-Asta-
June 20, Getting Your Music Heard, present-
ed by California Lawyers for the Arts, Ken Edwa-
ters Center, Santa Monica. Calif. 310-998-
5950.
Submit item for Lifelines, Good Works, and Calend-
ary to Jeanne Pesek, Billboard, 2005 Wilshire Blvd, Los Angeles, Calif. 90066, or E-mail jpesek@billboard.com.

LIFELINES
Joyce Apprey to John Moyik Jr., Feb. 10 in New York. Bride is director of sales and market-
ing in new technologies at Sony Music Distribution.

MARRIAGES
George T. Simon, 88, of pneu-
monia, Feb. 13 in New York. Simon played drums in the Glenn Miller Band in the late 1940s. He
later wrote lyrics for Duke Ellington and Alec Wilder, some-
times using the pseudonym Buck Pincus. Simon additional-
ly worked for several magazines and newspapers and wrote three
books about swing—The Sinatra Report (1965), The Big Bands (1965), and Glenn Miller and His Orchestra (1974). He
won a Grammy in 1977 for best album liner notes for Bing Crosby: A Legendary Performer. Simon had
served as executive director of the National Academy of Record-
ing Arts and Sciences and worked on the advisory board for the
New York Jazz Festival. He is survived by his wife, a daugh-
ter, and three grandchildren.

DEATHS
Buddy Tate, 85, of cancer, Feb.
16 in Chandler, Ariz. Tate was a saxophonist who also
was a member of the Count Basie Orchestra in the ‘30s and ‘40s. He
later played with the Texas Tenors and also formed his own
group, which played at the Celebrity Club in Harlem for
close to 20 years. Tate is survived by two daughters and several
grandchildren.

Bertelsmann/RTL Pact
(Continued from page 38)
will continue to develop.

The share-swap agreement is sub-
ject to approval by the GBL, Bertelsmann’s board, and regula-
tory/antitrust authorities at local and European
levels. Sources in Brussels
tell Billboard the European Commis-
sion’s competition department is like-
ly to launch an investigation into the
implications of the deal. BMG is cur-
rently in talks to merge its operations with a host of German
record labels in order to receive a
light green hand from European Union
authorities in Brussels.

However, Bertelsmann’s plans are observed with suspicion by its fiercest
competitor, NRJ Group, which owns
France’s Paul Baudecour, who runs one of Europe’s most successful commer-
cial radio operations. Baudecour says
that Bertelsmann, a German company, will become France’s largest broadcaster at a
time when NRJ is struggling to expand in Germany, due to that coun-
try’s conservative media laws.

Baudecour says, “It is now time for
Europe to harmonize its legislation and give radio operators the same
level of regulatory protection that
radio...”

Baudecour says the situation is partly painful for NRJ, which has
tried for years to establish a presence in Germany. “If RTL, owned by
German group Bertelsmann, can operate
three networks in France on given 450
frequencies reaching 125 million inhab-

Hamburg holds the Upper Hand
(Continued from page 39)
band Ramstein (Motor), pop act
Rosenstolz (Polyfon), and another
two acts on the national chart hip-
 hop scene, EastWest’s Ayman.

According to Norbert Masch, man-
daging director of music publishing
Legendary, which has a gli-

tischen, or German music biz, is the epicenter of Germany’s cur-

JUNE

Hamburg Holds the Upper Hand

Good Works

**Lifelines**

Joyce Apprey to John Moyik Jr., Feb. 10 in New York. Bride is
director of sales and marketing in new technologies at Sony Music Distri-

Simon played drums in the Glenn
Miller Band in the late 1930s. He later
wrote lyrics for Duke Ellington and Alec
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liner notes for Bing Crosby: A
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served as executive director of
the National Academy of Recording
Arts and Sciences and worked on the
advisory board for the New York Jazz
Festival. He is survived by his wife, a
daughter, and three grandchildren.

Baudecour says the situation is partly painful for NRJ, which has tried for years to establish a presence in Germany. “If RTL, owned by German group Bertelsmann, can operate three networks in France on given 450 frequencies reaching 125 million inhabitants, the least we can ask for is a reciprocal treatment in Germany.”

Baudecour says he has written to Dominique Baudis, president of French broadcast regulator the CSA, asking the body to raise the issue with its German counterpart and make access to licenses in Germany open.

Baudecour says Baudis has taken
on his case and will put the issue for-
ward during a meeting with all of Europe’s regulatory bodies, due to

that has happened because Hamburg is particularly sensitive to interna-
tional competition. “It’s a question of
which winds will not be the case for Berlin in the foreseeable future.”

Gebrhardt says, “Hamburg is the gateway to the whole world. Is a
Beatles... and a lot more started their
career in Hamburg, since there is an open-minded atmosphere in the city.”

When it comes to German pop
music, he says, particularly im-
pressed by Hamburg’s liberal, multi-
cultural outlook, offering that as
a reason why his company feels very
much at home there.

Haentjes reckons that Berlin will at least another 10 years to catch up and that
Hamburg is already far ahead of
German music cities, such as Cologne (home to EMI and Zomba) and Munich (BMG, Virigin), in terms of infrastructure, creativity, and expe-
rience with the global music market.

“Hamburg has experience—a his-
tory—in the music business,” he
says.

“In Berlin (they) have still to begin,” Haentjes adds.

That view is shared by Michael
Karnstedt, Hamburg-based president of publisher Peer Southern Europe. Karnstedt, who heads up BMG UK, does not
expect Berlin to gain in importance as a
center for the entertainment indu-
stry in the near future. All Germany’s
leading music industry associations and institutions are based in Hamb-
grburg, prompting Karnstedt to say, “There is no alternative to the music
power of the Hamburg network.”
U.K. Business Takes A Global View

International Plans, Dance, A&R Are Keys To Success

BY THOM DUFFY

LONDON—Nobody said this job was easy.

The challenge of selling British music around the world, particularly the difficulty of breaking U.K. acts in America, has been richly debated in recent months on both sides of the Atlantic.

But talk to label chiefs and other executives at U.K. record companies about their artists and this much is clear: Nobody is complaining they are making some great records. And they’re not only back on the tour bus, they’re packing up frequent flyer miles around the globe to get their music heard.

As the British music industry convenes at London’s Earl’s Court arena Feb. 26 for the Brit Awards, this annual report on the international marketing of British music confirms:

• A global plan for U.K.-signed acts—beyond just a U.S. strategy—is more important than ever. International success is about the Atlantic Crossing—but also the Channel Crossing, the Pacific Crossing and more.

• British dance repertoire, including branded compilation packages, is an international marketing priority for the British music business more than ever.

• A&R interest by U.S. labels in the British scene is certainly on the rise, prompted by the commercial success and promise of young U.K. acts such as Teethstar’s B.B.Mak and Craig David, Cheeky/Arista’s Dido, Parlophone/EMI’s Coldplay, and David Gray, licensed from the Irish independent IHT label by Warner Music worldwide and ATO/RCA in America. The chart-topping fortunes of Radiohead’s “Kid A” and the Beatles’ “1” further prove the best of new and old British music can still conquer America.

Last autumn, Billboard presented its front-page report “The British Invasion: Why Can’t U.K. Music Conquer U.S.?” (Sept. 9, 2000) and subsequently hosted the “Atlantic Crossing” event in London to further explore the issues involved in the special musical relationship between America and Britain.

The British music business needs to continue to give time to artists to develop,” says Tony Wadsworth, president/CEO of EMI Records Group U.K. and Ireland and chairman of the Brit Awards committee. “We have almost a two-speed music scene at the moment. You’ve got the dance/pop market, but we also have an album market. And we need to make sure that we continue to keep both of those things vibrant.

“The U.K. industry went through a period of self-flagellation last year because there weren’t that many of our artists showing up on charts,” notes Wadsworth. “But I honestly thought it was a blip at the time, and I think that’s turning out to be the case. We’re now starting to see some genuine artists coming through.”

BREAKING CAMPAIGNS, EGGS

Another international executive who is optimistic about the British talent flow is Sara Silver, VP of European marketing for BMG in London. “The real situation is not quite as bad as people make it out to be,” she says. “But British music needs to be supported because it is the quintessence of creativity.” It may be time, says Silver, for the U.K. music industry to collectively stage a “Best of British” talent campaign targeted at major U.S. industry trade events.

No one denies how key American success is to British acts, “I know how important it is to people’s feelings that they’ve conquered the world,” says Lorraine Barry, director of international marketing for the Virgin Music Group in the U.K. Virgin international marketing priorities include solo discs from the Spice Girls, Placebo, Atomic Kitten and classical singer Izzy. “But,” says Silver, “do you let the rest of the world go cold while you break America?” Of course not, she adds.

Indeed, breaking in America is only one part—albeit a very crucial part—of the global task facing British acts.

“There’s no way we can afford to put all our eggs in one basket with America,” says Hassan Choudhury, director of international marketing at Warner Music U.K. Among Warner’s key acts on the global trail this year are All Saints, Morcheeba, Catatonia, Sugababes and U.K.-signed Irish superstar Enya. “For us now, every market in the world is important,” says Choudhury. “We treat every market with the same amount of respect.”

At Universal Music U.K., the international department’s priorities this year include current releases by U2, the Bee Gees, Mark Knopfler, Bjork, Ronan Keating, S Club 7, Texas, PJ Harvey, Samatha Mumba and others. The U.S. is always a key target—but not to the exclusion of other international regions. “We all want to sell records in America; it’s the biggest market,” says Bernadette Coyle, senior VP of international at Universal. “But our artists sign worldwide deals. Our artists, by and large, are working all the time. You work your record wherever your interest and commitment is.”

Examples abound. The Irish boy band Westlife, signed to RCA U.K., made a late-year journey to Singapore to promote its latest album. “With Westlife, we made a concerted effort to go to Asia first and then sell that album in store,” says Juliette Joseph, RCA U.K.’s head of international. RCA U.K. has global ambitions this year for Natalie Imbruglia. Five and rising act Ben, Sister label Arista Records U.K. has targeted Lisa Stansfield, Spiritualized, Death in Vegas, Faithless and newcomers Big Sur for international efforts.

BIG CULTURAL DIFFERENCES

Continental Europe is the logical first international step for U.K. artists. But it presents its own challenges. “It’s inevitably a more disparate market than the U.S.,” notes Mike Allen, VP of international marketing at EMI International. “From Finland to Italy, you’re looking at some big cultural differences.” As Radiohead, the Beatles and Coldplay chart for EMI in the U.S., the company also has given international priority this year to Robbie Williams, Gorillaz, Amy Winehouse, Vanesa Mae, Gun Loving Criminals, Kylie Minogue, Neil Finn and promising newcomers Starsailor, among others.

Similarly, Sony U.K. looked first to Europe to gain an international foothold for acts like Toploader and A1, says international marketing VP Catherine Davies. As it enjoys the success of Sade and Charlotte Church in America, Sony U.K. has international goals for the Manic Street Preachers and younger acts as well, including Super Furry Animals and Straw.

There is one point that international marketing executives and others at U.K. record companies agree upon unanimously: “We are seeing stronger indicators than ever that dance music, including British dance music, could explode in America,” says Mark Chung, senior VP for Sony Independent Network Europe. SINE can point back to the U.S. breakthrough of Fatboy Slim’s first album on the Astralwerks label as a commercial confirmation of that trend.

“Dance is coming of age in America,” says Jeremy Pearce, CEO of V2, which releases Underworld in the U.S. “We’ve noticed a much bigger acceptance that will translate into sales.” V2 outside America has enjoyed considerable success with the Stereophonics, whose next album, J.E.E.P., is “on the top of the list for international,” says Pearce.

But, as a genre, dance presents a different international marketing challenge than rock and pop: “You have to take these dance brands and treat them like a band,” notes Catherine Davies at Sony, where the Gateracher albums are an example of that trend. Multinational dance bands have been nurtured through compilations or speciality labels—EMI U.K.’s Positiva and Melodic labels; Virgin U.K.’s Dance Masters featuring Planet Funk and others; Arista U.K.’s NuLife, home to Truesteppers; BBC Radio One DJ Pete Tong’s “Essential” albums through Warner Music, Paul Oakenfold’s Perfecto albums via Mushroom U.K. and others.

“Ever since the advent of the Chemical Brothers and Prodigy, British dance artists have blazed the boundary lines of the genre,” says Julian Wight, head of international for Arista U.K.

“It’s the English once again reinventing what was American in the first place,” observes Korda Marshall, managing director of Mushroom Records U.K. “It’s the story of today’s U.K. dance music in American soul, disco and house sounds of the ‘70s and ‘80s.”

Continued on page 48
The 13th annual Brit Awards, to be held Feb. 26 at London's Earl's Court arena, will highlight the continued creative vitality of the British music scene, with nominations for newcomers and veterans alike.

From the nominations below, winners are chosen by some 3,000 industry voters from record companies, music publishers, producers, artist-management companies, print and broadcast media and, in four categories, by the fans themselves.

Among the artists boasting multiple nominations this year are 19-year-old pop/R&B star Craig David (Wildstar/TLestar), Sonique (Serious/Universal), Coldplay (Parlophone/EMI), Radiohead (Parlophone/EMI), Toploader (S2/Sony), Robbie Williams (Chrysalis/EMI), Fatboy Slim (Skint/Sony), Badly Drawn Boy (XL/Twisted Nerve) and Artful Dodger (ff). Among international nominees, multiple nods have gone to Westlife (ROA), Ronan Keating (Polydor), Jill Scott (Hidden Beach/Epic) and Pink (LaFace).

"It's interesting that in the newcomers you have at least two artists [Craig David and Coldplay] who have sold more than a million albums already," says Tony Wadsworth, chairman of the Brit Awards committee and president/CEO of EMI Records Group U.K. "So what these nominations say to me is that we have a vibrant music scene at the moment that's developing album artists."

U2 will receive the annual Brit Award for an outstanding contribution to the British music industry and is due to perform at the event.

The British Phonographic Industry (BPI) has a deal with Britain's IV telephone network to broadcast The Brit Awards (with sponsorship by Mastercard), the evening following the event and also the Classical Brit Awards on a subsequent date.

The Brit Awards raise funds for the Brit Trust, which promotes career training in the music industry and music-therapy efforts. To date, the Brit Awards have raised nearly £1.5 million ($3 million) for the trust.

From among the nominees in 14 categories, including those for international artists, here are some that highlight the best of British talent:

**BEST BRITISH ALBUM**

Coldplay, "Parachutes" (Parlophone/EMI)
Craig David, "Born To Do It" (Wildstar/TLestar)
David Gray, "Lost Songs" (IHT)
Radiohead, "Kid A" (Parlophone/EMI)
Robbie Williams, "Sing When You're Winning" (Chrysalis/EMI)
2000 Winner: Travis, "The Man Who"

**BEST BRITISH DANCE ACT**

Artful Dodger (ff)
Craig David (Wildstar/TLestar)
Fatboy Slim (Skint/Sony)
Sonique (Serious/Universal)
2000 Winner: The Chemical Brothers

**BEST BRITISH FEMALE SOLO ARTIST**

Dido (Cheeky/Arista)
Sade (Epic)
PJ Harvey (Island)

**BEST BRITISH MALE SOLO ARTIST**

Badly Drawn Boy (XL/Twisted Nerve)
Craig David (Wildstar/TLestar)
David Gray (EastWest)
Fatboy Slim (Skint/Sony)
Robbie Williams (Chrysalis/EMI)
2000 Winner: Tom Jones

**BEST BRITISH NEWCOMER**

Jamelia (Parlophone/EMI)
Sonique (Serious/Universal)
2000 Winner: Beth Orton

**BEST BRITISH GROUP**

All Saints (London)
Coldplay (Parlophone/EMI)
Moloko (Echo)
Toploader (S2/Sony)
2000 Winner: Travis

**BEST BRITISH SINGLE**

"It's A Sin" (Parlophone/EMI)
"Feel So Good" (Serious/Universal)
"Goochie (If This Ain't Love)" (Positiva/EMI)
"Overload" (London)
"Dancing In The Moonlight" (S2/Sony)
"Rock DJ" (Chrysalis/EMI)
2000 Winner: Robbie Williams, "She's The One"

**BEST BRITISH VIDEO**

"Pure Shores" (Parlophone/EMI)
"The World Is Not Enough" (Echo)
"Turkey In The Straw" (Chris DJ)
"Chains Of Love" (Chrysalis/EMI)
2000 Winner: Robbie Williams, "She's The One"

**BEST POP ACT**

(A chosen in a poll by CD-UK and The Sun newspaper)
Ronan Keating (Polydor)
S Club 7 (Polydor)
Britney Spears (Jive)
Steps (Epic/Jive)
Westlife (RCA)
2000 Winner: Five

Sometimes things aren't quite as bad as they seem.

