THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT • MARCH 24, 2001

THE BEE GEES
35 YEARS OF MUSIC
THE BILLBOARD INTERVIEW BY TIMOTHY WHITE

$5.95 (U.S.), $6.95 (CAN.), £4.95 (U.K.), ¥2,500 (JAPAN)
### BEEGEES TOP 40 INTERNATIONAL HITS

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<td>If I Can't Have You</td>
<td>Yolanda Adams</td>
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<td>Ghetto Supastar (That Is What You Are)</td>
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<td>And The Sun Will Shine</td>
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<td>Percy Sledge</td>
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**HONOURABLE MENTIONS**
- Barry, Maurice and Robin on 35 Years of International Hits
Formats Battle It Out at NARM
DataPlay, DVD Audio Emerge As Top Contenders With Big Backers

BY BRIAN GARRITY and ED CHRISTMAN

Of the demise of the compact disc in the MP3 era may be overstated, but—based on discussions and deal-making at the 45th annual National Assn. of Recording Merchandisers (NARM) Convention, held March 11-14 here at the Orlando World Center Marriott—the format isn’t lacking challengers.

Retailers, distribution companies, and labels alike are bracing for an explosion in new formats, both digital and physical, aimed at replacing the CD’s dominance in prerecorded music. Some of the competitors that could erode the CD’s market share: downloadable— and streaming—music subscription services, à la carte downloads, digital lockers, miniature prerecorded digital music discs, DVD Audio, Super Audio CD (SACD), and even Sony Minidisc.

Yet much of the focus at NARM attendees was on a pair of physical formats—DataPlay and DVD Audio—that may help defend brick-and-mortar retailers against an online rival to the CD: label-backed music subscription services, which are expected to launch later this year.

DataPlay, the maker of a digital media storage disc the size of a quarter that can hold more than 11 hours of digital music, was front and center in particular. The Boulder, Colo.

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DiFranco’s Righteous Babe Grows Up
With Ambitious Expansion, Double-CD

BY JILL PESSELNICK

Aesop’s moral "Slow and steady wins the race" perfectly encapsulates the philosophy of Ani DiFranco’s Buffalo, N.Y.-based Righteous Babe Records. At its own pace, the label has evolved from a one-woman shop into a successful multi-artist company by emphasizing music before business and product over profit. Righteous Babe may be entering a new era with the April 10 release of DiFranco’s two-CD set Reeling/Reckoning, the launch of righteousbabe.com, and a foray into book publishing, but the label isn’t swaying from its tried-and-true policies.

DiFranco founded Righteous Babe in 1990 as a dining-room-table operation that

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Spring Fests: Fertile Launch For Summer Tour Dates

BY RAY WADDELL

The popularity and growth of spring music festivals in the Southeast have created a fertile booking ground for artists looking for productive, efficient plays before gearing up for summer tours.

Once competitors for sponsors, music fans, media attention, and artists, these events now find themselves de facto partners in providing a wide range of acts with a lucrative string of performance opportunities in a relatively small window of time and geography.

Among the acts taking advantage of the opportunity by playing two or more of these events this spring are Bob Dylan, the Black Crowes, Blues Traveler, the Wallflowers, Cheap Trick, Joan Osborne, Lucinda Williams, Steve Earle, Train, and many others.

At least a half dozen major music festivals take place each spring in the Southeastern U.S., sporting large talent budgets and multiple stages.

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A ‘Whole New’ Colvin
Grammy-Winning Columbia Artist Keeps Her Edge

BY MELINDA NEWMAN

Although it’s hardly the tacit one might suggest, Shawn Colvin says approaching her new album with “complete terror” ultimately worked for her.

While New Year’s Day 1999 saw Colvin and her husband in Columbus, Ga., “starting over again,” says Colvin with a wry laugh, “I kept thinking we would turn a corner, but it was worse than giving birth.”

It wasn’t just the ghost of Grammy past that was haunting Colvin—"Sunny Came Home" from 1996's A Few Small Repairs—captive of the year’s honors at the 1998 Grammy Awards—

it was something much more tangible.

“It was also because [A Few Small Repairs] was a particularly charming experience,” Colvin says. “It was easy and quick to make. The lyrics, the music,

(Continued on page 80)

SEROBE Appointed Head Of Sony South Africa

BY DIANE COETZER

JOHANNESBURG—The appointment of Lazarus Serobe as managing director of Sony Music Entertainment South Africa (SA) marks the onset of a new era in the South African music industry: For the first time, the country has a major record company headed up by a black African.

The historical significance of Serobe’s appointment—the first made by Paul Burger since he was appointed president of Sony Music Entertainment Europe last fall (Billboard, Nov. 4, 2000)—has not gone unremarked by other players in the domestic industry. Among those welcoming Serobe locally was BMG Africa managing director Keith Liston, who described the move as “great for the South African music industry. Lazarus is a highly respected figure and well-liked by both artists and competitors.”

In his new position, Serobe will assume overall responsibility for the day-to-day operations of Sony

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BMC U.K./Ireland To Restructure By Genre

This story was prepared by Emmanuel Legrand of Music & Media.

LONDON—BMC U.K. and Ireland is abandoning a traditional organization by labels in favor of a unified structure based upon musical genre.

The move coincides with the decision by BMG U.K. and Ireland chairman Richard Griffiths to relinquish his responsibilities and focus on his new role as BMG Entertainment—U.K. and Ireland, Europe. “But I will succeed him, Griffiths has appointed Swede Hasse Breitholtz, who joined the company last year as managing director, commercial and marketing. Prior to that, Breitholtz was VP of BMG’s U.K. and Ireland, and managing director of its Swedish affiliate.

“I’ve loosened my grip quite deliberately on the U.K. company,” says Griffiths, who announced his exit, U.K. and Europe. “But I will still be involved. Due to my new role, I can’t keep on top of what’s happening on a day-to-day basis. Hasse is stepping into that role, but I am not walking away. I think he plans to maintain a strong involvement in U.K. A&R activities.

Breitholtz explains that the idea to reshape the company came after a BMG marketing meeting in Cannes last October, when he was asked to think about the record company of the future. “It was an interesting exercise,” he says. “Records companies [structures] that have not really changed since the '60s started to put records out. I knocked down a few ideas, and the change in my situation precipitated the changes.

Breitholtz’s task will be to conduct the restructuring of the U.K. company, per Griffiths’ instructions. The main change they’ve introduced is the merging of the two previous four mid-labels RCA and Arista. Instead of being split by labels, all front-line music activities will now form a centralized repertoire center, divided into units: U.K. general—R&B, urban, dance, rock, and pop.

All these units report to former Arista managing director Ged Doherty, who has been named president, music division, U.K. and Ireland. Doherty, who joined BMG last year from Sony Music U.K. (where he was managing director of Columbia Records), will oversee BMG’s U.K. and Europe; Hasse Breitholtz, who will be in charge of subsidiaries, R&B, urban, dance, rock, and pop.

Reflecting on the recent difficulties U.K. acts have had succeeding abroad, Breitholtz says that he has only one rule: “Break in the U.K., and then try to bring that to the rest of the world.”

Griffiths says that his increasing European responsibilities also prompted the need for him to beef up his own international. As part of the reorganization, RCA U.K. managing director Harry Magee takes on the newly created corporate position of VP, strategic development, BMG U.K. and Europe, also effective April 2.

Reporting to Griffiths, Magee will work with him as an advisor on strategic A&R and marketing for territories within the European division. “Harry will have a wide [berth],” says Griffiths. “I still haven’t settled on the exact structure, but Harry and Steve Nain [managing director of European services] are going to be [central] to the organization.

GetMusic Buysout talks Ongoing
Vivendi’s Sights Are On BMG Entertainment’s Share

BY MATT BENZ

Reflecting the diverging aims of the two conglomerates, Vivendi Universal chairman/CEO Jean Marie Messere has been talking with Bertelsmann CEO Thomas Middelhoff about buying out BMG Entertainment’s share of music Web site GetMusic, according to a source. Representatives of Vivendi Bertelsmann, and GetMusic confirm that talks have been ongoing but declined to comment further or to address any financial details about the proposed deal.

Vivendi and BMG Entertainment started GetMusic two years ago largely as an E-commerce music site. In the fall of 1999, Andrew Nibley, formerly president of Reuters NewMedia, became CEO, initiating a shift in emphasis from E-tailing to providing content, including music clips, videos, and fan information.

Taking full control of GetMusic would dovetail with Vivendi’s goals of providing music content while, BMG, through its acquisition of Childs and other ventures, continues to develop music E-commerce.

“It’s kind of like a divorce, and the parents are splitting up the kids,” says the source. A Vivendi spokesperson says that the site attracted 1.8 million unique visitors in January, according to Nielsen/NetRatings, and ranks behind MTV.com as the second-most-visited online music-content site. Its primary sources of revenue are advertising and site sponsorship, along with sales from its music store, she says.

The spokeswomen adds that GetMusic has announced “shortly” on deals to syndicate its content to other Internet sites and possibly even to TV or radio.

Paris-based Vivendi transformed itself into a “content provider” last year, taking control of Universal Studios and Universal Music Group through a tax-avoidant merger with Seagram and Canal Plus.

To avoid any possible conflicts of interest, Vivendi and Bertelsmann recently announced that Middelhoff would resign from the Vivendi advisory board, on which he has sat since 1999.

In addition, Vivendi has sold to Gutersloh, Germany-based Bertelsmann its 50% stake in Beaches Entertainment. It is now working with BMG on the purchase of Seaurl and Granam Records. To avoid any possible conflicts of interest, Vivendi and Bertelsmann are discussing possibly creating a company that would purchase and broadcast rights for sporting events.

“Beyond the relationship of trust and respect that exists between Mr. Middelhoff and Mr. Messere, Vivendi and Bertelsmann intend to continue cooperating in areas likely to increase the value of both companies,” Vivendi said in a statement.
BY PHYLIS STARK
NASHVILLE—In a case that has repercussions for every successful artist who once made a living as a demo singer, Trisha Yearwood has filed a suit to prevent a demo she recorded prior to becoming a star from being sold.

On March 6, Yearwood—who has been signed to MCA Nashville since 1991—filed the federal lawsuit in U.S. District Court here against singer/songwriter Michael J. Young (aka Michael J.) and his Columbia, Ohio-based company, Wanted Music, seeking to prevent Young from selling a recording of a Yearwood demo, mixed with Young's own vocal, as a "duet." In 1990, Yearwood recorded the demo of "Love What Ya Do To Me," which was written by Young and Curtis Rucker. Like most demos, which are used by songwriters and publishers to pitch their songs to artists, it was not intended to be commercially released. But a version of the song, billed as a "dance duet," has appeared on Young's album, The Best of Both Worlds.

According to the suit, both Yearwood's attorneys and MCA Records had informed Young and his manager, Paula Pupper, that he was not authorized to use Yearwood's voice, name, or likeness "in any manner" after he sought permission to use the recording in 1999. Nevertheless, Young shipped his album containing the "duet" to radio last October and, according to the suit, was promoting and distributing the "duet" recording and soliciting airplay at the recent Country Radio Seminar here.

FORCE Management, which represents Yearwood, issued a statement saying, in part, "We believe [Young's] actions violate Trisha's right to make her own artistic and creative decisions about her music and with whom she records. Because he will not voluntarily stop selling and promoting this recording, we unfortunately have been forced to seek legal assistance to permanently remove the recording from the marketplace."

The suit asks for an injunction enjoining Young from manufacturing, distributing, and advertising the recording. It also asks for an accounting of units manufactured and distributed, and the destruction of all remaining inventory, in addition to seeking an unspecified amount of damages.

Jeffrey Teague, who produced the Yearwood demo in 1990, is listed as co-producer and co-arranger of Young's album. But Teague has issued a statement distancing himself from the controversy.

"While I am neither a plaintiff nor a defendant in this proceeding, I could not be more opposed to Mr. Young's irresponsible actions," Teague said in the statement. Young could not be reached for comment.
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www.americanradiohistory.com
CC Sees Labels As Revenue Source

BY FRANK SAXE
NEW YORK—In a deal that could have wide-ranging implications over how radio stations interact with labels, Clear Channel Communications is proposing a system that could provide the radio giant with millions of dollars that are currently going to independent record promoters. A March 9 Los Angeles Times story reports that Clear Channel Radio president Randy Michaels is planning a deal with independent radio promoters that could generate at least $20 million annually by selling chain-wide advertising packages, research, and a variety of other data products whose songs are played on its stations. With more than 1,200 properties, San Antonio-based Clear Channel is the largest owner of radio stations in the U.S. Michaels tells the Times, “We don’t have anything in mind that would tie the payment from record labels to airplay for specific titles. We may sell information about what we are playing. We may well also sell research that could help guide labels to the songs they believe have the greatest hit potential.”

While Clear Channel had originally considered setting up an in-house promotion arm, Michaels says, it has instead opted to sign a deal with an outside firm as a clear-cut solution. He tells the Times that two independent promoters have put up $20 million in bonds and have signed a separate agreement with Clear Channel. The independent promoters would recoup the $20 million by charging labels for their services and information. The independent promoters would recoup the $20 million by charging labels for their services and information.

File Removal at Issue

BY EILEEN FITZPATRICK
LOS ANGELES—The record industry is losing patience with Napster as thousands of copyright-protected songs continue to be traded on the file-sharing peer-to-peer service. The industry has repeatedly asked copyright owners’ permission more than a week after an injunction was issued by U.S. District Judge Marilyn Hall O’Toole in March. On March 9, the Recording Industry Assn. of America (RIAA), on behalf of its member labels, submitted a list of more than 180,000 artists’ names, song titles, and album names that were being illegally traded on the Napster service. But within 24 hours, direct-mail notices had said the labels had not properly submitted the names of songs and artists to be removed. Napster also claims that one-third of the titles in a list of 5,600 songs submitted by the RIAA on or about March 2 did not contain file names. Under O’Toole’s March 5 injunction, the list must include the song title, artist name, at least one of the file names under which the song is available on Napster, and an ownership certification. Once the submission is complete, Napster has three business days to remove the song. Napster claims that it has removed 115,000 songs since March 4, but many popular tunes are still available. “I haven’t been able to find many files that aren’t there,” says EMI Recorded Music senior VP of new media Jay Saint.

Reps. Sensenbrenner’s Agenda On C’right Issues Not Known Yet

BY BILL HOLLAND
WASHINGTON, D.C.—It has been more than three months since the House voted to create a panel to oversee the Hill’s oversight of the U.S. government, and the subcommittee has yet to announce its agenda. Bipartisan leadership in the House of Representatives appointed Rep. F. James Sensenbrenner, R-Wis., as the new chairman of the House Judiciary Committee. Under the current system, labels pay independent promoters to work records to stations. Indies, in turn, provide a budget to the stations with the expectation they will be affiliated. Labels do not pay money directly to the stations.

Most record label executives were pleased to be interviewed. Elektra senior VP of promotions Dennis Reese says his label is talking a wait-and-see attitude toward Clear Channel’s offer. “I think he means real packaging of it is very important in how you deliver it.” The most important thing is that the credibility of the service is not hurt. “If you say what you say it’s how you say it; we would have to come up with the right delivery, where it doesn’t sound bad and he can hear the music and the artist.”

Clear Channel lawyers are working.

Kenny Rogers Files Suit Against Former Manager

BY PHYLIS STARK
NASHVILLE—Kenny Rogers and the Rhinestone Cowboy have suit against Rogers’ former manager, Ken Krajen, accusing Krajen of “self-dealing and self-interested dealing.” The suit, filed March 6 in the Circuit Court for Davidson County, Tenn., claims Krajen diverted RCA Records’ $30 of Hearts away from Dreamcatcher’s artist management division toward his own firm, Kragen & Co.

Kragen, who managed Rogers without a written contract for 33 years, was abruptly fired from both his position as Rogers’ manager and as president of Dreamcatcher Artist Management earlier this year (Billboard, Feb. 17). The suit cites Krajen’s alleged diversion of 3 of Hearts from Dreamcatcher to Kragen & Co. as a reason for the termination.

Rogers co-owns Dreamcatcher Entertainment, parent of the artist management division, with CEO Jim Mazzu. Following Krajen’s termination, all of the Dreamcatcher artists remained with the company, including Rogers, Sara Evans, Diamond Rio, Linda Davis, and Marshall Dyllon.

Kragen, who had retained his Los Angeles-based Kragen & Co. management deal throughout his affiliation with Dreamcatcher, paid 50% of the profits earned by Dreamcatcher Artist Management, according to the suit.

Kragen’s suit accuses Krajen of “participating in self-dealing” and “competing with the business interests of Dreamcatcher for his own personal gain.” The suit claims Dreamcatcher paid 50% of the profits earned by Dreamcatcher Artist Management, according to the suit.

Marshall Dyllon, a member of the group 3 of Hearts, also bought a piece of the band when Krajen was fired. He says the suit is “a clear attempt to steal any clients. Mr. Krajen’s reputation is and has been impeccable, and he is greatly saddened by the events,” according to the suit.

In February, shortly after his dismissal, Krajen told Billboard he had no idea why Rogers fired him. “I don’t have a clue why it was done,” he said. “They never gave me a reason. I think they decided they could work without me.”

3 of Hearts’ first single, “Love Is Enough,” has just been shipped to country radio. Its debut album is due in stores June 5.

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Clear Channel lawyers are working.

(Continued on page 78)
"Redman's growth, chance and musical development continue unabated, despite his already numerous achievements...he has now become a true virtuoso."

-L.A. Times

"(Redman) will be remembered, among other reasons, for brusquely assuming that straight-ahead jazz can have the same drive and appeal of popular music, and his campaign has gotten sharper with each successive album."

-New York Times

**In Stores March 27th**
The Joshua Redman Quartet will premiere **PASSAGE OF TIME** live at the San Francisco Jazz Festival on 4.1.01

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Hamasaki Artist Of The Year
At Japan's Gold Disc Awards

BY STEVE McCLURE

TOKYO—Female singer Ayumi Hamasaki (Avex) was named domestic artist of the year at the Recording Industry Assn. of Japan (RIAJ) 15th annual Gold Disc Awards ceremony here March 14.

The Beatles (Toshiba-EMI)—who split up in 1970—were named international artist of the year. They were, respectively, nominated for the same award, but the RIAJ’s Gold Disc Awards, are based on sales for the period between Feb. 1, 2000, and Jan. 31, 2001.

The ceremony—broadcast live nationwide on NHK satellite TV—serves as Japan’s de facto equivalent of the Grammys. The country, which is the world’s second-biggest music market after the U.S., has no organization like the National Academy of Recording Arts and Sciences, the body responsible for the Grammys.

For best new domestic artist, the winners included Love Psychedelic (Victor Entertainment), Hana Hana (Warner Music Japan), and Rine (Sony Records). The best new international artist was Tahiti 80 (Victor Entertainment).

The 14 domestic titles named winners for best rock album included Mai Kuraki’s Delicious Way (Giza), Shoe Step by Ringo Shana (Toshiba-EMI), and Sakurano no Kinosha by Aiko (Pony Canyon). The foreign rock album of the year was Crush by Bon Jovi (Universal Music K.K.).

For best domestic pop album, winners included Sure by Every Little Thing (Avex), Expansion by Yuki Koyanagi (Warner Music Japan), and Unjou Saimin by Hamasaki Yumi (Sony). Winners for international pop album were Black & Blue by Backstreet Boys (licensed to Avex), Whitney: The Greatest Hits by Whitney Houston (BMG Funhouse), J by the Beatles (Toshiba-EMI), and A Day Without Rain by Enya (Warner Japan).

Winners for domestic song included “Happy Summer Wedding” by Morning Musume (Zetima), “Secret of My Heart” by Mai Kuraki (Giza), and two songs by last year’s big winner, Utada Hikaru, “Wait and See—Risk” and “For You—Time Limit” (Toshiba-EMI). Janet won for international song with “Doesn’t Really Matter” (Toshiba-EMI).

Ukraine May Face Trade Sanctions
Lack Of Anti-Piracy Initiatives Could Lead U.S. To Take Action

BY GORDON MASSON

LONDON—U.S. government action against Ukraine is being welcomed by the international recording industry, following the former Soviet republic’s failure to follow through on promises to protect intellectual property.

The move to designate Ukraine as a “Priority Foreign Country” (PFC) under U.S. law is the final step before trade sanctions—comes nine months after Ukraine government committed to cracking down on pirate CD industry. PFC status is the most critical in a league of categories used by the U.S. government in assessing the effectiveness of countries’ protection of intellectual property.

Under the Special 301 legislation, the U.S. trade representative has the authority to impose economic sanctions on countries designated PFC—action that carries serious implications for a country’s economy.

The International Federation of the Phonographic Industry (IFPI) tells Billboard that there has been no progress toward fulfilling a June 2000 commitment, signed by President Clinton and Ukraine President Leonid Kuchma, to bring the piracy issue under control.

The Ukrainian government now has just three months to honor those commitments; if no significant anti-piracy moves are made, the country faces tough trade sanctions.

IFPI chairman/CEO Jay Berman says, “This move [by the U.S. trade department] is critical to the recording industry. It’s good news and bad news. The bad news is that we would have preferred to have these issues resolved in a commercial way, so that the piracy question would have been addressed by the Ukrainians. They failed to do that, and this is the only alternative available, and we are thankful that the U.S. government took it.”

International pressure on Ukraine from outside the U.S. is also mounting. The European Union (EU) has made intellectual property protection a top priority of its bilateral trade agenda with Ukraine. Under the EU-Ukraine Partnership and Cooperation Agreement, Ukraine must bring its intellectual property laws and enforcement mechanisms by the end of this year. In recent meetings in both Brussels and the Ukrainian capital of Kiev, the EU has been highly critical of the lack of progress toward this goal.

The IFPI estimates that Ukraine’s export of millions of pirate CDs is costing the legitimate international industry more than $800 million annually.

Despite Kuchma’s assurances, the government of Ukraine has failed to implement key measures designed to tackle the piracy problem. Those measures include regulation of CD plants, a new copyright law, and the introduction of deterrent criminal penalties for copyright infringement.

Despite Kuchma’s assurances, the government of Ukraine has failed to implement key measures designed to tackle the piracy problem. Those measures include regulation of CD plants, a new copyright law, and the introduction of deterrent criminal penalties for copyright infringement.

Still, despite the government of Ukraine’s failure, the IFPI maintains a presence in Kiev during the past few months to offer expert technical and legal assistance to the Ukraine government.

Most recently, the IFPI joined U.S. Ambassador Carlos Pascual in Kiev to present forensic evidence of Ukraine’s massive CD pirate production and exports.

According to IFPI information, Ukraine has five known CD replication plants with a total estimated production capacity of up to 70 million CDs per year. Legitimate consumer demand for CDs in Ukraine is estimated at 4 million CDs per year, and 5 million CDs per year, while tens of millions of pirate CDs are exported to Europe and international markets. Piracy in Ukraine has been found in more than 20 countries as far afield as South America and South Africa.

Vanguard CD To Aid Anti-Mine Campaign

BY JILL JACOBY

LOS ANGELES—With the April 10 release of the Landmine Free World compilation album, Vanguard Records and a group of folk and country musicians hope to raise public awareness about the global landmine crisis.

According to the State Department, some 60 million to 80 million land mines lie active in the ground worldwide. Approximately 26,000 people are killed or injured annually as a result of these mines.

The benefit album’s 11 tracks are culled from a series of concerts in 1999 and 2000 that Emmylou Harris organized to benefit the Campaign for a Landmine Free World program, a sector of the Vietnam Veterans of America Foundation (VVAF). The track list includes songs by Mary Chapin Carpenter, Bruce Cockburn, Nan Giffith, and Steve Earle.

Artists have given up their royalties from the CD, which has a $16.98 list price; 40% of each unit sold will be donated directly to the VVAF. Funds will go toward the operation of victim-assistance clinics in Cambodia, Vietnam, Texas, Angola, Kosovo, and Sierra Leone, as well as to land-mine surveys and educational programs worldwide.

“I think this CD will help galvanize a domestic audience,” says 1999 Billboard Century Award winner Harris, whose song “Please War” is featured on the album. “The more people who are turned on to the issue, the more people will rally around it.

Except for Cockburn’s “Mines of Mozambique,” the songs do not directly explore the land-mine issue. Still, VVAF president Bob Muller hopes the CD will make Americans want to learn more about the problem. The album’s liner notes discuss the purpose of Concerts for a Landmine Free World and describe the importance of music to landmine victims.

Vanguard president/GM Kevin Wells says the label feels “this is a cause we believe in and think is worthwhile. We’re also personally fans of all of these artists, and we know how to promote this CD” (Continued on page 75)
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Lucky Dog’s Lone Star Savior Charlie Robison Steps Out For Country Fun

BY PHYLIS STARK
NASHVILLE—With the pride of the Texas country-music movement resting on his shoulders, Charlie Robison hopes to finally achieve mainstream country success with the April 10 release of his Lucky Dog/Columbia album Step Right Up.

Along the way, the singer/songwriter is on a mission to bring “fun” back to a genre that often seems to have lost its sense of personality.

Robison, one of the more prominent Texas country artists, has created an album with mainstream appeal without compromising the edgy wit for which his music is known.

Full of classic Robison story songs about bank-robbing cops, Irish boxers, and alien abductions, sung in Robison’s cigarette-roughened voice, Step Right Up is anything but the usual country fare.

Helmed by Robison with hitmaking producer Blake Chancey, Step Right Up will be the first of Robison’s albums to have parent company Sony Music Nashville’s full promotional and marketing support behind it, thanks to the involvement of the Columbia staff.

This is Robison’s second album for Lucky Dog. The first, 1998’s Life of the Party, has sold approximately 79,000 units, according to SoundScan. Prior to signing with Lucky Dog, Robison released an independent album, 1994’s Bandera, and recorded another album for Warner Bros., to which he was briefly signed. That album was never released, though, and Robison split with the label due to “creative differences.”

NO PRESSURE

While he is aware of it, Robison says he doesn’t feel pressure to break through into the mainstream in order to give the entire Texas music scene a well-deserved boost.

“I just go doing what I do, and if it happens, great,” Robison says. “If I do break large, I hope it does open some doors for some people. There certainly were people that came along and opened doors for me, so if I can, I’ll be the happiest person in the world. But if I don’t do it, I’m not going to feel like a lot of people’s kids didn’t get to go to college because of me.”

Robison adds that he doesn’t like his music to be “pigeonholed as Texas music, because I consider myself just as akin to Roger Miller and Johnny Cash. There were so many people that were just personalities. Even Hank [Williams] Jr.—I miss him because he brought a little personality to music.

“Country used to be so wonderful with Loretta Lynn and Tammy Wynette, because you knew by the songs they were singing who they were, and you felt close to them,” Robison continues. “Everybody now just kind of gives the same stock answer that the media-school person told them to say: ‘Just tell people that you grew up listening to the Opry and you thank the Lord for everything you’ve gotten, and just got out of there as fast as you can and don’t offend anybody.’

“Mike Kraski, senior VP of sales and marketing at Sony Music Nashville, the music of Robison and other Texas country artists is a reaction to the blandness of today’s country music.

“Everything about Charlie represents everything that’s important about where country music has to go,” Kraski says. “Look historically at country and the most important movements of the last 25 years. The outlaw movement was an artistic reaction to the Urban Cowboy phase.

“Each time (there was a significant musical shift), it was after Music Row started contriving the sound of country music to appeal to a broader audience, and, in the process, made the music vanilla and passionless,” Kraski continues. “Here we are again today, grasping for an answer. One of those answers is Charlie Robison. Here’s a guy that’s delivering honest, gritty music that comes from the heart and soul. There’s nothing contrived or politically correct about the lyrical content of Charlie’s music.”

Witness Robison’s “The Preacher,” where he sings of a righteous local clergyman: “He drove a Ford Pick. What the hell kind of car is that? Well he drove around here trying to flush out a queer! Or the man that run over his cat.”

Kraski says Robison’s audience is “all the people that grew up on our Willie [Nelson] and Waylon [Jennings] outlaws, as well as a ‘college audience—which country music does not have today and could. If they embrace the Charlie Robisons of progressive country music and infuse them into mainstream, we’re going to be a richer format for it.”

AN OLIVE BRANCH TO RADIO

The album’s first single covers the NRBQ song “I Want You Bad.” The video spoofs the 50’s nighttime soap opera Dallas, satirizing the lives of West Texas oil ranchers and including guest appearances from such Robison Hollywood pals as Adrian Pasdar and D.B. Sweeney.

“I want to do that,” Robison says. “I’ve done eight of the album’s 12 cuts, and brother/Lucky Dog labelmate Bruce Robison had a hand in three, including the wity, accordion-driven “One in a Million.”

Robison says he picked one of the few songs he didn’t write as the single because he has “gotten to this place where I don’t write much stuff that is really radio-worthy anymore. I write more story songs.” Robison adds that he has repeatedly heard lines from rare recordings of the way of “We’re big fans—just give us something we can work with.”

Robison tried to do just that with several tracks on Step Right Up, including “I Want You Bad,” which he calls “kind of my olive branch, to say, ‘I feel like this one is right up your alley.’ I would never say I would do anything just for radio, but I felt I consciously, production-wise, picked a song they would have an interest in playing, or a lot of the other stuff.”

The single has already gotten the attention of some radio programmers. “I Want You Bad” should put to rest the idea that Charlie’s appeal is limited to Texas,” says Smokey Rivers, assistant PD of KPLX (the Wolf) Dallas. “This single is catchy, hooky, edgy all at once. Charlie continues to embody everything that we look for in artists here at the Wolf. He’s rowdy, fun, and has more appeal as an added bonus, women get it, too...Charlie’s been a part of the Wolf since the beginning. With over 4,000 spins on his single, we can say that we’re big believers.”

Another olive branch to radio that Robison wrote himself is “The Wedding Song,” a potential follow-up single recorded as a duet with Natalie Maines of Dixie Chicks, (Robison’s wife, Emily, is also a Dixie Chick.) Robison calls the duet “the anti-Tim [McGraw] and Faith [Hill],” a reference to that couple’s syrupy love ballads. “In the wedding ring, working out a loving, honest look at love in the real world, includes lines like ‘When I said I do, well, I slammed all the doors/To a future where I could see Paris in spring/And I wasn’t prepared for the weight of this ring.”

BRINGING BACK THE FUN

Robison spent years building a following by playing in every Texas honky-tonk from Amarillo to Beaumont before treating other parts of the country to his energetic live show. So rather than doing a traditional radio tour to promote his album, Robison says, programmers will be flown to see his performance in various parts of the country.

“Our live shows are such an event that we’re going to try to bring radio to us and have a little bit more fun,” Robison says. “Radio gets so sick of label after label bringing by their next person. It looks like a doctor’s office in Nashville, with radio stations, and people in the doctor’s office look happier to be there. It doesn’t matter if Hank Williams showed up. People are like, ‘Jesus, man, Hank, come back later on.’”

According to Kraski, the campaign on behalf of Step Right Up will try to tap Robison’s “alternative” fan base by focusing on colleges and his past tour markets, as well as Internet avenues. In tandem with that effort are mainstream programs including “Walmart Mart and Kmart, as well as music channels and the independent retail coalition. He says the plan is to ‘utilize our college and alternative marketing departments out of New York while we are using all of our internal expertise to work it in a mainstream country vein.’

