Black Promoters Settle With APA

BY RAY WADDELL
NASHVILLE—In the latest development in the ongoing saga of the Black Promoters Assn.'s (BPA) $700 million lawsuit against major booking agencies and concert promoters, a settlement has been reached with the Agency for the Performing Arts (APA), which will be dropped from the suit.

The suit, first filed Nov. 19, 1998, on behalf of the BPA (Billboard, Nov. 20, 1998), alleges antitrust and civil rights violations.

(Continued on page 52)

Rock Touring Sees Renaissance

Diverse New Breed Of Road Warriors Revitalizes Box Office

BY RAY WADDELL
NASHVILLE—The concert industry may not have reached the level of the late-70s/early-80s heyday of arena rock, when a good 20 acts were capable of doing consistent headlining busi-
ness, but most agree that when it comes to being a touring force, rock is back.

In the latter half of the last decade, a common complaint among agents and promoters was the lack of development in rock, a complaint that has now faded to a degree.

"There is no question that this is a good time for rock music," says Dave Kirby, veteran rock agent at the Agency Group in New York. "The genre is reinventing itself very nicely." This positive rock trend is propelled by a variety of factors, including a strong road work ethic, large-scale exposure of new acts through slots on touring festivals like Ozzfest, and a testosterone-fueled backlash against the popularity of teen-pop hands like 'N Sync and Backstreet Boys.

Both classic and mainstream rock bandssee several acts that can sell tickets, but even more encouraging is the sustained success of a number of newer bands, as well as the many acts waiting in the wings to stake their claims at the top of the marquee.

Proven ticket-sellers like Metalli-
cra, Dave Matthews Band, U2, Pearl Jam, Red Hot Chili Peppers, Stone Temple Pilots, Lenny Kravitz, and the Black Crowes are now (Continued on page 52)

Bus Tour Plugs DVD Audio

BY CHRISTOPHER WALSH
NEW YORK—In an effort to increase understanding of, and enthusiasm for, DVD Audio and surround sound, DTS En-
tertainment, a label specializing in surround sound recordings, is promoting a new series of DVD Audio releases with a nationwide bus tour.

The specially equipped bus is visiting electronic and music stores to demonstrate surround sound to consumers and retail staff. The vehicle, which features a 5.1-channel audio system, is (Continued on page 81)

'Smooth' Songwriting Has Thomas In Demand

BY DEBORAH EVANS PRICE
NASHVILLE—Successful songwriters often operate in somewhat of a creative cocoon, writing solo or with hou-
mates strictly for their next record. Not so with matchbox twenty front man Rob Thomas. He has emerged as one of the industry's most versatile young writers, and his recent collaborators include Willie Nels-
on, Mick Jagger, and country new-
comers Phil Vassar and Holly Lamar.

Thomas "is like a chameleon—he can write with anyone," says Evan Lam-
berg, EMI Music Publishing executive VP creative, North America. "He has such an affinity for all kinds of music—folk, country, pop, and urban music. I don't think he even sees barriers. We label it urban, pop, rock, and he doesn't ever say, 'Give me genres of music.' He just wants to be introduced to great songwriters. When they get with him, all the barriers break down—all the age barriers, all the context barriers."

(Continued on page 53)

Cabaret Sings A New Tune Via Teldec's Patricia O'Callaghan

BY WAYNE HOFFMAN
NEW YORK—When Patricia O'Callaghan floated an operatic note during her performance of "Glitter and Be Gay," the crowd at Joe's Pub here put their drinks down in awed silence. But moments later, when she seamlessly shifted gears and turned the Leonard Bernstein classic into a syncopated bossa nova, jaws dropped open.

O'Callaghan performed only a handful of numbers at the club, making a guest appearance last month with clarinetist Don Byron. But in those few songs, the Canadian soprano cast her net far and wide, from a sultry, soulful rendition of a Stevie Wonder tune to a sparse and precise reading of Stravinsky's Oedipus Rex and a haunting take on a chant by Henry Mancini.

O'Callaghan's contributions to Byron's live set and his attendant Blue Note album, A Fine Line, might (Continued on page 52)

Boucher To Propose C'right Law Modifications

BY BILL HOLLAND
WASHINGTON, D.C.—Rep. Rick Boucher, D-Va., plans to introduce e-commerce legislation in the House of Representatives during this session that would modify U.S. copyright law's first-sale provision and allow for the storage of so-called "ephemeral" copies of digital content for a short period of time in computers.

"This is not going to be a [Nap-
ster-enabling] bill," Boucher tells Billboard. "I've been working on this bill for more than a year, and it deals with a broad range of issues, including distance-learning networks."

Although he says the legislation is not a "music" bill, the changes it proposes would modify provisions on first-sale and ephemeral (short-time storage) digital copies. Record labels and music publishers oppose such changes.

This is the second bill the House lawmaker plans to introduce. Last month, Boucher announced he would soon reintroduce legislation that would make MP3, com-

(Continued on page 81)

HEATSEEKERS

At the Drive-In 'Commands' Chart With Grand Royal Set

See Page 28

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As PARACHUTES debuted abroad, its premiere single entered U.S. airspace.
Station by station, "Yellow" took wing and spread across the states.
Meanwhile, back across the pond, the album soared on the words of English critics.
Swept up Mercury, NME, Q and Brit awards and nominations. And sold over a million copies.