For "The British Evasion" report last autumn (Sept. 9, 2000), and at our subsequent Atlantic Crossing conference in London, Billboard calculated British artists' share of the Billboard album chart between 1965 and 1999, using the year-end top 100 album rankings. By that measure, the U.K. share had dropped to a measly 0.2% by 1999. That figure sparked intense discussion and media coverage in the U.K.

Those calculations used year-end chart information to provide consistent historical data from the years prior to the introduction of SoundScan in 1991 through the 1999 chart year.

For this report, instead, Billboard has calculated the U.S. market share of albums featuring U.K. artists as a percentage of total Billboard 200 albums sold, using SoundScan data for the years 2000, 1999 and 1995.

By this measure, the share of albums featuring U.K. artists in the U.S. reached 6.2% in 2000. Not great. But not quite as dismal as 0.2%.

For purposes of comparison, we've also presented below the market share of albums by all European artists in the U.S. during these years. Given the significant sales of the Beatles' "1" album this past year, we also have broken out the market share for 2000 without counting the Fab Four.

For 2000, we also have listed SoundScan sales for the top 10 albums featuring U.K. artists in the U.S.

**2000 MARKET SHARE**

(SoundScan data for the year ending Dec. 31, 2000)

U.K.: 6.3%
European: 8.8%
U.K. without the Beatles: 4.9%
European without the Beatles: 7.4%

**1999 MARKET SHARE**

(SoundScan data for the year ending Dec. 31, 1999)

U.K.: 3.1%
European: 5.7%

**1995 MARKET SHARE**

(SoundScan data for the year ending Dec. 31, 1995)

U.K.: 5.5%
European: 8.8%

**2000 TOP 10 U.K. ALBUMS IN U.S.**

(SoundScan data for the year ending Dec. 31, 2000)

1. THE BEATLES, "1" (Apple/Capitol) (1.0 million)
2. FATBOY SLIM, "Fatboy Slim" (Skint/Sony) (1.0 million)
3. BADLY DRAWN BOY, "XL/Twisted Nerve" (XL/Twisted Nerve) (900,000)
4. SADIE, "Lovers Rock" (Rap) (800,000)
5. JAMIELA, "Pure Shores" (Parlophone/EMI) (700,000)
6. DIDO, "Thank You" (Parlophone/EMI) (600,000)
7. ROBBIE WILLIAMS, "Rudebox" (Rudebox) (550,000)
8. COLDPLAY, "Parachutes" (Parlophone/EMI) (500,000)
9. KID A, "Kid A" (Capitol) (400,000)
10. DAVID GRAY, "Multipl" (EastWest) (350,000)
EMI Records Group UK. Taking our slice of the American pie.

The Beatles – 1
Released by Capitol.
#1 in the Billboard 200 for 8 weeks.
Certified 7x platinum in US.

Radiohead – Kid A
Released by Capitol.
#1 in the Billboard 200.
Certified platinum in US.
Grammy nominated for Album Of The Year.
Grammy nominated for Best Alternative Music Album.

Coldplay – Parachutes
Released by Parachute/Capitol.
Certified gold in US.
Completely sold-out US tour.
"Yellow" top 5 Modern Rock.
"Yellow" MTV #1 anywhere.
Saturday Night Live, April 7.

dc rk – lost souls
Released by Interscope.
Touring North America through March.
Concert: O'Brien, Feb 28.
Live Late Show with Craig Kilborn, March 12.

GorillaZ – GorillaZ
Released by Epic.
April 25.

EMI Records Group UK would like to thank our American partners.

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GLOBAL DANCE SCENE

Ministry of Sound is one of the U.K. labels credited with pioneering the concept of an international dance brand. Following its U.S. success last year with the “France Nation America” album, MOS will release three albums in America this year, beginning in April with “Club Nation,” mixed by Tall Paul and Johnny Vicious. “Bringing two of the biggest DJs from both sides of the Atlantic, we really wanted to demonstrate what MOS is about, the global dance scene,” says Barney Glover, head of international business development for the company.

In America, traditional media “simply does not support the [dance] genre,” says Glover. “The real beacon for dance acts, DJs and clubs are the new technologies and, of course, the Web that enables an entire community and industry to exist that is less reliant on traditional media.”

What’s more, U.K. executives note that America has finally awakened to the income-generating value of the compilation business (Billboard, Nov. 25, 2000), and compilations are heavily driven by dance repertoire.

When music executives debate the reasons why British acts, since the mid-'80s, have seen less success in America than in the two previous decades, there is no shortage of theories. Here’s one more:

With the growth of the multinational record companies in the 1970s, artists routinely signed deals with a single company for the world. This guaranteed major U.S. labels first crack at any U.K. acts signed by their British affiliates. But some say privately that the “global deal” policy also killed a competitive A&R climate, which once forced U.S. labels to more actively seek and sign U.K. artists on their own—artists to whom they may have been more committed as a result. Despite the policy, some British managers have sought to place artists outside their “home” company to gain a greater U.S. commitment. Record signings and releases by U.S. labels point to a new American confidence in British talent. Anista Records licensed Dido from Britain’s independent Chocolate City (which subsequently was acquired by BMG U.K.) and has sold more than 1 million copies of her “No Angel” album. Atlantic Records has snapped up Teletar’s Craig David in the wake of his “Born To Do It” album outside the U.S. Hollywood has sold more than 650,000 copies of “Sooner Or Later” from Teletar’s BMG/KT. ATO/RCA has reached gold status with the “White Ladder” album by David Gray, who formed the IHT label with manager Rob Holdren and then out licensing deals for his releases.

BUILDING ROSTERS

One prominent U.S. music attorney, Fred Davis, has described a renewed interest by U.S. labels and A&R executives as the reason his firm, Davis, Shapiro & Levine’s opening a branch in London (Billboard, Jan. 27, 2001). “Everybody has been away for a few years,” remarks Korda Marshall at Mushroom U.K. “They think maybe there’s something growing in London.”

The strength of its deals with Ash, Muse, Paul Oakenfold, Timo Maas and Garbage (outside the U.S.), Mush...
CRAIG DAVID
BORN TO DO IT

ALREADY A DAZZLING STORY IN 20 COUNTRIES...

4 MILLION ALBUMS
SOLD SO FAR

MULTI-PLATINUM
IN 11 COUNTRIES

GOLD IN 20
COUNTRIES

6 BRIT AWARD
NOMINATIONS

3 MOBO AWARDS

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Victory, AdrenaMail Offer Secure Music Sampling Service

BY DYLAN SIEGLER
NEW YORK—The major labels are moving into digital music distribution services slowly, partly because they're being sidetracked by legal battles to protect their copyrights from controversial file-sharing technologies. But some indie labels aren't waiting for a solution to the Napster debate to roll out their own sanctioned alternatives to free peer-to-peer Internet distribution networks.

Chicago-based punk/hardcore label Victory Records, for one, is already offering a secure music-sampling service that is Napsteresque in its functionality and provides an E-commerce option.

Victory, home to such genre stalwarts as Hatebreed and Snapcase, is partnering with Baltimore-based software company AdrenaMail on a streaming subscription service called “Planet Victory.” The service allows subscribers to listen to any tracks on its roster, but instead of receiving a downloadable file, they get an on-demand stream. The advantage of the streaming format, say label executives, is that it prevents the music from being easily copied, thus eliminating most of the copyright issues that arise when files are downloaded onto a user's hard drive Napster-style.

Users of the service can also exchange instant messages with other members and even create their own multimedia messages featuring videos, graphics, and animation. Additionally, the music featured on Planet Victory is also available for purchase on CD through Victory's online store.

“Streaming is an elegant way for exposing users to new and exciting music,” says AdrenaMail head David Evgey. “As soon as the user wants to own the music, they can do it on the spot.”

The service, which is provided on the Victory Web site (victoryrecords.com), went live last December and is currently free to users who want to register for a subscription. The label is still considering whether to charge consumers a usage fee.

According to label head Tony Brummel, the impetus for Planet Victory was the frequency with which Victory artists’ fans mentioned buying “Napstered” the artists' material rather than buying it, despite Victory's wide retail availability through major and indie distributors and the label's online store.

The growing popularity of Napster, coupled with the fact that major labels are beginning to experiment with alternative forms of digital delivery and subscription programs—notably Bertelsmann, which entered into a strategic alliance with Napster in late 2000—led Victory to partner with AdrenaMail.

“Honestly, it sends a message that even a small company like Victory can keep up with the big guys, though we're a totally different economic animal, without the funding [major labels] have,” says Brummel. “We've always used the Internet for our guerrilla marketing tactics, and we've found this under-the-radar way to exploit technology like [the majors] are. It's not rocket science.”

And with Napster's future now in doubt, Victory isn’t alone in its interest in exploring how to filter the void and profit from digital music streaming and subscriptions. According to Evgey, more than 114 music companies have expressed interest in using AdrenaMail as their digital distribution tool. “We strongly believe that the free services like Napster are a temporary situation,” he says. “They will not last for long.

But how quickly Victory and others can attract users for such services remains to be seen. Victory executives, who claim that around 150 individuals currently use the subscription service, say they will assess the system's effectiveness in mid-spring.

Brummel says he is skeptical about the subscription service's potential as a money-maker and of itself. Instead, he believes it has the potential to generate an additional revenue stream while headlining off fans who might otherwise be sharing files over Napster for free.

Brummel emphasizes that Victory's partners at traditional retail remain essential to the label's continued success. "The way we put it together won't offend retail. It's for a core fan base that can't get enough of our bands," he says.

And Jason Rudolph, Victory's director of promotions, confirms that the label will still work with digital-download provider EMusic.com for download purchases, which is independent of the Planet Victory network. "They have 100% exclusive digital download rights to our music. We have our deal with them, so [customers] can't download it in other ways," he says.

Rudolph adds that one of the benefits of the service will be the opportunity to offer special member benefits, like the ability to sample music in advance of the release date. The label will also be able to deliver multimedia presentations to fans on the network.

"The real benefit is fan-based," says Brummel, noting that users of the service mirror the label's devoted core customer base. "If you're into Snapscene or Earth Crisis, if you videocast one of their shows, you could share that with someone in the network or put together a presentation and share that with other people in the network. It's way beyond what Napster does."
HANNIBAL’S 20-YEAR WORLDWIDE JOURNEY CONTINUES

(Continued from page 32)

African- born player Toumani Diabate, is now one of the most successful re-issues in 2002.

Boyd, now 57, had already enjoyed and given up one musical career before he set up Hannibal. In the late 1960s, he was a co-founder of the 1960s Irish folk band The Chieftains. Boyd, through his BMG subsidiary, Pink Floyd, the Incredible String Band, and Fairport Convention, among others. But he moved into films and TV before concentrating on concert tour and radio network. He even teamed up with the world music magazine.

After that Boyd isn’t sure what the future holds for Hannibal. “But I like it like that,” he says. “Most things in Hannibal’s first 20 years happened by luck, so I’m not plan- ning anything. We’ll know what’s next when it happens.”

HANNIBAL’S 20-YEAR WORLDWIDE JOURNEY CONTINUES

(Continued from page 38)

Festival Mushroom Group (FMG). However, he swiftly hit problems, and in April 1999, Festival brought an interlocutory injunc- tion against Zomba Records, South Wales against Murphy and Zomba, claiming the former man- aging director had taken 13 MDS للأفلام and record labels.

That measure prevented Zomba from soliciting Mushroom staff or labels that the company did not pass on to Zomba any records. Although Zomba Australia was able to release its first product in May that year, it was still a long way off before the legal dispute with FMG was settled.

At that point (Billboard, May 13, 2000), the two companies announced closer ties, including a distribution deal. Since July that year, Zomba has been distributed by BMG Distribu- tion, FMG’s joint-venture com- pany with Virgin, which was replacing a similar arrangement with Sony.

Murphy’s position will not be filled. Effective March 1, the Aus- tralian operation will be headed by GM Paul Paoliello, who also joined the company at its start-up. Paoliello, who will move to Mel- bourne from Zomba’s Sydney office, previously served as mar- keting manager for Zomba’s Asian/Pacific regional office in Sin- gapore. He reports directly to Watson.

According to Paoliello, Zomba Australia retains a 3.5% market share in its first full year of operation. It is, he claims “now poised for increased growth in 2001.” Murphy suggests the company’s product- ing reveals current market share is around 4%.

In related restructuring, Zomba Australia CFO Tony Smith is pro- moted to general manager of sales and administration, and sales man- ager Will Heine becomes director of sales. Karl Richter remains direc- tor of A&R.

Assistance in preparing this story was provided by Tom Ferguson in London.

www.billboard.com

WAL-MART is teaming with digital-media software company Real- Networks to promote CD sales at E-commerce site walmart.com. Visitors to the Wal-Mart site will have access to streaming 30-sec- ond RealAudio samples of every track from every CD being sold on the site, as opposed to audio samples of selected tracks from an album.

BEST BUY is teaming with Internet radio service NetRadio to provide streaming music programming for BestBuy.com. NetRadio will provide Best Buy with 20 originally programmed channels for use on the site. Best Buy will also program two channels of its own that can be coordinated with company promotions. BestBuy.com will pay NetRadio for its streaming media services and will pur- chase and control all advertising on all the channels featured on the site.

THE NATIONAL ASSN. OF RECORDING MERCHANDISERS is again offering a special $50 registration rate for displaced industry workers who want to attend the trade group’s March 11-14 convention in Orlan- do, Fla. The Career Opportunities Program is open to industry professionals who have lost their jobs due to cutbacks, mergers, or bank- ruptcies.

CD WAREHOUSE has closed nine company-owned retail stores in Flori- da, Colorado, California, and Oklahoma. The closings, which occurred prior to the end of the company’s fiscal year, will result in a one-time charge against earnings of $450,000 in the company’s fourth-quarter 2000 results. CD Warehouse will continue to own and operate 64 stores; 245 stores are owned and operated by its franchisees. The company has also brought back Doyle Motley as CFO, a position he previously held from 1996 to September 2000.

MUSIC CLUB, a U.K.-based reissue label, has signed a deal with DMA for distribution in the U.S. The label was previously distributed in North America by Koch it intends to expand to retail. Koch will continue to handle Music Club’s Canadian distribution.

THRILL JOCKEY RECORDS is sponsoring a display-making contest at independent record stores in support of the new Tortoise album, Standards. The creator of the best original Tortoise display, as judged by the bands, gets a pair of tickets to U.K. alternative music festival All Tomorrow’s Parties, to be held April 6-8 in Camber Sands. Tor- toise is “curating” the event.

MYPLAY has fired 22 employees, or 41% of its work force, in an effort to cut spending and conserve funds. The Redwood City, Calif.-based online music-storage service now has 31 full-time employees, instead of 50. The cuts were New York-based direc- tor of communications Cathy Halgos. Nos executives above the director level were affected.

MP3.COM has licensed much of the catalog of Japan-based label BMF. Songs from the label will be available for streaming on the MyMP3 music storage service and the Web firm’s subscription service. The BMF roster includes Kuraki Mai, Japan’s top-selling artist last year, according to the label.

THE INTERNET UNDERGROUND MUSIC ARCHIVE (IUMA) has effectively shut down. The Web site, which offers streams and downloads from unsigned artists, is still up and running but is not being updated and has no operational staff. IUMA was acquired by EMusic in June 1999. In a letter on the site, IUMA says, “Severe cutbacks in funding from EMusic in early January have made it impossible to maintain the quality and consistency of many IUMA services.” The letter adds that at the time of the acquisition, EMusic agreed to fund IUMA through 2000. An EMusic spokesman says the decision to suspend IUMA’s funding was part of a January restructuring in which the company decided to focus on selling downloads at EMusic.com and on earning advertising revenue. At the same time, eight IUMA employees were let go. The spokesman says two IUMA staffs at EMusic’s Redwood City, Calif., offices are working to secure new funds for the site.

LAUNCH MEDIA has signed a deal with wireless communications company Qualcomm to develop a version of its streaming radio service for mobile phones and other devices. MP3.com unveiled a similar deal with Qualcomm, which intends to develop a system for delivering music to wireless devices. Qualcomm recently introduced a new open- technology platform that aims to standardize wireless Internet appli- cations. The services are expected to roll out later this year.

www.americanradiohistory.com
EMERGING LABELS: Emerge Distribution's first release book has just hit the streets, clearing up some uncertainty about which labels will be repaid by the newly insolvent company.

You may recall that in January, DNA in Woodland, Calif., announced the formation of Emerge as a second distribution brand under the Valley Media umbrella (Billboard, Jan. 29). The new unit was established as an enclave for niche-genre and catalog-oriented labels.

At present, it appears that about 70 labels out of DNA's roster of around 120 will now be handled through Emerge.

The most prominent labels listed in Emerge's premiere book (for the company's March 13 release date) include such independent labels as Commack & Fire, Celestial Harmonies, Delmar, Folk Era, JSP, Louisiana Red, Magnatune, Norton, Ronet, Texaco, Topps, Water Lily Acoustics, Westbound, and Zeit.