Robison is currently opening dates on Travis Tritt’s Down the Road I Go tour. He is managed by Steve Holbery of Sho Artist Management and booked by Brian Hill of Monterey Artists.
‘Road’ Trip Lands Minibar A Deal
Rootsy Band From U.K. Signs With Universal For U.S. Launch

BY CHRIS MORRIS
LOS ANGELES—The hybrid sound of U.K.’s Minibar—whose T Bone Barnett-produced debut album, Road Notes, arrives from Universal Records April 4—should appeal to a diverse audience, according to Universal director of marketing Derek Simon.

“I think the band’s combination of love for American rootsy music with their British pop sensibilities has really put us in a pretty interesting place,” says Simon. “The fact that they grew up listening to both kinds of music has made their music a combination of the two things. It allowed us to keep enough of the pop sensibility in the record so that it does open up to play in multiple formats.”

Although Minibar is well-schooled in the pop logistics, it was the quartet’s love of American roots rock that led to its emigration from London to Los Angeles a couple of years ago, according to lead vocalist Simon Petty.

“It was the tail end of Britpop, and we were playing three-part harmony pedal-steel guitar songs,” Petty explains. “Everyone was like, ‘Well, that’s good, but what are we going to do with that?’ I said, ‘I don’t know. This is what we like. These are the songs that we like, and this is how we sound.’ Very unorthodox at the time, although it’s probably quite fashionable now. Everybody seems to have a pedal-steel guitar player now.”

Petty adds, “We were getting interest, but everyone said ‘we don’t know how to sell you’ when it came to getting a deal with a record company. Me and bassist Sid [Joran] were doing cover jobs to stay alive, and we got this residency in a terrible Tex-Mex restaurant in London and saved up enough money for our airfare [to the U.S.]”

**Thompson, Capitol Celebrate Split With Hits-And-More Disc**

BY JIM BESSMAN
NEW YORK—The marriage may be over, but in the case of Richard Thompson’s split from Capitol Records, the love remains.

Indeed, the breakup was so amicable that when the label releases the Thompson retrospective, Action Packed: The Best of the Capitol Years March 27, it’s making the proj- et a priority.

“He left on good terms,” says Thompson, product development manager for EMI Music Distribution, which is issuing and marketing the title under the Capitol banner. ‘Every- body’s working together to fully promote it.”

Thompson adds, “The idea is not to put out Pacfic Management Services, which oversees the artist’s career, was “extremely supportive. [and] Capitol’s definitly behind it; they still think he’s a strong artist.”

Thompson is somewhat surprised by his ex-label’s commitment, but he’s also happy about it. “It’s bizarre, isn’t it?” he says. “But I still have a lot of friends at Capitol, and it’s been fun working on this new, old record.”

According to Thompson, Capitol included his Capitol stay from 1988-2006, which included the Grammy-nominated albums Rumor & Sigh (1981) and Into Me, I’m Laid (1989). The set also contains three bonus cuts: a new live version of “Persuasion,” featuring son and fellow guitarist Teddy Thompson (the song was herefore available on a live five-

**Farewell: Employees who accepted an early retirement package from the Warner Music Group (WMG) are expected to start departing as early as Friday (23). At least 95% of the employees offered the early-retirement package accepted it, according to sources.**

As of the end of the AOL Time Warner effort to cut 2,000 jobs, WMG has been looking at ways to trim approximately 600 employees from its work force of 13,000 (Billboard, Feb. 5).

According to sources, slightly more than 600 employees were offered the package. To qualify, workers had to be over the age of 50, have at least 10 years with the company, and have an expiring contract or no contract.

The payout, in addition to a generous severance deal, included an extra five years’ worth of pension benefits.

Employees had to decide by March 12. Although there is no certainty than anyone turning down the early retirement will then be laid off, sources say that any subsequent severance package will not be as lucrative as the initial buyout offer.

WMG senior VP of corporate communication Dawn Bridges declined to comment on whether WMG would now pursue layoffs. “The early retirement program was well-received, and we’re looking at the structure of the company going forward,” she says.

All employees who accepted the buyout will be gone by the end of June.

**A New Start:** Among the people talking the buyout is Warner Bros. Records VP of corporate communications Bob Merlis. Merlis, who is beloved by many journalists for his ability to shoot straight and act as the label historian, says he’s been at the label for 27 years, 30 years total.

For many people, he was one of the few remaining links to the legendary Warner Bros. of the ’70s and ’80s. As of March 30, Merlis plans to start a media consultancy firm called MFP, short for Merlis for Hire. He’ll share office space with longtime friend, publicist David Foster, who runs MFP & Marketing.

Nevertheless, Merlis isn’t ruling out returning to record-company life. “I’m not going to look for a gig at another label, but if one pres- ents itself to me, I’d consider it,” he says. “I work well in a corporate environment.”

In addition to starting his own firm, Merlis is working with the curator of the Petersen Museum here in Los Angeles on a new exhibit called “Stars, Cars, and Guitars,” which opens June 14 at the car museum.

Merlis and WB director of talent placement Melanie Caldwell, who is also leaving March 30, held a bittersweet party March 9 to mark their 25 years of working together at the Bunny. The event, which was planned long before the pair knew about the buyout, was more of a sad salute than a celebration. Throughout the evening, it was clear that Warner Bros. would be the same after these two leave the building.

**Rock On:** A settlement has been reached in the federal lawsuit filed by manager Stephen Hutton against a former client, Atlantic Records artist Kid Rock. Hutton sued Rock and his company, Top Dolar, for at least $14 million in July 2000, alleging breach of contract and unjust enrichment. The terms of the settlement were not disclosed.

In a joint statement, however, Hutton and Rock said, “We’re glad that this case has been settled fairly and that the litigation has been brought to an end. There are no hard feelings, and we wish each other well.”

Rock, who is now managed by Punch Andrews, is working on a new album for Universal. Hutton manages a number of acts, including Epic’s U.P.O., Hinge, whose album will come out June 5 on Roadrunner; and Hotwire, a new act signed to RCA.

**Looking for a CEO:** Tonos.com is looking for a new president/CEO following the departure of Matt Farber in March. Farber resigned after 14 months at the Los Angeles-based post on March 2, saying he wants to return to his native New York to pursue other opportunities.

Sources say his duties will be filled internally until a new president/CEO is found. Tomos.com was founded in October 1999 by industry heavyweights Carole Bayer Sager, David Foster, and Kenneth “Babyface” Edmonds.
U.K.’s Stereophonics, V2 Aim For Elusive Stateside Breakthrough

BY PAUL SEXTON

LONDON—V2 Records wants to double its money on Stereophonics, and it needs America’s help.

The Welsh band has built a remarkable reputation in the vanguard of British rock, with worldwide sales of its 1999 opus, Performance & Cocktails, at 2 million units, according to the label. Now, V2 hopes to increase that by 100% with Stereophonics’ third collection, Just Enough Education to Perform, due April 9 in the U.K. and April 17 in the U.S. For that to happen, everyone concerned knows the band must make a real impression across the Atlantic.

The signs are encouraging, as the album—produced by Bird & Bush at Real World Studios in Bath, England—represents the first time that V2 U.K. and U.S. have achieved a near-simultaneous release for the act. The project also arrives in the slipstream of sold-out enthusiasm for Stereophonics’ Feb.-5-17 acoustic nine-date U.S. tour.

Of the nearly 1 million estimated global sales for the band’s 1997 debut album, Word Gets Around, the U.S. accounts for a mere 12,000, according to SoundScan. Performance & Cocktails enjoyed a proportional increase in America—a rise to 36,000 units sold—but that still leaves plenty of room for expansion, as lead singer and songwriter Kelly Jones points out.

“A lot of the time in America, people seem to think about things too much,” Jones says. “Everything’s so formatted and categorized. But everyone seems to like this record. Also, for the first time [the U.S.] likes one of our videos.” That is the clip for “Mr. Writer,” a slow, acoustically based piece released in the U.K. March 19. It is also the lead radio track in the U.S.

V2 is opening its stateside radio campaign by targeting specialty and college stations before hitting commercial modern rock outlets. During the band’s recent U.S. tour, it played acoustic radio dates at such tastemaking stations as WBCN Boston and KCRW Los Angeles, among others.

Back home, “Mr. Writer” got off to a swift start, with widespread support from student radio, BBC Radio 1 (where it is A-listed), MTV, and the Box. The track is also in hot rotation at MTV Italy, Holland, and Spain. Stereophonics are booked for a Radio 1 live performance April 8 at London’s Scala and will play the first show in the 17th season of BBC2’s long-running live music show Later With Jojo’s Holland, for transmission April 13.

Richard Tunstall, manager of Reflex Records in Newcastle, England, thinks that Stereophonics will have no trouble maintaining their strong U.K. profile. “We’ve had quite a few inquiries already,” he says, adding that the act’s live strengths are a major help. “I saw them at Newcastle University about 18 months ago, and they were fantastic.”

Sharon Lord, V2’s U.S. head of product management, says the response to Stereophonics’ recent acoustic shows was encouraging: “To have that interaction with the audience in small venues [of 500-1,000 capacity] was great.” Lord adds that with a campaign driven by live appearances, the band is due back for more U.S. dates in May, following its British tour.

Managed by John Brand of Marsupial Management in the U.K., Stereophonics (who handle their own booking) are due to play almost all the major U.K. and international festivals, according to Julian Connolly, V2’s London-based international product manager, before a visit to Japan and yet another U.S. trip in August and September. But, she says, “they’ve just got to keep coming over.”

Lord believes the title of acceptance is moving back toward British rock in the U.S., partly because of the groundwork of bands like Stereophonics. “Performance & Cocktails was released at a hard time out here,” she says. “Blur and Manic Street Preachers had not done well at all. We actually did better with Stereophonics than we ever had before. I think they paved the way for the Travis record [The Man Who] and Coldplay.”

To Connolly, Stereophonics’ progression over the past two records means the band’s appeal is not as “localized,” she says. “Kelly has traveled and seen so much. His views have changed, and his writing is not specific to any one town or country.”

The band’s acoustic U.S. dates followed a series of solo guitar/vocal shows by Jones last November in the U.K., to break in material from Just Enough Education to Perform. These included a stop at Billboard’s Atlantic Crossing industry event Nov. 9, “Everyone in the U.K. press was writing that we were splitting up because I did that tour,” notes Jones. “Even though Richard [Jones, bassist] was going on honeymoon, and I get bored sitting around.”

Jones says the acoustic nature of the shows also led to media misinterpretation. “People assumed the album was going to be that way, and it’s not really. [although] it’s a much warmer, more dynamic record.”

Jones, whose songs are published worldwide by Universal Music (Performing Right Society/ASCAP), notes that there were times during the band’s previous stateside treks when its efforts seemed to be without reward. “Being on a new label [like V2], there can be advantages and disadvantages,” he says. “On the good side, you can be a priority. But you can also be a guinea pig. The label has grown more than last time, but it got a bit frustrating when we played a sold-out gig and the kids were going to the shops and the records were not on the shelf.”

“It pissed us off a bit when they told us that themselves,” Jones adds. “But I’m sure they’ll get it into shape. I think there’s a feeling it can go a little more smoothly this time.”

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Christopher Erskin
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Elektra’s Old 97’s Jump-Start Their ‘Satellite Rides’ With Singer’s Solo Gigs

BY WES ORSHOSKI
NEW YORK—In most cases, when the singer is in reality great, but not huge, rock band starts playing solo acoustic gigs, it’s not a good sign. It’s usually only a matter of time before that guy has gone off on his own, leaving the band you once so adorably in his dust.

But the solo dates that Old 97’s singer/guitarist Rhett Miller plays between the band’s records and tours have had just the opposite impact on the group, says he. Of the shows—especially a recent stretch of monthly gigs at Los Angeles’ Café Largo—came a chunk of the band’s new album, Satellite Rides, the Tuesday (20) from Elektra.

“Every month I played Largo, I would try and bring in a new song to impress the audience—and my peers there, like Jon Brion,” says Miller, whose material is published by several ASCAP/BMI-affiliated companies. “It really pushed me to write better songs. I was writing one really good song per month. Nine of the new songs on the new record—I counted—we were specifically written for this time around, says Dane Venable, Elektra’s VP of marketing and artist development. “This band is literally one hit song away from exploding and being huge.”

Venable explains that Satellite Rides, which was produced by Wally Gagel, completes the group’s transition from alt-country darlings to simply a kick-ass rock ‘n roll band. “This is hilarious . . . classically written rock songs,” he says. “It’s not that they’ve moved away or shed anything; it’s just that they’ve grown to include so many other things.”

Miller, who splits time between homes in L.A. and New York, says that with better songwriting, subtle verses, and big choruses, Satellite Rides emphasizes the “linear progression” the band’s traveled since issuing its first records—1995’s Hitch-hike to Rousse and the following year’s Wreck Your Life—on Bloksot. This album, he adds, is “less embellished” than 1999’s Fight Songs, which earned the band’s hit “Nineteen” and “Murder (Or a Heart Attack).”

“The last record was real hard to make,” he says. “I wasn’t around very much. We didn’t rehearse very much. On this record, I came back to Texas for three months and lived with the guys, and we worked really hard on pre-production. It just made us a lot closer as a band. So, I’m different from the last record in that respect—we’re a lot more of a band. I think that comes across. The last record sounded a little more like a showcase for these really pretty songs. This record sounds more like a rock band.”

Adding a new twist to the band’s repertoire is the song “Buick City Complex,” which Miller wrote about the closing of a Buick plant in Flint, Mich. Following “East Side Loco,” a song he wrote a “long, long time ago” about poverty and segregation in Dallas, “Buick” is only the second political song he’s written, he says.

“Satellite Rides”

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Next gig? And we were like, ‘Our drummer’s flown home, and we’re leaving in two days. We haven’t got any more gigs.’ And [Cherry] said, ‘Well, come in the office and play acoustically, the three of you.’ And we said OK and went up there and played two songs. And she said, ‘I’m gonna have to talk to you.’ And I’m thinking, ‘Oh, God, there it goes again.’ And she said, ‘I’ve got to tell you, I’m going to offer you a deal. Have you got any more songs?’"

Minibar relocated permanently to Los Angeles, where it set to work recording with producer Burnett (who recently helmed the soundtrack to O Brother, Where Art Thou?), "He really pushed us hard, but made us listen to stuff and forced us to be a better band, playing-wise," Petry says. "But he also allowed us to make more mistakes—to loosen up, basically.

Road Movies’ 11 tracks—10 originals (published by Minibar Music, ASCAP), plus “Choked Up,” a Ryan Adams-penned song from the upcoming Whiskeysalem album Pneumonia—reflect Minibar’s familiarity with both pop-classicism and contemporary roots music.

Petty notes that his group has opened for some prominent rock((&)-cohombos recently. “We supported the Jawhawys and Wilco in the early summer for a few gigs, and that was great,” he says. “Our best gig ever, officially the best night of my life, we played with Wilco at the Fillmore in San Francisco, last July. That was something else. By doing that, people picked us up on.

“I guess we are allied with [roots groups,],” he adds. “But I think we sound really different to that. We’re not towards it, but I think we sound really English.”

Universal will launch Road Movies with the release of the track “Holiday From Myself” to radio in mid-March. “We’re going very broad—we’re going to modern rock, we’re going to triple-A, and we’re going to modern AC,” says Simon. “Our goal is to identify the proper station in each market. It may be a modern rock in one market; it may be a modern AC in another. It’s about finding the champions for the band in the marketplace.”

Simon adds, “I think we can probably look to a certain part of the [roots] audience to start the project. The people who like the Jayhawks and Wilco, who are a huge influence for the band, the people who are paying attention to Whiskeytown and Ryan Adams’ solo stuff for it—”

Minibar—which is managed by Robert Starks and booked by Frank Rice of Highroad Touring in San Francisco—will initially tour out of its home base.

“The band has been headquartered in Southern California for a while,” says Simon, “and that allows us to run up as far north as Seattle, and down through Phoenix, and into Colorado and Vegas, to play shows in markets where there’s a built-in audience for this kind of band. The approach will be to continue to have their headline area and then jump on the bills that are appropriate for them to jump on. It’s like we’re dropping a stone in a pond, and we’re hoping to have the effect just ripple out.”
Warner's Redman Composes Jazz 'Song Cycle'

BY STEVE GRAYBOW

NEW YORK—It's been a decade since Joe Redman placed first in the Thelonious Monk Institute's saxophone competition, earmarking him as one of the jazz world's most promising new talents.

The sudden visibility (not to mention the fact that he now has a recording contract in hand) wasn't enough to convince Redman that the path he's journeyed has been defined by a determination to continually grow as a musician and composer, whether assimilating R&B rhythms on his 1990's Freedom in the Groove or blowing introspectively through last year's intimate Beyond. Only in 1996's Testimony (for Changing Times), which featured original arrangements of classic pop songs, did not rest large on the shoulders of Redman's own compositions.

The latest chapter in the saxophonist's career, Passage of Time (Warner Bros., March 27), finds Redman stretching, bending, and sometimes even pouring with his band of two years—pianist Aaron Goldberg, bassist Reuben Rodriguez, and drummer Gregory Hutchinson. The project is credited to the Joshua Redman Quartet because, Redman says, "this is really a band statement. Everything in the way we collectively improvise and interpret the material from start to finish...."

A musical circle motif played on solo saxophone (the first notes of the disc are reprised at the close of the last track), "Passage of Time," for Redman refers to as "a continuous and fluid song cycle," with melodic themes recurring from time to time.

"When I write, I usually come to a point of completion, where I have an idea of where a piece begins and ends," Redman explains. "With the circle motif, every time I heard an ending, I heard a new beginning. Eventually, I realized that I was working on a number of individually formed themes that formed a larger piece of music."

With Passage of Time, Redman extends his discography to every which way, of which there have been on Warner Bros. (His compositions are published by Warner-Tamerlane/Sheildoff Music, ASCAP, and BMI.)

The label sees Passage of Time as positioning "Joshua out of the realm of being the young guy with a nod to the past and establishes him as a serious composer, bandleader, and musical voice," says Randall Kennedy, Warner Bros. Jazz VP of marketing and sales. Warner Bros. is promoting the project with a first-ever value-added jazz premium: Copies of Passage of Time purchased at Borders Books & Music will be shrink-wrapped with a free bonus disc containing "Lyric," an unreleased track left over from the Beggin' sessions.

Kennedy explains, "Since Joshua sees the album as an intact picture, we didn't want to tuck a bonus track onto the end of the work."

On March 27 Redman will embark on a tour to promote stores that will find him performing in both East Coast and West Coast locations. In early May, Warner Bros. will partner with Barnes & Noble to place one of Redman's tracks on a free jazz sampler available at the retailer's stores and at barnesandnoble.com.

Redman will premiere Passage of Time in its entirety in a live setting April 1 at the San Francisco Jazz Festival.

A&M's Monster Magnet Turns Setback To Advantage on God'
### 1. Anastacia at Last

New York pop diva singer Anastacia’s debut album, “Anastacia,” was released outside the U.S. last year and has since become an international best seller. According to Epic, the album has already moved more than 2 million copies worldwide. It has gone platinum or multi-platinum in several countries, including Germany, France, Australia, and Italy. After many delays, the album’s U.S. release date has been set for March 27.

Anastacia got her big break in 1999 after being a finalist on MTV’s “Making a Star” reality TV show. The album’s first single, “Every Time I Think of You,” became a hit and helped propel the album to the top of the charts. "I Know Better," the album’s second single, also became a hit, reaching the Top 10 in many countries. "Anastacia" was produced by some of the biggest names in the industry, including Paul Oakenfold, Aris Kaposi, and Jay Ray. The album features a mix of pop, rock, and dance music, with some ballads thrown in for good measure.

### 2. An Artistic Return

In other music news, Artistic Return, the new project of former pop star Joe Lefsky, has released its debut album, "The Art of Living." The album features a mix of pop, rock, and soul music, with some electric guitar and piano arrangements. Lefsky, who was once a member of the band Shadow, has been working on the album for several years and is hoping to make a comeback with this release. The album is available on all major digital music platforms.
John Hammond

**WILD JAZZ**

**RIP**

Bob Marley & the Wailers

Catch a Fire: Selected Edition

**REISSUES**

**SPOTLIGHT**

**SPOTLIGHT**

**SPOTLIGHT**

VITAL REISSUES

John Hammond

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**SPOTLIGHT**

VITAL REISSUES

John Hammond
(Continued from preceding page)

The silent Poets, it's the sixth reading by the internationally renowned, Nippon-based Musicians, Sadao and Takahito Haruno. It's no wonder then that the 10 tracks display the sure hand of veterans. The Poets' recent album, featuring in an almost mellow but deceptively sophisticated grooves. Like the music of Kruder & Dorfmeister or The Chemical Brothers, Wax Poetix, the Poets' work could easily be mistaken for high-fashion background music, but its rhythmic complexity, harmonic sophistication, and subtly expressive vocals will reward attentive listeners. To Come features a variety of well-known guests, including King Brit, who contributes a revised-up version of “Where’s That Cocktail?” — a track that also features the sensuous croons of Kirsty Hawskow, who has worked with Gruppo III, Orlando, and BT. Philadelphia-based poet Ursula Raker—a frequent contributor to recordings by the Roots and RZA—contributes this unexpected yet compelling release.—MJ

COUNTRY

★ DELBERT McLINTON

Producers: Gary Burton, Donal McCrystal

New 45

Operating largely beneath the commercial radar for much of his 30-year-plus career, Delbert McClinton has earned the respect of his peers and built a loyal fan base with his energetic blend of blues, country, rock, and R&B. His latest release is his first major label effort, with McClinton writing or co-writing all the material here. Produced by the late, great Billy Sherrill, the album includes 10 tracks (navigates eclectic territory, from the catchy “2 Days on the Va’City” to the sumptuous funk of “Got It Workin’ Now”), which has been also recorded in a more danceable version by Celia Cruz—to the calypso beat of “Agustino con los Va’ City,” and finally, to “Mamá,” a eulogy to his mother (with a haunting harmonica intro), which is the second single from the album. It’s impossible to pin Jarabe de Palo to one genre. The mapping of Víctor C and Lorenzio Jovonatti on “Tiempo” points to tropical or alternative, while the title track is rock and “Rampia” is flamenco-based. What’s certain is the album seems better with each listen.—LC

WORLD MUSIC

★ KARAN CASEY

The Winds Begin to Sing

Produced: Redhead Street

During the 4½ years Karan Casey spent with the profligate group Solas, she came to be known as a fine singer. Such compliments no longer do justice to her performance. On this new album, her voice sounds more resonant, and each one is special, each one essential. Whether she is singing in Gaelic or English, her pitch and phrasing are emotionally resonant. With a longing in her voice that sets the heart adrift, Casey reaches inside herself to touch listeners, as if she were sharing a secret. (Her deep, perceptive interpretive gift reminds one of June Tabor.) Much of the material here hails from traditional sources, though “Suille Mo Chrois” boasts a jazz vigo that suggests Casey is now only beginning to measure her own potential.—PR

★ EDDIE LOUSS

Ricci Procco

Produced: Francis Doyle

Another completely satisfying bouilla-bousa from the Galice master of the harmonica B.W. Leslie. Louise's organizes an organ stop familiar to fans of funky sides of solo jazz, but he also delivers a dynamic, percussive, “funky” organ on the instrument on this side of the pond. His all-star lineup includes gui-tarists Morgan Evans, Randy Myrick, Isaak Dury, and Gigmag and electric bassist Julio Rato.

REVIEWS & PREVIEWS

CANNIBAL: The Musical

Music and book by Tony Parker

Directed by Joan Ellen Murray

The Kraine Theater, New York

A musical about cannibalism by South Park co-creator Trey Parker sounds like a pick joke. Yet anyone who saw last year’s musical-inspired South Park movie realizes that Parker has a keen ear for tune sequences. His Oscar nomination for the song “Blame Canada” was proof that he was someone to be taken seriously.

His composing credentials no longer in doubt, Parker has taken the next step—onto the stage, with Cannibal: The Musical, an off-Broadway production that’s playing to sold-out houses. And while Cowbird, rough around the edges, doesn’t measure up to his earlier celluloid triumph, Parker has once again proved that he understands and can handle banal realities.

Set in the Old West, Cannibal centers on Alfred Parker, who sets off in search of a gold with a motley crew of miners. Parker is also joined by his female companion—Liane, a woman of questionable character, is unfortunately somewhat flatulent. Liane remains Parker’s love interest in the show’s one important fact: She is a horse.

The trek to gold country proves treacherous, and the miners face a litany of difficulties, from harsh weather to a poor sense of direction. When a nasty group of trappers kidnaps Liane, Parker insists on leading his men to find his beloved horse, but he only succeeds in getting them hopelessly lost. Stuck in the mountains without food or hope, the men turn on each other. In the end, Parker alone is left alive, accused of murder and eating his friends. Only one woman, newspaper reporter Polly Pry, can find out the truth behind the accused can-

nibal—and teach Parker how to love again.

Although Parker’s composing is by no means cutting-edge, he does turn in some funny tunes by teaming with the lowest common denominator: humor designed to titillate the average 10-year-old boy. In

BOOKS: Send review copies of books pertaining to artists or the music industry to Bradley Bamberg, Billboard, 7770 Broadway, New York, N.Y. 10033

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McNeal further establishes themselves as purveyors of material that is a step above much of the boy-band fodder out there. Their latest release should have come right out of a ‘90s diner jukebox, with its poppy pop-rock and crackjack tempos, and look-kuppy charm. “From My Head To My Heart” opens with an eight-chord baseline of bass and guitar and never lets go, reeling in listeners with multiple key changes and a singing-lyric designed for ease of use by listeners of all ages. Picture your dog peering out the car window with ears pinned back with the wind—that’s you listening to this would-be hit. For comparison, think Faithhill, the Rembrandts, or the Wonder’s “That Thing You Do?” For top 40, the feel is as catchy as it is catchy and features a nice build. So yes, you might say they are in that fun, catchy camp that Top 40 will readily embrace the tune. Sounds like a recipe for success, but in the last few months, Top 40 has demonstrated seriously backed off its support of even the super-star acts of the youth genre. Programmers are uncertain if track’s quality’s gonna stick, though MTV has shown that acts can be broken—at least on the sales side—as much by its Total Request Live via airplay. However this one plays out, the return of the band’s TV show this summer may remind those keeping the faith of the band’s vitality.

MIKILA’s “It’s All Up To You” (3:39)

PRODUCER: StarGate
WRITERS: Evron Weller, E. H. Rustan, T. Hernandez
PUBLISHERS: Sony Music Publishing Ltd/EMI Music Publishing Ltd/ASCAP

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SMOOTH JAZZ ★ STEVE COLE Waterfalls (3:35)

PRODUCER: Brian Cuthbert
WRITERS: R. B. Fulks, J. Lopes, R. Murray
PUBLISHERS: True Music/E.MI April Music, ASCAP

HITS Music/Commissioned Note Music/Windstream Pacific Songs, BMI

Atlantic 30022 (CD promo)

Saxophonist Steve Cole revisits TLC’s essential 1995 No. 1 smash for this clever version. “Waterfalls” is probably the smoothest use of Stevie V. Duck isn’t surprising, not only were the syrupy strings translated (yet again) to the jazz format, for the most part, but it’s a well crafted instrumental that proves Cole’s voice fits perfectly. Cole’s lead follows the melody perfectly and offers an impressive introduction every line here and there, and the arrangement features a few spots where the horn section’s lead line shines. Cole’s labelmates and fellow smooth jazz saxophonist, Brian Culbreath, has been on a roll lately, cutting an impressive groove here and there, and outshining the smooth groove. That, combined with the tune’s ubiquitous chart success, makes for a perfect fit in a smooth jazz context. Cole’s “Waterfalls” serious attention from smooth jazz fans, as well as an album’s worth of other tunes, plus, the album does allow his voice to shine, without detracting from its top-notch musical content — a welcome effort.

Smoove Jazz ★★ Chaka Khan & Her Signature Gem (4:45)

PRODUCER: Tony Rich
WRITERS: P. Allen
RECORDS: Chrysalis, Standard's, BMI

TV-Y NICC 3164 (12 inch promo)

From the moment this 12-inch single from Sandra Bullock flick Miss Congeniality comes on the radio, Tom Jones’s smooth-jazz-tinged romp hits the ears of fans and listeners of all ages.

STEVIE Wonder ★★★★“Signed, Sealed and Delivered” (1971) 101 Tracks

PRODUCER: panah

The range of Wonder's career is staggering, from the soulful R&B of "Signed, Sealed and Delivered" to the eclectic funk of "Innervisions," and everything in between. Wonder's musical style evolved over the years, and his influence can be heard in countless genres. From Motown to funk, Wonder's talent and versatility are evident in this selection of tracks.

SMOOTH JAZZ ★★ Bill Evans Sunday at Waldorf Astoria (1961) 101 Tracks

PRODUCER: Joe Donate

This CD features a live recording from the Waldorf Astoria in New York City, capturing Bill Evans in a rare and intimate performance setting. The CD includes tracks such as "Waltz for Debby," "Mona Lisa," and "On Green Eyes."

Contributors: Eric Ailes, Rashaun Hall, Deborah Evans Price, Chuck Taylor, Ray Waddell.
**R&B ARTISTS & MUSIC**

**Ginuwine Centers On ‘Life’ Changes For Third Epic Project**

BY ALIYA KING

NEW YORK—After a tumultuous year of changes and adjustments, Ginuwine is gearing up for what he calls his most personal project to date. His third Epic solo album, *The Life* (due April 3), builds upon the crossover-sound shame style and aspires to reach the crossover crowd.

After establishing a strong, mostly female fan base with *The Bachelor* (1996)—which sold 1.6 million U.S. units, according to SoundScan—the Washington, D.C.-based crooner cemented his core with the equally strong sophomore album 100% Ginuwine, which sold 1.7 million units.

Long associated with Timbaland and Missy Elliott’s artist camp, which includes Aaliyah and Magoo, Ginuwine has since ended his management agreement with Timbaland. But the super-producer does contribute one track to the new album, “That’s How I Get Down,” featuring rap sensation Ludacris.

Ginuwine insists that separating from Timbaland was an unfortunate but necessary business decision. “These things come with the territory,” says Ginuwine, now managed and booked by James Lasitter and John Dukakis for Overbrook Entertainment. “Timbaland and I are still close, but on some levels it was time to move on.”

Ginuwine also experienced another, more enduring heartache: the death of his mother early last year.

While mourning the loss, he seriously thought about giving up his singing career. “I was just so depressed,” he says. “I thought maybe I’d just concentrate on writing songs for other people, because being an artist can be so stressful.”

After a period of self-destructive behavior—“I was drinking a lot and had thoughts of suicide,” he says—Ginuwine pulled himself together, drew on his experiences, and began recording *The Life*.

“First and foremost, I took creative control with this album,” says Ginuwine, who serves as executive producer for the first time. But he also remained open to suggestions from Epic executives determined to increase his crossover appeal. “I’ve always admired songwriter like Diane Warren, but I never thought about working with her,” he adds. “We did three songs together, and the results are incredible.” Ginuwine’s songs are published by Hand in My Pocket Music (ASCAP).

Kerry Shevawn’s executive VP of promotion, is a strong believer in the quest to turn Ginuwine into a mainstream household name. “On this album, we’ll cross him more actively than we have in the past,” she notes. “There’s no question that this material works in a variety of formats.”

One of the Warren-penned tracks, “Superhuman,” is expected to do just that. “With his raw appeal and talent, he brings to mind (Continued on next page)"
Africa’s Positive Black Soul Returns

A ‘COOL RUN:’ Positive Black Soul (PBS), fronted by Aaronury Barry and Didier Awadi, is one of Senegal’s and Africa’s best-known hip-hop outfits. Encompassing reggae, rap, funk, soul, and African music, the act’s international debut album, *Salama*, was released by Mango/Island in 1996. But as PBS was recording its sophomore set, Mango was shuttered following the departure of Island founder, PolyGram board member, and PBS champion Chris Blackwell. During the intervening years, PBS toured Africa, Europe, and North America; produced local acts; and released product in West Africa, including its New York–Paris-Dakar cassette album that featured KRS-One.

PBS signed with New York-based Palm Tree in 1999, which licensed it, Cool Run, to EastWest/France. Released March 13 in France, the sophomore set harnesses the Palm Tree production talents of Van Gibbs, Slaam Seni, Shok Shok, and Eddeion Electrik.

PBS is a “Senegalese group that is above all Africanist,” says Barry about the act, whose members include El Hadji Diagne (backing vocals/dancing), Mamane Thiam (rapping drums), Babacar Niang (DJ), Aicha Conde (vocalist) and Noumousoun da Cissoko (drum/percussion).

“We want to show a positive image of Africa through our music,” Barry says. “We want to teach the whole world about our culture, history, and music.”

“If you listen to our music, you feel it,” he continues, “because we put a lot of African instruments like the korah, talking drums, and balafon [a type of xylophone]. We know how we sound like.”

The korah, a traditional stringed instrument, brings a Senegalese flavor to cuts like “Gold and Diamonds,” which also features the West Coast-based Cameroon vocalist Princess Erika.

The act created most of its songs—published by Universal Music—in the studio through freestyling or other spontaneous means. “For example,” on ‘Run Run,’ I was playing a melody on the guitar,” Barry says about one of the more hip-hop-oriented tracks. “And Eddeion Electrik added the beat.” Although it recorded the set in New York, PBS chose to collaborate with acts from abroad. They include Jamaican reggae players Ky-Mani Marley, featured on the album’s truck track, and Red Rat, who appears on the remix of the single “Koyuma,” a “homage to African women.”

Managed by Dakar-based Senegal Africa Fete/PBS Management and booked by Paris-based Music Management Productions, PBS is on tour until early April in France, Belgium, and Switzerland.

**RADIO HITS Hirten, the London-based collective of well-seasoned DJs including Mark Felt, DJ Shon, Shortee Blitz, Davy Diamond, and DJ Obalae, launched a weekly, self-titled Saturday night show on Choice FM in early April.

The crew also stages an eponymous last-Monday-of-the-month club night at central London’s Sound (formerly Sound Republic). There, according to DJ Koff, the music policy is “hip-hop, R&B, British, and anything that’s good.”

**AN ULTIMATE DILEMMA: Bespoke is the title of the debut album by Speeka, due Monday (19) from Ultimate Dilemma. Established by DJ2one and Rob Mac, hip-hop DJs and promoters of London’s long-running hip-hop club Scratch, Speeka embraces musical styles other than hip-hop, including jazz, soul, and drum’n’bass.

While hip-hop beats underlie most of the tracks, the room is allotted for vio- linst Larry Watkins, vocalists Ajooni’s David, Valerie Perkins, and Randolph Matthews; and singer/guitarist Roger Robinson.

**BRIEFLY SPEAKING: First, Source/Virgin France signed Sinap Super Crew (SSC), which collabor- ated last December with Roots Manu- van on the single “Hey You My Man” in a bid to break into the U.K. Now, U.K. duo Mark B & Blade’s hopes to cross over its recent domestic hit single, “The Unknown” (Source/U.K.), by col- laborating with European acts rapping in their indigenous languages. Run Run is up on the整形 of April and features salsa"...London-based hip-hop label Big Dada added to the Anglo-Franco exchange with its March 12 release of French rap trio “Légend” (Vegetable Man)’/Subway,” Paris-based Tido Berman, Teki Latex, and Cuquinzee merge electronic elements with scratching, MCs during the song “Legen- dum” —a legible word for a veget- able super hero...Oslo-based pro-ducer Tommy Tee and his Tee Pro- ductions label have been keeping the Scandinavian hip-hop underground bubbling with the release of several 12-inch white labels by the likes of Kevin & Mac and Diaz, as well as the single “Finally Here” by rapper Opaque, which precedes the spring release of his debut album, *Gourmet Garbage*.

**STONE GROOVES: London-based Stonegroove Recordings mixes “diverse dialects from the global hip-hop nation” with its inter- nationally sourced compiliation *Diverse Environments*.

The package has English-rapped cuts from the U.K.’s DJ Fever Feat- ing Lee Ramsay and Scoot-Zay- Zee, Australia’s Southen and Sweden’s hardcore Kashaal-Tee Featuring Sankofa; Croatian rap by Sick Rhythm Sayze; Slovenian rap from teenage prodigy Live; Danish rapper Spanka from Frank Tiedt and French rapper from Fabe and Matew Star. Other noteworthy offerings include Israeli MC poise Buyakas’s “Teodat Zehut,” whose rhymes tackle various social issues over a hip-hop/dancehall/reggae backbeat.

Kwakw can be contacted at kwav-e@hotmail.com.

**GINUWIN (Continued from preceding page) a latter-day Teddy Fendergrass,” according to Steve Bell, a former promo- man and Poly Antho- ny. “And in terms of how songs like ‘Superhuman’ can boost him, it reminds me of ‘I Believe I Can Fly’ and what that song did for R. Kelly.”

Lead single “There It Is,” sent to radio Feb. 6, is enjoying success at R&B outlets; the video has become a BET staple.

WKYS Washington, D.C., PD Daryl Huckaby says, “The first single is generating a lot of phones, and if the album is just as strong as this it will be a big project for him. He is staying with his core audience—females—and that will help him.

In addition to contributions from Timbaland and Diane Warren, the album boasts songwriting and production help from Troy Oliver, Cory Rooney, and Big Dog Entertain- ment.

As Ginuwine gears up for a pro- motional tour that kicks off April 3 in Chicago, retailers expect his in- store appearances and live dates will attract old and new fans.

The single is strong, and I have very high expectations for the new album,” says Tyrone Bates, buyer for New York-based Bates Re- cords, “Women are already coming in and asking for the album.”

And giving 100% to those female fans at concerts is something Ginu- wine is definitely looking forward to. “I don’t know when it comes to live performances,” he says, “I get that from James Brown, Michael Jackson, Prince, and Patti LaBelle. I love being a show-stopper.”

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*March 23, 2001*
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Alarms with the greatest sales percentages are listed in red. * Billboard Industry Awards. ** American RIAA certification for net shipment of 500,000 albums. *** RIAA certification for net shipment of 1 million albums (Pinnacle). **** RIAA certification for net shipment of 10 million albums (Diamond). Numerical followings Fidelity or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. Artist indicates LP is available. Most tapes, and CD prices for BMG and WEA labels, are suggested retail prices. Tape prices exclude taxes and all other CD prices are equivalent prices, which are projected from wholesale price. Greatest (larger than chart) in larger and increase. Favourite indicates indicated percentage growth. *Highest Impact albums removed from Bestsellers this week. ** Indicates this or print by bestsellers title. 4/2001, Billboard BPI Communications, and SoundScan, Inc.
Hot R&B/Hip Hop Airplay

Compiled from a national sample of Arbitron-supplied Broadcast Data Systems' Radio Track service. 107 R&B stations are electronically monitored for the period from Monday to Sunday. This data is a reflection of airplay from the syndicated programming that is monitored. All songs on the list are equipped with key, equipped withExact Times, airplay monitored by Media Monitoring, Inc. and Radio/TV Mirror. © 2001 Billboard/WBM

Hot R&B/ Hip Hop Singles Sales

Compiled from a national sample of POS (point of sale) equipped key R&B retail stores which report number sold as of 2/13. This chart is used to rate the R&B singles charts.

R&B SINGLES A-Z

Hot R&B/ Hip Hop Recurrent Airplay

Compiled from a national sample of DJ's and radio stations that air R&B/ Hip Hop music. This chart is used to rate the R&B singles charts.

R&B SINGLES A-Z

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Mark Mulligan
Analyst
Jupiter MMXI

ARTIST SPOTLIGHT:

Peter Gabriel
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Ken Potashner, Chairman & CEO, SonicBlue
Fabrice Sergent, MD, Lagardere New Media
James Bethell, Managing Director, Ministry of Sound Media, Ministry of Sound
Paul Zimmerman, GM, Music, Amazon.co.uk

FEATURED KEYNOTE:

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Mandala brings 'Solace' to the U.S. market

Fisher, Nitin Sawhney, Attica Blues and Victor Calderone.

Management by Charlie Caution of London-based Interceptor
Entertainment, Mandala has gained international exposure through
inclusions on various compilations in Europe and the U.S.

The Next Best Thing

José Padilla's Café Del Mar Volume Six, Dave Seaman's Global
Underground: Cape Town, and Calderone's E-V0C Volume Two.

"Our career has definitely been a slow build," explains Freeman. "The
U.K. market is very difficult to penetrate at the moment, but we've
managed to survive, especially through compilation appearances,
DJ/Remix supporter, and through our Web site. I'm just really excited
to have an opportunity to reach a wider audience with a proper
U.S. release.

"This is a long-term project for us," says V2 producer manager Rachel
Mintz. "Mandala has a lot of potential to cross over from the dance
electronic community to a more mainstream and adult contemporary.
Thanks to their import releases, many retailers already know of Mandala."

"I've had much success with Mandala's two U.K. albums, so I
expect their U.S. debut to do tremendously well," says David Sheehan,
owner of Relish Records, a specialty retailer in New York. "I've discovered
that fans of Dido, Morcheeba, and Portishead also like Mandala.

In addition to increasing the act's visibility at retail, V2 will also focus on
live lifestyle and gay marketing opportunities, says Mintz, who adds that "Not
Seventeen" was serviced to college and radio, specialty mix shows DJs, and
club DJs earlier this year.

In July, Mandala's "Beautiful" was featured in the international
advertising campaign for Estée Lauder's new fragrance, Intuition. At that time,
V2 will commence on a major cross-promotional campaign that
complements TV, radio, music retailers, and
major department stores.

Hitchcock and Freeman, who currently
handle their own bookings, have no immediate plans for a tour
but look forward to the day when they can connect with their audience via
live performances.

"Ultimately, live shows are so important and gratifying for us," notes
Freeman. Hitchcock concurs and adds, "To have an opportunity
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Essential Mix
Mixed by Boy George

Essential Mix
Mixed by Boy George

Essential Mix
Mixed by DJ Icey

Skribble / Essential Spring Break - Summer 2001

Paul Oakenfold / Perfecto Presents Another World

Essential Mix
Mixed by Pete Tong

Orbital / The Altogether

www.americanradiohistory.com
By Deborah Evans Price

Nashville—Last anyone thought that Brooks & Dunn are ready to head out to pasture, the award-winning duo plans to serve notice with their summer tour. The tour marks the release of their Nashville release, Steers & Stripes.

After more than a decade in which Kix Brooks and Ronnie Dunn have made 13 albums and scored 14 No. 1 hits, and netted numerous industry accolades—including entertainer of the year trophies from the Country Music Assn. and the Academy of Country Music—The duo is teamed with producer Mark Wright for their seventh studio album, due April 17. They also plan to hit the road at the same time this year with their Neon Rodeo & Wild West Show (Billboard, Feb. 17).

"No one is more surprised than us that we're still up here callin' grass, believe me," says Brooks with a laugh. "We are at a great place in our career. It's really happening for us, and that's no lie. We've always had a good time, but Brand New Man was a real death knell that we had started this fire we could never keep burning. Ten years down the road, we don't have that fear anymore." Brooks feels some of that fearlessness manifested itself in the energy heard in their Ross & Stripes RCA Label Group chair Joe Galante says, "We knew we were at a point where we needed to make a really deep record," he says. "When you're as successful as Brooks & Dunn, some folks will think of you. You can have a hit or two and move on, in terms of making a record, but they wanted something special and stand out from the time. Kix said last year on the CMAs [the Country Music Assn.'s awards show], 'We're gonna come back and make a record that's the record they want to make.'"

Back in the saddle

Throughout the '90s, the duo dominated the country airwaves with 27 No. 1 hits, among them "Boot Scootin' Boogie," "Neon Moon," and "That's What She Said". The Ross & Stripes RCA Label Group chair Joe Galante says, "We knew we were at a point where we needed to make a really deep record," he says. "When you're as successful as Brooks & Dunn, some folks will think of you. You can have a hit or two and move on, in terms of making a record, but they wanted something special and stand out from the time. Kix said last year on the CMAs [the Country Music Assn.'s awards show], 'We're gonna come back and make a record that's the record they want to make.'"

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### Billboard Top Country Albums

**MARCH 24, 2001**

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**Notes:**
- **Hot Shot Debut**
- **No. 1 Cream of the Crop...**
- **Biggest Gainer**

**Compilation:**
- From a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan. **(www.billboard.com)**

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**Billboard Logo**

**Top Country Albums**

**Complied from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan.**

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**Additional Notes:**
- **Artiste Name/Number/Distributing Label/****Suggested List Price or Equivalent for Cassettes:**
- **Title**
- **Peak Position**
- **Last Week**
- **2 Weeks Ago**
- **Week on Chart**

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**American Country Radio History**

**www.americanradiohistory.com**
Stars And Industryites Come Out For CRS

More than 2,000 country radio broadcasters, record label reps, recording artists, and assorted industry people descended on Nashville Feb. 28-March 3 for the Country Radio Seminar (CRS). As always, CRS featured a dizzying array of panels and parties and plenty of live music. Pictured here are some of this year's memorable moments.

Garth Brooks performed and took audience questions during the ASCAP-sponsored luncheon. Pictured, from left, are Country Radio Broadcasters executive director Paul Allen, Capitol Records president Mike Duncan, Brooks, ASCAP senior VP Connie Bradley, and Westwood One's Ed Salaman.

Trisha Yearwood received a standing ovation for her performance at the MCA Nashville-sponsored luncheon.

Meredith Edwards performed at a small showcase sponsored by Mercury Records. Her manager, Lance Bass of "NSYNC, was on hand to introduce her. Pictured, from left, are Mercy executive VP of A&R Keith Stogall, Edwards’ co-producer, Robin Riley; Bass; Edwards; and Mercury chairman Luke Lewis.

Rascal Flatts and Jamie O’Neal were among the perform- ers at the “Country’s Class of 2000” show at the Wildhorse Saloon. Pictured, from left, are Lyric Street senior VP of promotion and marketing Caron Schreiber, Rascal Flatts’ Joe Don Rooney and Jay DeMarcus, O’Neal, Rascal Flatts’ Gary LeVox, Mercury chairman Luke Lewis, and Lyric Street president Randy Goodman.

BNA recording artists congratulate Kenny Chesney, who received a platinum-album plaque at RCA Label Group’s annual dinner and show on the General Jackson riverboat. Pictured, from left, are Lonestar’s Dean Sams, Chesney, John Rich, and Lonestar’s Richie McDonald and Khee Raimawt.

Warner Bros. act Trick Pony mingled with radio broadcasters at the label’s show at the Ryman Auditorium. Pictured, from left, are Trick Pony (front), of promo for Joel Purcell, Trick Pony’s Ina Dean and Keith Burns; WACO Charleston, N. C.’s Rick McCracken and Chele Fassig, and Trick Pony’s Heidi Newfield.
SHAWN COLVIN KEEPS HER EDGE
(Continued from page 5)

more contemplative side to Colvin. The album is “strange be-
cause of the degree to which it’s sobering and even depressing,” says Colvin, whose songs are pub-
lished by WB Music Corp. The notable exception is the title
track, a jangly, unsurprisingly up-
beat, empowering tune about not
being ashamed to be happy and
articulate about it. “There aren’t a lot of songs on the album as redemptive as ‘Whole New You,’ but it resonated a lot
with me because of becoming a par-
ent,” Colvin says. “You make a whole
new person. If ever I have
Colvin is a “strong artist for
Borders—I think this will be
a good record for us,” says Len
Cosimo, the chain’s VP of mer-
chandising. “I think Lilith Fair
fans have been waiting for some
demand in this to come out from
the Sarah McLaChlans, Sheryl Crow,
and Shawn Colvins. I think there’s
a pent-up demand.”

To fulfill that demand, Colvin
is also targeting Colvin’s 25-
grand demo core of fans by play-
ing Whole New You for sale in more
than 800 Starbucks locations
starting April 25. The album will
be available in the stores through
June 27.

“People who go to Starbucks
and like to shop at Borders are
expected buyers of this record,”
Butwin says. “She’s not a teen act;
we can’t pretend she is. College
people like her music, but they
aren’t her initial fan base.”

Fans of all stripes will get plenty
of chances to see Colvin on televi-
sion. On March 10, she taped an
hourlong episode of Austin City
Limits with guests Lyle Lovett,
Alison Krauss, and Bruce Hornsby;
the air date is yet to be set.

She will appear on The Tonight
Show With Jay Leno March 27,
The Late Late Show With Craig
Ker March 28, and The Rosie
O’Donnell Show April 16.

Touring remains a mainstay of
Colvin’s career. Booked by Mon-
temere, her mainstay artists and
managed by AGF Entertainment,
she hasn’t confirmed plans for
this summer but says she would love
to tour after the 1999 tour she under-
took with Ron Artiste, Rick Jonn
Brown, and Bruce Hornsby. “That
was great,” she says. “It was a
peaceful. We had the baby on the
tour, my band, the nanny.”

Touring is also Colvin’s livelihood.
After 12 years on Columbia,
the artist says she has yet to
make any money from her album
sales. A Few Small Repairs,
Colvin’s top-seller, has moved
$72,000 units in the U.S., accord-
ing to SoundScan.

“I still have a huge debt to the
record company,” Colvin says.
“There are video costs, promo-
costs. I have one record that went
platinum, and the rest went near-
ly gold. I’m going to have to sell a
whole lot of records to get into
the black.”

“It would be nice to have the
choice not to tour after 25 years
of being a musician,” Colvin con-
tinues. “But I support my family.
My husband is a househus-
bond; I’m the breadwinner of the
family. But I’m not whining. I’ve
got this faithful audience that
will come to see me. I’m ex-
tremely grateful.”

—SHAWN COLVIN

The Classical Keeping Score
column will return next week.

To Our Readers

www.billboard.com
BILBOARD MARCH 24, 2001
Adapt to a concert schedule. Meanwhile, Mahogany Entertainment, the company she's partnered with manager Shiba Haley, is thriv-
ing and has now set its sights on raising $20 million to finance a new project. "It's the most important thing we've done so far," Haley says. "They signed with Mahogany last year and have an album coming out in June. It's their third album, and we really want to establish their personal-
ities and give them something a little more personal, so the album is a little more urban... a little more popy."

Virtue member Ngaile Sunter says, "Ever since we signed with Mahogany, there has been a great deal more momentum, probably from this project." Little wonder: Among those guesting and/or contributing songs to the forthcoming release are Smokey Robinson, Tomex, and R&B sensation Carl Thomas. About Adams' involvement, Haley says, "Yolanda has her foot in all this."

CHART ACTION: Verity hopes to maximize the success of the album. "We Tell You Down," and a few songs from the album were released as a partial single campaign last week in Los Angeles and slated to be released by April 1. McClurkin's book "Open My Heart," and Matt Redman's "Let Everything That Has Breath" and "The Heart of Worship." There are also some great new songs, including "How Great You Are," "The Ticket," and "The Voice of the Lord," written by Phillips and Roger Rodgers. "Roger is a praise and worship leader in Amarillo, Texas," says Phillips. "He used to travel with us and play guitar for a great writer and has a great knowledge of the word of God."

Phillips says the trio thoroughly enjoyed working with Nocelli. "He just brought so much freshness to the album," Phillips enthuses. "He did an excellent job taking these songs to another level."

Indeed, Nocelli captures the trio's heartfelt vocals and creates a collection that places the emphasis on the beauty of the lyrics and the passion in vocals, particularly on the stunning closing cut, "Your Grace Still Amazes Me" and the gorgeous "Pour My Love on You."

My only complaint about this project has nothing to do with the music—it's the cover art. It's a partial view of the artists' faces, mostly their noses and chins as they look upward. Why not show their entire faces? It's an artistry-looking photo that just doesn't jive with the powerful message. Phillips' wife, Maria, has been looking for a "feminine" photographer to do the project. A nice shot with direct eye contact would have been so much more representative of the heart of the music. Oh, well—it's content more than makes up for it.

Recording a worship album is just a natural exten-
sion of the pastures' lives away from the spotlight. Throughout their 10-year career, the men have con-
tinued to serve in their home churches. Phillips is the pastor of the Premized Land Church in Austin, Texas, where his father serves as senior pastor. Dean serves as senior pastor at Christ Temple in Irving, Texas. Craig is teaching pastor and music pasteur at ...
Artists & Music

Blue Note’s Soulive Is ‘Something’ Else

Just Doin’ It: Although a number of artists have caught the attention of both jazz and hip-hop fans this year, few walk the line between the two as comfortably as Soulive. The trio’s Blue Note debut, Doin’ Something (March 13), has the feel of a classic 1960’s soul-jazz album, with warm tones and never-ending streams of melodic improvisation. It also boasts a funky rhythmic attack that begins to be turned up to 10, making it the perfect soundtrack to a college dorm party.

Consisting of brothers Neal and Alan Evans (Hammond B-3 organ and drums, respectively) and guitarist Eric Krasno, Soulive’s classic organ-trio configuration marks the group as firmly in the jazz tradition. Even the touches of hip-hop and funk that augment the group’s recorded sound were largely created in the digital realm, courtesy of a horn section arranged by trumpeter Fred Wesley, a longtime alumnus of James Brown’s band.

There are a few subtle electronic touches that pepper Doin’ Something, but even those were created organically by the band, and producer Bob Brockman, who sampled Evans’ kick and snare drums and layered them over various tracks to beef up the music’s rhythmic quotient. Otherwise, the album was predominately recorded live in the studio, allowing the musicians to make the most of their improvisational skills.

“We listen to a lot of hip-hop and current artists, but at the same time we love Grant Green and Jimmy Smith,” says Krasno, noting that the band’s influences extend from Herbie Hancock to Stevie Wonder to reggae icon Bob Marley. “Before we came together, I was playing in funk and R&B bands, and Neal and Alan were playing stuff that was more in the soul-jazz vein. We started gigging for fun, got a great response, and decided to make Soulive a full-time project.”

Not surprisingly, Krasno sees “a very diverse array of people” at Soulive’s gigs. “When we play a major city, like New York or Detroit, we see a lot of young collegians that just want to kick back and have a good time with warm tones.

Ad: Soulive has recorded a new album, The Best Of Stevie Wonder, due in May. The album features a mix of R&B and soul-jazz tracks, along with a new arrangement of the classic soul-jazz track “Bridge To Bama,” remixed by DJ Hi Tek and featuring rapper Talib Kweli, who has been licensed to the independent hip-hop label Rawkus, which will market this song to hip-hop fans and clubs. Kweli is expected to perform at upcoming Soulive shows in New York.

In this band that sees themselves as bringing contemporary R&B to traditional jazz, much as soul-jazz artists did in the ’60s,” says Hochkeppel. “Our job is to ensure that our marketing plan reflects their love of R&B while respecting their jazz roots.”

AND: Nassau Jazz Festival, which runs August 8-13, features a wide range of artists, including Stevie Wonder, Herbie Hancock, and Herbie’s son, Michael. The festival also features a number of Young Jazz Talent and Emerging Artist competitions. For more information, visit www.americanradiohistory.com
RECENTLY I VISITED Theater 99 Recording, the New York studio that hosted the Black Crowes for the recording of their upcoming V2 set, Lions (May 8). As a longtime fan of the group, I was intrigued by their pairing with superstar producer Don Was, who was kind enough to discuss his contribution to the project and quite a bit more.

In 1990, when Bonnie Raitt and the B-52's were enjoying critical and commercial acclaim for Nick of Time and Cosmic Thing, respectively, the Black Crowes were about to grab the spotlight. Shake Your Money Maker, the band's debut, was an album that was sonically closer to recordings made 15 to 20 years earlier. Fans hungry for a raw, real rock 'n' roll band enthusiastically took to the album, which spawned the hits "Jealous Again," "Hard to Handle," "Twice as Hard," and "She Talks to Angels."

A decade later, Was has emerged as a common denominator among these and many other acts. He was a member of funk/rock collective Was Not Was, and his production career officially dates to that group's early-'80s recordings. It was 1989's Cosmic Thing and Nick of Time, however, that catapulted Was to sought-after star-producer status.

Throughout the '90s, Was worked across many genres, collaborating with such acts as the Rolling Stones, Willie Nelson, Randy Newman, Elton John, Lyle Lovett, and Ringo Starr. He also directed I Just Wasn't Made for These Times, a powerful documentary about Brian Wilson.

With the Black Crowes set, Was says, "this was truly the first time I was united with a band who was determined to fight for every inch of making an album that didn't sound like anything else out there but sounded the opposite of everything else that was selling—and yet stay true to the initial vision."

"I remember reading this quote from Woody Allen where he said, 'If you get 40% of what you envision on the screen, you're doing well.' Was continues, "Forty percent? That ain't [much]! But I started to accept that: 'I know I have stuff on tape that's better than this, but you just don't get it all out in the final thing.' And then it dawned on me in September. I had a moment of epiphany, and I thought, 'If it's on the tape, and you care about the record you're making, you fight for every inch.' On this thing, we really did, and we got exactly what we wanted."

For better or worse, the Black Crowes were tagged "retro" from the start. While such a categorization barely begins to characterize an act, the Black Crowes' modus operandi in the recording studio is more akin to that of the age before modeling technology and digital editing. With prior experience at Theater 99 (producing Iggy Pop's Avenue B), Was brought the Crowes to the cavernous space for the Lions sessions.

"It's not just the vibe of it," he explains. "It's the fact that it's a room that was built in the pre-amplification era, so the walls have to do the resonating for you. It's an architecturally dobro of sorts, OK? And those rooms are made so that if you're in the back row, you can hear as clearly as the people in the front row. Every room has got its reflections—some are discordant, and some are soft and beautiful and harmonic. Because these rooms are made to resonate in harmony, the reflections are wonderful over there."

Was, who attended the Crowes' Feb. 3 private performance in New York, considers that event, where four songs from Lions were introduced, a validation of their efforts in the recording studio—sessions notable for simplicity and spontaneity. Eschewing the standard, controlled procedure of cutting basic tracks and adding instrumental and vocal overdubs later, Lions, Was says, captures the immediacy of a group of musicians in the same room, playing to one another.

(Continued on next page)
The new songs [as performed at the Feb. 3 show] sounded exactly like the record," Was asserts. "You can hear the room, man; it sounds just like then playing. We put two microphones on the drums and didn't back ourselves up with a bunch of close mikes, because in fact, no one puts their ear an inch from a snare drum anyway. Chris [Robinson] is one of the greatest singers I've ever heard in my life, and a lot of his vocals are live vocals, where there may be more drums or more guitar in his microphone than vocal. That's where the big-ness comes from.

"But that's what you hear when you're sitting in a room," Was continues. "Most tracks were cut with Rich [Robinson, guitarist], Steve [Gorman, drummer], and Chris, singing live, and maybe Ed [Harsh] playing keyboards. The sound the drummer's hearing is the sound the singer's hearing. It's a cool effect, and it can be manipulated, but it's not like recording. Then you let it bleed through into all the other things, so you get the natural sound.

"I saw Sam Phillips speak at the TEC Awards," Was says about the ceremony held during the 109th Audio Engineering Society Convention in Los Angeles, where Phillips received the 2000 Hall of Fame Award. "He's a genius. He said when he was mixing Elvis and the band, there wasn't a 'guitar microphone,' and a 'vocal microphone.' He said he got the music to sound in the room, and then he mixed the room. And that's what it's all about.

"Beyond his artistic and technical skills, Was says, "the inner approach to music is striking. Throughout our conversation, he invoked individuals and groups spanning the rock era, but references to Joseph Campbell or Carl Gustav Jung came just as freely.

"Whatever subsequently happens, this album stands," Was says. "That's what we intended. It's a black-and-white photograph of the band at this moment in time. And it takes time, it takes it. Man, it takes the Stones time. There's a difference between their first few albums and 'Jumpin' Jack Flash.' They didn't document the Stones' progression and 'Jumpin' Jack Flash.' And that was in an era where you could release two records a year.

"It takes time to find yourself," he says. "It's just like people: It takes time for a child to become a man. You've got to go on the hero's journey [Campbell's description of the inner journey to reach self-understanding]." The Black Crowes went on the journey, and they came back as men."
THIS IS WHERE WE
known for writing songs—that’s what we do,” says Barry Gibb, standing broad-shouldered and bronze with thin streaks of silver in his beard and dark mane.

“We’re not a pop group that falls out of fashion and comes back again—we’re a songwriting team. Why avoid the fact that that’s what we really do?” His furrowed brow relaxes, and he breaks into a smile as he sits down between his brothers in the comfy upstairs office of their Middle Ear Studios in Miami Beach, Fla. “Now that I’ve got that off my chest, what else shall we talk about?”

There is a short, respectful silence from Robin and Maurice Gibb, the twin siblings who’ve been Barry’s bandmates in the incipient Bee Gees since they began as a pre-adolescent trio warbling material by 10-year-old Barry like “Turtle Dove” and “Let Me Love You.” Then Robin cuts through the tropical calm with bold remarks about the “hellishly low” standards in film music these days.

His brethren roll their eyes as he gets more sarcastic, and then they erupt in catcalls as the unsatis-fied Robin hollers, “The world should know this!”

On a more grounded level, the Bee Gees and their public agree the world should know that they commenced their modern career and its innumerable chart achievements 35 years ago, when they notched an informal No. 1 Australian hit (i.e., it topped the record surveys in such major cities as Melbourne) in 1966 with the Barry Gibb-authored “Spicks and Specks.” Reared on the Irish Se-encircled Isle of Man but living with their British parents in Australia since 1958, the trio returned from Down Under at the start of 1967 to seek their pop fortunes in England. The brothers, then supported by early Bee Gees band members Vince Melouney (on guitar) and Colin Peterson (on drums), were stars within months of their arrival, due to the success in the United Kingdom and United States of “New York Mining Disaster 1941” (sometimes known by its unofficial subtitle, “Have You Seen My Wife, Mr. Jones”).

“Robert Stigwood brought their first demo to me and said, ‘I’ve got these Australian lads, what do you think?’ Paul McCartney recently recalled for this writer. “And it was the ‘Mining Disaster’ song that he played me. I said, ‘Sign them, they’re great!’ And they went on to even greater.”