Emerge's catalog orientation is telegraphed by the cover on the coveder (see box), a boogie-down shot of Bettye Presley, keyd to TKG/Magnun's release Playing With Fire: At the Louisiana Hayride.

Some dedicated Emerge personnel are already on board in Woodland: Sales manager Michelle Haunold (a seven-year Morland Records veteran) joined company a month ago, and Donald Bell has been hired as production coordinator. The company's first release book was coordinated by communications coordinator Lisa Baraya.

Haunold says that at this juncture, it's uncertain if Emerge will bring on its own field sales staff. Currently, DNA salespeople are making calls with Emerge books under their arms.

"We're leaving it totally up to the labels to buy their first album in many, many years," Haunold says. "We're taking it day by day to see what people want.

She says that the labels that have made the shift are welcoming the new distribution entity: "The labels have been excited about having somebody here to help them.

Haunold adds, "There's a lot of really amazing music that falls through the cracks...I'm a music fan, and I'm excited about giving those labels a chance they wouldn't have if we had otherwise.

Haunold is well-equipped to handle both sides of the label/distributor equation. She also runs her own independent imprint, the punk/garage outlet Gearhead Records. "I know what these labels are up against," she says.

QUICK HITS: The indissoluble Ike Turner will release Here and Now, his first album in a moon, May 22 through IKON Records (an imprint of Memphis-based Bottled Majic, which also operates Rooster Blues and Okra-Tone). Guitarist Turner, who still sports a hot handle, is assisted on the album by such blues and R&B veterans as Lamont Dozier, Little Milton, Andrew Love of the Memphis Horns, and producer Joe Billhart (who, with his late brothers Judges Saul and Saol, operated Modern and RPM Records, which employed Turner as an A&R man and house bandleader during the '50s)...Palm Pictures' Ryokoization is releasing Man in the Sand, a video/DVD documentary about the making of Mer- rieday'Ass, the legendary 1968 collection of Woody Guthrie songs recorded by Billy Bragg and Wilco. The DVD will include five bonus audio tracks of Bragg's debut...North Mississippi All-Stars fans, take note: That marvelous band's Luther and Cody Dickinson will back Widespread Panic keyboardist John Hermann on his solo debut, The Smiling Assassin, due this summer from Oxford, Miss.-based Fat Possum Records.

NEW DISTRIBUTOR Emerge Gets A Good Portion Of DNA's Labels; The Mighty Morells Return

by Chris Morris

section in Springfield where the hamburger joint's Red's—celebrated in a memorable Shake and Push tune and depicted on the old album's cover—once stood.

In the sound of the personnel sound familiar, it's because the members of the Morells have gone by several names, including the Skeletons, the Morells, and Terry throughout most of the '80s and '90s. "The Skeletons thing wound down for a number of reasons, not the least of which was lack of interest," says Whitney, who remains one of the funniest men in rock'n'roll.

While Terry and drummer Bobby Lloyd Hicks hit the road with Dave Alvin's Guilty Men, Whitney and Thompson busied themselves in Springfield, doing sessions at Whitney's studio, the Studio, and playing with the group Combo.com, as well as backing Delmore Records recording artist named Diana Darby.

"Delmore came to the table and said, 'Let's do a record,'" says Whitney, "and they just wound up being a Morells thing...There was no need to invent a new name—we had a trademark."

With Nashville's Beloved mastering Metropolitan's blessing, Slewfoot brought the record to market.

The Morells also sports the band's trademark sound—crisp, unadorned, and effortlessly rocking. In addition to a couple of Whitney and Terry originals and a pair of tunes written or co-penned by band's old pal Ben Vaughn, "Roy's Blues." Whitney says of his long-time bandmate, "He's one of the better guitar players out there. Year from now, people’ll be looking for his stuff like they would for Dennis Reinhardt's..."

"Though some members continue to take other commitments (Terry with a new band of his own, and Ben Vaughn), the band continues to play together. "In early April, we're gonna kick it into gear," says Whitney. He says that even if the members' other gigs interfere, "we've got substitutes, and we can keep the torch going."

NEW DISTRIBUTOR Emerge Gets A Good Portion Of DNA's Labels; The Mighty Morells Return

Mercia's March 3, 2001

Billboard Top Independent Albums

<table>
<thead>
<tr>
<th>NO.</th>
<th>ARTIST</th>
<th>TITLE</th>
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<tbody>
<tr>
<td>1</td>
<td>Fredo Starr</td>
<td>Other People's Money (The Paint) (Mondrian (1.136/1.79)</td>
</tr>
<tr>
<td>2</td>
<td>311</td>
<td>Funk Master Fred (50 Minutes Of Funk, Volume III) (NEMET)</td>
</tr>
<tr>
<td>3</td>
<td>Dolly Parton</td>
<td>Once More With Feeling (10.98/16.98)</td>
</tr>
<tr>
<td>4</td>
<td>Stephen Malkmus</td>
<td>Maunder (Matador)</td>
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<td>5</td>
<td>Capone - N.oreaga</td>
<td>The Runion (H-N-C)</td>
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<td>6</td>
<td>Louie DeVito</td>
<td>Land (N.Y.C. Underground Party Volume 3) (Capitol)</td>
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<td>7</td>
<td>Prodigy of Mob Deep</td>
<td>Infamous (2LP/CD: 1.12/1.79/1.98)</td>
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<td>8</td>
<td>Soundtrack</td>
<td>Various Artists (99/200)</td>
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<td>9</td>
<td>Slipknot</td>
<td>Slipknot (Wrestling with burden)</td>
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<tr>
<td>10</td>
<td>Richie Rich</td>
<td>The Game (Jive)</td>
</tr>
<tr>
<td>11</td>
<td>Dredtrop Murphys</td>
<td>Rebel God (10.98/16.98)</td>
</tr>
<tr>
<td>12</td>
<td>The Dayton Family's Own Ghetto</td>
<td>Overdue (10.98/16.98)</td>
</tr>
<tr>
<td>13</td>
<td>Three 6 Mafia</td>
<td>When the Smoke Clears Sixty Six, Sixty One (1201/1.79)</td>
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<tr>
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<td>Tim Buc</td>
<td>Eat At Whity's (July 14) (12.98/19.98)</td>
</tr>
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<td>Soundtrack</td>
<td>Overboard (One Last Dire) (12.98/19.98)</td>
</tr>
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<td>16</td>
<td>Big Mike</td>
<td>Bigger Than Life (444) (11.98/17.98)</td>
</tr>
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<td>Son Of A Cowboy (11.98/17.98)</td>
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<td>Roadrunner (11.98/17.98)</td>
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<td>Kenny Rogers &amp; Dolly Parton</td>
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<td>Propagandhi</td>
<td>Subhumans (Outlaw) (10.98/16.98)</td>
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<tr>
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<td>Jospol Group</td>
<td>American As Apple Pie (17.98/20.98)</td>
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<td>Pa' Frente (11.98/19.98)</td>
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<td>Return Of Rock Volume 2 (11.98/19.98)</td>
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<td>DJ Irene</td>
<td>Audio Under Ground (1.136/1.79)</td>
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<td>Lee Williams And The Spiritual Q.C.</td>
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</tr>
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<td>Double Trouble &amp; Friends</td>
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<td>Pile Driver (11.98/19.98)</td>
</tr>
<tr>
<td>31</td>
<td>Snoop Dogg</td>
<td>Dead Man Walking (11.98/19.98)</td>
</tr>
<tr>
<td>33</td>
<td>Leon</td>
<td>Make Your Move (11.98/19.98)</td>
</tr>
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<td>Tempito</td>
<td>Life In The Tropics (11.98/19.98)</td>
</tr>
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<td>35</td>
<td>Los Angeles De Charlie</td>
<td>Un Sueno (11.98/19.98)</td>
</tr>
<tr>
<td>36</td>
<td>DJ Escape</td>
<td>Party Time (11.98/19.98)</td>
</tr>
<tr>
<td>37</td>
<td>Juan Sebastian</td>
<td>Secretos Del Amor (11.98/19.98)</td>
</tr>
<tr>
<td>38</td>
<td>Snoopacks</td>
<td>Miss Congeniality (11.98/19.98)</td>
</tr>
<tr>
<td>39</td>
<td>TVT Soundtrack</td>
<td>Ride With Us Or Collide With Us (11.98/19.98)</td>
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<td>40</td>
<td>Wide Open</td>
<td>Great Hits (11.98/19.98)</td>
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<tr>
<td>41</td>
<td>John Hiatt</td>
<td>Venganza (16.98/19.98)</td>
</tr>
<tr>
<td>42</td>
<td>Marco Antonio Solis</td>
<td>En Vivo (11.98/19.98)</td>
</tr>
<tr>
<td>43</td>
<td>Spineshank</td>
<td>The Height Of Calousness (11.98/19.98)</td>
</tr>
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Merchants & Marketing

National Record Mart Posts Weak Numbers; Wherehouse, Amplified Negotiate Over Site

FOLLOWING A DOWNTURN in its fortunes this year, National Record Mart (NRM) managed to eke out a profit in its fiscal third quarter, posting a net income of $884,000, or 12 cents a share, on sales of $58.9 million for the period that ended Dec. 31, 2000. But that's down from the $18.7 million in net income, or 33 cents a share, on sales of $48.4 million the company turned in for the same time frame in the previous year.

For the 23-week period that ended Dec. 23, NRM lost $8.5 million, or $1.68 per share, on sales of $73.7 million, vs. a profit of $9.3 million, or 14 cents a share, on sales of $105.7 million in the same time frame in 1999.

Sales for the third quarter of 2000 were down 28.6% from the total in 1999, and most of that was attributed to a 16.1% drop in comparable-store sales. For the 23-week period, sales were down 11.3%, of which 11.1% was due to a same-store sales drop.

In the company's 19-Q filing with the Securities and Exchange Commission, management attributed the drop in same-store sales to competition from mass merchants, which it said are less-leadering product.

Gross profit for the third quarter, as a percentage of net sales, decreased to 38.5%, down from the 39.8% the company achieved in the corresponding period in 1999. Selling, general, and administrative (SG&A) expenses, meanwhile, decreased slightly, by $274,000, compared with the corresponding period in 1999. But expressed as a percentage of sales, SG&A increased dramatically to 39.3% in 2000, compared with 25.3% in 1999.

For the 23-week period, gross profit was 39.9%, compared with 38.5% for the corresponding period a year earlier, while SG&A expenses increased to 37.6% from 33.1%, respectively, for those two time frames.

During the first nine months of fiscal 2001, the company had net cash provided by operating activities of $3.2 million, but that was for the period that ended Dec. 23 and before NRM withheld January payments to the majors, which increased its cash on hand significantly. Billboard estimates that NRM owes the five majors about $20 million in January payments.

In another aspect of NRM's credit situation, the chain's five-year, $50 million, secured, revolving credit facility, which expires June 10, 2003, had $28.4 million drawn down Dec. 31, according to the filing. Also, during the quarter, the company received a waiver in the cash-flow covenant from its lender.

NRM has another problem that is looming large—$15 million in notes come due April 16, according to the filing. In the past, Bill Teitelbaum, NRM's chairman, has told Retail Track that the $15 million in notes have a rollover option, which buys the company time. But the filing makes no mention of that option.

The filing does say that NRM management believes that each flow from operations and amounts available under the credit facilities will be sufficient to meet the company's current liquidity and capital needs at least through March 31. But after that date, NRM's liquidity and capital needs are dependent on the company's ability to refinance the $15 million of senior subordinated notes due April 16, the filing says. NRM executives didn't return calls for comment.

WITH THE cessation of Checkout.com as a commercial site (due to its recent acquisition by Amplified.com), the Wherehouse.com online store affiliated with it has been put on hold for at least 30 days while Wherehouse management negotiates with Amplified for the technological support it will need to bring the store back up, according to sources. The length of the closure and the hoped-for subsequent relaunch depends upon whether negotiations are successful.

Amplified announced that it had signed a letter of intent to acquire Checkout.com in mid-January and announced Feb. 21 that the deal closed.

The release, which stated that it will offer music retail clients a fully integrated hosted platform for online stores to reduce their costs while at the same time enhancing their technological offerings. In other Amplified news, Jim Swindell, who had the post of president, has left the company last month due to part of its restructuring out of the music-download business into a technological service provider.

DAY IN COURT: MCM Distributors, which filed a lawsuit against Universal Music and Video Distribution (UMVD) Dec. 15, 2000, is assigning a preliminary injunction, enjoining UMVD from suspending MCM from timely delivery of product and interfering with its cooperative advertising funds from UMVD's labels.

MCM's lawsuit alleges that the major engages in unfair trade practices and is seeking to cause intentional injury to the wholesaler's business.

The lawsuit, filed in the U.S. Eastern District Court of New York, is in reaction to UMVD slipping new releases to MCM on street date instead of the traditional delivery Friday before street date, apparently in punishment for an alleged MCM street-date violation, which the wholesaler denies. Also, MCM alleges that while punishing MCM, UMVD has failed to take any action against Canadian importers, who are selling Universal albums in the U.S. before street date and for cheaper prices than MCM pays.

Universal and MCM executives were unavailable for comment.

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RETAIL TRACK by Ed Christman

ONE STOP GROUP

Merchants & Marketing
Will Gnutella Technology Make A Legitimized Napster Moot?

NAPSTER AND BERTELS-MANN may now have a formal plan for how they want to legitimize the popular music-file-swapping service and ensure payment to the major labels, but even if the company can create a for-pay business model that everyone can agree on, don’t count on consumers actually going along with the plan any time soon, Internet analysts predict.

With Napster on the verge of either going legit or going out of business, the shift to alternative free services like BearShare, which is based on the more decentralized—and from a legal standpoint, more slippery—Gnutella file-sharing technology, is about to get under way, according to Eric Scheirer, an analyst with Forrester Research.

“Bertelsmann’s plan to convert Napster to a subscription service can succeed only if it offers more music with a better user interface than Gnutella does—and a great customer experience,” Scheirer argues.

That may prove to be a tall order if the majors continue to hold back on embracing the service, Scheirer notes that BearShare, created by Florida-based start-up Free Peers, makes searching for and downloading music on Gnutella far easier than it has been in the past—and if Gnutella can achieve wide distribution among consumers, the file-sharing experience will be as good as the Napster system, he believes.

That’s potentially bad news for the major labels, given their current crusade against Napster and Gnutella. Not only is the technology being developed by anonymous open-source programmers (of which many are located outside the U.S.), but Gnutella—unlike Napster—has no central database of files. Instead, queries in the Gnutella network spread from user to user until the requested file is found.

MINIMAL WILLINGNESS TO PAY: Meanwhile, recent studies by Forrester indicate that while consumer interest in digital music is high, willingness to pay for it remains low.

Forrester estimates that 52% of all online consumers have downloaded music. And of that group, almost half (49%) are Internet novices with limited experience with the sport of surfing the Web. What’s more, the downloading population extends well beyond under-30 consumers—58% of those who have downloaded music are more than 34 years old, and 35- to 54-year-olds make up 49% of all online music downloaders.

More questionable is how much any of that group is willing to pay for digital music. Forrester reports that among consumers surveyed who have downloaded music, 75% say they would be unlikely to pay to download music in the future. And if they do have to pay, 59% of download consumers favor unlimited monthly subscription models over a la carte downloads. On average, they are willing to pay a monthly price of $5.28 for a subscription—a figure in line with what Napster is proposing.

“Bertelsmann’s plan to convert Napster to a subscription service can succeed only if it offers more music with a better user interface than Gnutella does—and a great customer experience.”

—ERIC SCHEIRER, FORRESTER RESEARCH

In its survey, Forrester categorizes music consumers into four major categories: “groupies,” core fans who are interested in music quality and want access to content and are willing to pay for digital music; “spectators,” casual music consumers who are willing to pay for digital content but tend not to buy much music; “bootleggers,” avid fans who are not interested in paying for digital music; and the mass of users who don’t listen to digital music often and don’t want to pay for it.

Forrester estimates that the biggest consumer category is the last one: those who mostly don’t listen to music, but who are willing to pay up 60% of the download market and are followed by bootleggers, who constitute 30%. Therefore, only 10% of download consumers—the so-called groupies and spectators—appear to be willing to pay for digital content at this point.

But that doesn’t mean all hope is lost for the music industry, even if the argument holds that free file-sharing is impossible to completely thwart. Some argue that services like Napster and Gnutella actually promote CD sales. How so?

Eric Scheirer, Forrester analyst, suggests that a subscription model aimed at just core music fans who are willing to pay to today could generate more than $400 million a year. And additional income ultimately could be generated by drawing out other consumer segments through aggressive marketing and by offering different subscription packages tailored to meet different consumer needs.

However, Scheirer notes that such potential subscription offerings are not the same thing as a Gnutella-like peer-to-peer (P2P) distribution model and do not necessarily take the place of free file sharing.

While P2P file sharing will always provide the most cost-effective service for the “average” music fan, “peer-to-peer won’t be a content business model,” Scheirer argues.