In the decades since, the Bee Gees have placed 43 singles (including nine No. 1s) and 28 albums on the Billboard charts, with their new album, This Is Where I Came In, expected to follow suit when it’s released worldwide from Polydor U.K. on April 24, and in North America by Universal Music on April 24. Besides being one of the most esteemed and successful groups of all time, the Bee Gees have seen their songs covered by acts as varied as Janis Joplin, Nina Simone, the Flying Burrito Brothers, Gary Puckett & the Union Gap, Rod Stewart, Tom Jones, the Lightning Seeds (all of whom cut “To Love Somebody”), Elvis Presley, Rita Coolidge, Boyzone, Glen Campbell (each of whom recorded “Words”), Vonda Shepard, Faith No More, the Beautiful South, Robbie Williams & the Orb (“I Started a Joke”), and a diverse army of others, including Frankie Valli, LFO, Ultra Naté, Perry Sledge, José Feliciano, Cleo Laine, 911, Melba Moore, Sarah Brightman, the Levelleys, Johnny Mathis & Deniece Williams, Brenda Lee, Conway Twitty, Motley Crue, Status Quo, Diana Ross, Barbra Streisand, Dionne Warwick, Gene Dion, Eric Burdon & the Animals, Wyclef Jean, Ozzy Osbourne, O’town and Low.

Among the worthy songs from This Is Where I Came In that seem likely to be reinterpreted by other hit-seeking acts over the next 35 years are the uplifting “Déjà Vu” and the hymn-like “Embrace,” the former expressing a “dedication” that endures through “beast or famine,” and the latter describing “The power of the human heart/The secrets in the souls of men” and vowing, “Repeated we will rise.” How such vigor and hidden resources remain possible in the often obstructive, format-restricted world of popular music is an intriguing tale, and the Gibb brothers, looking sun-kissed, sleeve and strapping despite their exhausting track record, joined together on a warm and bright Miami Beach afternoon in February 2001 to tell their story.

Your new album is a confident statement built on a firm foundation. There aren’t too many acts of the rock era still selling, as you are, at the

(Continued on page B-6)
The BEE GEES
Four Decades Of Success

BY CHUCK TAYLOR

music-trivia aficionados might never run out of superlatives for the Bee Gees. For one, Barry, Robin and Maurice Gibb have never given fans a reason to stop listening to—or counting—their abounding volume of accomplishments. Four decades in the music industry alone is cause for a lofty list of “firsts” and “mosts.” But then try adding to that all that the group has contributed to the rest of the world’s musical collective. One fan Web site claims that, in all, the brothers’ Gibb have written, produced and/or performed 1,114 songs, hands down the most by any act in history. And who’s going to argue the point, anyway?

Clearly, the Bee Gees have found their way into every corner of popular-music culture around the world, and all the facts and figures—while impressive and good for hours of trivia—still say less about them than the music itself ever could.

In 35 years, the Bee Gees have become increasingly pervasive, thanks to radio’s reverence of their own works, the countless songs they’ve created for others and via covers—more than 500 by the likes of artists as diverse as Janis Joplin, Tina Turner, Nina Simone and ‘N Sync. For that matter, in 2000, boxer Oscar de la Hoya launched his singing career with a new version of the Bee Gees’ 1972 Top 20 hit, “Run to Me” (his eponymously titled album was nominated for a Grammy).

In 1998 alone, the group scored six Top 5 singles around the world, including a remake (“Tragedy” from Steps), sampled goods (“Ghetto Supastar” from Pras Michel), a song they were invited to write for Celine Dion (“Immortality”) and their own “Alone.”

“They have melodies, fabulous melodies, and their lyrics mean something,” says Grammy-winning producer and longtime Bee Gees associate Arif Mardin. “They are able to create mini scenarios, like little films for their songs. They have given pleasure to millions of people around the world with those compositions.”

MASTERS OF MANY

Naming a favorite Bee Gees song is a nearly absurd task. Over time, they have shown themselves as masters of folk, rock, ballads, pop, R&B—and—you might just recall—many of the indelible dance grooves of our time. Indeed, their melodies escape time, and they keep the public, and other artists, coming back for more.

Sales of nearly 110 million albums around the world put the Bee Gees among the top 5 most successful recording artists of all time, along with the Beatles, Paul McCartney, Elvis Presley and Michael Jackson. They are the only act to have written No. 1 songs over the past four decades, to have written and produced six consecutive No. 1s (from 1977’s “How Deep Is Your Love” to 1979’s “Love You Inside Out”) and the only songwriters to have five songs in the top 10 consecutively. In all, they have amassed some 150 No. 1 chart positions with albums and singles around the world.

See, it’s next to impossible not to resort to exulting Bee Gees statistics in a discussion of their singular history.

And now they enter this new decade with the April release of This Is Where I Came In, a 14-song collection written by the brothers that returns them to the more organic, guitar-forged sounds of their earlier days. It represents a voyage that has come full circle for a group that’s ridden the worldwide charts like the wind through more setbacks and comebacks than cats are allowed lives.

“They’ve never been frightened to change direction, and they’ve never stopped writing great songs. That’s how the Bee Gees have survived,” says Andrew Jenkins, VP, BMG Music Publishing International. “While a lot of musical performers are good at one or two aspects of their craft, the brothers are excellent live performers, producers, recording artists and songwriters, for themselves and others. Who else has done that for over 35 years—and is still doing it?”

THE WAY TO GO

What a fitting moment, then, for reflection on a career that saw its roots as early as the 1950s, when eldest brother Barry, 9, and twin brothers Robin and Maurice, 6, had already mastered three-part harmonies and were eager to demonstrate them. At that point, Barry made casual mention to the other two that becoming music stars was going to be the way to go. And they never looked back.

Before emigrating to Australia from England in 1958, the boys performed their first public gig at a local cinema in Manchester, where they were allowed to mimic popular songs of the day—but, on the way to the theater, Maurice dropped and broke the record they were set to lip-sync.

With that, the boys got the lever—aah—and sang whenever they could get a nod, including the local speedway, where they’d perform between races. Bill Gates, a local DJ, liked what he heard and invited them to perform on his radio show, also opting to manage the three youngsters. He named Barry, Robin and Maurice the Bee Gees after a barrage of “Bs” and “Gs” surrounding their lives made it seem (Continued on page B-6)
Dear Barry, Robin and Maurice

My heartfelt congratulations on all of your achievements

The Fever lives on!

Much love as always

www.nightfever.co.uk
FOUR DECADES OF SUCCESS
(Continued from page B-4)

logical enough: Bill Gates, Barry Gibb and the brothers Gibb.

In the early 1960s, after regular exposure on TV, they
signed a record deal in Australia and scored a stream of hits.
After three years, they landed their first No. 1, with “Spicks
and Specks”—their 11th hit in the country—and were voted
Australia’s top pop group in 1966.

A MILLION COPIES

Still, the guys were hungry for international acclaim and,
in 1967, returned to their native England. Within weeks,
they were signed to a management deal by Robert Stigwood,
a principal figure who would guide their career for decades.
That year, the Bee Gees—with drummer Colin Peterson
and guitarist Vince Melouney, who were recruited to round
out their sound—hit globally for the first time, including
the U.S., with “New York Mining Disaster 1911,” which sold
a million copies around the world.

Their sound at the time was clearly Brit pop, and it
connected at home, as a series of hits tumbled out in 1968,
including “To Love Somebody,” “Massachusetts,” “Words,”
and their first American top 10, “I Started a Joke.” But, by
then, it was serious business. In 1968, the Bee Gees had
already assembled enough chart favorites to release The Best
of the Bee Gees.

PRESSURES WITHIN

Unfortunately, along with growing international acclaim
came pressure and politics from within, and a series of set-
backs broke the Bee Gees apart. First, Melouney quit and,
as a testy foursome, the band assembled the critically
acclaimed but commercial underling Muso. Claiming
favoritism to Barry, Robin then disagreed over selection of
the set’s first single—one which featured Barry on lead vocal
instead of him—and he promptly quit the band. In mid-
1969, while some success continued on both the U.S. and
U.K. charts, Peterson then departed and the Bee Gees—
living the dream of their youth just two years before—were
down to a duo. But, by year-end, Barry had turned in his
pink slip. For the next two years, each Gibb dabbled in solo
projects, but public reaction was tepid.

It wasn’t until 1971 that Barry, Robin and Maurice reunit-
ed, and the results were triumphant. They garnered imme-
 diate success with “Lonely Days” (their first U.S. No. 1), fol-
 lowed by the equally hit-worthy “How Can You Mend
 a Broken Heart?” But not so fast. Afterward, audiences
 around the world seemed to lose their appetite for the Bee
 Gees, and, over the next three years, they saw their efforts
 fall out of favor. By 1974, the once almighty Bee Gees were
 playing club dates in the North of England.

THE FIRST OF MANY SECOND COMINGS

But, by the middle of the decade, they were due for their
first of many successive second comings. They teamed with
revered producer Mardin on Main Course, infusing a

THE BILLBOARD INTERVIEW
(Continued from page B-3)

platinum level. The Beatles, who recently topped the
charts globally with J, began playing under that name in
August 1960, and added Ringo in August 1962. But the
Then, 12 years later, after you returned to England from
nine years in Australia, you were signed by the same man-
egagement firm—NEMS [North End Music Stores] com-
pany—that managed the Beatles.

Robin: 15 years ago this week that we actually
arrived in England, and it was just a few months after
“Spicks and Specks” had become our first hit in Australia.
Maurice: It was February of 67, and I remember
returning into NEMS and seeing those hallowed halls, as it were.
Maurice: Yes, with Robert Stigwood and Brian Epstein,
and it was all during that early period. We even ended up
going around England touring in the same big, old-
fashioned black-windowed limousine that the Beatles used
all the time.

You also got something else from the
Beatles that is used on the title track
and first single from your new album, This Is
Where I Came In.

Maurice: [Smiling, nodding] That’s right. The guitar I play on the track—
but not on the video—of “This Is Where I Came In” is an acoustic Gibson
Monarch. Years ago, what I got for my 21st birthday was a movie camera
from Ringo [Star] and a guitar from George [Harrison] and a Monarch guitar
from John [Lennon]. The one from George is the 12-string Rickenbacker, the [1965]
Shea Stadium [concert] one, which he also used on recordings.

What also happened was, when the Beatles stopped touring in the 1960s, we
ended up with their equipment: the Vox amps and the microphones and stuff like
that they used when they toured ’round Britain. Barry ended up with John’s Vox
amps, and Vince Melouney ended up with George’s amp. I had the bass speaker with the bass
amp on top that was Paul’s. So we had all this stuff, and it
didn’t go away eventually. But we still have the Vox amp
that Barry had that was John’s.

The Beatles share similarities and history with the Bee Gees

Robin: We came back to England by boat (the S.S.
Fairsky)—five to six weeks on a boat! We did a lot of
writing on it.

Maurice: In fact, much of the Bee Gees’ first album
was written on the boat.

Barry: Yeah, it was “One Minute Woman” on it.

Maurice: And “Turn of the Century.”

Robin: We wrote “To Love Somebody,” or portions of it,
on the ship, off the coast of Aden. [the port capital of the for-
mer crown colony of Southern Yemen, which became inde-
pendent in 1967 after political uprisings]. But we didn’t
finish it until England.

Maurice: The funny thing is, we got on the boat and they
didn’t even know we were supposed to be there, and we
were the entertainment. We’d applied, but if Dad [Hugh
Gibb] hadn’t gone to see the tour, we could’ve travelled
for free and never worked. But we only did about six shows
in six weeks. We worked our way over. We had heard that
the original Seekers [the Australian folk-pop quartet that
scored a No. 4 Hot 100 hit in 1965 with “I’ll Never Find
Another You”] had worked their way to England.

Barry: See, the entertainment room was over the cap-
tain’s cabin, which was good for us because we didn’t
have to work, didn’t have to play. He said, “No, no, no. I
don’t want entertainment at certain times, because I’ve got
to go to bed.” So he called the purser in and told him he
didn’t care. So we did one show a week.

Robin: But we were still up all night writing because we’d
bought some Dexedrine in Aden, which was still under
British rule at the time, and we wanted to put it to
writing and to see if we could remember that song o
in Aden at the time, and there were warships in the harbor.
So, when we went ashore, they said, “Go to your own risk.”
Then they said, “You three go ashore, everyone else—stay.”

Dexedrine was a legal drug there, and we went into a
drugstore, and they just sold it to us. The owner said,
“There’s a war on, and I’m getting out. Here, take what
you want.”

Maurice: Robin and I were 16, Barry was about 19, and
at that age you think you’re invincible. The guy said,
“Here,” and held up these big bottles of yellow Dexedrine
pills, so we bought them.

Barry: [Grimacing] By then, we had a wonderful time on that
trip, just with the places we saw.

Maurice: Like the pyramids in Egypt, and the Valley
of the Kings. And just going into the streets in Naples,
and into the streets of Pompeii, and buying a sitar in
Colombo, the capital of what is now Sri Lanka.

Barry: We crossed the Red Sea, the Indian Ocean. So
we went to Australia as children and came back to England
as young adults.

Maurice: We had done a lot of records in Australia, and
we were developing some clout and were ready to go
to England as teenagers with wide musical experience. The
only way we could capitalize our popularity as boys in
Australia was doing club work for an adult audience. The
rock’n’roll touring circuit for kids hadn’t completely
happened yet.

Barry: At the same time, we were doing well at getting
our songs recorded by other artists. That’s why we still
think—

(Continued from page B-8)

From the very first time I heard the Bee Gees’ demos, I was truly transported. The
sound of those voices and the soulfulness of the songs provided me with one of the
most incredible moments in my career. Thank you, Robin, Maurice and Barry.

—Ahmet E. Ertegun, founder/co-chairman, Atlantic Recording Corporation

If there is one characteristic that all great champions share, it’s an enormous sense
of pride. The groups who excel are those who are driven to show the world and
prove to themselves just how good they are. Congratulations and thank you for all
of the great music over the past 35 years!

—Frankie Blue, PD, WKTU

In terms of bands, there are five extraordinary catalogs that make me feel ill with
envy. It doesn’t have to be said, the Bee Gees are up there with the Beatles.

—Bone

(Continued on page B-30)
The new album on Universal Records

Proud to say, "This is where we came in."
That's remarkable, because that's the feeling you get from the song—one of listening in the darkness and overhearing others speaking blindly to each other across a void.

Maurice: There was a power outage at this demo studio at Polydor [Records offices] at Stratford Place in London, and the lights had gone out. We walked outside the studio and into the hall, and there was this echo that came from the ground floor right up to where we were—I think we were on the fourth floor. There was this whole atmosphere, I guess, of being in a mine hole.

Barry: So we went back, and we were sitting in the lounge, in the dark, and we got the first line: "In the event of something happening to me." And we thought, "Oh, that's a good line, people will know what we're talking about."

Maurice: There's a lot of weird sounds in the track. Besides the Jew's harp, there's this snare percussion instrument, and there's a string quartet. What's also impressed me over the years is people asking, "How is Barry playing that guitar chord?" Because in his tuning, when he plays the A minor at the beginning of "Mining Disaster," it's different from a conventional A minor.

Barry: It's a Hawaiian tuning, and now there are festivals in Hawaii where they play the same way. I got a guitar for my ninth birthday, and the guy who lived across the road from us had just come back from Hawaii, so he taught me that tuning. "That'll get you started," he said, and I never changed from that tuning!

Maurice: A nice mixture also comes from my conventional tuning when I play acoustic guitar against Barry's tuning, because his open D and mine are different.

Barry: It's two entirely different tunings.

Tell me about the composing of "Massachusetts." Why did you pick that state? Did you just like the sound of the word?

Robin: [Giggling] Yes!

Maurice: And the lyrical idea was based on what we felt was the Flower Power thing going on in those days in San Francisco.

Barry: That was written during our first visit to New York. We actually had a party at the New York Hilton, and only a few

(Continued on page B-10)
Dear Barry, Robin, Maurice -

The only thing that surpasses the beautiful music of the Bee Gees is your friendship.

Arif
people turned up. Incidentally, I still can’t look at "This Is Spinal Tap" because it’s so close to things we went through at that time.

Were you once second-billed to a puppet show, too?
Barry: We were second-billed to a diving horse in Atlantic City! [Laughter]

Robin: Fortunately enough, that was when "How Can You Mend a Broken Heart" was No. 1 in 1971.
Maurice: We did shows on bills with dog acts in Australia, so we said, "This is a piece of cake."

Did you have to share a dressing room with the horse?
Robin: On occasion, but he soon refused. He wanted his own, painted pink. [Laughter] Here we thought we were being very nice, offering to share space with the horse.
Barry: But really, whatever circumstances you could describe for touring, we’ve done that.

Meanwhile, you have so many people recording your music and imitating your sound these days—from Wyclef Jean to U.K. teen pop acts like N-Trance and Steps.
Robin: In the teen groups, you definitely hear a bit of us at times in the vocal styles. It’s just obvious when they record our songs and keep the vocal arrangement, too, like when Steps had their No. 1 [in the U.K.] with "Tragedy."

Barry: We just heard that Destiny’s Child recorded "Emotion," the [1977] song we wrote for Samantha Sang, for possible use on their next album. We were thrilled. I’d love to hear it; the thought of it is fantastic.

"Sacred Trust," on our new album, was written for the Backstreet Boys, who fell in love with it immediately and asked if they could do it.

Maurice: It hasn’t come out yet, but they did interviews on how great it was to do this song, and that the Bee Gees had written a song for them.

Barry: I must tell you something else: The Latin rhythms and grooves you hear these days on a lot of pop records sometimes sound similar to us. Because most of the musicians we worked with at Criteria Studios in Miami in the ’70s were Latin. Joe LaLa, for example, is probably the best Latin percussion person we’ve ever used.

How do you feel about people covering your hits? Faith No More did a version of "I Started a Joke."
Barry: I haven’t heard that. Most times it’s very flattering, but often I’m still not comfortable with it. The Robbie Williams [& the Orb] version of "I Started a Joke" was the kind of thing you hear in a lunatic asylum, fused with...

Robin: ...an old man with diarrhea.
[Laughter]

Barry: It was almost like somebody took it and said, "How can I destroy this song in every way?" Well, he succeeded. But, usually when anybody famous does one of our songs, it gets us off.

Maurice: We were blown away when Elvis did "Words."

Are there cover versions you particularly admire?
Barry: Al Green’s "How Can You Mend a Broken Heart." At the same time, we also feel the influence that some of the people who like our songs have had over us, so it makes sense with that version of "Heart," because we love Al Green. A song on the new album, "Technicolor Dreams," was very influenced by Noel Coward, the man responsible for songs like "Mad Dogs and Englishmen" and "Miss Worthington." I think he was a big influence on the Beatles, too.

Like the Beatles, you came of age at a point when you could still be exposed to show tunes, music-hall traditions and great popular songwriting of a Noel Coward sort, which were all part of the pre-rock mainstream. But, while you played tough halls and pubs in cities and towns, the Beatles didn’t have your experience as kids of performing for older generations.

Barry: Yes, as children, we sang for people much older than us. We did difficult material. Mills Brothers songs like "Paper Doll" in their very close type of three-part harmony. Our father [Hugh], who had a band, would play

(Continued on page B-18)
It's only words.
But what beautiful words.
And harmonies.
And melodies.

Little wonder that for the last 35 years,
all of Asia has fallen in love to-and
will continue to fall in love with-the musical magic
of Barry, Robin and Maurice.

Brotherly love will never
sound this good again.
Congratulations, Barry, Maurice and Robin—From “Massachusetts” to “Nights on Broadway” and “Islands in the Stream”... your fans around the world salute you!

Your friends at Image Entertainment
Barry, Robin and Maurice
from modest beginnings Down Under
you conquered the world; we are proud to
have been with you from the start.
Congratulations...

Kevin Jacobsen OAM

Col Joye AM
THE BEE GEES
35 YEARS OF MUSIC

Q&A WITH
ROBERT STIGWOOD
The Group’s Mentor
Reflects On His Time With
The Brothers Gibb

BY PAUL SEXTON

LONDON—Robert Stigwood became the Bee Gees’ manager and mentor within weeks of the group arriving back in England as teenagers in January 1967. The Australian-born entrepreneur’s prosperous London-based theatrical agency had by then expanded into management, concert promotion, publishing and independent production. For all the achievements of his RSO empire on stage, screen and disc, Stigwood’s association with the group is his most enduring legacy.

Now living on the Isle of Wight, off England’s south coast, he shared some of his own tales of the brothers Gibb:

What do you recall about your very first impression of Barry, Maurice and Robin?

RSO and [Brian Epstein’s] NEMS Enterprises had amalgamated, and I became joint managing director there. Brian continued to manage the Beatles and Cilla Black, and I took over the rest of the business, including new artists.

A record arrived from Australia on my desk from the brothers Gibb, announcing they were arriving in England. They sent me an incredible demonstration [disc] of their first songs, but they didn’t give me an address in London; all I knew was what ship they were arriving on.

Somehow, I tracked them down. They were living in a house in Hendon [north London], and I asked them to come and meet me. They were virtually penniless but prepared to take their chances. I decided not to test them on a single, but do a whole album, which was unusual at the time. As an act of good will, I gave them an immediate advance that day, and they went off to [London’s 1960s fashion center] Carnaby Street. They came back to see me in the most bizarre outfits—walking canes and capes—but those were the times.

“New York Mining Disaster 1941” was released by Polydor in April 1967, reaching No. 12 in the U.K. It still sounds like a startlingly unusual debut hit.

I had them in a studio to do demos, but the studio was blacked out, so the three lads sat on the stairs in the dark, which is where they wrote that. I was bustling around to get the power back on, and when it [did come back], they said, “Rob, we’ve just knocked up something, what do you think of this?” And it was “New York Mining Disaster 1941.”

I fell in love with it immediately. A bit dark, but incredibly different; and the harmony work was incredible, too. We had a wonderful time, because, after “Massachusetts,” which was their first real international No. 1, they were enormous everywhere. They were overjoyed; they couldn’t believe it.

Can you describe the creation of the RSO label and where the little red cow logo came from?

I was in Japan with the Who and decided to set up RSO as an independent label. I had designers working on a logo, but I didn’t like any of them. Some Japanese friends gave me a papier-mâché cow, which is a symbol of good health and good fortune. It was on the mantelpiece in my office, and I thought, “Good health and good fortune, that’s appropriate. Just write RSO on it.”

During the Bee Gees’ ebb of 1973 and 1974, did you think their career might be over?

If you take an average pop group’s life, it’s not that long. I scraped a few tracks, swallowed the cow and kept encouraging them. I always believed their writing would pull them through. I was probably very aggressive with them then. It’s very difficult when you’ve been on that high to push on, when you have to say, “I don’t like that song; try something else.” It’s like, “How dare you?”

What do you remember from the period of their incredible revival in the second half of the 1970s?

I moved in and started producing them, and for Main Course [1975] I engaged Arif Mardin. They were recording in Miami, and it wasn’t pleasant again. I said, “I love Jive Talkin’, but I want new material,” and they agreed. They were still suffering from that slight downhill [at the end of the 1960s], so there was a little lack of confidence there.

But then was Saturday Night Fever. I had signed John Travolta to a three-picture deal. Everybody thought I was mad, because he was a TV star on Welcome Back, Kotter. A friend of mine, Nik Cohn, wrote a story for The New Yorker called “Tribe Rights of Saturday Night.” He called me in New York, and I said, “You’ve already written a film story.” I hired Norman Wexler, a brilliant writer, to write the screenplay, and thought it would be perfect for the Bee Gees. It was very hard to get them to read anything; so I described the story to them while they were in Paris at Le Chateau preparing their next album.

Did the financial dispute with the group in the early 1980s seem as though it had permanently soured your relationship?

No, not really. They had some bad, bad, bad years who [Continued on page B-28]

Barry Robin & Maurice

Congratulations
on 35 years of success in the business.

Thanks for the music and your friendship.

John Cousins

Cousins Brett Business Managers & Accountants · London
harmony (härˈmə nē) n.
tuneful sound; melody; a pleasing or congruent arrangement of parts
... or brothers (see also The Bee Gees)

Barry, Maurice and Robin

You define the magic that is music.

Congratulations on 35 years of heavenly harmony.

Your colleagues, friends, and fans at Prager and Fenton

PRAGER AND FENTON

CERTIFIED PUBLIC ACCOUNTANTS

New York • Los Angeles • London
Collector Larry Oliver Struggles To Find The Rarest Of The Rare In Bee Gees Memorabilia

First heard the Bee Gees in 1967 and was immediately hooked. The flowing harmonies of the brothers Gibb, backed by rich orchestration, told me this would ultimately be a group I would listen to the rest of my life. Little did I know that, over the next 34 years, I would amass a huge collection of LPs, cassettes, CDs, videos, concert programs, magazines and anything else related to the music of this group. Despite my years of searching numerous record shops around the country, trading with overseas fans and eventually shopping online, there are still many rare and collectible items that have remained beyond my reach. Some of these items are promotional in nature and, therefore, have been issued in limited quantity. The following is a sample of what I consider to be the rarest of the rare, some of which I own, some of which I continue to search for.

COMMERCIAL RELEASES

Inception/Visage. Probably one of the single rarest commercially released albums by the Bee Gees. This album was available for a short time in Germany, Japan and France. The LP includes 12 tracks from the early Australian years, 12 tracks of which were not written by the Bee Gees. It also has three Beatles songs covered by the Gibbs, including "Ticket to Ride," "Paperback Writer" and "You Won't See Me."

Barry Gibb and the Bee Gees Song and Play 14 Barry Gibb Songs. An Australian pressing, this is actually the first album recorded by the group. It includes early cuts composed by what was soon to become the Bee Gees when they were just teens in Australia attempting to break into the music scene.

Hawks. Released overseas, this soundtrack was for the movie Hawks starring Timothy Dalton and Anthony Edwards. All 10 songs on the soundtrack were written by Barry Gibb, some with one of the brothers, with eight songs sung by him as well. This is another Bee Gees release that had limited distribution and was not available in the U.S.

Japanese Releases. Japan issued numerous Bee Gees LPs with cover packaging unlike any other in the world. The combination of quality sound, beautifully designed thick cardboard jackets and inner liner notes makes releases like Bee Gees History of great value to collectors.

PROMOTIONAL RELEASES

VH1 Storytellers. The Bee Gees last commercially released album was One Night Only, a live album from their New Year's Eve concert in Las Vegas. As part of the promotion for this release, Target stores issued a special companion promotional CD consisting of five live cuts from the Bee Gees' VH1 Storytellers series. Sound quality is excellent. Because this is the only way you could obtain a copy of this release, it remains quite a collector's item.

Living Eyes: Bee Gees Promotional Copy. This is probably the single rarest non-commercial album released by the Bee Gees. Issued only in Japan for DJs, the significance of this release is that it promoted the commercial album. Living Eyes, is the fact that the record played in a counter-revolutionary way, meaning it played from the inside of the record out toward the outer rim! Saturday Night Fever: Special Disc Version. In the 1980s, RSO Records would often issue 12" LPs to promote upcoming releases. When the Saturday Night Fever soundtrack was released, RSO issued an LP that included long versions of songs for radio DJs. On this LP is a 6:55 minute version of "Stayin' Alive." This version includes an extra horn section not available on any commercial release. This instrumentation adds a whole new dimension to the song, making it a valuable collectible.

Short Cuts - A Musical History of the '70s. A promotional release from RSO, this LP featured six Bee Gees songs on one side that were up-tempo, while side two featured six ballads. The end result, side one was dubbed "Easy Side" and side two was "Slow Side."

Stigmata Man, Brothers Gibb and Unchapel-lized Movie. Proudly Present the Words and Music of Maurice Gibb, Barry Gibb, Robin Gibb. This LP was actually sent on a worldwide basis to other artists and the general media as a way of celebrating and demonstrating the talents of the brothers Gibb. It included short snippets of Gibb written tunes, some of which were never recorded by the Gibbs themselves, such as "Grease" by Frankie Valli. The LP featured cuts from 50 songs and included a selection from the

(Continued on page B-28)
THE BEE GEES
"ONE NIGHT ONLY!"
IS WHAT WE HOPE FOR IN GERMANY 2002!

THANK YOU BARRY, MAURICE AND ROBIN
FOR WONDERFUL MOMENTS AND MAGICAL CONCERTS.
CONGRATULATIONS TO YOUR 35TH ANNIVERSARY
FROM ALL AT MAREK LIEBERBERG KONZERTAGENTUR -
WE SHOULD BE DANCING!
Barry: Also, the influence of church music and Sunday-school singing is very subliminal in our music but definitely there.

Maurice: You can hear the church-choir thing on a song like "Holiday." Once again, it's the sense of loneliness and atmosphere that our music often has, for some reason. It can sometimes sound at home in a cathedral, that odd hauntingness.

Barry: Speaking of that cathedral sound, Timothy, would you ask Robin if he would please perform in concert some songs from an old album of ours, Odessa?

That's the great unknown Bee Gees album. I've heard fans call it "The Red Album," because of its original scarlet velvet cover. Back in the late '60s, many people felt it was the best album the Bee Gees ever released. Despite the hits and familiar songs on it—like "First of May," "Melody Fair," "Suddenly" and "Marley Purt Drive," which most people know for its refrain, "With sixteen kids and a family on the ship's Gonna go for a Sunday drive"—why is Odessa still so obscure?

Barry: Well, let's see the scene for when and where it was done: It was at IBC [Independent Broadcasting Company] Studios in London, and I would have been 21 or so. At the time, I was individualistic: "I want credit. I want to be a star." We'd begun breaking away from each other at that time.

Robin: I think it was partly the fact that we'd always lived at home with our mother [Barbara] and father, and we were just becoming adults and looking to be free of each other.

Maurice: The girls in our lives encouraged that independence too, which is natural. Mine was at the time [Lulu, the Scottish vocalist who scored a No. 1 hit in the U.S. and U.K. in 1967 with her single "To Sir With Love"] was in the business, too.

Barry: And the idea of it being a double album—it wasn't supposed to be that, but everybody was doing that, like the Beatles [who released The Beatles White Album at the end of 1968]. Odessa came out in early 1969, [entering the Billboard Top LPs chart in the issue dated Feb. 22 and peaking at No. 20], and the Who were coming out with Tommy [which entered the Billboard album chart on June 7 of that year]. It started out as a concept album about a shipwrecked sailor who's homesick.

Maurice: We always imagined the title track in a film with young Peter O'Toole and Audrey Hepburn walking in Red Square. But, when we wrote it, I remember us being in a European hotel, and one of our musicians had his cello with him, and he started playing the cello by itself. That's how Odessa was born.

Robin: It was at a hotel in Cologne.

Why was the music so sad and forlorn?

Robin: I had seen the movie The Battleship Potemkin [director Sergei Eisenstein's 1925 silent-screen classic about the mutiny of the crew on a Russian battleship and its tragic aftermath], and I was very affected by it. Then the idea of the marine influences came in. We wanted to do a story set in Russia, of a man "on an iceberg, floating free," thinking back on his life. In a sense, it was music that was pre-Tolstoy.

Barry: Again, Odessa marked the period when we were breaking up. We weren't talking to each other, so we weren't even in the studio together half the time, with some of us cutting parts of it in New York while others were in London. We weren't as friendly toward each other. Indeed, the Gibb's older sister Lesley had to fill in for the allegedly ill Robin in '69 on a Bee Gees' London TV appearance. We were losing that. So the record took three or four months—

(Carried on page B-20)
TIMES CHANGE. TALENT DOESN'T.