Instead, he says, subscription services must offer what free services can’t: quality downloads and customer-service elements that preclude the use of a peer-to-peer model.

Adding Scheirer, “The important value-adds for a legitimate service—quality and customer service—are easier to provide from a centrally located server than through a P2P network.”

While a plan for complete liquidation of Musicmaker.com is under review, alternative strategic alternatives are being considered.

GEMUSIC has launched a second season of its music-themed animated series “Absolute Zero.” The series—produced in conjunction with Mondo Media, a creator and syndicator of animated entertainment on the Web—can be viewed on the GetMusic and Mondo sites. The first season of “Absolute Zero” launched in mid-September 2000 and totaled 12 episodes. New episodes will air every Thursday on GetMusic. The season is expected to comprise 13 episodes.

MUSICLUB, Sony Electronics’ re-launched digital music site, ranked as the top destination for downloads of digital tunes on the Liquid Audio network for January. According to Sony, the site was first among Liquid Audio affiliate retailers in revenue generated, number of paid downloads purchased, number of free titles downloaded, and total streams.

MUSICMAKER.COM, the shuttered custom-compilation E-commerce site, has approved a cash payout of $800,000 to existing shareholders. Musicmaker.com’s board of directors has not yet decided the company’s ultimate fate. While a plan for complete liquidation of the company is under review, alternative strategic alternatives are being considered. Continued operation of Musicmaker.com as a public company has not been ruled out.

Online music service based in San Jose, Calif., is opening a Tokyo-based subsidiary, KK RioPort.com Japan. The operation is to be funded by venture capital firms JAFCO and Softbank, RioPort says. RioPort will also soon announce that it has received an investment from digital rights management firm Macrovision. The two companies are to collaborate on the creation of secure software for the commercial delivery of digital music to Internet-connected home appliances and stereo devices.

Billboard
Harry Potter Is Star At Int’l Toy Fair

BY ANNE SHERBER
NEW YORK—Judging by the way Hollywood courted potential licensees at 2001’s American International Toy Fair, held Feb. 15-18 in New York, you’d never know that toy sales fell by 1.4% last year, according to the Toy Manufacturers of America. Sales of licensed merchandise from film and TV properties also took a tumble.

It was announced at the confab that Dallas-based Lyric Studios, which controls the Barney character, would be acquired by Hit Entertainment. The U.K.-based Hit, which produces the popular kids program Bob the Builder, will buy Lyric for $275 million.

According to Darran Langdon, executive VP of Hit, the company will now control two of the biggest preschool properties on the market, which is a rare feat. Bob the Builder has spawned a No. 1 pop song in the U.K. and scored the highest ratings ever on Nick Jr. for its Jan. 15 premiere, according to the cable channel.

Hit plans to make Lyric’s Dallas headquarters its U.S. base. Langdon says that Lyric’s day-to-day operations will be largely unaffected, although about 80 people in Lyric’s publishing division are to be laid off. No other layoffs are planned. The publishing division “wasn’t a profit center,” says Langdon.

Hit has made a licensing agreement with Scholastic and has acquired publishing rights to the Barney brand. Langdon says Hit will also retain its small, Los Angeles-based office.

While Barney was making some noise at the annual confab, the clear winner for powerhouse licensing of the year is Harry Potter. Although a limited number of licensed Harry Potter items were available on the market during fourth-quarter 2000, the floodgates will open wide during the first half of this year.

As the November release of the Warner Bros. film adaptation of the popular novels approaches, a wider range of products, licensed by Warner Consumer Products, will become available. The division also plans to coordinate re-promotions of the products in conjunction with the theater release of The Silence of the Lambs, released in March.

(Continued on next page)

Melissa Manchester Gives A Hand To New ‘Lady And The Tramp’ Movie

Grammy Award winner Melissa Manchester is adding another credit to her long résumé. The versatile singer/songwriter/composer paired with the Broadway veteran for the direct-to-video and DVD animated feature Lady and the Tramp II: Scamp’s Adventure, arriving in stores on Feb. 27 from Walt Disney Home Video.

Manchester, who made history in 1980 as the first artist to have two Academy Award-nominated movie tie-ins (She’s So Unusual and Dreamgirls), has been involved with people singing songs, you’re sort of pulling them out of the air. When you’re writing a theater score, suddenly you’re in a world of potential, and it was great.

What was it like working with Norman Gimbel?

We were fortunate to be in the very beginning meetings, so we could spot the songs ourselves. There was an opening scene we thought could be incorporated into a song, which would move the story along quicker, musically.

Basically, we did that for the entire score. They would give us a blueprint of what they wanted the song to accomplish, and Norman would work on a lyric, and I would set it to music.

Did you run into any problems?

Well, the creative team didn’t see the necessity for an 11th-hour song. In theater, the song toward the end of the show that helps resolve the conflict or underscore the resolution. I explained to the Disney folks that if you didn’t have this, people would start throwing tomatoes at the screen without knowing why they were angry. And Disney got it. The song

Harry Potter Is Star At Int’l Toy Fair

Merchants & Marketing

For DVD Chronicle Of Pearl Jam Tour, Band’s Web Site Has It Before Stores Do

PICTURE THIS!

by Eileen Fitzpatrick

PEARL JAM PART I: The first Pearl Jam DVD chronicling the band’s decade U.S. tour will be released April 10 by Epic Records, a division of Sony Music. But if fans can’t wait until the DVD hits stores, they can purchase it at the band’s Web site, beginning April 3. The disc, Pearl Jam: Touring Band (1990-2000), will be available for $15.98, plus shipping, to those who register as a Ten Club member to buy it.

The DVD was produced by the band, which hired a crew to film each of the concerts using six different cameras, according to Pearl Jam manager Kelly Curtis. A total of 28 songs are on the disc, as well as a couple of music videos that have not been released in the U.S., including “Oceans.”

Using DVD’s multi-camera angle/technology, the disc has a “Mattcam” feature that allows fans to focus solely on drummer Matt Cameron. A single camera recorded Cameron’s performance for each of the shows. “If you really want the single-camera experience,” says Curtis.

Feature from the European tour, backstage interviews, and 5.1 surround sound highlight the other bonus features. The DVD release is part of a three-stage release strategy for material from last year’s U.S. tour. Two audio programs from the tour are also in the works. The first is now available on the band’s Web site, with a retail release set for Tuesday (27). A second collection will be released on the band’s Web site Monday (26), with a follow-up retail release March 27.

Advertising for the DVD and audio releases will be minimal. “With our fan base, we don’t need to do a lot of promotion or advertising,” says Curtis.

‘MADCASH’ SYNDROME: For the next month, the Video Software Dealers Assn. (VSDA) and Pepsi are putting a focus court press on fans of the NCAA Basketball Tournament.

During February, which is one month prior to the NCAA tournament, dubbed “March Madness,” more than 7.5 million Pepsi product bottle caps with the name of a college printed inside the twist-off cap were distributed to consumers. With

www.billboard.com
www.americanradiohistory.com

BILLBOARD • MARCH 3, 2001

56
A part of a page from a document that discusses the marketing and release strategies for various children's entertainment products, including toys and DVDs. The text is in English and contains information about product launches, pricing, and distribution strategies. The page references specific titles and companies involved in the entertainment industry, and it mentions promotional activities such as sweepstakes and rebates. There are also references to various films and TV shows, such as "Jurassic Park III," "Lilo & Stitch," and "The Lion King." The text is dense and contains numerous product names and financial figures, indicating a focus on the financial aspects of entertainment marketing. The page is part of a larger document that includes tables of data and graphs, suggesting a comprehensive analysis of the market trends and consumer behavior.
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<td>20</td>
<td>THE EXPENDABLES (R)</td>
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<td>Mel Gibson</td>
<td>R</td>
<td>$18.98</td>
<td>$26.99</td>
</tr>
</tbody>
</table>
NYU ALUMNI MUSIC BUSINESS PROGRAM

Join us Friday, March 23, 2001, 6-8 p.m. to meet old friends, make new ones, and help us plan our 25th anniversary.

FOOD, PANEL, MUSIC

RSVP to (212) 998-5427 or catherine.moore@nyu.edu

SPREAD THE WORD!
Wood also served on the board of the International Federation of the Phonographic Industry (IFPI). He was chairman of the IFPI council from 1968 to 1973, when he became IFPI president until 1976. But Wood is most associated with the emergence of the Beatles and the British music explosion that followed, although he later confessed he did not at first realize the popularity of the group. "I never would have worked on an international order of 350,000, I couldn't believe it. I mean, we're talking 350,000, extraordinary in those days!" Wood argued with his marketing team and consented to the manufacture of 250,000 records. By the end of 1965, "She Loves You" had sold in excess of 1.3 million copies. Acts signed to EMI during Wood's time there included Cliff Richard, the Shadows, Frank Ifield, Gerry & the Pacemakers, Billy J. Kramer & the Dakotas, and, of course, the Beatles. In 1963, those acts comprised the No. 1 spot on the British singles chart for 45 of 52 weeks. Responsibility for recording these acts and hundreds more, reported Wood to the company's appointed team of new legendary A&R men: house producers: George Martin, Norrie Paramor, Norman Newell, and Walter J. Rider. Wood's endorsement of Martin's desire to record the Beatles in 1962 and Wood's own personal negotiations with manager Brian Epstein was eclipsed five years later by the much more onerous task of ensuring that the band's contract with EMI was renewed. The negotiations took 18 months to complete, and Wood was justifiably proud of it. Martin says, "Len was sales manager at the time I joined EMI, and I never would have worked for him until he became managing director of EMI Records, by which time I was running Parlophone. Contrary to what a lot of people said, I never regretted, of course, that I did." Martin adds, "He was an extraordinary man in that he was one of the old school and was very upright, very honest, and a little bit conservative. He was incredibly loyal to EMI. "We had our little ups and downs, but even after I left in 1965, I was always fond of him, and we always kept in touch," Martin continues. "In his latter years after he retired, we used to keep in touch and he would sometime visit to him. And wherever we were in the world, we sent him stamps that we had not seen before, because he was a great stamp collector."

Born June 12, 1910, in Harlington, West London, Mr. Wood (as he was addressed by his staff throughout his life to avoid the phonograph Collector Co. in 1929 in the order department of the label's Oxford Street head-quarters. Moving "upstairs" to the company's chairman's office in 1937, Wood became involved in radio and the newly invented television, considered by the company at the time to be of much greater importance than gramophones and records. In 1931, the company changed its name to EMI in honor of its rival, the Columbia Gramophone Co. In September 1939, Wood was briefly called to service with the war reserve police and subsequently as a flying control officer in the Royal Air Force. In 1946, he returned to EMI and was reinstated as home sales manager for the company's three major labels, HMV, Columbia, and Parlophone.

In 1956, he became assistant GM of EMI's Records Division, moving to GM in 1957. Two years later, he became managing director of EMI—a position he held until 1966. This was a time of extraordinary change for the music business in general and EMI in particular. With the advent of rock 'n' roll, major American companies became more aware of the importance of rock 'n' roll, its mass media influence, and its emergent social mass markets. RCA and Columbia, both previously licensed through EMI, decided to set up their own American subsidiary in 1957. But EMI, still in the U.K., leaving EMI with a gaping hole in its American repertoire.

Wood took it upon himself to hire replacement American companies to EMI, with Liberty Records and United Artists becoming the first of many. He was also responsible in 1963 for signing a licensing deal with Motown Records in America, an act that led to Roy Orbison signing to EMI.

In December 1965, Wood was appointed to the parent board of EMI Ltd., a position he held until his retirement in September 1986. From 1966-78, he was group director of EMI Music. Wood is also credited, in association with book publisher Paul Hamlyn, with introducing budget-price albums to the "legitimate" record industry through the "Music for Pleasure" series.

CHARLES TENEN T DIES (Continued from page 8)

WEA that led to his final studio album, issued in 1999. Most of his recordings are part of EMI's catalog, although inside label Parlophone & AEG plans a complete box-set survey of his work.

In recent months, Tenet was affected by health problems, and he suffered a stroke in April of last year. One of his last public appearances was last October, when he attended a concert at Aanzovar.

Following Tenet's death, French TV and radio stations dedicated their programming to the singer, airing his songs and special tributes. Alain Thibol, director of artistic services at a leading full-service station RTL, explains, "Even if they [were] record-
Music Radio Hurt By Fall Election

News/Talk Ratings On Par With 1995's O.J. Simpson Trial

BY SEAN ROSS

NEW YORK—The music played on, much like the presidential election talying, and that meant more people were switching their radios to talk radio. News/Talk (N/T). The information format was relatively better than '96's less contentious election or '98's Monica's gate madness. And it was on par with '96's O.J. Simpson trial.

N/T was up sharply (15.7-15.9-15.8-12+) in last fall's national Arbitron numbers, compiled by Billboard from the ratings service's 92 continuous measurement markets. That number was even only with the format's 15.5-15.9 boost during fall '95, when the Simpson verdict was announced, and only one point of a share better than fall '96 or '98.

Unlike that book, N/T’s rise and the disruption of normal listening habits had the impact you might expect on other formats, particularly at the upper end, but not of the magnitude that you might expect. AC, the No. 1 music format, was flat at 15.1-15.2, followed by R&B & Rap (15.2-15.2-12.8), top 40 (10.8-13-10.9), country (8.8-9), Spanish (6.8-7), album rock (5.5-5.6-5.4), classic rock (5.3-5.3-4.9), modern rock (4-4.1-3.9), adult standards (flat at 2.9), jazz (flat at 2.9), and classical (1.6-1.7).

N/T was up at least half a share in all adult demo; its biggest rise was in 25-44, where it was up 2.7-

So you might expect to have a piece of this fall’s tale, but that format had its own fall book event, specifically the number of stations that went all-Christmas (or played primarily holiday music) from Thanksgiving on. AC also had primary possession of a rare event record, NewSong's "The Christmas Shoes." And as proof that mainstream and semi-AC were driving the bus this time, it's worth noting that hot AC adult top 40 outlets, when broken out separately, are down 5-4-5, which is possibly the result of increased competition from the new all-80's stations.

MORNINGS HELP R&B HOLD OWN

At No. 3, R&B stations also lost the boost they traditionally get in the summer when the teens are out of school, but they are still ahead of fall '95, 12.8. But it’s not a bad R&B & Rap total number, we include mainstream and adult R&B outlets, as well as R&B & oldies stations. (When one might not think of those as one unit, this is done to keep them consistent with the numbers when the numbers were first calculated 12 years ago and the format hasn’t yet fragmented.) Broken out separately, R&B & oldies stations are off 2.7-2.5, while adult R&B stations held flat at 3.1. (This means that mainstream R&B was down by two-tenths of a share).

Adult R&B holding its own this fall is significant. While N/T radio has always had a strong African-American audience, and while the election was certainly an event that galvanized that audience, adult R&B was down only one-tenth of a share in the upper demos— the audience that you’d expect to spend more time with N/T stations. One possible explanation is that the format’s morning shows, particularly ABC’s "The Tom Joyner Morning Show," helped serve the role of N/T radio for black listeners in a manner that you might expect from a mainstream R&B & R&B morning show.

TOP 40: WAS IT THE MUSIC?

Top 40 lost ground last fall, as it does in most years. But it still firmly held a share above where it was a year ago. The format was down a few tenths everywhere but teens (6-3.6-3.6-6), however, its biggest drop was in 25-44 (8.3-7.8) and in women (10-9.5).

PDs polled about the fall numbers cite factors that range from the rise of "extreme" music to the possible decline of the teen acts (Backstreet Boys, Britney Spears, etc.), to the election/Wood Series effect and an increased amount of in-format competition. Certainly, the election could have affected the format, but you would have expected the damage to get bigger as the listeners get older. Instead, the 25-34 drop (4-3.5), was actually a little less than 20-34.

So was it all the teen acts? If that was the case, you’d expect the 18-34 drop (15-13.5) to be worse than 25-34, since those are still a little more into the teen acts than big sisters. But it wasn’t. The size of the female adult and 25-34 hits might have dropped. This local cache then streams with R&B & Rap, but rhythmic top 40s, broken out separately, were off as well, and their listeners were expecting to hear Eminem and DMX. So perhaps it was just that top 40 didn’t have as many event records than it did in the spring.

COUNTRY GETS YOUNGER, MANLIER

During its 1990-94 boom, country could be counted on for consistent growth whenever these numbers were calculated. From 1995-99,

(Continued on page 64)

NATIONAL FORMAT SHARE

<table>
<thead>
<tr>
<th>FORMAT</th>
<th>FALL '93</th>
<th>SUMMER '94</th>
<th>FALL '95</th>
<th>SUMMER '96</th>
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<td>NEWS/TALK</td>
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<td>R&amp;B</td>
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<td>3.9%</td>
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<tr>
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<td>2.8%</td>
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<td>ADULT STANDARDS</td>
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<td>CLASSICAL</td>
<td>1.7%</td>
<td>1.6%</td>
<td>1.7%</td>
<td>1.7%</td>
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</table>

PERSONS 12-PLUS MONDAY - SUNDAY

NEWSPAPER: Billboard.com

Www.billboard.com

Www.americanradiohistory.com

LYRICS DRAW FIRE.

The Canadian Broadcast Standards Council (CBSC) has found that modern rock. CIOX (XM FM) Ottawa violated the Canadian Association of Broadcasters code of ethics by airing. Dynamic Hedges "The Bomb in the Hood." The CBSC says the song's lyrics promote and glorify violence against women. "The juxtaposition of lyrics such as 'Gotta get my girl to rock that body' with such violent imagery as, 'I reached back like a pimp, and I slapped the hoe,' clearly perpetuate the link between women in a sexual context and women as victims of violence," the CBSC wrote in its decision. In a separate incident, top 40 CIGL Belleville, Ontario, was under investigation by the CBSC for airing "The Bad Touch" by Bloodhound Gang. It came after a Guide group leader complained she had to explain to her 11-year-old troop members what the word "hoary" means. The council reviewed the song, and although it agreed that it makes several sexual references, it feels they all are innocent and therefore should not violate Canadian broadcasting codes.

TRASTI TO EXIT FCC.

Federal Communications Commission (FCC) commissioner Gloria Trasti plans to leave the agency by the year's end. In an interview with the Albuquerque Tribune, Trasti said she plans to return to New Mexico to run for office, she won't say if she intends to run for the U.S. House or Senate. Politics is in the lifelong Democrat's blood. Her grandfather, the late Sen. Dennis Chavez, represented New Mexico for more than 30 years in Congress. Her term with the FCC expires in 2003.

NOTE: Feed the Monster Media, which created a number of Web sites for Infinity stations, has filed for Chapter 11 bankruptcy protection. Last October, it shut down operations after it was unable to find a partner or a source of funding. A number of laid-off employees are suing for back pay. The first satellite-ready radios will be appearing in stores soon. Kenwood has shipped its first batch of Sirius Satellite Radio Receivers to Circuit City, Good Guys, and Sweeter Home Entertainment. There are nine models, starting at $999. ... WorldSpace says the Kenyan radio outlet Kiss FM will lease space to its satellite radio system to broadcast to all of Kenya and much of sub-Saharan Africa. Forty other broadcasters worldwide are also broadcasting via WorldSpace.

(Continued on page 64)
### Mainstream Rock Tracks

<table>
<thead>
<tr>
<th>No.</th>
<th>Track Title</th>
<th>Artist</th>
<th>Week of Entry</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>JADED</td>
<td>Aerosmith</td>
<td>4</td>
</tr>
<tr>
<td>2</td>
<td>2 2 2 AWAKE</td>
<td>Republic</td>
<td>1</td>
</tr>
<tr>
<td>3</td>
<td>OUTSIDE</td>
<td>AARON LEWIS STAND WITH FRED DURST</td>
<td>1997</td>
</tr>
<tr>
<td>4</td>
<td>BREAKTHROUGH</td>
<td>TENacious</td>
<td>16</td>
</tr>
<tr>
<td>5</td>
<td>ONE STEP CLOSER</td>
<td>LINKIN PARK</td>
<td>1</td>
</tr>
<tr>
<td>6</td>
<td>DUCK AND RUN</td>
<td>THE OUTSIDERS</td>
<td>1</td>
</tr>
<tr>
<td>7</td>
<td>3 DOORS DOWN</td>
<td>INDUS</td>
<td>3</td>
</tr>
<tr>
<td>8</td>
<td>HEMORRHAGE (IN MY HANDS)</td>
<td>FUEL</td>
<td>2</td>
</tr>
<tr>
<td>9</td>
<td>HANGING BY A MOMENT</td>
<td>LIFEHOUSE</td>
<td>1</td>
</tr>
<tr>
<td>10</td>
<td>DRY WIRE</td>
<td>NOIZE</td>
<td>1</td>
</tr>
<tr>
<td>11</td>
<td>ARE YOU THERE?</td>
<td>OLANJER</td>
<td>1</td>
</tr>
<tr>
<td>12</td>
<td>ARE YOU READY FOR THE SHOW?</td>
<td>DISTURBED</td>
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</tr>
<tr>
<td>13</td>
<td>THE HOLLOW</td>
<td>HER NAME</td>
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<tr>
<td>14</td>
<td>RIDIN'</td>
<td>BUDDYCHERRY</td>
<td>1</td>
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<tr>
<td>15</td>
<td>LAST RESORT</td>
<td>AEROSMITH</td>
<td>1</td>
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<tr>
<td>16</td>
<td>WALK ON</td>
<td>INTERSECTION</td>
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<td>17</td>
<td>WHAT'S THE FLY</td>
<td>THE UNION UNDERGROUND</td>
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<tr>
<td>18</td>
<td>ANGEL'S SON</td>
<td>STRAIT UP featuring LADY</td>
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<tr>
<td>19</td>
<td>FLAVOR OF THE WEEK</td>
<td>AMERICAN HI-FI</td>
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<tr>
<td>20</td>
<td>ARE YOU THERE?</td>
<td>OLANJER</td>
<td>1</td>
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<tr>
<td>21</td>
<td>MY WAY</td>
<td>LIMP BIZZ</td>
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<td>22</td>
<td>ROLLIN'</td>
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<td>23</td>
<td>BEAUTIFUL DAY</td>
<td>BUCKDOGG</td>
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<td>24</td>
<td>RENEGADES OF FUNK</td>
<td>RAGE AGAINST THE MACHINE</td>
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<tr>
<td>25</td>
<td>WHY PT 2</td>
<td>COLLECTIVE SOUL</td>
<td>1</td>
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<td>26</td>
<td>SUPERMAN INSIDE</td>
<td>ERIC CLAPTON</td>
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<tr>
<td>27</td>
<td>WARNING</td>
<td>GREEN DAY</td>
<td>1</td>
</tr>
<tr>
<td>28</td>
<td>LET SALLY DRIVE (RIDE SALLY RIDE)</td>
<td>SAMMY HAGAR</td>
<td>1</td>
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<tr>
<td>29</td>
<td>KARMA</td>
<td>mastermind</td>
<td>1</td>
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<td>30</td>
<td>THE END</td>
<td>COLLECTIVE SOUL</td>
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<tr>
<td>31</td>
<td>DROPPED</td>
<td>NOTHING</td>
<td>1</td>
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<tr>
<td>32</td>
<td>BETWEEN ANGELS AND INSECTS</td>
<td>PARASOL</td>
<td>1</td>
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<td>33</td>
<td>WHAT A DAY</td>
<td>NCERTAIN</td>
<td>1</td>
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<td>34</td>
<td>BLEEDER</td>
<td>NO CHANCE</td>
<td>1</td>
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<tr>
<td>35</td>
<td>INSIGNIA</td>
<td>BORN TO BE EXAMPLE</td>
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### Modern Rock Tracks

<table>
<thead>
<tr>
<th>No.</th>
<th>Track Title</th>
<th>Artist</th>
<th>Week of Entry</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>DRIVE</td>
<td>INCUBUS</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>OUTSIDE</td>
<td>ARNOLD LEWIS STAND WITH FRED DURST</td>
<td>1997</td>
</tr>
<tr>
<td>3</td>
<td>BUTTERFLY</td>
<td>CRAZY TOWN</td>
<td>1</td>
</tr>
<tr>
<td>4</td>
<td>SOUTH SIDE</td>
<td>MOBY FEATURING GWEN STEFFANI</td>
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<tr>
<td>5</td>
<td>HANGING BY A MOMENT</td>
<td>LIFEHOUSE</td>
<td>1</td>
</tr>
<tr>
<td>6</td>
<td>DRY WIRE</td>
<td>NOIZE</td>
<td>1</td>
</tr>
<tr>
<td>7</td>
<td>HEMORRHAGE (IN MY HANDS)</td>
<td>FUEL</td>
<td>2</td>
</tr>
<tr>
<td>8</td>
<td>HANGING BY A MOMENT</td>
<td>LIFEHOUSE</td>
<td>1</td>
</tr>
<tr>
<td>9</td>
<td>DRY WIRE</td>
<td>NOIZE</td>
<td>1</td>
</tr>
<tr>
<td>10</td>
<td>BEAUCH BENT</td>
<td>BUCKDOGG</td>
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<tr>
<td>11</td>
<td>RENEGADES OF FUNK</td>
<td>RAGE AGAINST THE MACHINE</td>
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<td>DUCK AND RUN</td>
<td>THE OUTSIDERS</td>
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<td>BEAUTIFUL DAY</td>
<td>BUCKDOGG</td>
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<td>BEAUTIFUL DAY</td>
<td>BUCKDOGG</td>
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<tr>
<td>16</td>
<td>DIGITAL BATH</td>
<td>DEFINTES</td>
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<td>17</td>
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<td>THE WALK</td>
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*Note: These are the rock music charts for March 3, 2001, as published by Billboard magazine.*
showed an almost continuous decline. These days, its numbers are much lower than they were in 1980, up or down by one-tenth or two-tenths in either direction each week. Then again, being up was particularly good news for an upper-deck format that couldn't have been hit by the election.

Two demo numbers stand out here. One is 18-34, which was up 4.4-7.9. The other is males, which was up 8.2-8.6, while female adults were flat at 10. While country has seen those numbers at various points over the past year or so, the increases in younger listeners and males bode well for the format, which has been trying to acknowledge those cells a little more over the last year. So maybe having a little more Montgomery Gentry and Travis Tritt this fall made a difference as well.

**ALBUM'S WORST HOLIDAY EVER**

By contrast, album rock radio was down 4-6 during the fall, its lowest national number ever. And that number includes a share of triple-A listeners (which was off 1.1-1.1 by itself). Besides being a natural target for other fall formats, album rock has seemed particularly susceptible to wobbles as reinforced by its 6.6-6.1-6.5-6.4 history of the last year. And with classic rock up 5.2-5.3 in fall 2000, the gap between the two formats is the narrowest it's ever been. Additionally, over the last several months a mainstream rocker or two decided to drop their existing format for less well known formats and rock around classic rock.

Modern rock has also bounced around over the year; 4.1-2.8-3.9-1.5. In its 18-49 target, it has gone 8-7.5-7.7-7.8-7.7.7, making it essentially flat this fall.

**'90s HELPS ROCK WIN WOMEN**

Classic rock could also have been down in fall 2000, and in 35-64, it was off 6.8-6.6. But that format seemed to get some help from the addition of the new all-'80s outlets to the mix. We're treating most of these stations as classic rockers, rather than oldies outlets, since most play virtually no R&B or rhythmic music, concentrating instead on John Mellencamp, Bruce Springsteen, Pat Benatar, and early MTV/alternative rock gold.

Colesman Research's first study of the '80s formats finds that half of its listeners are 25-34, and that's reflected in the format's 8.8-9.1 rise. And the '80s outlets also gave classic rock a 3.4-3.7 boost in women.

In other fall ratings news, Spanish-language stations, which were finally cooling down after a period of phenomenal growth, were up. That probably reflects the rebound of New York's WSKQ-FM, as well as Spanish-language talk outlets like WQBA Miami, which also had a strong book (especially since the Kinky Guillotine game was 36-04). Oldies stations were off 3.6-4.6, with a big hit in 35-64 (8.8-8.3), suggesting that it was the election, not the '80s outlets, that had the biggest impact.

**Assistance in preparing this story was provided by Jonathan Konst at New York.**

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**Top 40 Tracks**

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Compiled from a national sample of airplay of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations supplied by Broadcast Data Systems’ Radio Track service. 262 Top 40 tracks are 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. Compilations of the chart after 26 weeks. © 2001, Billboard/BPI Communications.
Analysts Envision Napster's Hurdles
Some See Technological Challenges To Subsidization Service

By Paul Verona
NEW YORK—As Napster unveiled its long-awaited business plan and floated a settlement proposal to the record companies it has been in disputes with, U.S. lawmakers leaders offered a mixed—and complex—assessment of the technical challenges in the company's quest to transform itself from a nephritic to a legitimate player in the music business (see page 11). Beyond the legal obstacles that Napster faces in the coming months, many technological challenges stand in the way of the company's attempts to transform itself from a nephritic to a legitimate player in the music business (see page 11). Beyond the legal obstacles that Napster faces in the coming months, many technological challenges stand in the way of the company's attempts to transform itself from a nephritic to a legitimate player in the music business (see page 11). Beyond the legal obstacles that Napster faces in the coming months, many technological challenges stand in the way of the company's attempts to transform itself from a nephritic to a legitimate player in the music business (see page 11). Beyond the legal obstacles that Napster faces in the coming months, many technological challenges stand in the way of the company's attempts to transform itself from a nephritic to a legitimate player in the music business (see page 11).

"There probably isn't any body connected with all this that isn't scratching their head daily to try to come up with something. But a system that has to have all these components: security, the ability to handle a high volume of very small transactions, accounting software, tech support centers, and, most importantly, ease of operation. There are very experienced companies out there that could do this—I don't think this is going to come from Napster," says, "We have a business that we're trying to protect and we can't just give it away."

EMI Recorded Music and Warner Music Group echoed that assessment. As expected, BMG Entertainment, the music division of Bertelsmann, described the settlement process as "a positive step." Barry Smith, the company's president of EMI Publishing, says, "We're taking the position that the settlement offer doesn't address damages for past infringements or publishing issues. Napster has been embroiled in a copyright-infringement lawsuit filed by the Recording Industry Association of America (RIAA) and must comply with the terms of the lawsuit. On Feb. 12, the U.S. Circuit Court of Appeals upheld that the music-file-swapping company was guilty of infringement. A modified and expanded settlement offer from Napster is expected to give the copyright material from Napster directories is being written by the lower court. (Billboard, Feb. 21.)

Many law firms have sought one of Napster's latest tactics, calling its public settlement offer "an act of desperation" and "a rip-off." By Napster and Bertelsmann are under such pressure to do something as a result of the October announcement, says, "It's a music executive. "But they don't have anything and can't let go of this because they're too deep." Other labels issued statements blasting Napster for smoke-and-mirror tactics. "Napster continues operation of their current service although the 9th Circuit Court upheld that they were clearly in violation of the law," said Sony Music Entertainment in a statement. "Further, they still have not answered the questions we have about how the system prevents unauthorized trading or about how they intend to create a business model that respects the rights of record companies," RIAA president Hilary Rosen said in a statement. "Napster's offer to a new professional negotiating approach. "This should be negotiated like a business deal and not treated like a PR stunt," a major label who wanted to find a way to work with them, and now Napster is trying to make this a suffers some embarrassment to the labels. It's unproductive. Barry Smith says, "We've decided to go public with the billion-dollar offer to let them know it is trying to settle with the labels. Barry says the labels have expressed doubt that many current Napster users are willing to pay for the service. Napster's conservative estimate predicts that between 1.5 million and 5 million users would convert to a paid model over a five-year period. The more aggressive model puts the subscriber rate between 5 million and 17 million over the same time frame.

According to the new Napster subscription model, the pool to pay label royalties will be funded by users signing up for one of two plans. While the bulk of the money for the pool to pay label royalties, it comes from one of two plans. Barry says the company will sell additional equity in the company to private partners.

The $2.95-$4.95 monthly plan allows consumers to get a limited amount of downloads. A premium membership at $9.95-$12.95 allows for an unlimited amount of file-shuffling. It has not been determined yet whether many files could be swapped in the limited plan.

Other features of a new Napster include an improved player, a personal jukebox, and instant messaging. Should the labels accept Napster's offer, it hasn't been determined if it would be used to construct a "pool up front or be allowed to funnel money into as new subscribers sign up. Barry says, "We haven't had the study done yet to first determine if we should."

There are, however, a few restrictions on users under both plans. For instance, no file with a byte rate over 128 kibibits could be transferred. This restriction is meant to avoid super high-quality files from being passed around, Barry says. There will also be additional fees for burning a CD. If we get shut down, it's because the media companies won't take our customers' money," Barry says. If the labels are to be believed, secured technology is a major element in striking a deal. At Napster, such technology is seen as "red tape" and "red tape" was the key word used by Barry Smith when asked if Napster is developing an in-house DRM technology. He would not elaborate on what it will work.

According to several lobbyists, the Burch bill may serve as a trial balloon for the music industry in the Congress that is broader in scope.

Labels Resist New Deal

(Continued from page 1)

content providers as music publishers.

More recording artists may decide to weigh in with their views on the post-Napster E-music phenomenon this session, according to sources. Senate lawmakers have made the first announcements about upcoming hearings on this session.

After signaling their intent last year's hearings on the issue near the end of the 100th Congress, Sen. Orrin Hatch, R-Utah, and Rep. Richard J. Viti, took to the Senate floor to announce hearings to study changes to the fair-use section of the Copyright Act to determine the Napster ruling's impact on online music marketing and consumers (Billboard, Feb. 24).

The tone of their remarks showed much more sympathy for the problems of artists, consumers, and E-music companies than for the so-called content-provider industries.