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on music that has

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THE BILLBOARD INTERVIEW
(Continued from page B-18)

Maurice: Remember, the Bee Gees 1st album was cut in a month.

Barry: And years later, in 1975, Main Course was three months. And Saturday Night Fever was six months. And then Spirits Having Flown was only 10 months, so you see how it goes. Once things become successful, it takes more time to do them! [Laughter] But, in 68, three months was long. We each wanted to try different things. "Marley Part Drive" [later an FM perennial after Jose Feliciano had a Hot 100 single with it in 69] had a country violinist and banjo player on it because we were listening to American country music at the time.

Maurice: For "Melody Fair," I think we were just in IRC Studios jamming together, and that song later became well-known because of a film which used a lot of our songs called Melody 1972, after a young girl who falls in love. "Melody Fair" was a huge No. 1 in Japan.

Barry: As for Odessa, I think that we may remember it so it's different from the past, and, as a bonus, we should do a live version of "Lost in Space," "Marley Part Drive," "Melody Fair," and "Odessa"—but we should wait until we have a full orchestra to do it live.

Robin: I'd be nice to announce it as "The Odessa Suite."

Barry: [Beaming] Great! I've been trying to get you to sing "Odessa" on stage for years! But, back at the time we first made that album, we weren't there to promote it. In fact, we didn't promote it at all—because we weren't on speaking terms.

The Bee Gees became popular at a point when the Beatles were nearing their peak. In Germany, on one occasion, you drew a crowd of 80,000 people.

Barry: George Harrison always said, "You were four years later than us; we were four years earlier than you." That's the way he put it to me, and I'd never known until then whether the Beatles even thought about the Bee Gees being around. You didn't know.

Maurice: Not until Paul came to the show at the Saville Theatre in 67; that's when we knew.

"Lonely Days," a No. 3 hit in 1970 off the Two Years On album, was almost a blues lament.

Barry: Yes, and that was written the day we came back together after our breakup, and "How Do You Mend a Broken Heart" was written at the same session.

Robin: That was written on Addison Road in Holland Park in London, in the basement of Barry's place.

Barry: Robin had come to see me to talk about getting back together—roughly two years after we broke up.

Maurice: It was just a matter of working out the ideas, and the piano in "Lonely Days." The two tracks were cut that evening in a studio in Wardour Street. The lastest compliment I ever heard about "Lonely Days" was when a manager in a restaurant turned around and said, "You know, this was the best Beatles song ever!" [Laughter]

Barry: "Lonely Days" is really how we felt about being apart. "How Can You Mend a Broken Heart" was how we felt about coming back together. So, while we weren't saying these things to each other, we were writing songs that said these things.

Maurice: Even the wives were clapping along on "Lonely Days."

Robin: [Wryly] Or were they clapping on the third song we wrote, "Go Fuck Yourself, You Assholes. You Haven't Changed a Bit?" [Huge laugh] Maybe that was the one, but we left that off the album.

"Fanny (Be Tender With My Love)," from Main Course in 1975, was a classic ballad in the midst of your resurgence with producer Arif Mardin as blue-eyed R&B record-makers.

Barry: We had a housecleaner named Fanny when we were staying at 461 Ocean Blvd. [in North Miami Beach] during the making of Main Course. We were sitting in the lounge at Criteria [Studios] writing a song with the lyric idea, "Be tender with my love." Maurice turned round and saw Fanny and said, "Wouldn't it be a better song if it was a woman's name in there, and you're asking her to be tender?"

(Continued on page B-22)
Many have asked over the years, "How Deep is Your Love" for the Bee Gees?

Now we don't do much Jive Talkin', but we have to say that we feel Closer Than Close to the Brothers Gibb.

Barry, Maurice and Robin Stepped into My Life in the '70s, a time when we were just Stayin' Alive in a world where we knew we Should Be Dancing.

Through the years, we faced our share of Heartbreak(er) and Tragedy, and occasionally found ourselves asking How Can You Mend A Broken Heart?

Yet through it all, with our families by our side, we made it through our Lonely Days and proved that some people do get Too Much Heaven.

Thank you for the many memorable business meetings and for taking my calls when I Had To Get A Message To You.

We speak as One of your biggest fans when we say that you, Brothers Gibb, have achieved Immortality in the music industry.

We have nothing to feel Guilty about when we confess that after all these years we still get that NIGHT FEVER.

All The Best,
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AJG Tax Consulting Corp.
To Barry, Maurice and Robin,

You guys are the best!

Many congratulations on 35 years of hits

All the best,
Hugh Padgham

THE BEE GEES
35 YEARS OF MUSIC

THE BILLBOARD INTERVIEW
(Continued from page B-20)

der?" He suggested Fanny.

Maurice: Arif Mardin did a beautiful job with that and everything on Main Course. Years after, my wife and I were in New Orleans on a bus with Quincy Jones and his band, and [Nick] Ashford and [Valerie] Simpson, Pattie Austin and James Ingram, and they all did an a cappella version of "How Deep Is Your Love." Afterward, Quincy turned to me and said, "That's for you, man—great song. But I've got to find the right person to cover 'Fanny' (Be Tender...')." It's one of my favorite R&B songs of all time.

Barry: I must say, when we wrote a lot of these songs, the Styx artists were our idols.

Robin: We would have loved to have had Otis Redding record "I Love Somebody." We had him in mind when we did it.

What's most misunderstood about the transition from the Bee Gees' folk-pop era into the R&B of Main Course?

Robin: In the first wave of success we had in the 1960s, there was an R&B/soul thing in songs like "To Love Somebody." But, at that time, [Polydor Records] didn't want us to get deeper into anything that sounded like funk.

Barry: They were the same as they are now—they want to tell you what to record. And you just can't. When "How Can You Mend a Broken Heart" became a No. 1 record [on the Hot 100 for four weeks in 1971], they didn't want to hear us do anything else but ballads.

Maurice: Also, we were very influenced by Linda Creed songs, like "Hecha Bolly, Wow" [a 1972 hit], and by the Stylistics' [1974 single] "You Make Me Feel Brand New."

Barry: "Love So Right" [a No. 3 hit in 1976] was us trying to be the Delfonics.

Business people rarely understand that even a band's hard-core fans still want to be surprised. Surprise is more powerful than predictability. Most people know the story that the tempo for "Jive Talkin'" was inspired by the rumble of the roadbed on the Julia Tuttle Causeway bridge you drove across each day going to the studio in North Miami. But how did you work out its vocal arrangement?

Barry: Organically, by sitting around with Arif and just bickering, in Studio A at Criteria in an empty room.

Maurice: Arif was brilliant, full of ideas. That's why we did the Mr. Natural album [1974] with him, which was like a rehearsal, really, for Main Course. He knew all the grooves and the feels and was so experienced. Arif, I think, taught us a hell of a lot about production.

Barry: And he really liked our singing voices! We often wonder at what point in the industry does an artist become as important as an executive. The industry often has a different set of priorities than the artist has. What a pity that those things can't be married more. We need more understanding, because artists are temperamentally, by nature, emotional. That's why you sign them.

Spirits Having Flown was a highly sophisticated record, in terms of arrangements and compositional ambition. It was atmospheric and spooky, too, with its notions of reincarnation.

Barry: I agree. And we tried all kinds of stuff musically: we had things like Herbie Mann's flute playing on it. But the album had too much fatback.

Robin: The album became very successful [with three No. 1 hits, "Too Much Heaven," "Tragedy" and "Love You Inside Out"]. But we could have actually gotten another year without putting out that album, because when we brought that out, Saturday Night Fever was still in the top 10. The album came out too soon.

Barry: It was the absolute greed factor—the record company wanted it.

Robin: Fever had become so overwhelming selling more than 11 million units in the U.S. alone, with three No. 1 Bee Gees singles: "How Deep Is Your Love," "Stayin' Alive" and "Night Fever," plus the group-written "If I Can't Have You," a hit for Yvonne Elliman. It was just far too soon to bring out another album.

Barry: Saturday Night Fever has, in fact, become something you just don't want to talk about—your mouth actually goes dry.
The Bee Gees have been and continue to be one of the most powerful forces ever in music. Their melodies, harmonies and arrangements are classic and will live forever. Their sound, and Saturday Night Fever, created a whole new chapter in music history, and their ideas and recordings continue to influence all forms of pop music.

—Thomas D. Mottola, chairman/CEO, Sony Music Entertainment

Barry has given many interviews saying, “It was Arif who suggested I sing falsetto.” But, basically, I just said, “Can you take it up an octave, please?” And he did. I’ve known the Gibbs since 1970 or so. We did an album called Mr. Natural in London, and we just hit it off. I also have so many good memories about recording the Main Course album in Miami. The whole process was so kinetically charged. Creativity was all over because the songs were great. And, with those harmonies, it’s always a delight to be in the control room with them. The sibling sound is so important. They blend so well. Not only have I been blessed to work with these fantastic singers and songwriters, I have also been blessed with their friendship.

—Arif Mardin, senior VP/producer, Atlantic Records

Still, from the bassline outward, the title track is one great recording.

Barry: When I think about the Fever album, I think about a bunch of amazing records. I don’t think about disco or this or that. I only think about the recordings, and I have no negative feelings about them. But these songs would have just been on our next album—not that soundtrack.

Robin: When we gave the songs to the movie, we didn’t see it. Nobody had any clue it was going to be big. The first time we saw the movie was when it came out.

Barry: And we thought the level of the music was too soft. We made [manager/producer] Robert Stigwood turn the music up, because you could hear the stomping feet in the dance scenes! We said, “The feet are louder than the music! The music in the theater should overwhelm you, like you’re in the club itself. You don’t want to hear shuffling feet!” [Laughter]

Maurice: So they reshoot scenes with people having to shout and talk louder over the music, as you would in a club.

Barry: Another misconception is that the [1978] Sgt. Pepper’s [Lovely Heart’s Club Band] movie, which we were filming the week the Fever album came out, killed Fever.

It didn’t happen like that at all. Fever buried Sgt. Pepper—which came out afterward—for the next two years. It hurt Peter Frampton, but the Bee Gees were at the highest point in their careers for the next two years.

Robin: Pepper wasn’t a big film.

Barry: It stunk! We knew it was all over when the director said there were no lines in the film—no one talks. We all looked at each other and had a meeting with Robert to see if we could go home. But still, Fever rolled right through it.

(Continued on page B-24)
Dear Boys,

Imagine a man who made his living in music, who was a contemporary of Mozart, and who had the good fortune to collaborate with him when he created a few of his most beautiful pieces. Well, that’s how fortunate I felt when I worked with you.

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THE BILLBOARD INTERVIEW
(Continued from page B-25)

To where it reached a saturation level.

Barry: But let me tell you something else that never gets discussed, and that is that we were in an enormous legal battle with our record company at that time. And, when you’re in an enormous legal battle with your record company, what you’re dealing with is a highly charged political situation. It wasn’t just the idea of disco or “We’ve had enough of the Bee Gees.” There was a massive battle going on, and they were not going to allow us to continue with our career in America while we were taking action against them. Why? Because we wanted to get paid!

It was very inflammatory, the whole situation. So the reasons were much more than whether the culture was finished with that kind of music or indeed fed up with the Bee Gees. And these other reasons ran to something like $20 million. We were trying to get paid and were absolutely frustrated at every turn. We found out we didn’t own our songs! We never made a deal to give our songs away; we just found out we didn’t own them—that was after Fever. And then we found out we didn’t own our masters—or that we never would. And, for us, it was a provision of starting to fight back, for us starting to say, “You simply can’t do this, you can’t own everything.” The very idea that we would audit the record company became personal to them, but we just wanted to get paid. We were trying to do normal business.

Did it ultimately get resolved?

Barry: Yes, and that’s why we own our publishing today, and that’s why we own our masters today. And that’s why we love what was done with the Recording Artists Coalition [in getting the “Work for Hire” copyright amendment repealed in Oct. 2000], and we totally support [the idea] that anyone who creates something should own it.

There were more artistic peaks to come. “You Win Again” from the E.S.P. album [1987] was No. 1 in the U.K., and the [1989] One record and [1993]’s Size Isn’t Everything, which aren’t as well-known in America, were also big overseas. “For Whom the Bell Tolls” from Stair was No. 4 in the U.K. and an anthem outside America and might be the Bee Gees’ finest single. Then Still Waters [1997], which hit No. 11, and One Night Only [1998], a live set that quickly went gold, became very successful in the States.

Robin: The irony of One is that the title single was top-10 in America but nowhere else. “One” was written in an office on Primrose Hill in London.

Barry: That’s right. We needed an extra song. So I took a guitar, and we all sat upstairs in this little room to write one more song and really make it count.

Robin: For Whom the Bell Tolls” was written right here in this room with one microphone with us in chairs around it.

Barry: for “For Whom the Bell Tolls,” I said to Rob, “I’ve got a bit of a melody—would you like to hear it?” Robin liked it, so I said, “Let’s get Mo and expand it.” But it’s a horrible thing if you’ve got a “For Whom the Bell Tolls” and a [U.S.] radio station says, “No, we don’t want to hear it. It’s the Bee Gees, so we’re not gonna play it.”

Robin: Yet the response to it was immediate—we sold half a million singles in the U.K. [snaps fingers] just like that. And we get a great reaction for it on stage.

Looking back, how do you feel about the hit records you made with other artists, like Diana Ross, Barbra Streisand, Kenny Rogers & Dolly Parton, and Dionne Warwick?

Barry: We feel proud about them, but we didn’t always know how it might help them or not. “Chain Reaction” for Diana Ross was the biggest single of her career in Europe [her first U.K. No. 1 smash in 1986], and it was the last song we cut with her.

Maurice: And nobody particularly wanted it on the album.

Barry: [Nodding] The whole album was done, and she was still looking for that one song she could call a single. We’ve always done well by loving what it was we were working on, but, whether it was gonna be successful or not, we never knew that. We asked her, “How do you feel about doing something that you might have done 25 years ago?”

Maurice: We thought, “Wouldn’t it be great to make a
We Are Pleased To Congratulate The BEEGEES On 35 Years Of Hit Making Music!
THE BILLBOARD INTERVIEW
(Continued from page B-24)

great Supremes record—we’ve got the lead singer!”
Barry: For "Heartbreaker" [1982], Dionne Warwick
didn’t like the song at first. Kenny Rogers and Dolly Parton’s "Islands in the Stream" [No. 1 on the Hot 100, 1983] wasn’t gonna be a duet—it was just gonna be Kenny. Things happened all the way down the line that we didn’t expect.
Maurice: The Cadly record sold copies in Europe, where Barbra never had an audience before. It was her most successful European album [with her inaugural U.K. No. 1 single, “Woman in Love”].

Barry: At first, we didn’t want to do it because it seemed so overwhelming. What if she doesn’t like what we do? So, what we did was put it on the last album she made, Hey [1979], and the question was, “Can we beat this?” Never mind that it’s her singing; instead of worrying how big the star is, “Can we beat this album?” And for us it was yes.

What I said to her was, “We don’t want to make an album; we want to make the best pop album you’ve ever made. And we may fail, but I want to go into it like that.” It’s so subjective, given her Broadway albums and things, but we did our best [Guilty, which has sold more than 5 million units in the U.S. alone, with three top-10 hits, including “Woman in Love”]. No. 1 for three weeks—is Streisand’s biggest studio album to date.

Your new album, This Is Where I Came In, goes to every strength the Bee Gees have: love songs, danceable cuts, narrative classics, folk-rock ballads, rock-pop anthems. And “Wedding Day” could become a standard.

Barry: On Providence, the [NBC] TV show, they asked us if they could use “Wedding Day,” and it was broadcast in a part where there was a marriage. We weren’t gonna let them use it, but they were very nice. It was like when they used Al Green’s version of “How Can You Mend a Broken Heart” on Al’s [Best].

The acoustic rhythm-guitar hook on the title track is great.
Robin: “This Is Where I Came In” is one of the last songs we wrote for the album. We wanted a purely acoustic-sounding song, which we hadn’t done for quite a while. There’s no drum-tracking or any of that stuff; it’s all straightforward.

Maurice: I dubbed on the electric riffs in the background, but the vocals I think we did only twice. I was listening to Robin singing as I played, bouncing ideas off him, so it all remains unexpected and spontaneous.

Barry: We didn’t want one of those big production things. This album for us is variety, it just stands on its own—it’s not like another Fever or Main Course or anything before. We just thought, “How many different kinds of songs can we do?” And then we gave each other the space to go away individually and come up with things ourselves—which we used to do without any feelings of malice. So we did four songs together, and three or four each, and chose from them. It’s our definitive album of our collaborations and their diversity.

The gliding “Walking on Air” is an example of an unusual, distinctive cut.
Maurice: To me, that’s a very summery song. It has a little influence Beach Boys-wise, a nice, light-hearted love song for summer. It was a little adventure, like most of the new songs are.

Barry: When Brian Wilson heard it—because we sent it to him—he recognized the influence immediately. The whole album’s naked, compared to what we’ve done in the
It's a sardonic remark about ourselves, but it's based on the do-it-yourself approach we started out with. Everything we're doing in the studio always goes down on DAT tape the whole time, so, while we're standing around the microphones, something may come out that might be a gem.

Barry: But we're fighting that, kicking and screaming. And then you get into the area of these bloody extra mixes, these variations of your record. Which at one point would never and should never have happened. Now they take a record you love, chop it all up and send it back to you and say, "What do you think?" Then they're shocked when you're reaction is, "What happened to the record we made and love?" and their reaction is, "Yeah, we know you don't like it, but we need the remix anyway." Doesn't it count that we don't like it?

A top label executive recently told me he worries that there are no more national radio hits anymore because all the separate versions can make the potential audience so fragmented.

Barry: I talk to my 19-year-old son, and he says his age group is only interested in any variation of your record that they can get their hands on. Moreover, they will literally go out of their way to find a version of your record that no one's ever heard before—and only that!

You told me earlier you're very interested in doing more music for films.

Maurice: We are. We wrote "Miracles Happen" on Still Waters for the latest version of Miracle on 34th Street, but at the last minute the director said he was going to use old Christmas carols and hymns. The unfortunate thing is that the last thing they do with films is put the music on them. "Immortality," the song we wrote for Celine Dion, was like a film assignment—but the film only exists in your head. Point is, she believed in us.

Barry: [No doubt] Our message is about faith. Robert Stigwood was a perfect example of someone with that kind of faith. He said, "Give me that kind of song." So we got inspired. There's a faith factor—you want to be believed in, and if you're not believed in, it really affects your work. But when someone else has faith in what we do, we really deliver.

All in all, has it been a pretty good ride?

Barry: [Laughs] All things considered, we still love what we're doing. And we're old enough now to override the things that divided us when we were young.

Robin: Although we still take sex very seriously.

Maurice: But haven't quite needed Viagra yet.

Barry: All of our children are into music of their own tastes. I think it started with an interest in what we were doing. They're into hip-hop, heavy metal, rock.

What are your favorite Bee Gees songs?

Robin: "Emmy (She Tender)," "Too Much Heaven, "You Win Again."

Barry: "How Deep Is Your Love."

Maurice: I love "The Singer Sang His Song" from way back in the 60s. But the songs are like kids, and you feel funny favoring one to the other.

Robin: [Chuckles] They're like our kids, but some of them wander off.

Maurice: [Grimacing, shrugging] This is pointless, isn't it?

Barry: [Laughing] Of course it is!

Robin: [With a wink, rising to leave] They're like our kids, these songs, but now and again you have to change their diapers! •

Congratulations & 3 Kisses Of Love from your Boogie Child

Ossy

& everyone at Coco Tours Germany

You are Like Nobody Else and I Wish You Were Here when Coco Tours celebrates with you your 35th Anniversary as you are Staying Alive forever!

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Congratulations & 3 Kisses Of Love from your Boogie Child

Ossy

& everyone at Coco Tours Germany
unreleased song "Castles in the Air." This LP has a marvelous cover photo of the brothers and is highly collectible.

ADDITIONAL PROMOS

Anniversary Record- Fifth Anniversary of Holland Records.
While not a true commercial or promotional Bee Gees release, when Holland Records celebrated its fifth anniversary, which was on May 1, the company issued a record in the shape of the letters HR and included the Bee Gees song "First of May." This record is rarely seen and remains a true collectible.

Club Issue. I might mention that, overseas, especially in Germany, often when a new Bee Gees album is released, a different version is offered to members of the fan club in that country. While the music is the same as the commercial release, these club-issued versions have different cover art. These releases are difficult to find and quite collectible.

Gibb Family Story-Bee Gees and Andy Gibb. A special DJ-only promo LP issued by RSO in Japan that is almost impossible to find and remains a real catch for serious collectors.

Interview Album. In 1981, RSO issued The Bee Gees Living Eyes Interview Album. It is actually a BBC interview with the Gibb brothers about their then forthcoming album, Living Eyes. It includes interviews, as well as songs from the LP itself. It is one of the few, if not the only, interview albums released by the Gibb's record company.

Picture Discs. Two actually exist. One is the Spirits Having
Dear Barry, Robin & Maurice,

Congratulations!

For 35 years, we’ve loved your music.
Thank you for letting us tell your story.

David Leaf                John Scheinfeld

www.americanradiohistory.com
FOUR DECADES OF SUCCESS (Continued from page B-6)

contemporary R&B vibe with their indelible pop melodies for the first time. The result was a glistening stream of hits that would redefine the act, including the classics "Ive Talkin", "Nights on Broadway" and "Fanny (Be Tender With My Love).

But, because of contractual obligations, the Bee Gees were not allowed to work with Mardin on their next album, Children of the World. The Gibbs were nervous about the process but maintained their connection with R&B trends and hit pay dirt. The next two singles, "You Should Be Dancing" and "Love So Right," were huge in the U.S.

Of course, no one knew what was around the corner, nor how it would brand the brothers into a pop-culture phenomenon of their own. It seemed innocent enough at the beginning—Stigwood had bought the rights to a New Bihar cover story from writer Nik Cohn called "Tribal Rites of Saturday Night," addressing a phenomenon rising from gay clubs into the mainstream disco.

He called the Bee Gees and asked if they would contribute tracks meant for their next album to the film. Stigwood was offered four Bee Gees songs: "How Deep Is Your Love," "Stayin’ Alive," "More Than a Woman" and "Night Fever"—which inspired the renaming of the film—as well as the tracks "If I Can’t Have You" for Yvonne Elliman and "More Than A Woman," which was re-recorded by Tavares.

Their accomplishments with this project are well told now, of course, and enough of a phenomenon to make any trivia geek glisten. The 1977 soundtrack, with sales of 30 million, is the best-selling of all time, inspiring current stage musicals in the U.K., the U.S., Australia, Southland and other countries. It garnered five No. 1 singles, and earned the Gibbs Grammy Awards for Album of the Year, Best Pop Vocal Performance and Producer of the Year for the Bee Gees. Barry also became the first writer or producer to write or co-write four consecutive No. 1s, breaking Lennon & McCartney’s record from 1964.

DO NO WRONG

On the heels of the success of Saturday Night Fever, the Bee Gees could do no wrong. That same year, they wrote a series of No. 1 hits for younger brother Andy—including "Shadow Dancing" and "I Just Want to Be Your Everything"—turning him into an overnight sensation, while scoring with their own No. 1s with "Too Much Heaven," "Tragedy" and "Love You Inside Out," as well as the No. 1 "Grease" for Frankie Valli in 1978 and the top 5 "Emotion" for Samantha Sang that same year.

But the harmony was destined for another roadblock when the Bee Gees took a wrong turn and participated in a remake of the Beatles’ Sgt. Pepper’s Lonely Hearts Club Band. It was both a critical and commercial flop—and is widely considered a career-killing misstep.

As the backlash opened, the group decided to take a step back from the spotlight as the brothers suffered heat from the movie, but more so, because the targets of an intense disco backlash (where some radio stations went far as to claim "Bee Gees-free weekends").

Still, it was a fruitful period, particularly for Barry, who worked with a number of other artists, most notably Barbra Streisand, writing and producing the Grammy-winning Guilty (her best-selling album ever); Heartbreaker for Dionne Warwick; and Kenny Rogers’ Eyes That See in the Dark, which produced the No. 1 country/pop single "Islands in the Stream" with Dolly Parton.

The soundtrack to Stayin’ Alive came in 1983, along with solo projects from Barry and Robin, but it wasn’t until 1987 that the Bee Gees truly returned to glory with "You Win Again," a chart-topping single produced by Mardin from the hit album E.S.P.

CONGRATULATIONS TO THE BEE GEES, AND, A BIG THANK YOU FOR PROVIDING YOUR MILLIONS OF FANS WORLDWIDE WITH OVER 35 YEARS OF BLISSFUL MELODIES AND MAGICAL MOMENTS. THERE ARE NO SWEETER HEROES THAN BARRY, ROBIN AND MAURICE GIBB.
There are only a few artists who have impacted pop culture so completely and for so long:

Beatles, Bee Gees, Stones,
and very few others.

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Bee Gees.

The Left Bank Organization
We are deeply honored to be given this tribute and we cannot thank Timothy White enough. He has been a staunch supporter of ours for many years and we are proud to call him our friend. Timothy, we salute you.

We would also like to thank the people who have been an inspiration to us throughout our lives. People like Robert Stigwood, Arif and Latife Mardin, Ahmet Ertegun, Clive Davis and Quincy Jones. But most of all, we'd like to thank our music for coming to us in the night, for our rhythms which hit us from behind, and our fans and friends who stand beside us no matter what. We are still here because of you and because of the people at BILLBOARD. Thank you all for caring.

Barry, Robin and Maurice
The Chairperson, The Singers, The President. The Los Angeles Music Center complex recently presented an evening of music performance and storytelling at the center’s Mark Taper Forum, followed by a gala dinner in the Grand Hall of the center’s Dorothy Chandler Pavilion. Picture at the event, from left, are Eunice David, chairwoman of the event; singers Sally Keilman and Helen Reddy; and Joan Hotchkis, president of the Blue Ribbon, a music center group of more than 625 women who annually contribute more than $2.6 million to the center.

Music And The Internet. The Songwriters Guild of America (SGA) recently hosted a panel titled “Music and the Internet” at the National Assn. for Campus Activities’ national convention in Nashville. The event brought together hit songwriters and artists, who discussed the rights of music creators and repercussions for intellectual property with college students. Pictured, from left, are session moderator Greg Dorschel, VP, songcatalog.com; songwriter J. Fred Knobloch; recording artist Donna Summer; Kimberly Maiers, assistant director, SGA; and Rick Carnes, VP, SGA.

Ballard Did It. Universal Music Publishing Group (UMPG) writer Glen Ballard recently completed production of Dave Matthews Band’s new RCA album everyday. Ballard also co-wrote all the songs on the chart-topping album with Matthews, including first single “I Did It.” Pictured at Conway Studios in Los Angeles, from left, are Ken Newman, Java Records; Betsy Anthony-Brady, VP, talent acquisition, UMPG; Matthews; Ballard; David Renzer, worldwide president, UMPG; and Bruce Flohr Sr., VP, A&R, RCA Records.

The Writer, The ASCAP Exec, The Singer. The Music Center complex in Los Angeles, which includes the Dorothy Chandler Pavilion and the Mark Taper Forum, recently presented The Writer, the Singer, the Song, a performance and gala dinner event conceived by Hal David and his wife, Eunice. David is a member of the Fraternity of Friends, a group of businessmen and entertainment-industry executives who contribute more than $500,000 annually to the center. The evening brought together songwriting and singing notables, including Alan Bergman, Cy Coleman, Jerry Lieber, Jimmy Webb, Helen Reddy, Sally Keilman, Maureen McGovern, Dionne Warwick, Rosemary Clooney, Larry Gatlin, and master of ceremonies Paul Williams. Pictured at the dinner, from left, are songwriter Coleman; Karen Sherry, VP of communications, ASCAP; and singer Gatlin.

A Bobfest Of Tributes: Pair Of New Albums Salute Hope And Dylan

Whyte’s Great Hope: New York jazz pianist/cocktail lounge singer Ronny Whyte’s latest album for Audiophile Records, an American version of his “Old Skil Nose” significance in popular music history. for someone’s who’s not known as a singer, Bob Hope introduced an amazing amount of songs, including two Academy Award winners, says Whyte, whose 15-track tribute includes both of Hope’s Oscar-winning songs: the Jay Livingston/Ray Evans classic “Buttons and Bows,” from Hope’s 1948 western comedy spoof, The Paleface, and of course, “Thanks for the Memory,” by the Ralph Rainger/Leo Robin tune from The Big Broadcast of 1938 that became Hope’s famous theme song.

For Joe, who at age 7 won a talent show in his hometown of Seattle by ASCAP,Screen Gems-Studabaker, Moet & Bows,” from Hope’s “Thanks for the Memory,” by the Ralph Rainger/Leo Robin tune from The Big Broadcast of 1938 that became Hope’s famous theme song.

Words & Music

by Jim Beams Yanckin

BILLYBOY -& BOWWOW (THAT’S MY NAME)

THE HOT 100

BYLINE • Anthony Kiedis, S. Buero, Rollins, Flea, John Fruscianti, Chad Smith • Crazzy Town/AASCAP, Moetobolabz/BMI, Screen Gems-EMI/BMI

HOT COUNTRY SINGLES & TRACKS

YOU SHOULDN’T KISS ME LIKE THIS • Sara Davis, Reba McEntire, Martha King, Toke Tonnes/TBMI

HOT R&B SINGLES

IT’S OVER NOW • Darcon Jones, M. Scandrick, M. Keith, Q. Parker, Melvin Glover, Sylvis Robinson & De Twilight/AASCAP, Justin Combs/AASCAP, EMI Aprt/AASCAP, Liquid Liquid/BMI, Sugarhill/BMI, Twenty Nine Black/BMI

HOT RAP SINGLES

BOW BOW (THAT’S MY NAME) • James Dupri, Bryan-Michael Cox • EMI Aprt/AASCAP, So So Def/AASCAP, Babyboy’s Little/SESAC, Noontime/SESAC, EMI Blackwood/BMI, My Own

HOT LATIN TRACKS

ABRAZAME MUY FUERTE • Juan Gabriel • BMG Arabia/AASCAP, San Angel/AASCAP

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HOT LATIN TRACKS

ABRAZAME MUY FUERTE • Juan Gabriel • BMG Arabia/AASCAP, San Angel/AASCAP
Hollywood Smiles On La Ley Singer

ELLAS " Tư từ " internacional"

LA REY "The whole thing left me with a little melancholy, which one night I deposited into this song I wrote," recalls Cuevas. And a mere two days after it was delivered, another came to Hollywood, this time from Hollywood Records. Would he like to write a track for a movie? he was asked. "And I said, 'I wrote it already.'"

That melancholy-ridden song, "Every Time?"/"Siempre," recorded in both English and Spanish, appears in the upcoming film Crazy Beautiful, starring Kirsten Dunst and Jay Hernandez, due this August from Touchstone Pictures. According to Creative Artists Agency agent Alison Winkler, the track—which will be on the Hollywood Records soundtrack—is the theme of the film and will appear in the trailer and a video in both Spanish and English versions.

Winkler says the folks at Hollywood were planning to use an MTV Unplugged album in Los Angeles in May. The disc is scheduled for a summer release.

REYES RETURN: Wallowing in musical nostalgia is always risky business. But Abraham Quintanilla Jr. couldn't resist nostalgics pull the night he heard trio Los Tres Reyes performing "No Me Quiza Mas," a song his daughter

Jerry Blair is confirmed for the panel "Promoting the Album." The Latin rock tour will have Phil Garcia, president of Water Broker Productions, Cárdenas Fornés & Associates touring VP Jorge Naranjo, and Javier Ferrari, president of Artists Creativos, among others. Deston Music creative director Totty Salzaribar is confirmed for the songwriters panel.

LATIN GRAMMYS OUT OF MIAMI! After losing the Latin Grammys last year to Los Angeles—due largely in part to a local Dade County, Florida, ordinance that prohibits the county from doing business with Cuban nationals—Miami seemed poised to be the host city of the event this year.

The ordinance was repealed, allowing the Dade County-based American Airlines Arena to be available for the event while satisfying Grammy organizers that no group or nationality would be excluded from the event. Given that be the change, political, entertainment, and business leaders banded together in an overwhelming show of support for the Latin Grammys and the events surrounding it.

But it seems Miami just can't (Continued on page 36)
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Panelist confirmed... so far
- Charly Alberti, Founder, YeyeYe.com
- Kevin Baxter, Arts Editor, The Miami Herald
- Jerry Blair, Executive VP, Arista Records
- Luis Brandwyn, Founding Partner, Batanga.com
- Manolo Diaz, President, Universal Music Latin America
- Javier Fernandez, President, Artistas Creativos Inc.
- Lucas Graves, Sr. Analyst-Latin America, Jupiter Media Metrix
- Little Judy, Executive Producer, LaMusica.com
- Rodolfo Lopez-Negrete, VP Latin Region, BMG
- Manuel Montero, Chairman & CEO, Fiera, Inc.
- Gilberto Moreno, General Manager, Fonovisa
- Jorge Narango, VP Touring, Cardenas, Fernandez and Assoc.
- Javier Rabago, CEO, Latinnoise.com
- Lupillo Rivera, artist, Sony Discos
- Phil Rodriguez, President, Water Brother Productions
- Totty Saizarbitoria, Creative Director, Deston Songs
- Aram Sinnreich, Sr. Analyst-Content & Programming, Jupiter Media Metrix
- Iñigo Zabala, President, Warner Music Latin America

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### Billboard International 2001

### THE BILLBOARD LATIN 50

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<td>&quot;Bailando con las estrellas&quot;</td>
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### LATIN TOP 50

- **POP**
  - TROPICAL/SALSA
  - REGIONAL MEXICAN
- **latin**
  - "HISTORIA DE UN DÍA VOL. 1" (SONY DISCOS)
  - "BAILANDO CON LAS ESTRELLAS" (SONY DISCOS)
  - "MI REFLEJO" (RCA)
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Malaysia, Taiwan Deal With Piracy Scourge

**Malaysian Music Industry Facing Severe Threat**

**BY STEVEN PATRICK**

KUALA LUMPUR—Malaysia—Piracy could destroy the Malaysian music industry within the next 12 months. That's the grim warning from Tony Fernandes, chairman of local labels' body the Recording Industry of Malaysia (RIM). "We have been bleeding over the last three years," Fernandes says, noting that Malaysia's music piracy rate is now 56%. "This is affecting both the local and multinational companies."

Speaking to Billboard in the wake of the launch of a government-led "umbrella" anti-piracy campaign, Fernandes says that all major operating in the territory have now closed their local Chinese-reper-toire departments. In addition, 25 labels have left RIM, mainly due to bankruptcy; that leaves the International Federation of the Phonographic Industry (IFPI)-affiliated body with 65 members.

"Some multinational companies have yet to set up in Malaysia, and I'm sure piracy is an issue for such labels as Universal when looking to [launch] here," says Fernandes, who is also Asm. of South East Asian Nations region VP of Warner Music International. "Multinational companies now have more staying power than the indies, but there will come a time when they will review their position in Malaysia if piracy continues. No business can continue if they continue to bleed. Hence piracy eradication is now becoming critical."

Beh Suet Pheng, senior VP of EMI Asia, says, "Multinationals may still be operating in [Malaysia] in the future if the current rate of piracy continues, but not at its present scale. We might just become distributors of international product, with the occasional local signing."

TS. Lam, GM of RIM, notes that piracy has also had an adverse effect on Malaysian independent labels. "I get local companies coming to me every week with sob stories about piracy," Lam says.

Universal Music Malaysia managing director Ian Ng says piracy has forced the label to fold the operations of its local Chinese-reper-toire department into the international department. "We haven't closed it as such," says Ng. "We just reduced the head count by two. The current piracy rate doesn't justify the head count of before."

"The current piracy rate spells a doomsday scenario," says Zeezam Shah, public-relations executive of Life Records, which has been operat-
Canadian Labels Feel The Burn From CD-Rs

By Jeffrey De Hart

STOCKHOLM—Three years after selling his Motor Music artist management and concert promotion company to the Stockholm-based, SFk-owned EMA Telestar Group, Swedish entrepreneur Petri H. Lundén is going back to his roots. The local music-industry veteran has launched a new management company, Talent Trust, with himself as managing director. Until the end of last December, when EMA quit the management arm of his business, Lundén was the Gothenburg, Sweden-based managing director of both EMA Telstar Management and MusicDNA.

“At the end of 2000,” he says, “I had fulfilled my contract with EMA. I decided to leave the big business, as opposed to working in a small business. As Lundén & Associates to continue to manage artists. It was an amicable parting.”

Lundén, who remains based in Gothenburg, left Motor in 1996. However, he recalls that by 1998 “the competition [with EMA] seemed unhealthy, and ticket prices were going through the roof. So we started discussing the possibility of joining secure online systems.”

Downloading music isn’t as clear-cut a violation in Canada as it is, for example, in the U.S. A specific exemption in the Copyright Act of Canada legalizes home taping for personal use. However, if a file is downloaded to a CD-R with MP3 or sound recording files or makes straight disc-to-disc copies—and sells them, that’s illegal.

“Everybody is afraid to release ‘CD-Rs’” laments Warner Music Canada president Garry Newman. “Even if you push Napster and others to subscription-model pricing, kids will still sell CDs to their friends. They’ll charge $10 instead of $5.”

Netwerk Productions co-owner Terry McBride argues that the advent of copy protection and music on the Internet has forced a significant shift at his Vancouver-based independent label. “Our business has shrunk in half, and we are being forced to rely more on current releases,” he says. “People aren’t going to go out and buy Sarah McLachlan’s second album. They’ll download it. That doesn’t do anything to our bottom line.”

Jason Sniderman, VP at the San Francisco-based, 56 stores nationally, says that with digital copies, “the cassette argument doesn’t wash at all.” He adds, “CD-quality is great. It’s not the same as a shitty cassette.”

Shindler also suggests that price cutting has reduced the value of reissues and the career development possible when downloading music or purchasing pirated CDs. “We did it to ourselves,” he says. “We deviated from the true sense of the songwriters’ right—be it the intellectual property.”

In 1996, revisions to Canada’s Copyright Act legalized home copying for private use and introduced a levy on the sale of blank audio-recording media. Prior to that, copying any sound recording for almost any purpose was copyright infringement, although, in practice, the prohibition was largely unenforceable.

The Canadian Private Copying Collective/rights (CPC) collects the levy and distributes funds generated to rights societies representing eligible authors, performers, and producers. These include the Canadian Mechanical Copyright Collective (CMCC); Neighbouring Rights Collective of Canada; Société de Gestion des Droits des Artistes-Musiciens, Sénior; Society for Reproduction Rights in Canada; and the Canadian Authors, Composers, and Publishers of Canada.

Following rate-setting hearings by the government-operated Copyright Board of Canada in May 1999, the CPC began collecting revenue on April 1, 2000. However, its members felt that the estimated $80 million to $87 million Canadian ($48 million-$45 million) pay by manufacturers and importers of blank audio recording media sold between then and Dec. 31, 2000, represented far less than the value of the music being copied.

Following further Copyright Board hearings, revenue collection began in January 2001 and continued until December 2001. The board reported that the new levy generated approximately $85 million Canadian ($52 million) in 2001 and $86 million Canadian ($52 million) in 2002.

For this significant increase in collection, the board noted the increased usage of digital media, such as CDs. According to industry estimates, Canadian shipments of CDs/DVD recordable drives reached 710,000 units in 2000.

The levy rate rose Jan. 1, from 23 Canadian (15 cents) to Canadian (19 cents) for audiocassettes, from 5 Canadian (3 cents) to 21 Canadian cents (14 cents) for CDs and CD-Rs, and from 61 Canadian cents to 81 Canadian cents (50 cents) for DVDs.

In February 2001, the Canadian Copyright Association (CCOA) announced that it was seeking court protection under the Copyright Act to prevent illegal downloading.

The Canadian Copyright Act also allows for the imposition of mandatory collective licenses for works owned by “collective societies” acting as such. The CCOA, as such, will impose a license on the sale or importation of blank audio-recording media, allowing the CCOA to collect a levy from manufacturers and importers of blank audio-recording media.

The levy is currently set at 10 cents per audio-CD or 11 cents per video-CD, and the levy is collected by the CCOA on behalf of the Canadian Authors, Composers, and Publishers of Canada.

The levy was set by the Copyright Board of Canada in 2001, after hearings were held in 2000. The levy is expected to generate approximately $50 million Canadian (30 million) per year.

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HITS OF THE WORLD

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New = Entry Re-Entry
HITS OF THE WORLD

EUROCHART

MUSIC & MEDIA

1 03/24/01

NEW ZEALAND

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

THE EUROVISION SONG CONTEST 2001 will be held in Copenhagen May 12 and will feature the added bonus of a live performance by Aqua. Around 110 million TV viewers are expect

ed to tune into the event, and the 30,000-seat venue, the Danish national stadium, has been sold out for months. The Olsen Brothers, whose “Wings of Love” won last year’s contest, will also make an appearance. Aqua will play a brief set between the contestant’s performances and the voting. The band is currently working on a new record for Universal.

NEW ZEALAND

Neil Young: "I’ve never thought about becoming an artist, and I absolutely didn’t want to become a producer. And I don’t want a hot producer or any musicians involved. It’s just a song I’ve written, and I wasn’t used to work for my label. I didn’t even know that the time that she worked for a record company, but she told people there about my music and the money. The company turned out to be Superstudio/Diesel Music—also the home of Eagle-Eye Cherry, Stephen Simmonds, and Blacknose—and the label issued the song on CD single "The River"..." Let Her Go” in early March, preceding the March 26 release of her album, Browsield.

PLATINUM-SELLING Philadelphia-based artist Wolfgang, signed to Sony Music Entertainment Philippines (SMEP), will play five dates in the U.S., starting April 1 in Chicago. The band’s latest album, Acoustic S03/01, with live acoustic versions of previously released songs, released three months ago, has now sold 22,000 units, says Gerald Lee, SMEP president. Judging from the positive feedback from buyers, the album comes with a video compact disc featuring the Sept. 30, 2000, concert in Manila, Philippines, from which Acoustic S03/01 was compiled. According to Grana, Wolfgang will release a studio album, to be titled Black Mantra, in late spring.

ARGENTINA

In the late 1970s' Congolese singer Samba Mapangula moved to Kenya, where he helped popularize the soukous/mba style. Now Earthworks/Sterlin's has released his latest album, Ujwambu, in Europe and the U.S. “This will be the first of many more albums to come,” says the artist after a three-year break. Although recorded in France, the new record echoes the often frenetic pace of most France-based Congolese acts. Mapangula deploys punchy brass and ruffling guitars but finds space in the subjects such as family unity (“Mama Mimi”), African unity (“Umoja Ni Nguvu”), and good citizenship (“Dami Na Pita”). The pace drops further on the melodic “Mamakhulu,” an African-inspired vocal which is supported by a sparse, acoustic backing.
## EMI Loses Food Label Suit

**Major To Pay Shampoo, Blur Album Royalties**

**By Roger Pearson**

**London**—Bubblegum pop act Shampoo sang “Uh-oh, we’re in trouble” on its 1994 hit “Trouble,” but it was EMI that had to face legal action for the use of 300,000 CDs ($440,000) after losing a court battle over royalties on sales of albums by that act and fellow U.K. band Blur.

Ogilvy & Mather (OM) in London, and fellow U.K. band Blur, who between them owned 75% of the Food label, won the right to an estimated $250,000 ($750,000) in extra royalties, under an April 1994 contract in which they sold the label to EMI. The major was also ordered to pay the Bailey’s court costs, $50,000 (£35,000).

In court, Judge Rogge rejected EMI’s claim that this meant each side should pay its own costs. “The Bailes have come, and they have won,” he said, “and in the circumstances they will have their costs in full.”

David Bailey, a former member of U.K. band Teardrop Explodes, launched the Food label in 1984. It subsequently enjoyed success with Voice of the Beehive and Jesus Jones. When EMI acquired parent company Food Ltd. in April 1994, its three shareholders were David Bailey (50%), Helen Bailey (25%), and former music journalist Andy Ross (25%). Ros and David Bailey were directors of the firm.

At the time, EMI agreed to pay the Bailey’s 475,000 pounds ($700,000) plus royalties on the sales of up to two albums from each act signed to Food, including Blur and Shampoo. After the takeover, Ross headed up the new Food label. David Bailey left; he was resurfaced in May 1996 as GM/head of A&R at Columbia U.K.

The dispute centered on what constituted the second qualifying albums by Blur and Shampoo, after which the royalties would be paid to the Bailey’s. In the case of Blur, 1995’s The Great Escape was the first qualifying set. It was released in some 57 countries, and sales currently stand at 2.14 million copies.

According to EMI, the second “new” Blur album was Live at Budokan (1996). Released in Japan on Toshiba-EMI and in 13 other countries—but not in Britain or the U.S.—it sold about 80,000 copies. The Bailes, however, claimed that the second qualifying album was in the U.K. “would hardly describe Blue Live at Budokan as the second [qualifying] album when he would never have had the opportunity of buying it in a record shop here.” Indeed, that album does not appear in the band’s official discography on its Web site (blue.co.uk).

Shampoo’s first album, We Are Shampoo, was released in October 1994. It was followed in this country and most others by 1996s Shampoo over the next year in some territories as Girl Power.

However, EMI claimed that the 1995 Japan-only release of De-Leches—containing rerecordings, singles, and mixes from the band’s previous album—counted as the second album globally.

Although Boggis found in favor of the Bailes, he rejected their claim that the two limited-release albums should be ignored even in the countries where they were released. This means they will only receive royalties on the sales of Blur and Shampoo or Nothing Girl Power in the countries where the “second” albums were not released—in effect, everywhere but Japan.

Boggis said he could find “no basis in the agreement for excluding live recordings of previously recorded works.” Royalties for sales in Japan and certain other countries will still be assessed on the sales of the groups’ “second” albums there.

EMI would not comment on the ruling.

Additional reporting for this story was provided by Tom Ferguson.
BY MATTHEW S. ROBINSON

BMG Distribution, with the aid of Arista Records, will experiment with making value-added premiums—the packaging of bonus materials like extra tracks, special compilations, T-shirts, etc., with new CDs—available to independent retailers on new releases.

The move is an attempt to nudge smaller music sellers that for years have complained about unfairly losing out on premium deals (and, in turn, losing business) to bigger accounts like Best Buy, Wal-Mart, Trans World Entertainment, and Musicland.

“We always wanted to do something like this,” says Jordan Katz, senior VP of sales at Arista, “but we were not sure if we would be able to get the same coordinated support as we do from the larger chains.”

Through direct meetings with the coalitions and one-stops—and with the retailer, BMG market- ing, a retail marketing firm—a system was devised in which Arista will deliver premiums to the smaller retailers in exchange for extra visibility and merchandising space.

The first album to be released in this new program is Part 3 by Arista’s two-time double-platinum group 112; 100,000 copies will hit stores March 20. Indie accounts will receive a version with two remixes of “It’s Over Now.” Although the tracks were both available in max-LD and 12-inch vinyl configurations March 6, Katz suggests that the premium should still work because the consumer gets the nickels with no additional purchase. “It’s a nice incentive for the fan,” Katz says.

Katz explains that 112 was chosen to launch the program because its set was the next “superstar” album slated to be released. We have done small promotions at the local level, but we wanted to look into a national offering for the urban independents. So this album was a great choice.”

The decision came about after discussions with BMG Distribution president/CEO Pete Jones and senior VP of marketing and sales Rick Bleiweiss. “Pete and Rick had been having similar conversations with the retailers and told me that the time was now,” Katz recalls.

“Katz was on this from the beginning and had the right release coming at the right time to try it,” Jones says. In exchange for Arista’s additional costs, the indies have promised to give 112 extra visibility, and the coalitions have consented to giving free book ads and priority for in-store promotions.

“The trade we’re getting is equivalent to what we get at the biggies,” says Jones.

Arista has also prepared special promotional items to help get the word out about the promotion. “We are working heavily with the one-stops to make sure they are aware and to make sure they get products to their clients,” Katz says.

Moreover, Frontier is helping to create awareness of the availability of this independent retail-based offer, offering some Frontier presidents the chance to monitor how independents perform with the promotion. And how are the big accounts taking this? According to Katz, once they were made aware of the idea and were assured that the label would continue to work on similar programs with them, they were OK with it.

“Katz is taking the first step, but other BMG labels are watching and will probably follow suit shortly,” he says.

Even before the album hits, the plan appears to be working. “I’m glad that they thought enough about independent retail to give us a shot,” says Tiaja Shower, music buyer for Justin’s Records in Detroit. “It gives us a little edge.”

BMG’s Jones adds, “We think this can be effective for everyone, and we are interested in developing as many opportunities as we can. Value adds are things that all the accounts are interested in, and we wanted to take care of the accounts. We will be interested to see how this works, and we are optimistic that it will work.”

Despite the optimism of the label heads and the retailers’ salesmen, Katz and his team are working right up until drop day to make sure that this experiment does not flop.

“We are working this locally, regionally, and nationally, because we want to make it work,” Katz says. “We want to see this take off and give us a new way to get product out through added-value promotions.”

Site Lets Artists Keep All Profits From CD Sales

BY BRIAN GARRITY

NEW YORK—A largely unknown online music start-up based in Newport Beach, Calif., is attempting to win the endorsement of big-name artists, and in the attention of the artists’ fans, by offering the acts all of the profits from any of their CDs sold on the site.

LOUDenergy, an unsigned-artists community and E-commerce destination that launched last June, has deals with a number of popular artists—including No Doubt, Sugar Ray, the Offspring, Buckcherry, Bad Religion, and Social Distortion—trading its margins on music sales for the artists’ posting links to LOUDenergy on their own sites.

LOUDenergy breaks down the wholesale cost of product, including the picking and packing charges and the credit-card charges, and identifies the break-even point on the sale. The act then sets a price above the break-even level at which it wants to sell the product. In exchange, Outkast, for example, links those who want to buy an Outkast CD to LOUDenergy.

Company executives argue that with the margins on E-commerce so thin, the company receives more value from its association with artists that promote the site than from profits on CD sales.

“If LOUDenergy opened a music store and tried to keep the profits for itself, nobody in the world would come to our store,” says LOUDenergy chief executive Ruben Lozano. “With people selling at or below cost [online] there’s not a lot of opportunity to make money anymore.”

Instead, LOUDenergy intends to generate revenue from advertising and sponsorship opportunities connected to tie-ins with the bands featured on the site.

“We’re offering people another way to look at retailing and another way to make money from it,” Lozano says. “They [E-commerce companies] basically get an electronic order in and pass it along to somebody else. As competitive as the Internet is, why would any company try to base a business and their profitability on an area in which they do nothing?”

LOUDenergy doesn’t expect to compete on price. Rather, it plans to cater to fans interested in premium bonuses. Company executives contend the real value-added in music sales is in creating special connections between the consumer and the artist.

“The point where the consumer steps in to buy the product is where the artist can give them something unique, whether it’s access to a private chat room, or prioritization for concert-ticket buying, or potential to win memorabilia,” says Lozano. “Now there’s value-added, and we think that will justify certain consumers to pay a little bit more.”

Of course, the ability to sell product hinges on artists driving traffic to the site, which is not required under the deals between LOUDenergy and the bands that sign up.

However, Lozano contends the bands have incentive to do as much as they can to promote the site, since under the LOUDenergy model they take a greater profit on sales.

“Obviously there are benefits for both of us,” says Lozano. “We provide them infrastructure and a system to make money, and they provide us with the ability to build traffic and credibility.”

John Greenberg, an artist manager whose firm represents acts like Nickeback and has worked with LOUDenergy, agrees.

“The more you participate in the site, the more records you are going to sell,” he says. “You have to plug the site on stickers or if you want to plug it at your shows, it will help you. But they are not asking us to do anything at all.”

What’s more, he notes, even if (Continued on next page)
BEST BUY says that sales were up for the fourth quarter of fiscal 2001, which ended March 3. According to preliminary results, sales (for the period) were $5.45 billion, up from $4.31 billion in the same period last year. For fiscal 2001 as a whole, sales rose to $15.82 billion from $12.89 billion. All figures include results of Musicland Group and Magnolia Hi-Fi, which Best Buy acquired in the fourth quarter. Complete quarterly comparisons are due April 3. The Eden Prairie, Minn.-based retailer says it expects to meet or exceed the current earnings estimate of 85 cents per share.

ARTIST DIRECT has received warning from the Nashville National Market that its stock may be delisted for failing to maintain the minimum bid price of $1 per share. The company has requested a review hearing with the exchange to stay a possible delisting. ArtistDirect held $57.6 million in cash and short-term investments as of Dec. 31. In February, it began purchasing up to 2 million shares, or about 5.56%, of its outstanding stock, at $1.25-$1.50 per share (Billboard Bulletin, Feb. 23). Shares of the Los Angeles-based company peaked at $12.75 March 28, 2000, the day of its initial public offering, and fell to a low of 34 cents Dec. 28, 2000.

TNT RECORDS and NAPSTER have announced their first joint promotion, in which Napster will carry an unlicensed remix of "Diamond" by electronic dance music artist Kiltz, a track featured on the TNT soundtrack to Swatch. Napster will also carry a link to the TNT Web site, where users can win Swatch prizes. The promotion runs through March 16.

CD WAREHOUSE posted a net loss for 2Q:00 of $84.67 million, or $2.27 per share, up from $1.14 million, or 31 cents per share, in 1999. Sales dropped 19% to $104.4 million. Comp-store sales rose to $53.09 million from $53.06 million. Meanwhile, the Ohio-based retailer has received a letter from the Nashville exchange indicating that its stock is below the minimum required for listing. The company says it has filed a written appeal.

ISLAND/DEF JAM MUSIC GROUP is teaming with another Vivendi Universal property, entertainment site fliesite.com, to promote its artists through multiplayer games. On the site, players will match pictures of artists with audioclips from selected Island/Def Jam artists. And winners will earn credits that can be redeemed for albums and other prizes. Island artists—including Roni Size, Bon Jovi, 50 Cent, and Sales—will be the first artists to participate in Def Jam games, and more labels will be added later. In another game promotion that was launched in early March, Intercorp and GetMusic.com, a site owned jointly by Universal Music Group and BMG Entertainment, are running a Limp Bizkit-themed game to promote the single "My Generation." The player with the highest score wins a trip to meet the band in New York City on April 16, but the game, which involves earning points by demonstrating mesh-pit skills, will go after the contest expires. The site has run similar game promotions on behalf of No Doubt as well as Method Man and Red Man. "[The] traffic is coming in because of our publicity efforts to contact company executives. Mike Donohue is named director of development for Playboy Entertainment.

DISTRIBUTION. Mike Donohue is promoted to senior VP, sales for Artista Video at the flagship division of the company, Coral Springs, Fla. He was group VP.

Steve Hajdu is named director of development at York/Maverick Entertainment in Los Angeles. He was the director of development for Playboy Entertainment.

Brandon Cruz is named A&R representative at Boyside Urban Music Distribution in Sacramento, Calif. He was West Coast marketing manager for Southwest Wholesale.

LOUDENESS (Continued from preceding page) it's not likely that any band is going to see its bottom line significantly impacted from sales at LOUDeney, it is always an attractive situation for bands to be in position to take 100% of the profits on CD sales.

D. Greene says "...we don't really see this as having much of an impact on anyone's bottom line. Even if it has a minor impact, it is still a profit situation for the band."
Innovative Distribution Network Making Deals; ‘Fetish’ For Shoes; Aligning With Tower Label

NEW DOINGS AT IDN: We don’t hear all that often from Todd Van Gorp, president of Innovative Distribution Network (IDN). When it comes to horn-tooting, the New York-based distribution arm of Alliance Entertainment Corp. is among the quietest firms around.

Van Gorp—a veteran of Independent National Distributors Inc. (INDI), Alliance’s former distribution outfit, which disappeared after its parent filed for bankruptcy protection in 1997—himself admits, “Even at IDNI, we were pretty quiet. Even if I latch on to something, I don’t necessarily want to broadcast it.”

Yet Van Gorp phoned Declarations of Independents just before the National Assn. of Recording Merchandisers (NARM) Convention to fill us in on some recent completed exclusive label deals.

IDN has sealed an agreement with American Music Corp. (AMC). In Downey, Calif. the first step in a deal that will be The Gift, a solo album by Bziz Bone of the top rap group Bone Thugs-N-Harmony, which has signed a contract with Van Gorp says that AMC, which is headed by president David Mchary, will bring a lot of urban and dance-product to the label.

AMC will also operate a separate death metal-oriented imprint, World War III, which will bow in April with albums by the groups Fang, Hades and Belshazzar. Van Gorp says that WWII will issue a staggering 30 releases this year. “They’ve got a ton of [albums] staged.”

IDN has also picked up New York-based SMA Entertainment. The company has just dropped its first album, God’s Assassin, by Latin dance-pop outfit Maximo the 777. The disc, featuring serious rap and dancehall reggae, features guest appearances by Keni Burke and Redman. Van Gorp says that SMA will concentrate on hip-hop and alternative rock releases.

Finally, IDN has scooped up both Brunswick Records and its Mars Entertainment imprint. Brunswick, of course, is the home of the storied R&B catalogs of Jackie Wilson, Tyrone Davis, the Chi-Lites, and other well-known soul stars. Mars has issued material by pro-grapper “Stone Cold” Steve Austin, the recording outlet of Concord Jazz, King Biscuit, NMC, Orange Street, Jetstar, and the black gospel label Tyscot, which the distributor brought in last October.

According to Van Gorp, IDN is trying to maintain a wide spread of genres, including jazz, rock, and hip-hop. “We are a little like Concord Jazz,” he says. But its recent signings do betray a deepening interest in urban product, and Van Gorp says his company is picking up some projects from Ground Level Distribution, the Los Angeles-based company run by another former INDI exec, Rick Ireland.

The two-year-old IDN isn’t finished with its label acquisitions just yet, Van Gorp says: “I’m still looking for a couple of big labels.”

NAVARRE SHUFFLES: In moves unrelated to the massive restructuring at Navarre (Billboard, March 17), two longtime employees of the New Hope, Minn.-based distributor have exited. Navarre’s Dallas-based nautical accounts manager, Joe Kulesa, has resigned from the company, effective March 2, while label development manager Lori O’Brien was let go March 1. Mike Cornette, the company’s label development director, remains in place, and chairman/CEO Eric Paulson tells Declarations of Independents that other label development personnel will be hired in the near future.

IF THE SHOES FIT: Faithful readers of this column know well that we ardently admire Shoes, the great Zion, Ill., band that has been creating unforgettable pop/rock music since its self-released 1977 debut album, Black Vinyl Shoes.

Well, a number of recording artists and bands have flocked to the studio in recent weeks, and some have flocked to the studio in recent weeks, and some are projected to be on the shelves in Tower Records’ . . . We get that extra help.

The association between the 102-store retailer’s label culminates in the March 30 release of the Midwestian band, which has gone through its share of changes. Jensen and bassist John McLean joined guitarist Matt Payne and drummer Matt Roach in Algin’s second lineup. But one thing is certain: Jensen still writes with passion, and we get the extra help.

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NARM Award Winner Eugster Recognized As An Industry Figure Ahead Of His Time

As I WRITE THIS, I am sitting in my hotel room on the last morning of the National Assn. of Recording Merchandisers’ (NARM) annual convention, where attendees have been getting down to business 24/7, but without any overall themes dominating the dialogue.

The one-on-one meetings during the day have focused on nuts-and-bolts industry issues, while the evenings, happily, have seen live music return to prominence, thanks to club NARM.

On the opening day, Jack Eugster, former chairman of the Musicland Group, was presented with the trade association’s Presidential Award. In her introduction, NARM president Pam Horovitz pointed out that when Eugster first took the helm of Musicland in 1980, he was considered an odd duck for a number of reasons.

First off, he wasn’t even from the music business; he was from the Gap and was referred to as “the rag man.” And he had other strange traits, such as wearing suits every day and talking in what sounded like a strange language about things like return on investment and sales per square foot.

He also had ideas such as selling video instead of renting from video. Horovitz reminded the audience. But now it is 20 years later, and the industry is talking the same language as Eugster, and many have also begun to wear suits, she said.

Eugster, who has served on the Best Buy board since the consumer electronics chain acquired Musicland last winter, was gracious in his acceptance, noting the accomplishments of NARM and the industry.

ONE TOPIC of conversation making its way around the convention is that Priority Records, which has been wholly owned by EMI since 1998, will switch from using EMI Music Distribution (EMD) for fulfillment to being an EMD-distributed label. Up until now, Priority had a 16-person sales staff that sold to many of the major accounts directly, with some other accounts handled by Paulstarr and Select-O-Hits. EMD was used to warehouse, pack, pick, and ship.

As part of the status switch, Priority will end its relationship with the two distributors and have EMD make solicitations to accounts. While some sources expect the label to retain some of its sales staff and move other staffers to EMD, Priority president Brian Turner says details are still being worked out.

“We are looking at both systems and will try to integrate the best of both,” says Turner. “In making this move, I am trying to take advantage of EMD’s leverage in the traditional marketplace, while we will help them to better tap into the urban [music] world. Whatever cross-pollination there is, it will be a hybrid of what we both do best.”

GAINING CLOUD: The Music Monitor Network grows to 107 stores with the addition of the Djangos and Streetside chains. Each chain has 10 stores; the former is based in Portland, Ore., the latter in St. Louis.

The Network, which has grown into a valuable marketing tool for the labels since its inception a few years ago, has a combined total of more than $100 million in annual sales. Don Rosenberg, owner of Virginia’s Record Exchange of Roanoke, and the prime mover in the formation of the coalition, says some of the labels have realized the organization’s potential from the start and have worked closely to exploit its marketing programs.

With the addition of the new members, one of the organization’s main goals at NARM is to get all labels and distributors to consider the Network part of the first tier of marketing when they come out with new projects.

“We were in the second tier with some of our labels,” Rosenberg says, “but we now have proven what we can do. And combined with the added strength of our new members, we think we can get into the first tier of thinking” with all those majors.

Moreover, Rosenberg says that Network members believe that the group has been underused on urban music projects. “We sell a lot of urban product, and we are eager to show what we can do.”