On the House side, sources say that Rep. Jerry Nadler, D-N.Y., will follow up a March 2 hearing at the House Judiciary Committee, has met with staff and plans to announce soon a legislative package that will include hearings on similar issues.

Rep. Rick Boucher, D-Va., has said that he will soon reintroduce a bill that would change the Copyright Act to make the MP3 file a business model legal (Billboard, Feb. 24).

According to several lobbyists, the Burch bill may serve as a trial balloon for the Congress that is broader in scope.

The hacking legacy of Napster when people look back will be as the event that began the mobilization of copyright enthusiasts. It was the moment when the new digital era started to give way to the old. A real digital breakthrough or a moreconciliation position by the music industry toward E-music companies could quickly reshape or drastically change the way consumers got their music.

As it stands, initially Congress will hold hearings on the problems this session. Then, perhaps next session, the E-music companies will seek legislation, particularly to obtain relief from what they view as slow, inefficient licensing procedures—along with some version of a compulsory license, as well as

a lot of support, despite the music industry's much larger lobbying budget.

"There is a deep tension between the two industries," says Peter Jaszi, a prominent copyright law professor at American University and co-founder of the Digital Future Coalition, which includes nonprofit educational, scholarly, library, and consumer groups, as well as trade associations representing the electronic media, telecommunications, computer, and network-access industries.

"I can understand where they are," he says. "As the record companies really, really hold the purchasing decisions that the product will be placed. Rights holders are reluctant to let go of those decisions. The business solution that's viable in the [Napster and] BMG agreement, for example, entails a loss of control. It is shifted to consumers, who get choices—they can choose to buy one version of it. If the digital marketplace were to control decisions once owned by the companies. That's gone with file-sharing."

Of often stated public face-fruits of all parties is, "Why can't we all get together and make money together?"

The question is purposely ingenuous and unfair, as the two sides are trying to minimize their real agendas—which are, in the case of the new online companies, to establish a beachhead at any cost (even if it costs the music companies money), and the record companies, to control the actual control of decisions once owned by the companies. That's gone with file-sharing.

Striped of all artifice and public-relations puffery, the reason the two sides won't "get together" is that neither is willing to do so without the assurance that it can succeed—and have the upper hand.

The question for the federal government is whether or not to control the digital technologies used by the music companies and the users. Is there a way to achieve fairness? In dealing with this issue, the main driving force for change in Congress may be the E-music companies, but the snap-together approach of the Napster's case for the result of the ultimate user on Capitol Hill—the consumer. Or, more precisely, the constituent, the most important client base for Congress.

"The lasting legacy of Napster when people look back will be as the event that began the mobilization of copyright enthusiasts. It was the moment when the new digital era started to give way to the old. A real digital breakthrough or a moreconciliation position by the music industry toward E-music companies could quickly reshape or drastically change the way consumers got their music."

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A Grammy Backstage Pass

Billboard\'s Best Young Talent

Billboard reporters Larry Flick, Gail Mitchell, Chris Morris, and Melissa Newman offer a behind-the-scenes view of Grammy week.

TRIPLE-GRAMMY WINNER

Faith Hill is taking a break from touring this year, but that doesn\'t mean she\'s taking time off from recording. In fact, she\'s already working on a Christmas album out in 2001. Additionally, she is working on a studio album that will come out late this year or first-quarter 2002. Of her three awards, she said the one that means the most is her statue for best country collaboration, with vocals for \"Let\'s Make Love,\" her duet with husband Tim McGraw. \"The fact that we shared our first Grammy at the same time was pretty amazing.\"\

BEST NEW ARTIST

Shelby Lynne said she felt justified in taking home a Grammy for her debut album, \"I Love You, America,\" after being\"Lynne, a keeper from the moment she finished it. \"I knew I loved it. It was different from my previous albums because I wrote the songs. They were my babies.\" She says she plans to \"immediately\" go back into the studio to record the follow-up. As for a release date for the new project, she says, \"I don\'t know. I have to write the songs first.\"

LIFETIME ACHIEVEMENT AWARD

Award winner Tony Bennett certainly isn\'t slowing down. He says he\'s \"going to keep doing his music, and he\'ll keep going.\" T Vân, including a bass, guitar, and vocal album produced by Phil Ramone. \"It\'s something I\'m having a lot of fun doing, and I think that will come out in the wax. The whole premise of recording is doing things with great care and taking my time with it. There are no deadlines here, no deadlines.\" They still sound new.

BANJOIST ALISON BROWN, who shared the country instrumental performance award with Helix Fleck for the track \"Leaving Cottondale,\" noted that the band was \"very happy to be there.\" She\'s been 

BEST FEMALE R&B VOCAL PERFORMANCE

honoré Toni Braxton and \"Trouble No More\" by lavani Lopez for most daring designer duds by wearing a \"little\" Richard Tyler number in white. \"I\'ve always been a little risqué,\" said Braxton. \"Now that the bankruptcy and other problems are over, I want to do something more\"

BEST POP GROUP AWARD

For their hit \"Fighter,\" \"Tribute\" by Faith Hill and the Dixie Chicks was the biggest hit of the year. The Dixie Chicks were also nominated for \"How\" and \"Cowboy\" but lost to \"Trouble No More\" by lavani Lopez for most daring designer duds by wearing a \"little\" Richard Tyler number in white. \"I\'ve always been a little risqué,\" said Braxton. \"Now that the bankruptcy and other problems are over, I want to do something more\"

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<td>Best R&amp;B album</td>
<td>“Say My Name,”</td>
<td>Destiny’s Child, Columbia</td>
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<td>Best R&amp;B group/vocal with vocal</td>
<td>“She Walks This Earth (Soberana Rosa),”</td>
<td>Sting, Telarc</td>
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<td>Best pop performance by a duo</td>
<td>“Again,”</td>
<td>Mary J. Blige, Sony Classical</td>
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<td>Best pop collaboration with vocals</td>
<td>“Do I U, or Do You Ain’t (My Baby),”</td>
<td>B.B. King and Dr. John, MCA</td>
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<td>Best pop instrumental performance</td>
<td>“Caravan”</td>
<td>The Brian Setzer Orchestra, Interscope</td>
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<td>Best dance recording</td>
<td>“Who Let the Dogs Out,”</td>
<td>Saha Men, S/Curtis Arterton</td>
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<td>Best pop instrumental album</td>
<td>Symphonic No. 1, Joe Jackson, Sony Classical</td>
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<td>Best pop vocal album</td>
<td>The Against Nature, Shelly Dan, Guest</td>
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<td>Best traditional pop vocal album</td>
<td>Both Sides Now, Joni Mitchell, Reprise</td>
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<td>Best rock performance by a duo</td>
<td>“Again,”</td>
<td>Lenny Kravitz, Virgin</td>
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<td>“Beautiful Day,”</td>
<td>U2, Interscope</td>
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<td>Best hard rock performance</td>
<td>“Guerilla Radio,” Raged Against The Machine, Epic</td>
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<td>Best metal performance</td>
<td>“Elites,”</td>
<td>Detonos, Maverick</td>
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<td>Best rock album</td>
<td>There Is Nothing Left To Lose</td>
<td>Foo Fighters, RCA/Russell</td>
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<td>Uno, La Ley, WEA International</td>
<td>Almendra, Gloria Estefan, Epic</td>
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<td>Best spoken-word album</td>
<td>The Measure of a Man, Sidney Poitier, Harper Audio</td>
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<td>Best spoken comedy album</td>
<td>Brain-droppings, George Carlin, HighBridge Audio</td>
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<td>Best musical show</td>
<td>“Elton John and Tim Rice’s Alde,” original Broadway cast,</td>
<td>Buena Vista, Produced by Gay Baby, Paul Bogue, Frank Filipetti, and Chris Montan, by Tim Rice, music by Elton John.</td>
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**POPPY**

**Blues**

**Country**

**Folk**

**ROCK**

**Reggae**

**WORLD MUSIC**

**MUSIC VIDEO**

**CHILDREN’S**

**CLASSICAL**

**FILM/TV/VIDEO MEDIA**

**COMPETING ARRANGEMENT**

**HARPS**

**KING**
Winners Are All Smiles Backstage And At Post-Show Parties

Dr. Dre and members of U2 herald their Grammy wins with label executives at the Universal Music Group post-Grammy celebration in Los Angeles. From left are Universal Music Group chairman/CEO Doug Morris, Interscope Geffen A&M chairman Jimmy Iovine, U2’s Bono, Dr. Dre, and U2’s the Edge. (Photo: courtesy of Universal Music Group)

J Records’ inaugural pre-Grammy bash, held Feb. 20 at the Beverly Hills Hotel in Los Angeles, drew a number of luminaries, including, from left, Quincy Jones, J Records founder Clive Davis, Emilio Estefan Jr., and his wife, Gloria Estefan. (Photo: Larry Busacca)

BMG Entertainment executives came together in Los Angeles for a post-Grammy gathering. Standing, from left, are BMG Distribution and Associated Labels president/CEO Pete Jones; BMG Entertainment president/CEO North America Robert Jamieson; Jamieson’s daughter, Cindy Jamieson; Carlos Santana; BMG Entertainment president/CEO Rolf Schmidt-Holtz; and BMG Entertainment executive VP, worldwide marketing and A&R, Thomas Stein. (Photo: Berliner Studio)

Shown at the EMI Recorded Music party at the Figueroa Hotel in Los Angeles, from left, are Capitol Records president/CEO Ron Lott, EMI Recorded Music president/CEO Ken Berry, Virgin Music Group vice chair Nancy Berry, EMI Group chairman Eric Nocoli, and Blue Note/Angel president, jazz and classics, Bruce Lundvall. (Photo: Berliner Studio)

From left, compilation producers Steve Berkowitz, Seth Rothstein, and Phil Schaap and engineer Seth Foster garnered best historical album kudos for the Columbia/Legacy boxed set Louis Armstrong: The Complete Hot Five and Hot Seven Recordings.

(All photos: ©Albert Rodriguez/Berliner Studio, unless otherwise indicated)

Celebrating at Sony Music Entertainment’s post-Grammy Awards party held at Ago in West Hollywood, from left, are Epic Records Group chairman David R. Geve, Epic recording artist Gloria Estefan, who won a Grammy for best traditional tropical Latin album; Epic Records Group president Polly Anthony, Sony Music Entertainment executive VP Michele Anthony; Columbia recording artists Michelle Williams and Beyoncé Knowles of Destiny’s Child, who won best R&B performance by a duo or group with vocal and best R&B song; Columbia Records Group chairman Don Jenner; Sony Music Entertainment chairman/CEO Thomas D. Mottola; and Kelly Rowland of Destiny’s Child. (Photo: courtesy of Sony Music Entertainment)

Paul Simon, second from left, is congratulated by, from left, Tony Bennett, Stevie Wonder, Sheryl Lynne, and Brian Wilson on being named MusiCares’ 2001 person of the year. The dinner, held by the National Academy of Recording Arts and Sciences Feb. 19 in Los Angeles, included performances of Simon’s songs by Wonder, Lynne, and Wilson, among others. (Photo: Tsuni/ImageDirect)

Western music cutups Riders in the Sky collected the best musical album for children Grammy for Woody’s Roundup Featuring Riders in the Sky (Walt Disney Records).

Baha Men collected the best dance recording award for their exuberant, ubiquitous S-Curve/Artemis Records hit “Who Let the Dogs Out.” Kneeling in front of the group members are producers Steve Greenberg, left, and Michael Mangini.

The Temptations burst into song to celebrate their fourth Grammy win—their first in 19 years—for Ear-Resistible (Motown), which won best traditional R&B vocal album.
Country Teens Go Multimedia

By CHUCK TAYLOR and PHYLLIS STARK

In a multimedia world where visuals have become as key to artists' careers as their sound, young country acts are exploring all opportunities to face their futures head-on. Music videos have become a vital tool in reaching not only the country audience, but a younger, more sophisticated and emerging demographic. The Skaggs of The Charlie Daniels Band, for example, are the first major country act to have produced a national TV video on a non-recorded song. Their single, "I Promise", features a music video that was produced by the team behind "The Charlie Daniels Band Video," and aired on CMT on the first day of the month.

The Clark Family's pilot shoot in March will be considered for the network's lineup in May. The concept for the family on its bus tour will be featuring the family's music videos and interviews with the fans. The show will be shot in 35mm and will air on CMT in the fall.

"We're living in a visual world," says CMT VP of music and talent Chris Parr. "If you look at successful artists, music is half their package—their visual image is the other half.

In fact, CMT has generally accepted many of these acts right out of the box. The younger country artists have gotten more early support by the network than any other genre, such as CMT, Great American Country, and local country shows," says Jeff Walk, president of Aristoc-Com, a leading marketing and video promotion company for country music. "A network like CMT, which is trying to reach a younger demographic, wants to play artists that need exposure and exposure to video tends to amplify how an artist is identified to the audience.

Parr names Jessica Andrews, Hillary Gilman, and bluegrass act Nickel Creek as three recent examples of young country artists receiving early support from CMT. "Music videos and TV exposure make a difference when it comes to the sales chart," he adds. "Airplay has to be done properly, but video and TV exposure on a national network like CMT can make an immediate impact on record sales.

"The younger targeted audience is 18- to 34-year-olds; reaches about 35 million U.S. households, according to Nielsen Media Research. CMT programs such as On the Verge, Hit Trax, All Access, and Face the Music routinely spotlight young country artists. In addition to music video networks, country music artists get national TV exposure on TNN's Grand Ole Opry and PBS' Austin City Limits.

Other acts are jumping a step and going directly to TV networks that will potentially place them before millions of youngsters on a weekly basis. The Clark Family Experience, a group of six brothers aged 17 to 26, is working with Warner Bros. Television for a series. "We fell in love the minute we saw them," says CMT VP of program development for Warner TV. "All kinds of cycles happen in television, and one we see to be in now is the one-hour drama that is in opposition to very strong family values. You look at these guys, and they exude that positive spirit, with charisma and charm.

Youth Country Artists Blossom and Boom

(Continued from page 1)

Disney's Lyric Street Records has made multi tribe Rachel Platts and solo act Kortney Kayle on its roster. President Randy Goodjohn says, "All groups that's younger people who buy most of the records. From a pure sales objective, it's our belief that if you can find music that addresses the issues you serve.

"At the end of the day, we're record- label and label, and customers depend upon our ability to sell records," he adds. "That's the line you always have to walk, maintaining the creative freedom to allow an artist to be who they are and, at the same time, keeping that sound format-wise." ROOTS DOG DEEP

That's what it all comes down to: the new breed of youth-loving artists, many of whom claim that their roots are deep in country music.

"The young people growing up now—especially the kids of the 45 million younger listeners—exposes them all over. It's one of the last great genres of music that can make a living," says Steve Parker of Sixty Six. The Atlantic Nashville male quintet's non-traditional release of Country Music, "Most Beautiful Girl" recently polarized country radio.

"We were thinking Outkast, Boyz II Men... We've got a lot of things to say. We've been together for four years, the boy-pop thing hasn't really even happened yet. We would have never done the Glitter, the Backstreet Boys—still country but edgy with hugs and a slide guitar," lead singer Chris Beeghly notes. "In fact, many of the younger artists in the pop world are just what its acts will—and won't—sing about, a variable that is helping to change the fundamental sound of country radio.

"Young themes of country music are not as old as they used to be," says Lyric Street's Goodjohn. "Country music is more about relationships and how you feel about your significant other. It's more of a lifestyle now. And our [young] artists aren't going to take sexual topics to the edge like their pop counterparts. These young people are growing up with a sense of the culture that is unique to the country format.

"We won't do your fake country act," Par says. "There's no drinking or heavy stuff, because our audience on the whole is a bit younger, so we like to play a good format forward."

Rachel Platts' Gary VeAlox adds, "People are hungry for something new and fresh besides drinking and dancing. Nowadays, you don't have to wear a cowboy hat to be country, and I think these changes are appealing to the younger kids. There are so many country artists out there now, you have your choice."

In addition, some trends simply aren't age-appropriate for a younger artist. "We want you to make sure that your young artists are engaging about and trying to relate to situations that are real to their worlds," Stroud says. "If they're singing about something they believe in, we get it. It's going to be cool. We do some dancing, lots of power ballads, and we see the monologues and the girls playing jazz.

Lyric Street artist Kortney Kayle admits that she grew up on pop music, but when she heard Deana Carter and Hill, it turned her on to country and the rest is history. "I love your music, it's the older, established artists, but it doesn't give country a fresh, new face, a place to go, and the potential to work for our future."

"It's their video—that the fact we can relate to them."}

Much of country's new generation of emerging artists are taking advantage of their part of their musical appeal to their carefully mapped images. Their presence on country video channels—certainly a key strategy in any marketing plan—is now a key strategy in any marketing plan. In addition, there are traits to music that separate it from that of many of the acts more experienced veterans.