UP IN THE SUBURBS of Albany, N.Y., Lou Delsignore is stepping back into handling the everyday operations of Northeast One-Stop, the company that he sold to Planet Entertainment three years ago. He is doing so due to the departure of Ron Nicks, who, as reported here last issue, is leaving the one-stop at the end of the month to take the helm of Pacific Coast One-Stop in Simi Valley, Calif.

Delsignore has been serving as a consultant for Northeast but will take over the day-to-day management of the company until a replacement is found, sources say.

By the way, this item contains the correct spelling of Nicks’ name, as opposed to last issue’s column, where I goofed and got it wrong.
STATE OF THE INDUSTRY (part three of three): In the previous two audio installments of Child’s Play, we looked at how the changing musical tastes of children, specifically their move toward top 40 pop at ever-younger ages, has affected the biggest suppliers of kids’ music. As we’ve seen, they’ve been adjusting their product to these tastes. Labels that mainly deal in more traditional fare, especially purveyors of world music, are finding that the shifting tastes of children don’t affect them quite as much as it does more mainstream companies. “Kids may not be familiar with world music, but they respond to its dance beats,” notes Kathy O’Connell, host of 12-year-old radio program Kids Corner on WXPN Philadelphia.

One of the foremost labels providing world music for kids is the eclectic Music for Little People (MFLP). The Redway, Calif. company, distributed by Kid Rhino, has an audience that “comes to us for our multicultural music, our educational aspect, and our pricing values,” says president/coo Sherron Sherman. As such, it “is not influenced by kids’ *fandom* of Britney Spears. I agree that kids are outgrowing children’s music faster than before, and ultimately it will impact our market.” But for now, she says, “parents use our product as a supplement to Britney Spears.”

MFLP, now in its 10th year, topped

the Billboard Top Kid Audio chart for the first time this past Nov. 18, with *Toddlers Favorites*—not a world music title, but one of a popular series featuring tots singing children’s songs. Storybooks for the series are in the works, says Sherman, and possibly “videos and plush toys.” Video components are being developed for a sister series, Toddlers Sing.”

Sherman notes that MFLP has “a tighter release schedule in the first six months of the year, because we want to promote our catalog. New releases don’t get maximized before newer ones come in. This way, we give last year’s releases, like A Child’s Celebration of Soul, Toddlers Sing Storytime, and *Seal Maiden*, more breathing room.”

Upcoming releases include classically trained pianist Ric Louchard’s Scott Joplin tribute, *Ragtime Romps*, a new multicultural collection, as yet untitled; a new budget series of holiday and party songs aimed at 3- to 7-year-olds called *The Birthday Song Sing-Along*, and “a potential project with Donovan. There’s no contract yet, but we’re talking to him.”

Like Sherman, Rounder Records director of children’s marketing Regina Kelland believes traditional kids’ music can coexist with pop—as it did in her childhood. She says, “When I was 8, we were all into the Beatles.”

Apart from the much-anticipated, just-released collaborative of veteran children’s act Cathy & Marcy with polka act Bravo Comic—*All Wound Up!—*Rounder’s big news is the 25th anniversary of the king of children’s performers, Raffi.

“We’re doing a three by three, get a free Raffi poster” promotion with Raffi’s audio and video titles,” says Kelland. “People buy more than one Raffi as it is: the incentive [encourages consumers] to buy them in a shorter time frame than they would normally, and retailers will reap the benefits of multiple purchases. There will be a media blitz about the anniversary, and we plan on offering Raffi surprises throughout the year. The 25th anniversary is an opportunity to appreciate Raffi’s entire body of work and how he’s used his celebrity in the service of good causes.” One such effort is Raffi’s just-released, Raffi-led compilation *Bright Spaces*, which benefits homeless children’s charity Bright Horizons.

Kelland says *All Wound Up!* received “a big splash” at Toy Fair in February. She remarks, “All the artists gathered, joined the deal, and it would go on the record, and they did it with kids and families in mind—they didn’t just pull already-existing Brave Combo songs and use it as Raffi music.” Upcoming Rounder releases include *Sharon Kennedy’s More Irish Folk Tales for Children* and a new *Jessica Harper* album due this summer, along with a new audio release from the Arthar franchise, spun off the superb book series cum PBS TV show.

“We’re also continuing to promote *Sweet Honey in the Rock’s Still the Same Me,*” says Kelland of Rounder’s Grammy-nominated September 2000 release. (Cathy & Marcy were also nominated, for *Pillow Full of Wisdom*.)

African-American music, specifically gospel, did well in 2000 for Cedarmont Kids Classics, the best-selling imprint that typically music second only to Disney on the Top Kid Audio chart. Cedarmont Kids chief Mike Gay says, “We had our biggest year ever, with four new titles—*Gospel Bible Songs, Gospel Prayce Songs*, *Gospel Artico Songs*, and *Gospel Christmas Songs*.” Gay notes that the Cedarmont Kids, who sing on all the albums, also appeared on Newsong’s *The Christmas Shoes* (Benson Records), which received considerable exposure around holiday time, including on Scott Shannon’s WPLJ New York radio show. Plus, he says, his TV series *The West Wing* used one of our songs, “We Gather Together,” on their Thanksgiving program... We broke our one-week sales record around Christmas.”

According to Gay, the age-compression phenomenon “probably doesn’t affect us, since we’re on the younger end of the kids market.”

At least one label has found that the best way to approach young kids now wanting to listen to bigger kids’ music is by combining top 40 pop and children’s music. Such a product is in thre-volume *Mother Goose Rocks!* album on Lightyear Entertainment. The brainchild of producer/lyricist/musician Richard Snee and producer/instrumentalist Robert Berry, each *Mother Goose Rocks!* album features classic nursery rhymes done in the style of contemporary hitmakers like Backstreet Boys, Christina Aguilera, Jewel, Madonna, Smash Mouth, Ricky Martin, Dixie Chicks, Shania Twain, Pearl Jam, and more.

Lightyear spokesman Alise Kedleer says the producers “brought together performers who parody these artists to a T. Young kids can feel cool that they’re listening to big kids’ music, and parents can rest assured that the lyrics are completely G-rated. Pluss, parents and older kids will find the parodies hilarious.”

By Moira McCormick

by Moira McCormick
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E-cards Show Potential For Promoting Bands

**E-greetings, Digibles, Gizmos Spread The Word For Bon Jovi, 98°, Kitty, More**

This week's column was prepared by Brian Garry and Ronhawn Hall.

**ALL THE ATTENTION on viral music distribution may be centered around peer-to-peer file-sharing networks like Napster, but many labels are quietly testing the promotional power of peer-to-peer marketing through a more unlikely source: online cards.**

A number of Web card companies are developing music-enhanced features that allow fans to send friends greetings and information related to artists they like. Such cards often feature pictures of the artist, videos, Flash animation, sound samples, tour information, and CD-buying links. Label sources say online music cards are intriguing because the fans use them to promote bands. And some online card companies are showing effective distribution of their products, which is credited with helping create buzz for certain artists.

Leading the charge is San Francisco-based BeatGreets, the music-greeting-card division of Egreetings Network headed by Nancy Levin, a music-industry veteran who most recently was a senior VP of promotion and marketing at MCA/Universal. The service—which has licensing agreements with more than 20 record companies, including EMI, Warner Bros, Elektra, Atlantic, Universal, Interscope, Astralwerks, BMG, Tommy Boy, and Mercury Nashville—will also handle cards for hundreds of artists and claims more than 3.5 million unique visitors monthly, with more than 1.5 million digital cards sent.

“I look at us as having the HBO that it, because we’ve locked out the competition.”

Users can send their own personalized “mini-video” Flash animation greetings and buy a CD to send along as a gift with the card. It’s a concept that appears to be working: CDs outsell more traditional gifts like flowers and chocolates on the Egreetings.com site.

BeatGreets helps drive the sending of its greeting cards by sponsoring contests. Under a promotion for matchbox twenty, whoever sent the most greeting cards won a trip to meet the band. Another contest centered around Bon Jovi, with the contestant sending the most cards winning a Valentine’s Day roses from the band.

“It’s more viral than anything you can imagine because it rips through entire fun bases,” says Levin. “You get all these kids sending out our greetings for us.”

**GREETING CARDS aren’t the only type of card receiving a new spin because of the Web. CyberAction, a New York-based digital marketing firm, has developed an online version of the trading card with a product known as Digibles. These next-generation cards, like Internet greeting cards, feature full-motion video, audio, and interactive games. And like online greeting cards, Digibles are proving to have music promotion opportunities.**

CyberAction is teaming with Clario’s Herbal Essence to help promote its sponsorship of 98°’s Revelation tour this summer. Through Clario’s Web site (clarioherbal.com), CyberAction will issue four Digibles, one for each member of the group. Each card will feature exclusive interviews, trivia, photos, and bios. The Digibles will be sent out via email to the 550,000 consumers registered in Clario’s database.

In addition to Clario’s mass email, the company will use special packaging on their product that will include personal identification numbers (PINS) that will give consumers access to download one Digible. If the consumer buys four bottles of shampoo, he or she will be able to access all four cards, which, when arranged in the right order, create an animated poster. During the Revelation tour, Clario will also hand out sample packs of shampoo and conditioner, which will also feature PINS.

“The key to Digibles is that we have the capability to both online and offline,” says Christian Turcaud, an executive with CyberAction. “A company can choose to burn their Digibles onto a CD-ROM for distribution to consumers or corporate websites to download a Digible.”

Although the 98° promotion is the company’s first foray into the music industry—“it has previously created Digibles for Major League Baseball, World Championship Wrestling, and Sony Pictures’ The 6th Day,” Turcaud thinks the deal will open up more doors for CyberAction.

“Our chairman, Jim Fifield, was president and CEO of EMI Capital from 1988 to 1998, so his experience, coupled with this 98° Clario promotion, should enable us to make headway into the music industry,” says Turcaud.

Also looking to get in on the act is New York-based Gizmor, a developer of online cards that receive streaming audio, video, text, and animation.

What makes Gizmos’ cards different from others is that they are screens that sit on the recipient’s computer and are regularly updated with new information, so...
Mending More Than A Broken Heart. Cast and crew of The Broken Hearts Club helped raise money for the Video Industry AIDS Action Committee (VIAAC) at a West Hollywood club to celebrate the film’s VHS and DVD release from Columbia TriStar Home Entertainment. At the event, VIAAC raised more than $700 from raffle ticket sales. The winner of the raffle was awarded a DVD player as well as the film’s soundtrack. Pictured, from left, are the film’s director and writer Greg Berlanti, VIAAC VP Shane Rasmussen, Columbia marketing manager Laurie James, and actor Andrew Keegan.

Baby School Co. Makes A ‘Smart’ Move; ‘The Paul Simon Special’ Coming to DVD

B A B Y STEPS: Infant- and toddler-video supplier the Baby School Company has just taken a big step toward becoming a brand.

The Coconut Grove, Fla.-based business announced recently that it has signed a merchandising and licensing deal with Toronto-based Alliance Atlantis Communications. Under the terms of the deal, Alliance will develop toy and publishing opportunities for Baby School’s So Smart! video line.

The licensing deal represents a merchandising initiative that actually began two years ago. To date, the Baby School Company has released five videos covering target-market subjects such as sights, sounds, shapes, letters, musical instruments, and even foreign languages. A sixth video entitled Colors is due in stores soon. Each video is 30 minutes in length and contains a $14.95 suggested list price.

The So Smart! line is carried by mass merchants and specialty stores such as Toys “R” Us, No理智 Kids, and Zany Brainy, as well as mail-order catalogs. The Baby School Company has also released a So Smart! series of CDs and audiobooks.

“Our long-term strategy centers on creating a well-rounded, innovative line of truly educational and engaging products for the under-4 age group,” says Baby School Company COO Scott Tornek. The business was founded by Tornek and his wife, Alexandra, who holds degrees in psychology and has published a number of studies on infants.

Alliance Atlantis Communications and the Baby School Company have not set a release date for the first line of licensed products from the So Smart! line.

ARTISAN SAYS NO COPIES: Artisan Entertainment has hired Microvision to copy-protect all its DVD releases. The three-year deal also gives Artisan the option to have its VHS releases copy-protected.

With Artisan on board, Microvision says it now provides its technology to 75% of all DVDs distributed by Hollywood studios. Overall, the company has copy-protected more than 300 million DVDs, 3 billion videocassettes, and 45 million digital-set-top boxes. The set-top box prevents consumers from copying pay-per-view programs.

THE ENVELOPE, PLEASE: Online retailer RentMyDVD.com will encourage its customers to hold their own Academy Award competition, with the prize a DVD player instead of a statuette named Oscar.

“The Red Carpet Challenge” asks registered users to pick who they think will win the Oscar in 25 categories. Those who get the most correct answers will be entered into a drawing to win a DVD player and a free three-month subscription to the Web site’s “Movie Marathon” plan. Under the plan, consumers can rent four DVDs at a time.

A second-prize winner will receive two of the “Movie Marathon” plans and three free DVDs. The third prize is one free DVD and a free month of the “Movie Marathon” plan.

No purchase is necessary, but contestants must enter by 5 p.m. PST March 25 when ABC begins broadcasting the Academy Awards show.

SLIP SLIDING INTO DVD: A 1978 TV special starring Paul Simon will be released on DVD and VHS by Rhino Home Video April 10.

The program, titled The Paul Simon Special, was produced by Saturday Night Live executive producer Lorne Michaels, who co-wrote the show with Simon.

Guest stars are Chevy Chase, Charles Grodin, and ex-singing partner Art Garfunkel. The program features a behind-the-scenes format and features all hits such as “Something So Right,” “Love Me Like a Rock,” “Still Crazy After All These Years,” “Old Friends,” and “The Boxer.” Suggested list price is $19.99 for the DVD and $14.98 for the VHS.

More classic TV is on tap from Image Entertainment, which has just released 10 volumes of The Twilight Zone on DVD. Each volume is bar-priced at $14.99. Next month Image will release Smokey Robinson: Standing Room Only and Tower of Song, which spotlights 30 artists in the Canadian Music Hall of Fame.

Scholastic Opens Retail Store

BY ANNE SHERBER

Scholastic, publisher and distributor of children’s books, has opened its first retail store in its lower Manhattan world headquarters.

The 6,200-square-foot store will sell Scholastic-brand merchandise exclusively. The goods are divided into three boutique areas organized according to age group.

Giant size books focuses on materials for those up to 5 years old, the Bus Stop is organized around the company’s Magic School Bus property targeting 6- to 8-year-olds, and the Greenhouse focuses on materials for pre-teens, as well as eight computer stations on which visitors can surf the Web.

Additionally, the store includes the Red Bar, which offers parents and educators the opportunity to examine Scholastic’s professional materials, early childhood books, and parenting guides.

According to Heather Trecek, Scholastic retail director, the idea behind the store is to show consumers “the breadth and depth of Scholastic’s products.”

The store carries a full array of Scholastic and non-Scholastic products, such as Harry Potter merchandise, including two Scholastic-published company books, released March 12. A portion of the proceeds will benefit children’s charity British Comic Relief.

Many of Scholastic’s licensees are represented in the store, and Heather Trecek notes, the product mix is limited to items that promote learning and creativity. For example, Scholastic will not carry Clifford books in the store.

The store is well-stocked with a complete line of Scholastic videos and DVD-ROMs. To build its own retail chain, the company will host a series of special events at the store, including store appearances by authors and costumed characters, as well as a free month of DVD rentals.

Trecek says Scholastic’s projected revenue will reach $2 million within the first year. She says there are no immediate plans to open additional retail outlets this year.
### Top Video Sales

<table>
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<tr>
<th>#</th>
<th>Title</th>
<th>Label Distributing Label, Catalog Number</th>
<th>Principal Performers</th>
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<tr>
<td>1</td>
<td>LADY AND THE TRAMP II: SCAMP'S ADVENTURE</td>
<td>Walt Disney Home Video Buena Vista Home Entertainment 21226</td>
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<td>2</td>
<td>THE SILENCE OF THE LAMBS</td>
<td>MGM Home Entertainment 207746</td>
<td>Jodie Foster Anthony Hopkins</td>
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<td>DINOSAUR</td>
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<td>Bee Stiller Robert De Niro</td>
<td>PG 13 22.89</td>
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<td>Mel Gibson</td>
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<td>Jive/Zomba Video BMG 41726</td>
<td>'N Sync</td>
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<td>Julia Roberts Arvin Finney</td>
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<td>PLAYBOY'S CALIFORNIA GIRLS</td>
<td>Playboy Video Home Universal Music &amp; Video Dist. 0870</td>
<td>Various Artists</td>
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<td>Manga Entertainment The Palm Pictures 4064</td>
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<td>Mary-Kate Ashley Olsen</td>
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<td>BALLER BLOCKIN'</td>
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<td>Cash Money Millionaires</td>
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### Top Video Rentals

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<td>Winona Ryder Ben Chaplin</td>
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<td>WOMAN ON TOP</td>
<td>FoxVideo 2001238</td>
<td>Penelope Cruz</td>
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**Notes:**
- Gold award for sales of 50,000 units or $1 million in sales at suggested retail.
- Platinum award for sales of 100,000 units or $2 million in sales at suggested retail.
- Gold certification for a minimum of 125,000 units or a dollar volume of $9 million at suggested retail for theatrical titles.
- Platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrical released programs, and at least 50,000 units or $2 million at suggested retail for nontheatrical titles.
fans have access to tour dates, new music samples, and other items concerning the artist. Users must download special software that plays the cards and alerts users to content updates on the Gizmo. "We provide the kind of viral marketing capabilities [that] the music industry needs," says David Socolic, VP of marketing at Gizmo.

The company has done promotions with Boyz II Men and Kittie. For the Deftones, the Gizmo supported the release of the band’s Maverick Records album White Pony and featured weekly updated streaming audio messages that the band phoned into the road, Deftones news and tour info, a buying link to CDNow, and links back to contests and promotions running on the Deftones Web site. According to the company, the Gizmo was viewed "several hundred thousand times" and copied to more than 250 Web sites.

In a similar promotion for the 50th anniversary of the movie "Ben Hur," Jazz has a big hit right now," Kilar says. "And we put a link to a title called Against the Odds, a 1954 release about the jazz artists of the Harlem Renaissance, with Jazz, the title has sold very, very well."

Capitalizing on the recent ABC mini-series Life With Judy Garland: Me and My Shadows, Amazon set up a Judy Garland store on its site.

Last month, in conjunction with Paramount Home Video, Amazon conducted a consumer poll to determine the DVD and VHS release patterns of I Love Lucy episodes celebrating the classic program's 50th anniversary.

Paramount will begin releasing the first of 10 titles during the fourth quarter, beginning with "Lucy Does a Television Commercial," featuring the classic Ytivance-tveganen sketch, the overwhelming top choice in the Amazon poll.

Amazon has a total of 45 boutiques highlighting titles from Walt Disney, A&E, Jim Henson, and other well-known properties. Whenever possible, each area push es catalog merchandise when new events happen within the franchise.

"Once you get one title going that's very hot, it tends to pull along a lot of other great catalog titles," Kilar says. "It's not atypical to see sales jumps of over 1,000%."

While online retailers appear to provide a solution to the problem of selling catalog product, suppliers are still in the process of discovering the value of online retailing.

"It will be interesting to see how the studios work with retailers to make sure the audience is comfortable getting these less-available titles," says Frieden. "I would hope they would realize that Web sites can help, with our hundreds of thousands of repeat purchasers and more than 1 million buyers on our E-mail lists."

Kilar says that consumers who can't find many titles at traditional retail will force more and more suppliers to team up with online stores. Even though Amazon carries more than 50,000 titles, the retailer wants to increase that number, Kilar says. He expects the title selection to one day reach 1 million.

"We need a sea change in the way we think about our back catalog—recognizing that there is a demand for it," he proposes. "Just as important is getting overhead and production costs low enough for studios to not only make money on catalog titles and sell 500,000 to 1 million units a year but that sell only five to 25 units a year."
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we think music is worth and compared to other jurisdictions, the increases should have been more.

“We made major progress getting the CD-R rate pumped up, but there’s still a long way to go to rectify the damage private copying causes,” says David Rasinski, president of the Canadian Music Reproduction Rights Agency. “The next time around, we will be looking at all these new gadgets now coming onto the market.”

Digital audio tapes, microcassettes, and MP3 player memory cards are among the blank media not yet subject to the levy. The board indicated in its recent decision that the levy may incorporate new types of blank audio media used for private copying.

However, the issue of how to best strike a balance between the public’s right to use new technology and the rights of copyright holders and E-music companies remains up in the air. In 1996, Phase II revisions—known as Bill C-32—to the Copyright Act pointedly failed to address Canada’s obligations under World Intellectual Property Organization (WIPO) agreements or define digital transmissions and payments.

The Canadian government’s delay in enacting two WIPO treaties—the Performances and Phonograms Treaty and the Copyright Treaty—has left Canada’s music industry without a broad right of reproduction at a time when the industry is trying to come to grips with licensed and unlicensed downloading of music, technological protection, rights management information, and increased online retailing.

The two treaties deal with copyright protection in the digital age and with intellectual property protection for performers and phonogram producers (Billboard, Nov. 4, 2000). “Those two WIPO treaties set out all the principles and framework for entry-level protection in a digital environment for copyright,” says CREIA-Thompson.

“The combination of legal sanctions and the legal protection of technical measures is what is needed,” he adds. “But for looking, at the end of this decade, to be in the same place as the United States is today. Much of this legislation was passed in the U.S. in 1998 with the Digital Millennium Copyright Act.”

“The WIPO treaties are the No. 1 issue for me,” says Rasinski. “I’d really like to see us clarified on the question of Internet service provider liability.”
Malaysia Piracy
(Continued from page 27)
step up its anti-piracy efforts, claiming that previous campaigns had helped cut Malaysia's overall intellectual property rate from 80% in 1996 to about 15% in 1999.

Following the passage of the Optical Disc Act 2000 in September, the government has been taking a hardline stance on intellectual property rights. In 1999, several of Malaysia's leading manufacturers had until March 1 to register with the government to comply with the law, which is broadly based on the EU Optical Disc Ordinance. Manufacturers had an additional six months to comply with the new regulations.

At the event, local pop singer Jaclyn Victor performed a song titled "Taik Eisok Lagi" (There's No More Tomorrow), composed by songwriter Johari Teh for the campaign.

The nationwide awareness campaign, originally set to be launched last fall, will include concerts by various artists and publicity in the media mass aided at fostering public awareness of the piracy issue. Yassin, adding that law enforcement is not enough to solve the problem, appealed to the public to support efforts to curb piracy.

RIM Secretary Darren Choy, who is also managing director of RIM Malaysia, says the significance of the campaign is that it signals the government's "open support" for copyright owners. According to Choy, all taking part in the campaign is not the problem, but lack of public support is the real issue.

Byeon added that the campaign is aimed at encouraging merchants to stop selling pirated goods and at raising public awareness of the issue.

North American唱片 label to present special offers

Update

Malaysia Piracy

(Continued from page 27)
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DIABETES SUPPORT: On April 21, the second annual Hope & Harmony Golf and Tennis Classic, the official charity event of Billboard's Music Conference and Awards, will be held at the Doral Golf Resort & Spa in Miami to benefit the Diabetes Research Institute. Along with golf and tennis tournaments, the event will include an evening cocktail reception, dinner, entertainment, a silent auction, and an awards program. Participating in the event are Muhammad Ali, Tito Puente Jr., and Strom.

Contact: Lotti Weintraub at (954) 864-8400.

ANTI-VIOLENCE PAC: Dalлас/Fort Worth, Texas' KISS FM and MCA recording act Soulstorm will provide for the 2001 Focus on Violence PACT. Dallass/Fort Worth, Texas. KISS FM and MCA recording act Soulstorm will provide for the 2001 Focus on Violence PACT.

GRANT FUNDS: The Recording Academy will distribute a grant totaling of $31,500 to 16 organizations that support music archives and preservation projects, research programs, or music-based health programs. This is the 14th year of the academy's grant program. Submissions are due April 15, 2001. Contact: Patty Greco at (312) 931-5940.

LIFELINES

Photo: Ben Rizzi

Ben Rizzi, 58, of a heart attack, Feb. 23 in Garden City, N.Y., Rizzi was a co-owner of Master Sound Astoria in N.Y., which he ran with his wife, Maxine Chren, a founder and advisory board member of the Women in Music. In addition to his wife, he is survived by a brother. In lieu of flowers, the family requests that donations in Rizzi's name be made to the breast cancer awareness, c/o the Peconic River Sportsman's Club, P.O. Box 145, Manorville, N.Y. 11949-1405.

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POWELL CLEARS FCC BACKLOG. In a dramatic step aimed at clearing a logjam of station sales applications at the Federal Communications Commission (FCC), Chairman Michael Powell is pushing through 75% of the proposed sales that have been bogged down in agency red tape. Under Chairman William Kennard, the FCC began “gagging” deals that it thought could give an owner too much leverage in a local advertising market if the sale were to go through. “A substantial number of cases have been in active status, some for over two years,” says Powell, who points out that Congress has clearly defined the number of stations that one owner can hold in a market. “While I am sensitive to the issues raised by the concentration levels in some of these cases, I do not believe the public interest is served by inaction.” The FCC’s Mass Media Bureau will continue to review outstanding cases, but with an eye toward clearing the backlog. Although Commissioner Susan Ness agrees that the backlog needed to be cleared, she says the FCC must clearly define what a local market is, since many large-group owners have pushed the regulatory envelope beyond recognition. Commissioner Gloria Tristani, who oppose the move, takes particular issue with the abandonment of previously set caps on how much of the local advertising market can be split by a handful of owners. “This commission has departed without reason from its prior standards and has set the public interest adrift on uncharted seas,” she says.

SIROIS PASSES TEST: XM PREPARES FOR LAUNCH. Sirus Satellite Radio has passed a serious hurdle in convincing Leibman Brothers that its satellite radio system works. The investment firm said Sirus has had to pass a test in order to receive a credit line of $150 million. Sirus needed to prove to Leibman’s engineers that the radio signals could be received in both urban and rural areas, as well as during inclement weather. XM’s two satellites, officially named Rock and Roll, are built and will be launched from Sea Launch’s floating platform in the Pacific Ocean near the equator. Rock is currently on its way to the platform from Long Beach, Calif., and is scheduled to be launched March 18. It is expected to be launched in early May. A third satellite is in its final testing phase. XM is set to begin broadcasting late this year.

WECASTING NEWS. Streamer Live365.com will make its 29,000 online radio stations available to PenguinsRadio, a free-standing device that can pick up internet stations. Penguin Radio does not need a computer, among other things. It eliminates that need by offering its stations through a device that is compatible with U.S. consumers by early April... Sounds Big won’t be making any more noise. The Webcaster has shut down its Boston-based operation, according to sources who say the company is still seeking a buyer.

NOTED. Ackerley is predicting first-quarter radio revenue will fall 30% in 2001, compared with last year. That’s no surprise, since Ackerley’s biggest stations, including rhythmic top 40 KUBE and classic hits KJER-FM, are in downtown-friendly Seattle. Ackerley says national advertising is down 40% so far this year... Getgo has scrapped plans to buy the Denver-based Radio One Network operation. The $6 million, announced in November 2000, is no longer in shareholders’ best interests, says chairman/CEO Derrin Smith. Radio One has such satellite-delivered formats as Go Country. Choice AC, Boomer Babies, and Rock Alternative... The FCC is delaying an auction that would put $311 new FM licenses on the block. The original date of Feb. 21 was changed to May 9. The agency has now shifted the auction to Dec. 6... For reasons of administrative convenience, the upshot is that the FCC is lifting a freeze on allowing FM stations to make minor changes... The Illinois state Senate is debating a bill that would outlaw non-compete clauses in broadcast talent contracts. The bill, backed by the American Federation of Television and Radio Artists, was recently voted out of committee and should make it to the Senate floor shortly... Capitol Records artist Dave Koz has signed a deal to host mornings on jazz KTWV (the Wave) Los Angeles starting early April. KTWV already carries Koz’s weekly syndicated radio show.

WFUV Adds On-Air Folk, New Shows
NYC Triple-A Outlet Gets All-Female Drive Team, Vin Scelsa

BY LIANA JONAS
NEW YORK—WFUV, the renowned New York station featuring diverse triple-A music, is heading into 2001 with a new outlook that’s buoyed by an expanding folk music schedule and several new programs.

Highlights include a new morning-drive show, City Folk Morning, additional music programming on the weekdays, and the appointment of two on-air heavy hitters to the weekend lineup.

On City Folk Morning, which now begins an hour earlier at 5 a.m., seasoned news journalist and trained musician Claudia Marshall joins co-host Julianne Welby to form New York’s only all-female drive team.

Delphine Blue moves from middays to late nights and extends the City Folk weekday program to 11 p.m. (It previously ended at 9 p.m.)

The former WBAI New York and WLRi Long Island, N.Y. jock plays her own blend of world, ambient, electronic, and other sounds. On the weekend, radio veteran Peter Fornatale returns to the airwaves (see story, this page), and free-form icon Vin Scelsa’s acclaimed Idiot’s Delight has found a new home on WFUV on Saturday nights.

Rita Houston, who went off the air this past summer to assume her music directorship at WFUV on a full-time basis, makes a return to the airwaves. She kicks off the weekend with Friday night’s The Whole Wide World With Rita Houston, a new program that features an eclectic mix of world music and, says its host, “mellow dance-groove sounds” such as Thievery Corporation and Moty.

CHANGE: A WFUV TRADITION

To be sure, much has changed since the station’s 1947 launch, when it first broadcast university and Catholic-based talk programming. For example, one of its 50,000-watt signal currently transmits from a half-built tower near the campus grounds. The structure was planned to be scrapped, but due to ongoing protests from the neighboring Bronx Botanical Garden, which argues that the tower is an eyesore, it remains standing, its fate to be determined by the Federal Communications Commission.

Musically speaking, it wasn’t until the 1990s that WFUV introduced rock into its format. Fast-forward to 1998, when the station began expanding City Folk, a then three-hour midday program.

(Continued on page 67)

Veteran DJ Fornatale Returns Home To WFUV

BY LIANA JONAS
NEW YORK—Peter Fornatale sees himself as Captain Ahab, while Bob Dylan, his dream interview, is Moby Dick. That’s how Fornatale describes his ongoing quest to score some air time with the shaggy music icon.

He’s optimistic about his cause but reserved in making any predictions. “Dylan’s on his own cock,” Fornatale says with a laugh.

Two years after the longtime DJ left the air, he has returned with his show, Mixed Bag, Saturday evenings on WFUV New York. It’s a bit of a homecoming for Fornatale, because “FUV is the station that launched his career in 1983, when he was just 19 years old. “This is the same room I last my teeth in,” Fornatale says.

As have many in the radio business, Fornatale has called several well-known New York stations home. His most notable stints were at classic rock WNEW, modern WXRK (K-Rock), and again at WNEW. Fornatale left WNEW a second time in 1998, when it flipped to new wave.

The free-spirited Fornatale says that at both stations he felt stifled in the commercial environment. He is also, however, the first to assume responsibility for his career choices.

“I function best when I have freedom to program the shows,” he says. “That’s what attracted me to do this as life work. In my commercial career, the handcuffs were put on. I admit that I compromised. I had three kids to support. But it was never as satisfying as putting a show together myself.”