Kayle says, "The most important thing we were putting together my record was to make the music real- meaning, to try to catch your attention right from the opening note.

Marshall Dylan isn't necessarily "setting out to create a pop-country sound," says the group's Todd Sans. "We're going after country music that has a cool groove and sounds fresh. We have pop influences, but there are also bluegrass influences and some Grateful Dead and rock stuff in there. It's all about what we listen to."

The Issue of Lyrics

Other artists also identify with high-energy music and positive themes as a trademark of the genre. But perhaps more essential to young country music's sound is just what its acts will—and won't—sing about, a variable that is helping to change the fundamental sound of country radio.

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"It's their video—that the fact we can relate to them."
YOUNG COUNTRY ARTISTS BLOSSOM AND BOOM
(Continued from page 70)

McNANN

harmless, like “I Think She Likes Me” and “Little Bitty Pretty One.”
Every artist has certain things he or she can and can’t sing about, and some country and country-pop stars are suspected of pandering for females because they can sound older than young males, according to Asylum artist Lila McCann, a virtual yokel who made her solo debut single came out in 1997, when she was 13.
“You can often hear a 17-year-old and think she’s 25 or 30,” McCann says, although the singer adds that she is also a fact that generat-

ing longer-term relationship issues on her upcoming album, “I can sing about being a kid for someone for a cer-
tain amount of time, because I can actually relate to it. So can my audience.”

YOUTH’S SPECIAL NEEDS
There also comes a series of special challenges with youth artists that sim-
ply aren’t pertinent to adult acts: things like schooling and the need for a constant manager. McCann was unable to participate in a typical radio tour until she finished high school in a small town outside Tacoma, Wash. Many kids have similar stories.
“Continuing Billy’s education has been a focal issue,” says Allen Butler, president of Sony Music Nashville, parent of the Grand Ole Opry artist. “His parents feel they have to make sure he’s back to his neighborhood to play with the kids. He’s totally off limits to us then.”
Butler adds that a young artist also can have a certain mindset that parents or managers can’t understand. “I think, rather than just giving them what they want, it’s better to see what they’re capable of accomplishing.”

Mazzocomm has already begun leveraging its programming, including the Grammys and the Super Bowl, across several media.

EMI MUSIC PUBLISHING has named Fabrice Benoit managing director of its French division, succeeding Eric Duflacre, who left in January. Benoit has been managing director of EMI Publishing in Spain, and he will remain in that post until the appointment of a successor. He reports to Peter Reichardt, president of EMI Music Publishing Continental Europe, and Terry Foster is executive VP and chairman of the EMI Publishing Network. Palen will assume the role of deputy managing director of Spain, in ad-
dition to being director of finance and administration for continental Europe.

USER CORP., a Tokyo-based cable radio provider, is preparing a March 1 launch of its fiber-optic Internet broadband service offering home computer users high-speed access to audio and video content that can be downloaded or streamed. Initially, downloads from User subsidiary Music Publishing acts will be provided. A network line that connects up to five PCs will cost 4,900 yen ($42.28) a month. Downloads will start at 259 yen ($2.15) a track.

ARTISTDIRECT, the online music network, reports a slightly higher cash-
flow loss and a 57% jump in revenue for the fourth quarter, which ended Dec. 31. On a full-year basis, the company’s cash-flow loss more than doubled, while revenue increased 111%. For the quarter, ArtistDirect had a net loss of $4 million and a revenue increase of $1 million over the previous year. For the full year, the company lost $9.6 million, compared to a $5.4 million loss in 1999. The company plans to burn up to 2 million dollars, or 5.3%, of its outstanding common stock, at $1.25 per share. The stock closed unchanged on the news at 78 cents.

BRIAN GARRITY

GILMAN

successful promotion for Lyric
during the year. The benefit of
the format for the young acts is
that it’s all three-dimensional, and
the cost is lower. The company
has a lot of confidence in the
young artists, and its marketing
strategy is to be as aggressive as
can be. The company has
a lot of success in the market,
and it plans to continue to
be successful in the future.”

When I first came to Nashville 20-
some years ago, we were in the
country music business.
And I’m going to let
this discourage me, I
shouldn’t let this. Any time you’re back by a segment of the audience, I think that’s probably missing the point.
Case believes that the window for
young acts is narrow. “Someone will own the category, and there may be a room for a few others,” he says. “Billy Gilman is there, and it looks like Jes-
sie Andrews is establishing herself as a significant artist.”

Yet with similar fervor, others dis-
niss the concerns. “This is good for the industry,” says Billy Schreiber. “Every-
where I have ever seen country mu-
sic, there are young people there—
because this is a format for the family. Why can’t the 14-year-olds have their own artist that they can relate to?”
According to Mazzocomm, country music is just in the initial stages of the youth trend, with the next phase to be expected. “I think it’s very healthy for country music, country radio, the industry, and for audiences,” he says. “We’re really excited about the entire movement.”
Stroud looks farther up the road. “We’re riding the wave now,” he says. “I think this is country music if we don’t mess it up. If we stay open-minded, we’re going to win. If we close the door to the youth, then our market will look like jazz that doesn’t sell a lot of records. Thank goodness we’re ac-
cepting them, because the youth are the future.”

TO OUR READERS
The Hot 100 Spotlight will return next week.
<table>
<thead>
<tr>
<th>No.</th>
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<td>Jennifer Lopez</td>
<td>If You Had My Love</td>
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<td>Lenny Kravitz</td>
<td>Let's Go to Bed</td>
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<td>40</td>
<td>Zombie</td>
<td>Restless</td>
<td>-</td>
<td>12</td>
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<tr>
<td>41</td>
<td>Ricky Martin</td>
<td>Livin' la Vida Loca</td>
<td>-</td>
<td>14</td>
<td>44</td>
</tr>
<tr>
<td>42</td>
<td>Britney Spears</td>
<td>Oops!...I Did It Again</td>
<td>-</td>
<td>2</td>
<td>47</td>
</tr>
<tr>
<td>43</td>
<td>Fuel</td>
<td>hollow</td>
<td>-</td>
<td>15</td>
<td>45</td>
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<tr>
<td>44</td>
<td>Various Artists</td>
<td>American Family Values Tour 1999</td>
<td>-</td>
<td>32</td>
<td>58</td>
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<tr>
<td>45</td>
<td>JAY-Z</td>
<td>Izzo H O V A</td>
<td>-</td>
<td>15</td>
<td>43</td>
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<tr>
<td>46</td>
<td>Shaggy</td>
<td>Hot Shot</td>
<td>-</td>
<td>1</td>
<td>50</td>
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<tr>
<td>47</td>
<td>Pink</td>
<td>Can't Take Me Home</td>
<td>-</td>
<td>26</td>
<td>51</td>
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<tr>
<td>48</td>
<td>Erykah Badu</td>
<td>Molley</td>
<td>-</td>
<td>27</td>
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<td>49</td>
<td>Various Artists</td>
<td>911</td>
<td>-</td>
<td>19</td>
<td>56</td>
</tr>
</tbody>
</table>

**March 3, 2001**

- **1.** VARIOUS ARTISTS, *The Gift of Game*
- **2.** LEE ANN WOMACK, *I Hope You Dance*
- **3.** MOBY, *Play*
- **4.** Coldplay, *Parachutes*
- **5.** JAGGED EDGE, *J.E. Heartbreak*
- **6.** BOON JOY, *Crush*
- **7.** STING, *Brand New Day*
- **8.** EMINEM, *The Marshall Mathers LP*
- **9.** GODSMACK, *Awake*
- **10.** ICONIQ, *Street Money*
- **11.** RICKY MARTIN, *The Life of David Bustamante*
- **12.** JENNIFER LOPEZ, *If You Had My Love*
- **13.** JAY-Z, *R.I.C.O.*
- **14.** KATY PERRY, *Hot Shot Debut*
### Billboard Hot 100 Chart (March 3, 2001)

<table>
<thead>
<tr>
<th>#1</th>
<th>Artist</th>
<th>Title</th>
<th>Weeks</th>
<th>Sales</th>
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<th>Date</th>
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<td>1</td>
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<td>Radio Disney Jams Vol. 3</td>
<td>109</td>
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<td>16</td>
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<td>32</td>
<td>113,962</td>
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<td>156</td>
<td>Various Artists</td>
<td>Paulina Rubio</td>
<td>Universal Latino 53049: 19-5196</td>
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<td>Kelly Urban Capital (59505)</td>
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<tr>
<td>158</td>
<td>Various Artists</td>
<td>Blink-182</td>
<td>The Mark, The Tok, And Tryst's Show The Enema Strikes Back</td>
<td>8</td>
<td>1996-12-15</td>
<td></td>
</tr>
<tr>
<td>159</td>
<td>Various Artists</td>
<td>Various Artists</td>
<td>Nine Studio Keene/K изготовлен</td>
<td>37</td>
<td>1996-12-15</td>
<td></td>
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<tr>
<td>161</td>
<td>Various Artists</td>
<td>Paul Klein</td>
<td>Wow Worship, '93 Most Powerful Worship Songs</td>
<td>70</td>
<td>1996-12-15</td>
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<tr>
<td>162</td>
<td>Various Artists</td>
<td>Capone-N-Noreaga</td>
<td>Boyz II Men 100-899</td>
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<td>1996-12-15</td>
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<td>Boyz II Men 100-899</td>
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<td>1996-12-15</td>
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<tr>
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<td>8</td>
<td>1996-12-15</td>
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<tr>
<td>165</td>
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<td>The Mark, The Tok, And Tryst's Show The Enema Strikes Back</td>
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<td>166</td>
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<td>8</td>
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</table>

### Top Albums A-Z (Listed by Artists)

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Date</th>
</tr>
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<tbody>
<tr>
<td>Andrea Bocelli</td>
<td>Andrea Bocelli</td>
<td>1996-12-15</td>
</tr>
<tr>
<td>Barbra Streisand</td>
<td>Barbra Streisand</td>
<td>1996-12-15</td>
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<tr>
<td>Barenaked Ladies</td>
<td>Barenaked Ladies</td>
<td>1996-12-15</td>
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<tr>
<td>Erykah Badu</td>
<td>Erykah Badu</td>
<td>1996-12-15</td>
</tr>
<tr>
<td>Backstreet Boys</td>
<td>Backstreet Boys</td>
<td>1996-12-15</td>
</tr>
<tr>
<td>Christina Aguilera</td>
<td>Christina Aguilera</td>
<td>1996-12-15</td>
</tr>
<tr>
<td>Deftones</td>
<td>Deftones</td>
<td>1996-12-15</td>
</tr>
<tr>
<td>Green Day</td>
<td>Green Day</td>
<td>1996-12-15</td>
</tr>
<tr>
<td>Vertical</td>
<td>Vertical</td>
<td>1996-12-15</td>
</tr>
<tr>
<td>Columbia</td>
<td>Columbia</td>
<td>1996-12-15</td>
</tr>
<tr>
<td>Jive</td>
<td>Jive</td>
<td>1996-12-15</td>
</tr>
<tr>
<td>Elektra</td>
<td>Elektra</td>
<td>1996-12-15</td>
</tr>
<tr>
<td>Priority</td>
<td>Priority</td>
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<tr>
<td>A&amp;M</td>
<td>A&amp;M</td>
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<td>Island</td>
<td>Island</td>
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<td>Epic</td>
<td>Epic</td>
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<tr>
<td>MCA</td>
<td>MCA</td>
<td>1996-12-15</td>
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<tr>
<td>Arista</td>
<td>Arista</td>
<td>1996-12-15</td>
</tr>
<tr>
<td>Atlantic</td>
<td>Atlantic</td>
<td>1996-12-15</td>
</tr>
<tr>
<td>Columbia</td>
<td>Columbia</td>
<td>1996-12-15</td>
</tr>
<tr>
<td>Warner Bros.</td>
<td>Warner Bros.</td>
<td>1996-12-15</td>
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<td>24</td>
<td>24</td>
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<tr>
<td>British</td>
<td>British</td>
<td>1996-12-15</td>
</tr>
<tr>
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<td>Epic</td>
<td>1996-12-15</td>
</tr>
<tr>
<td>MCA</td>
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<td>Arista</td>
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<tr>
<td>Atlantic</td>
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</tr>
<tr>
<td>24</td>
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### Billboard Radio Airplay Chart (March 3, 2001)

<table>
<thead>
<tr>
<th>Week</th>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>155</td>
<td>149</td>
<td>Various Artists</td>
<td>Songs from an American Move Vol. One, Learning How to Smile</td>
</tr>
<tr>
<td>156</td>
<td>159</td>
<td>Various Artists</td>
<td>Songs from an American Move Vol. One, Learning How to Smile</td>
</tr>
<tr>
<td>157</td>
<td>160</td>
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<td>Songs from an American Move Vol. One, Learning How to Smile</td>
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<td>158</td>
<td>161</td>
<td>Various Artists</td>
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</tr>
<tr>
<td>159</td>
<td>162</td>
<td>Various Artists</td>
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### Billboard Soundtrack Chart (March 3, 2001)

<table>
<thead>
<tr>
<th>Week</th>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>155</td>
<td>149</td>
<td>Various Artists</td>
<td>Songs from an American Move Vol. One, Learning How to Smile</td>
</tr>
<tr>
<td>156</td>
<td>159</td>
<td>Various Artists</td>
<td>Songs from an American Move Vol. One, Learning How to Smile</td>
</tr>
<tr>
<td>157</td>
<td>160</td>
<td>Various Artists</td>
<td>Songs from an American Move Vol. One, Learning How to Smile</td>
</tr>
<tr>
<td>158</td>
<td>161</td>
<td>Various Artists</td>
<td>Songs from an American Move Vol. One, Learning How to Smile</td>
</tr>
<tr>
<td>159</td>
<td>162</td>
<td>Various Artists</td>
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</table>

### Billboard Religious Chart (March 3, 2001)

<table>
<thead>
<tr>
<th>Week</th>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>155</td>
<td>149</td>
<td>Various Artists</td>
<td>Songs from an American Move Vol. One, Learning How to Smile</td>
</tr>
<tr>
<td>156</td>
<td>159</td>
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</tr>
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<td>160</td>
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<td>Songs from an American Move Vol. One, Learning How to Smile</td>
</tr>
<tr>
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<td>161</td>
<td>Various Artists</td>
<td>Songs from an American Move Vol. One, Learning How to Smile</td>
</tr>
<tr>
<td>159</td>
<td>162</td>
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### Billboard Top Artists Chart (March 3, 2001)

<table>
<thead>
<tr>
<th>Week</th>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
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<tbody>
<tr>
<td>155</td>
<td>149</td>
<td>Various Artists</td>
<td>Songs from an American Move Vol. One, Learning How to Smile</td>
</tr>
<tr>
<td>156</td>
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</tr>
<tr>
<td>158</td>
<td>161</td>
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<tr>
<td>159</td>
<td>162</td>
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### Billboard News Chart (March 3, 2001)

<table>
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<tr>
<th>Week</th>
<th>Week</th>
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<th>Title</th>
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<tbody>
<tr>
<td>155</td>
<td>149</td>
<td>Various Artists</td>
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<tr>
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<tr>
<td>157</td>
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<td>Various Artists</td>
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<td>158</td>
<td>161</td>
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<td>159</td>
<td>162</td>
<td>Various Artists</td>
<td>Songs from an American Move Vol. One, Learning How to Smile</td>
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</tbody>
</table>
MIGHT AS WELL BE SPRING: Baseball fans and music merchants both find relief from winter's doldrums in February. The former camp sees sunshine as pitchers and catchers return to the ritual of spring training, while music stores reach warmer sales climates in the glow of Valentine's Day shopping, the traffic of Presidents Day weekend, and an improved tone of the preceding month. The latter camp's current issue reflect the first two mentioned factors, while the residuals of the Feb. 21 Grammy show on CBS will be seen next issue.

In the meantime, Cupid's haul and the long holiday weekend hike industry-wide also have their NGO titles. Some up the hill, many feel that Napster's potential, from a technical perspective, is far greater than either its current, free system or its planned subscription service suggests.

"One of the ironies of trying to shut down Napster is that the technology that Napster is using is so developed that if you get rid of it, it makes its planned conversion to a subscription model, according to analysts, even more user-friendly. When Napster had its heyday, it talks Barry, adds, "Napster could burn CDs, the way Real Player does, but Napster would never do that until this case is settled, because it would directly impact the sale of CDs, whereas it's a three- or four-step process (to burn a CD); they could make it one- or two-step process." In addition, Napster can succeed in launching a paid service, even if it doesn't compete with the major labels' direct-download systems, it will have to fight off many other competitive threats, according to experts.

As soon as free Napster goes away, the entire music market is going to spend a lot of time and money developing new, competing platforms," says Tom Grunschik, president of the music content site Spunkt.com. Yet most sources agree that Napster—with its current base of more than 50 million users and its high profile—will have a solid head start over potential competitors if it settles with the labels or survives in the courts.