After ongoing talks since 1996 with WFUV PD Chuck Singleton, Fornatale finally sat behind the mike at WFUV on Thanksgiving Day, 2000.
**Broadcasters Step Up Efforts To Preserve Historic Radio Site**

PITTSBURGH—A group of broadcasters and history buffs here are fighting to save the Bethlehem of broadcasting, which is actually a garage in the suburban Wilkinsburg neighborhood. It is there that in 1919, Westinghouse engineer Frank Conrad developed the technology to make AM radio signals bend with the curvature of the earth, making radio as we know it possible.

The Conrad Project, which is behind the proposed National Museum of Broadcasting, hopes to move the structure to a new location in Pittsburgh. The effort, dating back 30 years, originally focused on buying the location, but when the local Elks Lodge sold the land and offered to donate the building to create the museum, the priority turned to moving the garage to a new location.

To date, two-thirds of the $70,000 needed to move the building has been raised, and if organizers don’t meet the April 1 deadline, the garage will be torn down to make way for a Wendy’s restaurant.

Among the broadcasters hoping to save history is Interweb chairman/CEO Ralph Guild, who has donated $50,000 to the project. “My hope is that other broadcasters will take an interest in it as well, even if they just collect a few dollars,” says Guild.

If they are successful, the garage will be taken down by brick and put into storage until a new location is found. Conrad’s home, which sits adjacent to the garage, will be torn down, although museum volunteers have removed a number of items, such as old mantels and woodwork, which organizers say could be used to recreate rooms in the new museum.

“This is of particular interest because I’ve been in radio all my life, and had it not been for this invention, who knows what I would have been doing all these years.”

—RALPH GUILD, INTERWEB

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**Adult Contemporary**

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**Adult Top 40**

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<td>3</td>
<td>DON'T MESS WITH MY HEART</td>
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<td>BEAUTIFUL DAY</td>
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<td>5</td>
<td>WITH ARM'S WIDE OPEN</td>
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<td>I'M A LITTLE BIT CRAZY</td>
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<td>BEST I EVER HAD (GREY SKY MORNING)</td>
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**Top 40 Tracks**

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<td>HUNG UP (GREY SKY MORNING)</td>
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**Billboard**

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**Billboard**

MARCH 24, 2001

**www.billboard.com**

www.americanradiohistory.com
Opportunity knocked early for New Found Glory. When the band first started touring, they were still finishing or had just finished high school. And when Drive-Thru Records offered them a deal soon thereafter, the quintet had to decide if the group could be a career.

New Found Glory’s drummer Cyrus Bolooki, who abandoned a scholarship to the University of Miami to focus on the band, says, “I know I made the right decision. My parents were a little hesitant at first; they were worried about my future. The first time they heard I was not going to go back to school, I was on the road. I had to tell my mom not to pay my housing payment. They were very shocked.”

But the success of New Found Glory’s single “Hit or Miss,” which is No. 20 on this issue’s Modern Rock Tracks chart, and appears on the band’s self-titled album, is not a surprise. With honest lyrics about teenage relationships winding around a catchy tune, the track is appealing to the band’s prime audience: 14-22-year-olds. “Since we’ve been playing it live, that has been everybody’s favorite at our concerts,” says Bolooki. “It’s got a great hook, and everybody’s friends want to hear it, and it comes up after shows who say, ‘I love that song!’”

The single originally appeared on the group’s last full-length album on Drive-Thru, Nothing Died. Can Stay, Bolooki says, “When it was time to record this album, we felt that we didn’t do the song justice the first time. We had more resources and a producer, so we decided to re-record it. We love how it turned out.”

Today, the station features a col- ored version of the tracklist, 2004 ear- liest for which was the first time with our band. It’s a great match and we are happy with the way it’s going. When we first heard it, we talked about a lot.”

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In order to accommodate the additional DJs, some older programming was cut. Bill Shibleski’s polka show was removed from the schedule to make room for Scelsa. This is one change that according to several industry mem- bers, has polka fans frowning.

Ruffled feathers and canceled programming notwithstanding, Singleton insists that WP’s intent is to expand the “depth and breadth” of the station and its tripe-A format, which will remain intact. Listeners can, however, expect a subtle yet strategically planned broadening of musical horizons. He cites Blue’s show as evidence of this.

“Delphine was already playing much of WFUV’s music at WBAL, but also additional styles, like PJ Harvey and ambient music. We wanted to tap into that, but not at 11 a.m. Part of our thinking was to find a time for Delphine, City Folk Midnight is essentially Shocking Blue,” he says, referring to her former WBAL program.

Singleton says the changes were driven by listeners demanding more music-based programming, not a desire to compete against any of the downtown commercial stations.

Houston attributes WFUV’s recent changes to “making a connection so that people support the station.” Her newly launched Whole Wide World aims to do just that.

“There’s a whole world of music that’s not played,” Houston explains. Whole Wide World adopts a global theme and plays listeners into discovering new music and seeking out specialized stations.

Houston says she plans on collaborating with international DJs to incor- porate some of their playlists into Whole Wide World. Houston also intends to play downloaded songs from Internet radio stations. Record labels see this as an opportunity in WFUV’s expansion, especially for Rounder Records, home to such singer-songwriters as Sarah Har- rington and Shelly Groves. Katrina Suydam, Rounder’s national triple-A promotions director, gives a thumbs-up to the recent changes.

“I think it’s great,” she says. “They’ve been doing a good thing there for a long time. They’re not changing, just becoming more high-profile.” And a higher profile, according to Suydam, means “getting broader exposure” for her artists.
Music Video Programming

ONLINE VIDEO COMMUNITY: One of the better websites for music video and industry insiders alike is Music Video Wire (MVW), located at futurefetish.com. MVW, which has been in existence for just over a year, has grown into a thriving community sharing behind-the-scenes information and commentary on music videos. Many top music video directors and other industry professionals have been featured in MVW interviews and online chats.

Among the directors who have participated in MVW are Dave Meyers, Francis Lawrence, Nigel Dick, Joseph Kahn, Phil Harder, Little X, Sophie Muller, and Jonathan Dayton, who is also a regular on the site’s bulletin board. MVW also includes online streaming of music videos, music-video reviews, and a newly launched weekly online chat session, which takes place Thursdays 9 p.m.–10 p.m. EST. The site focuses mainly on production news and issues, but that shouldn’t prevent most musicians or enthusiasts from being interested.

THIS & THAT: The third annual VH1 Salute Music Video Showcase is set for Oct. 13 at the 40 Watt Club in Athens, Ga. The deadline for video submissions is Aug. 3. Entry applications and more information can be found at prometheux-x.com.

College Television Network (CTN) is launching the CTN Music Network on select college campuses beginning Thursday (22) in Panama City, Fla., and continues through April. Production company A Band has named Mark Humphrey co-executive producer and head of sales for music videos. Music and video imaging company AEI Music Latin America has named Shawn J. Berstein to the post of GM. Based in Miami, he reports to AEI music president/CEO/CFO Malorne Malone. Berstein was previously VP of business development at Cinemedia/Television Group.

Music-video director Stephane Sednaoui has joined the roster of production company Anonymous. He was previously with Propaganda Films.

LOCAL SHOW SPOTLIGHT: This week’s show spotlight is on the Tampa, Fla.-based hard rock/heavy metal show Metal Mashers. TV affiliates: Turner Classic, Warner Cable in Hillsborough County, Fla.

Time slot: 11 a.m. Sundays; 9 p.m. Wednesdays.

PROMOTIONS NOTES

LOS ANGELES

Everlast teamed up with director Gregory Dark for the video “I Can’t Move.”

Shivaree’s “Bossa Nova (The Luckless Sister)” was directed by Patina Robinson.

NASHVILLE

Brooks & Dunn teamed up with director Troy Frame for the clip “ Ain’t Nothin’ Bout You.”

Kelch filmed the “She Is” video with director Jan Sheehan.

Peter Zav, a director for Sherrié Austin’s “Jolene” and Billy Ray Cyrus’ “Burn Down the Trailer Park,”

Irene Kelley’s “A Little Bliuer Than Water” was directed by Roger Pistole.

Guy Guillert directed Montgomery Gentry’s “She Couldn’t Change Me.”

Gina Graham co-directed with Anthony in “Angels in Waiting” video with Debbi Haus.

David Abbott directed Rick Ferrell’s “The Girl’s Got It Goin’ On” and Mark McQuinn’s “Mrs. Steven Reeves.”

OTHER CITIES

Incubus filmed the “Drive” video with director Phil Harder in Minneapolis.

Music Video Monitor

FOR WEEK ENDING MARCH 11, 2001

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS

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

Music Video Monitor

www.americanradiohistory.com
DI FRANCO'S "RIGHTEOUS BABE" GROWS UP

(Continued from page 5)

even approach of recording (one album per year from 1990-93), constant touring, and grass-roots marketing: These early precepts became rules of the thumb for running the company grow steadily.

In the beginning, there was no company—it was my little joke with myself, it became real over the course of the next 10 years," says DiFranco, officially Righteous Babe's CEO. "There's a lot of mistakes I've made along the way and things I would do differently now, but life is about learning." By the mid-90s, Righteous Babe had moved into an office and expanded its staff to include publicist Scot Fisher and an expanding sales and marketing team. The office staff now stands at 15, and there is a 12-person road crew. Fisher, who is also DiFranco's manager, handles the day-to-day operation of the company, while DiFranco focuses on recording and touring.

"My job is to take what's given to me in terms of art and try to emerge with that reality of paying the bills and staying profitable," Fisher says. "In the major-label world, what we might not be profitable. We work the records hard, but we can't go head to head with Warner, Sony, or Universal, and I'm not interested in that."

Righteous Babe releases are racked by such distributors as Koch International, Verve, Arista, Road, Music, Zango, and Lady Slipper. For a company that, as Fisher puts it, is "popping champagne corks" when it sells 200,000 copies of an album, Righteous Babe has had many reasons to celebrate in recent years.

In 1996, Righteous Babe began issuing work from other artists. Its first such project was a collaboration with DiFranco and folk singer/fiddler Arto Lindsay, Billboard 200, while Up Up Up Up Up Up debuted at No. 23. Overall, Fisher says, the label has sold more than 3 million albums.

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DRUMS & TUBA

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Age-Old Themes, Mixed Moods Surface At NARM Meet

BY ED CHRISTIAN
ORLANDO, Fla.—With attention focused on the National Association of Records Merchandisers (NARM) annual convention, held here March 11-14, the mood at the meeting was generally upbeat, with some attendees saying the concern reflected a return to reality.

According to NARM executive VP Dan Devlin, convention attendance topped about 2,000, down from 1,000 from last year's figure.

"While there was an absence of major themes at the convention, this may be in part due to the convention being held at a time of economic turbulence," Devlin said. "The economy is still struggling, but the convention was well-attended and the mood was upbeat. This is a reflection of the industry's confidence in the future."
100th Anniversary

Tracing its roots back to the invention of the gramaphone in 1901, RCA Records celebrates its 100th Anniversary. Billboard provides a historical salute, including previews of the label's anniversary events, special releases, plus a look at the extended RCA family of artists and executives.

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Mood was slightly down. For instance, the individual merchandise manager at Seattle-based Amazon.com, said, “There isn’t a lot of optimism here, but that’s a reflection of the broader market.”

And then there were those who said the atmosphere was in between. Richard Cotrell, president of EMI North America, said that attendees were “conscious of the marketplace and the economy” and wanted to discuss containing costs. The mood is also being characterized by the move by Davis and WeA, chairman of WeA Inc., observed that “everyone is a little less than would be expected. The configuration had its weakest days in the past few years, but at the same time, it was not as weak as in the past.”

Another issue getting attention was the practice of giving certain accounts voice-repeats. Randy David, who is based at Nashville-based Central South, said that this practice is still being done but that it has not been done for some time. “They should be cut out altogether.”

In source-tapping, a number of accounts were asking the company to increase the percentage of tags placed at the source-tapping level, which has increased from the present 33%. But WeA’s Mount said, “We don’t have as much to re-tap as we did in the past, because we have increased our source-tapping program in the past 12 months.”

“Kids have a lot of options to spend their money, and if we aren’t going to release any music in the first quarter, then they can spend it somewhere else,” said Marmaduke, adding that “we don’t have as much to re-tap as we did in the past, because we have increased our source-tapping program.”

The mood at the convention is that the economy is still in the doldrums, and that the industry is still struggling. However, there are signs of optimism, as the mood at the convention is that the economy is still in the doldrums, and that the industry is still struggling. However, there are signs of optimism, as the mood at the convention is that the economy is still in the doldrums, and that the industry is still struggling.
kind of music.”

In pursuit of a nationwide audience, Vanguard is going for airplay at non-commercial and college radio stations. Welk also says that promotions with NPR and with such Web sites as Amazon.com are in the planning stages. The label is also working with retailers on special in-store programs.

At Ann Arbor, Mich.-based Borders Books & Music, music buyer John Bronicki says the chain will have “Concerts for a Landmine Free World” on a listening post right after street date, with priority price and positioning. The cause should benefit from the featured artists’ retail recognition, he adds. “Looking at the artists that appear on this as a group, we typically do pretty well with them.” The concept for the CD stemmed from Harris’ mid-’90s trip to Cambodia and Vietnam, where she witnessed some of the horrors of land mines firsthand. After her return home, she decided to coordinate five concert dates throughout California in December 1999 that would benefit the VVAF. She says, “The one thing an artist can do is get an audience together. This was a way to raise money and draw attention to the cause.”

Harris’ idea to gather a group of singer/songwriters for acoustic, artist-in-the-round shows proved to be attractive to concertgoers (all the dates sold out) and was extremely beneficial to the VVAF, which received $125,000 from ticket sales (Billboard, Jan. 15, 2000).

“The shows allowed us to make a lot of money,” Muller says. “And they were talent-friendly. When you put five or six singer/songwriters onstage together, there’s not one of them that has to carry an evening’s performance.”

Artist John Prine, whose “Big Ol’ Groovy World” is featured on the CD, says that performing with the group of artists that Harris brought together could only result in a memorable evening. “There was a great camaraderie between all of the artists. When you weren’t singing, you felt transported out into the audience.”

“The one thing an artist can do is get an audience together. This was a way to raise money and draw attention to the cause.”

—EMMYLOU HARRIS

Harris manager Ken Levitan brought tapes of these shows to the attention of Vanguard senior VP Steve Buckingham. “[Ken] wanted to know if we would be interested in putting out a CD,” Buckingham says. “I thought it was right up the alley of what Vanguard was about when the company started in the ’80s. We were involved in a lot of political causes.”

“Over a period of weeks, I received several boxes of tapes that had been recorded with no documentation,” Buckingham adds. “Eventually, it was narrowed down to what we thought would be a good volume one.”

When a second group of concerts took place in December 2000 in the Northeast and Canada, some new tracks (the Harris and Prine cuts) were added to the disc. Depending on consumer reaction to this volume, Welk hopes to release more discs of material that may again pluck tracks from the original concert series or may include songs from future VVAF shows. Domestic dates are already in the works for this fall, and there are plans to stage shows beyond North America closer to the 2002 New Year’s holiday.
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SEREBE NAMED HEAD OF SONY MUSIC SOUTH AFRICA

(Continued from page 5)

Music South Africa, reporting to Tony Woolcott, senior VP of Sony Music Entertainment Europe. Serobe succeeds Guy Henderson, who was managing director since the South African division was formed. Henderson is expected to transfer to a position within Sony Music Publishing in the U.K.

Serobe says, "It is an honor to represent this country and the continent from which I come. It’s not something I take lightly, and I know how significant it is to Africans all over the diaspora. It also means that as a country we must be doing something right. Virtually, I accept and acknowledge that I am a beneficiary of the transformation that this country has been undergoing since 1990. But for that transformation, Sony Music would not have had the opportunity to appoint someone like me, and I think it validates them, because it’s precisely because of the lack of this kind of opportunity that they were not here before."

Burger agrees, adding that it is "a sign of the fast-growing maturity of our South African company that we are able to make this promotion from within. Lazarus says of the respect of our artists as well as our staff, and his contribution to the growth of Sony Music South Africa has been significant on both the music and music publishing sides."

Further support for Serobe’s appointment came from the MIDI Trust, an organization established in 1996 that, among other things, gives South Africans training and education in music-business issues. MIDI GM CM [managing director] of a multinational record company is a great inspiration to us. Lazarus will be a role model to the many young South Africans who are taking on the challenge of empowerment in the music business. Lazarus has played an important role in South African music over many years, and his credibility within the industry is proven through this historic appointment.

Serobe—who holds a bachelor’s degree in industrial sociology and a bachelor of laws degree from Wits University—joined Sony Music South Africa as legal and business affairs director at its commencement in September 1995. He was also appointed director of Sony ATV Music Publishing South Africa in 1998, when the publishing company was founded.

Prior to joining Sony Music, Serobe worked for Gallö Africa, one of the country’s oldest independent record companies, as group legal advisor; prior to that, he worked for various Johannesburg law firms.

South Africa ranks No. 22 in the International Federation of the Phonographic Industry’s latest available market figures (for 1996), with sales accounting for 19.4 million units, at a total retail value of 1.1 billion rand ($1-1.4 million).

Serobe says Sony is continuing to expand Sony Music’s share of the South African market (currently at 18%), while fully considering the company’s position

continually and globally.

“Want to grow our market share and stature in the SA music industry, but this won’t be through a sellout at Sony SA,” Serobe stresses. “Last year was a difficult financial year for the whole country, but I believe optimistically for 2001, and I’m hoping that a drop in tax rates and possibly in interest rates will put more money in people’s pockets.”

Focusing specifically on Sony SA, Serobe says he plans on putting more emphasis on the development of internal skills. “The culture of nurturing skills at Sony SA—and I think I’m a perfect example of that—will be very important in our future success. Successful artists need successful executives.”

As far as domestic repertoire is concerned, Serobe claims Sony SA enjoys about 15% of the overall market, and he hopes this will continue to rise.

“We have taken artists on board with the commitment of developing and making a success of them,” Serobe says. “We are still growing our key artists—people like Miriam Makeba, Hugh Masekela, Don Laka, M’du, Trompies, Bongo Maffin, Family Factory, and Joyous Celebration. There’s no doubt our commitment to developing our local roster of artists is very strong, and we plan to continue leading the kwaito [South African hip-hop] and Afro-jazz markets in particular, as well as making our presence felt more strongly in other genres. We are also hoping to work with other territories in securing more international releases for our artists—something we have already achieved for many of our Afro-jazz signings.”

Serobe insists that he is committed to building a South African identity for Sony SA while continuing to balance this with the requirements of being part of a global company.

“We have the infrastructure to cope with both parts of our business,” he says. “In fact, I am hoping to encourage more interaction between our international and domestic artists, as that makes for growth. We’d like to bring more Sony acts from all over the world here. This will drive South Africa as a country which fits in with President Thabo Mbeki’s idea of an African century. In a cultural sense, we can really give that idea a base in reality by making sure Africa is visible in a positive way by developing acts here that can stand up against any other acts in the world and also by making this country a talking point among international acts.”

Nurturing talent from Africa as a whole is also high on the agenda. “We have a vast continent full of incredible artists,” he says. “As Africans, we have to recognize that we are a continent and not an island. Africa’s future—culturally and economically—is as a continent, not as little pockets of success.”

NAPSTER: FILE REMOVAL AT ISSUE

(Continued from page 10)

“‘That’s the thing about injunctions—the judge will make them comply,’ says intellectual property attorney Bill Pietrini of Los Angeles-based firm Manatt, Phelps & Phillips. ‘Napster could file a ‘substantial compliance’ motion as a rebuttal. This country is not that important to Napster that it is attempting to comply with the court’s order in good faith. Regardless of what action other parties take, it is unlikely that Patel would order that Napster be shut down. Pietrini says, ‘She could sanction them, but shutting them down would be pretty drastic.’

The plaintiffs also contain a provision for the court to appoint a technical adviser if implementation of the injunction is disputed. King says he is against appointing such an adviser, so he believes it would further delay the removal of infringing tracks. At press time, Patel had not named an adviser.

Napster CEO Hank Barry says the company has taken several steps to broaden its filtering technology, which were outlined in a compliance report submitted to the court March 12. Details of the report were not immediately made available.

Barry does say that the company would welcome the court-appointed adviser: ‘We still think that’s a great idea.’ But he adds that Napster cannot be expected to find and remove songs that are uploaded in different ways in a three-day frame. ‘We’re complying with the order, but the policing system is ongoing.’

Barry says, ‘And not all the variances of each song or artist title can be completed in three days. We’ve hired people to work day and night on this.’

More than three years ago, Naspaters also imposed a flawed filtering technology that it said began removing unauthorized copyright songs from the system (Billboard, March 17). Now, Barry says, the company has added a new search tool that will identify titles that are mislabeled or otherwise incorrectly entered in Napster servers.

Napster has also tapped the Graecophone database. The Graecophone database contains 14,000 variations of more than 250,000 artist names and more than 3 million variations of artist and song-title pairings.

While the RIAA and other organizations’ frustrations with Naspaters are legion, it is in the interest of Napster to avoid the benefit of the doubt. She says, ‘It may be that they’re overwhelmed with the amount of material they are receiving.’

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Among those festivals in late April/early May are Charlotte (N.C.) Center City Fest (April 27-29); Music Midtown in Atlanta (May 4-6); Beale Street Music Festival in Memphis (May 4-6); River Stages in Nashville (May 4-6); Sun Fest in West Palm Beach, Fla. (May 26-27); and the king of Southern music festivals, the New Orleans Jazz & Heritage Festival (April 27-May 6).

Agents have become acutely aware of what has developed into a profitable circuit over the past several years. “It’s all about economies of scale,” says Gary Weinberger, VP with SFX in Birmingham, Ala. “The last thing a promoter wants to hear is, ‘You’re an isolated date.’ That means you would have to absorb all the costs of getting an artist up off the sofa and putting the band and crew together to get on the road.”

A busy festival market in a tight time window creates a double-edged sword: fabulous revenue. “Sometimes it helps, sometimes it hurts,” says Ali Harnell, talent buyer at SFX in Nashville, producer of River Stages. “It hurts when you get in a competitive bidding situation if an artist only has one or two dates available.”

Today, talent buyers who once operated under a veil of secrecy and fierce competition now frequently share information. “We talk a lot to Nashville and our sister companies and some of the other festivals,” says Peter Conlon of SFX in Atlanta, producer of Music Midtown. Founded by SFX acquisition Concerts Southern and now in its eighth year, Music Midtown will host 120 acts and draw more than 200,000 people in 2001, with a talent budget of more than $1 million.

Similarly, Nashville’s River Stages was created by Pace Communications in 1993 and acquired by SFX. In River Stages’ first year, Conlon and Music Midtown were still competitors.

“We never had a conflict in our first year,” says Harnell, a former Pace talent buyer now with SFX, who adds she now communicates regularly with SFX’s Atlanta buyers, as well as other SFX offices.

Even non-SFX companies are in the loop, as all buyers have been in contact with agencies several months ago to see who’s available. All agree that putting an attractive lineup together takes months.

“It’s hard work,” says Wilson Howard, co-manager of SFX’s Southeastern region. “We go scrounging the agencies for who might be available, beginning six months out.”

**QUICK HITS**

Agents and managers know these dates route well and offer cost-effective bookings while leaving the market relatively “clean” for a return visit. “I call them ‘harmless’ dates,” says Buck Williams, president of Progressive Global Agency, booking agent for R.E.M., Widespread Panic, and Chuck Leavell. “Bands can go in and have a lot of fun, and it doesn’t cost you a play in the market.”

The festivals do make it hard to book bands in the year, and it won’t hurt you.”

The festivals in Memphis, West Palm Beach, Nashville, and Atlanta all follow the Moroccan, and SFX wants to stay consistent. “Where the New Orleans-based Beazer Productions books the talent in Memphis, Fantasma Productions produces West Coast dates, and SFX produces the other two events.

“Talent agencies know where we are and what routes [effectively], and acts can do pretty well on a three- or four-day run.”

The Black Crows are signed to play the festivals in Charlotte, Memphis, West Palm Beach, and Atlanta, making for an efficient five-day road trip with relatively small jumps. The dates also serve as high-profile tune-ups before the Crows kick off their co-headlining tour with Outlaw Jerry Garcia at the Joint in Las Vegas.

“It’s very nice that all of these festivals fall into the same period,” says Troy Blakely, agent for the Black Crows at APA. “With an act like the Black Crows that are not necessarily already out on the road, it’s much more cost-effective that these events are all right there together.”

The hard-touring Dylan plays the festivals in Charlotte (April 28), Atlanta (May 4), Nashville (May 6), and Memphis (May 9), and even manages to work one-offs in Knoxville, Tenn. (April 27), and Blacksburg, Va. (April 28), into the loop.

A number of the acts, festivals offer competitive guarantees. “They pay pretty good, but not excellent,” says Williams. “The people that buy for these festivals know how to buy and not overpay like the fairs do for country artists. Don Fox [Beaver Productions] does Memphis, Tony Fuentes does LA Day, West Palm Beach, Birmingham, Wilson Howard does Charlotte, and Peter Conlon does Atlanta. These are experienced buyers who know what they’re doing.

As the largest and most high-profile festival of its kind, as well as being an event placing equal emphasis on national headliners and niche acts ranging from zydeco to gospel, the New Orleans Jazz & Heritage Festival is largely above the fray in terms of such concerns as routing and competing with other events. It’s toughing out the middle layer of promotion, others are not convinced that will hold true.

“Everyone keeps talking like labels are forced to pay this money, but they aren’t. They don’t have to pay any of this money,” says one indie. “They only have to pay for what they feel they get value for, so if Clear Channel comes to labels with a plan and they don’t see value, they don’t have to take it. Does that mean Clear Channel is suddenly not going to play hit records? I don’t see that for a second.”
2001 Billboard Scholarship Winner Named At NARM

Joseph Duke of Terre Haute, Ind., was named this year's recipient of the Billboard Scholarship at the National Assn. of Recording Merchandisers' Scholarship Foundation Dinner on March 12 in Orlando, Fla.

Since 1989, Billboard magazine has endowed the scholarship as part of the NARM program. The scholarships provide financial assistance in education to the employees, NARM member companies and their families.

Duke, a high school student, is active in the Boy Scouts, earning Eagle Scout honors and serving as senior patrol leader. He also has excellent time-management skills, working 35 hours a week in his school's most difficult curriculum.

In his free time, Duke enjoys guitar and playing basketball with the Terre Haute Boys and Girls Club All Stars. After graduation, Duke plans to attend the University of Indiana to double major in accounting and sport medicine. His mother, Susan Duke, is employed as a data entry operator at Columbus House.

The Scholarship Dinner, held in conjunction with the 2001 NARM Convention and Trade Show, recognizes the outstanding students who receive scholarships awarded by NARM's Scholarship Foundation. Winners are judged on the basis of academic achievement, financial need, and future potential. This year, 32 worthy students receive a scholarship.

Billboard Announces Dates For Three Conferences

Billboard has confirmed 2001 dates for three of its most highly revered music industry conferences.

The 8th annual Billboard Dance Music Summit, to be held July 23-26 at the Waldorf Astoria in New York City, will again unite artists, record label executives, producers, remixers, managers, DJs and more, for an in-depth look at the trends and critical issues facing the global dance music scene. The conference also includes informative panel discussions and nightly events featuring some of the biggest names in dance music.

After a highly successful debut in 2000, the Billboard/BET R&B Hip-Hop Conference, presented by Heineken, returns to the New York Hilton, Aug. 28-30, with an expanded lineup. The three-day event will feature panels exploring trends in R&B and hip-hop music and culture, sightseeing excursions and performances. New for 2001 is the annual Billboard/BET R&B Hip-Hop Awards show honoring the best in urban music.

The Billboard/Airplay Monitor Radio Seminar & Awards show is slated for Oct. 4-6 at the Eden Roc Hotel in Miami Beach, Fla. Now in its 9th year, this event unites programmers and music directors, on-air personalities, record label promotion executives, and artists for a look at what's new in radio, from changing tastes to the latest trends in music. The awards show honors America's leading programmers and on-air personalities and features live performances by top artists.

These business-to-business events create an unparalleled networking opportunity for music industry professionals to gain exclusive access to the latest trends and information while meeting with the music industry's key decision-makers.

For more information, contact Michelle Jacangelo at 646-654-1600 or visit www.billboard.com/events or email bbevents@billboard.com. For information on registration and group discounts, contact Phyllis Dorn at 646-654-1647. For sponsorship information, contact Celeste Rodriguez at 646-654-1668.

Crazy Town Floats With 'Butterfly'

The male domination of the Billboard Hot 100 continues for an uninterrupted eighth week, as Crazy Town wings it to the top of the chart with its first entry, "Butterfly". That makes Crazy Town its first act to reach the summit, with its debut chart entry since Vertical Horizon settled into pole position with "Everything You Want" in July 2000.

"Butterfly" is the fourth No. 1 hit in a row by a male act. You would have to go back 16 years to find a year during which no female artist had advanced to the top by the fourth weekend in March. First-quarter 1986 saw No. 1 hits by Foreigner, Wham! featuring George Michael, REO Speedwagon, and Phil Collins.

"One More Night" was succeeded by "And We're The World," by the United Nations Children's Fund. "All for You" (Virgin) leaps 1-4.

The success of Crazy Town continues the run of rock acts that have climbed to the pinnacle in the past 18 months. Aside from Vertical Horizon, the other rock acts to lead the list include Santana, matchbox twenty, and Creed. The ascension of "Butterfly" engendered a note from frequent Chart Beat contributor William Simpson of Los Angeles, who points out that the Crazy Town song is thefirst Hot 100 chart-topper to mention an insect in the title. About time, after all the mammals, birds, and reptiles that have clawed their way to the top.

 Heard on High: Before Shaggy and Rayvon blended "Angel of the Morning" with "The Joker" and came up with "Angel" (MCA), the No. 2 title on the Hot 100 this issue, two different artists took "Angel of the Morning" into the top 10. It was first a No. 7 hit for Merrellie Rush & the Turnabouts in 1968, then a No. 4 hit for Juicenewton in 1981. That means Shaggy's take on the song is the highest-ranking version to date.

Contenders: As sure as the arrival of spring, this month marks the arrival of contenders for this year's Eurovision Song Contest. Among the numerous hopefuls, the two national finalists with the highest chart counts in their respective countries are the songs from Denmark and Sweden.

The Danes have a lot to live up to, as they won the 2000 competition, thanks to "The Olsen Brothers'" "Fly on the Wings of Love." This year's host country, Denmark, has gone with an established act, Rollo & King. The duo's entry, "Der Star et Billedes Af Dig Pa Mit Bord!" (Megapleel), fails 1-2 this issue.

Swedish, which won the 1999 contest with Charlotte Nilsson's "Abba"-like "Take Me To Your Heaven," has gone with another Abba-sound-alike this year. "Lyssan Till Ditt Hjarta" (Latitude To Your Heartbeat), by Marianne Gram-Hansen, slips 4-3 on the Swedish singles chart.

The U.K. entry, "No Dream Impossible," performed by 16-year-old newcomer Lindsay D., who has been signed to Universal in the U.K., will be released next month.

Crazy Town's "Butterfly" has climbed to the top of the Billboard Hot 100 for an uninterrupted eighth week, making it the first male act to reach the summit since Vertical Horizon's "Everything You Want" in July 2000.
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