The media has overemphasized Napster's "freedoms," which has led people to think it's going to be easy to compete with Napster," says Gottlieb. When you talk about file-sharing services like Grokster and Scour, the secret is not to peer. It's universal access to an infinite number of songs. What else is there? And when you look at the risk of Napster going to be held and shoulders above everything else.

Miller agrees, saying, "As far as file-sharing is concerned right now, Napster has the brand. Not the best brand, the 'brand.'"

**THE LOOK OF LOVE:** Some of the albums that appeared to benefit from Valentine's Day merchandise were: Celine Dion's "A New Day Has Come" with Dido (6-4, up 49%), Sade (8-6, up 31%), Lenny Kravitz (7-0, up 24%), Sting (78-61, up 56%), and Yanni (150-142). Among the albums that seem to join the parade of hearts and flowers are Faith Hill's (47-31, up 88%), Ricky Martin's (48-44, up 25%), and Rhino's multi-act New Millenium's Love (67-52, up 25%). The albums also benefit from radio action on her latest country top 10 hit, "If My Heart Had Wings" (11-9 on Hot Country Singles & Tracks), while radio and video play of Martin's duet with Christine Aguilera, "Nobody Wants to Be Lonely," has stirred album gains for his latest in many of the last five weeks. The pair performed the song the night before Valentine's Day on The Tonight Show With Jay Leno.

Comparing 2000's activity to this month's, the shift of Valentine's Day from Monday to Sunday may have cost the occasion's impact. Add up total album sales for this issue and last and the sum, 29 million albums, is up just 0.6% over the same two weeks of last year.

**GRAMMY GRANDEUR:** This column goes to press before the Grammys hit the airwaves, but history tells us the awards fest will stir a pasel of sales spikes, and some nominees in key categories have already benefited from the attention. This year's Grammy poster child for heighten-ings—certainly the award winners—Go Fish's "The Last Decade," has also benefited from radio action on her latest country top 10 hit, "If My Heart Had Wings" (11-9 on Hot Country Singles & Tracks), while radio and video play of Martin's duet with Christine Aguilera, "Nobody Wants to Be Lonely," has stirred album gains for his latest in many of the last five weeks. The pair performed the song the night before Valentine's Day on The Tonight Show With Jay Leno.

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AUSTRALIAN MUSIC SALES UP 2%  
(Continued from page 4)

says, Odyssey Number Five entered the ARIA chart at No. 1 and has sold close to 400,000 units. At the U.K., Australian retailers reap 43% of the year’s business from sales in the fourth quarter. Retailers were affected when mass merchants such as Kmart and Myer slashed prices of new top 40 hits by releases from $11 Australian to $20 Australian. “It was ludicrous,” HMV’s Carr says of the strategy. “It made Christmas trading hard, but we drove our music sales through deeper catalog and merchandising.”

CD album unit sales rose 23.2% to 433,000 units, with a 1.2% rise in dollar value to $352 million Australian ($282 million). Cassette albums rose 43.5% to 950,000 units. Music videos and DVDs increased 2.6% to 577,000 units, with a dollar value of $10.6 million Australian ($5.6 million).

The growth of the dance genre was significant, with ARIA estimating that it now represents 5% of sales. Morgan Williams, manager of the dance-oriented Central Station Records outlets, says business grew 16% in the past year. “The dance labels are learning to market themselves better,” he suggests. “Venues are becoming more available; more are changing their schedules from Tuesdays to Djs.”

Retailers report that consumers are savvy about new releases and acts and expect recordings to be timed close to the overseas release dates. Candis says, “In the past, the year was how new releases titles increased by 9% in value and in units.”

While the price of singles dropped 16%, sales were static. Candis attributes this to the rise of CD burners, file swapping and downloading of tracks. An estimated 400,000 Australians use Napster.

ARIA estimates that piracy robs the total market of $95 million Australian ($34.45 million) per year. A positive note is that a 12-month Legislative and Constitutional Affairs inquiry has in its report (“Creating Down on Copycats”) adopted an ARIA submission regarding greater training, more penalties, and the need for greater coordination between customs, state, and federal police and music-industry piracy investigators.

Candis says, “It’s a difficult step. It involves many ministerial departments, each with different views. There are conflicting priorities between state and federal police. In some cases, one will choose not to investigate at all. Each year, ARIA spends more and more on keeping piracy under control. We’ve been the best track performance in the world. But we need a comprehensive and modern set of remedies and legal avenues to continue to be successful.”

Early 2001 has brought mixed fortunes.

Davies of Sound World says trading in February was 25% ahead of Christmas, with the proliferation of super-sized top 50 hits being the reason for the increase. “It’s been a good year for the business to be bad until the federal election, which is expected about October or November,” says Williams.

Thon says that despite the criticism and the hard work involved in putting together the ceremony, he will do it one more year, because “I feel there are a lot of things to develop from this foundation. For me, it was like the year zero for the show after all the troubles of these past years. The Victories are back on track; there is a lot of good will from everyone in the business and within the artistic community to continue to build from what has been started. We have to build from what we have and move on.”

A list of 2001 Victories de la Musique winners follows:

Best male vocalist: Henri Salvador (Source).

Best female vocalist: Helene Segara (Oriole/Endless).

Best debut performance: St. German (Blue Note/EMI).

Best debut album: Isabelle Boulay, Mon Quel faux (V2).

Best pop album: Henri Salvador, Chansons Ave Votre Source (Oriole/Endless).

Best rock album: Louis Attique, Comme on a Dit (Atmo/Atmospheriques).

Best rap, reggae, or groove album: Pierpoljak, Flicts, Cigae Tewz (Baraud).

Best traditional or world music album: Rachid Taha, Made in Medina (Baraud).

Best electro, techno, or new sounds album: St. German, Trois (Blue Note/EMI).

Best children’s album: Henri Des, Du Neuf (Mix, Jazz Productions).

Best soundtrack for a movie or TV program: The Virgin Suicides, Air (Virgin).

Best music video: Etienne de Crecy, Au 1 Wring (V2); director, Geoffrey de Crecy.

Best original song (voted by the listeners of Europe 2): “Lennie Daimier,” sung by Dave Lee, written by Florencerence & The Machine.

Best musical, tour, or concert: Johnny Hallyday at the Eiffel Tower, the Olympe, and on tour.

‘The diversity of talent is fully part of the Victories.’

—SEBASTIEN CAUET, EUROPE 2

2001’S VICTOIRES CELEBRATE DIVERSITY  
(Continued from page 4)

suggesting that during the week of the Victories, the public voted by sending Sony act Garou’s album and single to the top of the charts sales.

Acts that performed included Brulé, Salvador, Boulay, Etienne Daho, Autour de Lucie, Têtes Raides, Rita Mitsouko, Alain Souchon, Garou (live from Quebec), Saia, Saia Suas Crep, and Rachid Taha.

For the first time in years, the Victoires welcomed back international acts. Special guests who performed during the show included Epic artist Saie, Mercury act Lionel Richie, and the Wildstyle/Edel trio with French rapper Jimin. For an acoustic version of his hit single “Seven Days.” A special tribute was paid to Virgin act Renaud for his career.

Set at the Olympia concert hall, the 12 million franc ($1.7 million) awards show was broadcast live on public TV France 2 and AC network Europe 2. The program garnered an average 26% audience share, with more than 4 million viewers, while commercial channel TP1, which usually commands the evening by a wide margin, had a 26% share.

Some key label executives made their first appearance at the ceremony of the length of the show and questioned the need to add more acts perform live.

Marc Thonon, president of the Victoires and CEO of Atmospheriques, says that no other show offers the opportunity to present such a wide variety of talent and musical genres. “I know it’s being criticized for being too long, but for me, the reward is that artists who hardly ever get any TV exposure had that opportunity,” says Thonon.

Europe 2 program director Sebastien Cauet says, “The diversity of talent is fully part of the Victoires. There isn’t any single station playing the whole genre of what was played during the show, from pop, from Rhythm & Blues to pop, from Pop to pop.”

Boulay or Helene Segara to electronica artists St. German or reggae group Pierpoljak. I don’t see why we don’t give the winner of the Victories concept. And it’s just a one-off show each year. Overall, it was a nice ceremony, with lots of diversity and, like many others, I feel it was fairly successful.

Thon says that despite the criticism and the hard work involved in putting together the ceremony, he will do it one more year, because “I feel there are a lot of things to develop from this foundation. For me, it was like the year zero for the show after all the troubles of these past years. The Victories are back on track; there is a lot of good will from everyone in the business and within the artistic community to continue to build from what has been started. We have to build from what we have and move on.”

A list of 2001 Victories de la Musique winners follows:

Best male vocalist: Henri Salvador (Source).

Best female vocalist: Helene Segara (Oriole/Endless).

Best debut performance: St. German (Blue Note/EMI).

Best debut album: Isabelle Boulay, Mon Quel faux (V2).

Best pop album: Henri Salvador, Chansons Ave Votre Source (Oriole/Endless).

Best rock album: Louis Attique, Comme on a Dit (Atmo/Atmospheriques).

Best rap, reggae, or groove album: Pierpoljak, Flicts, Cigae Tewz (Baraud).

Best traditional or world music album: Rachid Taha, Made in Medina (Baraud).

Best electro, techno, or new sounds album: St. German, Trois (Blue Note/EMI).

Best children’s album: Henri Des, Du Neuf (Mix, Jazz Productions).

Best soundtrack for a movie or TV program: The Virgin Suicides, Air (Virgin).

Best music video: Etienne de Crecy, Au 1 Wring (V2); director, Geoffrey de Crecy.

Best original song (voted by the listeners of Europe 2): “Lennie Daimier,” sung by Dave Lee, written by Florencerence & The Machine.

Best musical, tour, or concert: Johnny Hallyday at the Eiffel Tower, the Olympe, and on tour.

DNA TO DISTIBUTE DEATH ROW CATALOG  
(Continued from page 6)

at Mule Creek State Prison in Ione, Calif. Speaking of his status as his label’s “Mr. Death Row,” Knight says he expects to be out of jail by this summer, after he serves additional time for violating federal probation in a 1994 weapons case. He continues, “The people at Interscope, when they look, they turn around and say, ‘Oh, he’s right’. The DNA situation is a lie, I own it, I got the great material. I know they can get it in the states.”

Knight—maintaining a small Death Row staff in L.A. to handle the label’s day-to-day business—expresses satisfaction about the newly independent label: “I like giving back and dealing with guys who want to grow along with me and my ideas and my vision,” Knight says. “A lot of times, when guys go major, and mainstream, they want you to pay less, and they want to basically turn around and give you dollars for nothing. They want to beat you out of your pocket if possible. We have a minor deal. The DNA situation is a lie, I own it, I got the great material. I know they can get it in the states.”

People change over the years,” he continues. “The people at Interscope, when they look, they turn around and say, ‘Oh, he’s right’. The DNA situation is a lie, I own it, I got the great material. I know they can get it in the states.”

Interescope once, Universal doesn’t. And we don’t have anyone there any more, it turns strictly corporate. When it turns strictly corporate, it becomes a numbers game.”

Representatives for both Interscope and Interescope did not return calls.

Knight says that upon his release, he will move “full steam” to develop young talent like rapper Crooked I, who has been heard on the Too $hort compilation.

“I want the opportunity to pay my debt to society,” Knight says. “It’s not about, I was done wrong or I was done right. It’s about your payment. Don’t cry about it, come out a smarter, stronger man; and be more respectable and work hard. That’s all I want out of life.”

Colson does not discount working with Death Row on future releases, saying, “Our deal is for this catalog, so anything else is an additional conversion.”

Charity Always in Fashion. Atlantic recording artist Rod Stewart and Vogue magazine publisher Robert Abeleman Beckman were recently honored with the City of Hope’s Spirit of Life Award at a New York gathering that also launched Fashion and Music industry for the City of Hope, an effort to raise funds and awareness in New York for the California-based medical center and research institute. Standing, from left, are Atlantic Group co-chairman and event honorary co-chairman Vaz Azizot and Ahmet Ertegun, Stewart, event co-hosts Mark McGrath of Sugar Ray and Daisy Fuentes, Conde Nast Publications CEO and event honorary co-chairman Steve Florio, Warner Music Group chairman/CEO Roger Ames, and Beckman. Kneeling, from left, are City of Hope VP of development Scott Goldman, Atlantic Records executive VP of development/GM Ron Shapiro, Stan Frazier and Rodney Sheppard of Sugar Ray, and Stewart manager Arnold Stiefel.
**Expanded Duties For 4 On Billboard Edit Staff**

Billboard is announcing several editorial changes this week, in its ongoing effort to expand and diversify its coverage of the music and video industries. All are effective immediately.

Eric Garrity, who has been Billboard’s Merchants & Marketing editor, has been appointed to the new position of marketing & technology editor. Gail Mitchell, the R&B music editor, has been named reporting editor. And editorial assistants Jill Pessetnick and Rashaun Hall have been named assistant editor and reporter, respectively. All report to managing editor Don Jefrey.

Garrity will spearhead Billboard’s coverage of new retail products as they intersect with music and video businesses. He will be the author of Billboard’s weekly Retail & Sound business column. Additionally, he will continue to oversee the magazine’s Merchants & Marketing section.

Mitchell will be the author of Billboard’s weekly R&B column. Pessetnick and Hall will work closely with Garrity on editorial projects.

**Tape/Disc Directory Closing March 28**

Companies hoping to get their message to key music industry decision makers have until March 28 to be included in Billboard’s 2001 Tape/Disc Directory. The directory serves as the most comprehensive source of information for the music and video industries, and is the only place where business managers, creative directors, and purchasing agents all turn for information.

**MARKET WATCH**

**YEAR-TO-DATE OVERALL UNIT SALES**

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<th>Year</th>
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<tr>
<td>SINGLES</td>
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**YEAR-TO-DATE SALES BY ALBUM FORMAT**

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**SHAGGY OWNS TWO-FIFTHS OF THE TOP 5**

Shaggy might as well find out the dates for the Billboard Music Awards, the American Music Awards, and the Grammy Awards in his calendar now, because he’s going to be very busy come next awards season. The Jamaican-born artist continues to rule The Billboard 200 and Top R&B/Hip-Hop Albums with Hot Shot and joins an elite club of artists who have had two simultaneous top five hits on The Billboard Hot 100.

The MCA single “It Wasn’t Me” holds at No. 2 on that chart, while the album track “Angel” advances 7-5. It’s the first time an artist has had two top five hits at the same time since the week of Sept. 20, 1998, when Monica occupied the top two positions with Shaggy holding the third spot.

**CLUB ROOM**

After two singles that sold well but didn’t make the Hot 100, British outfit S Club 7 has finally reached the pop singles chart. In January 2000, the stars of the S Club 7 TV series peaked at No. 92 on Hot 100 Singles Sales with "Bring It All Back." Three months later, "Two in a Million" fared a little better, as it reached the Hot 100.

A year later, S Club 7 earns Hot Shot Debut honors, as “Never Had a Dream Come True” (A&M/Interscope) opens at No. 61. The former No. 1 hit in the U.K., was co-written by Cathy Dennis, familiar to chart-watchers for hits like "Touch Me (All Night Long)" (No. 2 in 1991) and "Too Many Walls" (No. 5 later that year). Dennis was last seen on the Hot 100 as an artist with "Inseparable," No. 61 in 1998.

**LOOK UP ON THE CHART!**

Eric Clapton debuts at No. 51 on Mainstream Rock Tracks with "Superman Inside" (Duck/Reprise). If the track can leap tall buildings into the top 10, it will be Clapton’s first top 10 title on this chart since “Tears in Heaven” went to No. 5 in October 1994.
Billboard's Spring "Music & Money" special focuses on the financial, legal and management issues facing the music industry. We'll cover the endorsement deals, capital sourcing and compensation issues, the role of consultants, and the money behind the mergers and acquisitions.

The music industry is in the midst of major transformation and Billboard is at the crossroads of the change. Make sure your firm's advertisement appears in Music & Money and reach Billboard's highly targeted audience of over 150,000 music industry decision makers in over 110 countries. Call today!

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ad close: mar 27

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"MARÍA" (Spanglish Version)
"VUELVE" (#1*)
"BELLA" (She's All I Ever Had) (#1*)
"LA BOMBA"
"A MEDIO VIVIR"
"PERDIDO SIN TI" (#1*)
"LIVIN' LA VIDA LOCA" (Spanish Version) (#1*)
"VOLVERÁS"
"LA COPA DE LA VIDA" (Spanish Version)
"FUEGO DE NOCHE, NIEVE DE DÍA"
"SHE BANGS" (Spanish Version) (#1*)
"BOMBÓN DE AZÚCAR"
"FUEGO CONTRA FUEGO" (New Version)
"TE EXTRAÑO, TE OLVIDO, TE AMO"
"POR ARriba, POR ABajo"
"EL AMOR DE MI VIDA" (New Version)
"SÓLO QUIERO AMARTE" (Nobody Wants To Be Lonely)
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