At the year's close,
ROLLING STONE and SPIN honored PARACHUTES among their top albums of 2000.
With "Yellow" a major hit at Modern Rock radio and an MTV Buzzworthy video,
Modern AC then Top 40 began seeking out the glow.
Come February, ten North American tour dates sold out in a day,
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for an appearance on SATURDAY NIGHT LIVE April 7 and again for a lengthy Spring tour.

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The draw of honest live performance. The path of an irrefutable talent.
It's simple.
It's Coldplay.

COLDPLAY -PARACHUTES-

The GOLD debut album featuring the hit "Yellow,"
and the future hits "Shiver" and "Trouble."
By Frank Saxe

New York—As the Federal Communication Commission did not impose serious restrictions on the auction of wireless licenses, the bidders are offering about $3.5 billion each, a total of $35 billion, in order to win licenses. The auction is the largest in history, and is expected to generate over $100 billion in revenue for the government.

The FCC auction was designed to allocate wireless spectrum to wireless service providers, such as cellular telephone companies and cable television providers. The auction was held over the internet and allowed bidders to place bids online.

Bidders from all over the world participated in the auction, including major telecommunications companies such as AT&T, Verizon, and T-Mobile. The auction was held in four rounds, with each round lasting for several hours.

In the first round, the four major wireless service providers each bid over $1 billion, while in the second round, they each bid over $2 billion. In the third round, they each bid over $3 billion, and in the final round, they each bid over $4 billion.

The FCC auction was expected to generate over $100 billion in revenue for the government, which will be used to fund programs such as the E-rate program for schools and libraries and the universal service fund.

The auction was expected to start in early 2021 and was held in two stages. In the first stage, the bidders placed non-binding bids, and in the second stage, they placed binding bids.

The FCC auction was a major milestone for the wireless industry, as it was the first time that the FCC had auctioned off such a large amount of wireless spectrum.

The auction was also a major milestone for the telecommunications industry, as it was the first time that the FCC had auctioned off such a large amount of wireless spectrum.

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The auction was also a major milestone for the telecommunications industry, as it was the first time that the FCC had auctioned off such a large amount of wireless spectrum.
Murphy Back In Music As Warner Executive

BY MATT BENZ

NEW YORK—Helen Murphy, who since September 1999 had been chief financial and administrative officer for Martha Stewart Living Omnimedia, is reporting potential for a very optimistic time,” says Murphy, who exit PolyGram in 1998 after Seagram acquired it and merged it with Universal Music Group. She adds that she does not yet have specific plans for WMG but will work with Gold, who remains chief executive of the transition.

Gold was said to have agreed to depart WMG following its proposed merger with EMI, which was called off in January. Gold was unavailable for comment.

Murphy believes that a top priority will be to evaluate how WMG could grow internationally, which would figure prominently in parent company AOL Time Warner’s overall strategy. “Music is one of the most global businesses,” she says.

Although she views music as “a very microeconomic business”—based on developing relationships with individual artists—she says the years since her departure from PolyGram have been characterized by a singularly macroeconomic event—the explosion of the Internet—that is reverberating throughout the music industry.

In the short term, AOL Time Warner is positioned to offer the music group great cross-promotional opportunities, Murphy says. Longer-term, once the issue of copyrights is resolved, she sees the potential of developing nontraditional distribution methods.

In joining WMG, Murphy is also reuniting with Dunn Bridgco, a 10-year PolyGram veteran who last month moved from EMI to become WMG’s senior VP for corporate communications. Murphy began her own PolyGram career in 1980 as VP for investor relations, and in 1992 she became treasurer and senior VP for corporate finance. In 1995 she was named worldwide senior VP for investor relations and senior VP for mergers and acquisitions in the U.S.

From 1988 to 1989, Murphy was a senior analyst in the entertainment and merchandise sectors at Prudential-Bache Securities.
The title track from the much-anticipated forthcoming album.
Grammys Add Pop To Sales

BY ED CHRISTIAN AND BRIAN GARRITY
NEW YORK—While the Grammys jockeyed for sales as a number of winners and performers on its awards show (see Between the Bullets, and as many anticipation build-up for the event, music fans and industry watchers say they don’t expect there to be one huge breakthrough sales win for an artist in the last year when the Academy held its show.

But the music merchandisers say that Steely Dan, which won three Grammys for its Box Sets, is the biggest beneficiary, with sales of the duo’s Two Against Nature album (Giants) increasing by about 500%. At the time of the awards show, Steely Dan had three Grammys and performed on the show, also experienced a nice sales pop, as did Madonna, Radiohead, Macy Gray, Faith Hill, Moby, Destiny’s Child, and Shelby Lynne.

However, despite the increase in sales from Grammy winners and performers, overall album sales declined 3.3% to 14.4 million units, from 15.6 million during the same week last year.

“As I’m hearing, purchasing director of 13-unit New York-based HMV USA, says that the chain experienced upticks on all Grammys-related recordings and Grammy compilations, with Steely Dan posting the largest sales gain. But Fleming and other retailers are concerned about the current 2% gains in sales with sales increases will continue to benefit from the show.

(Continued on page 85)

Amazon.com Is Offering Red Hot Album And MP3s

BY EILEEN FITZPATRICK
LOS ANGELES—For the first time in its 10-year history, the Red Hot Organization will release a title in its annual series of AIDS charity albums without a major-label affiliation or traditional retail distribution.

Since Feb. 25, online retailer Amazon.com has released consumer downloads of tracks from Red Hot + Indigo. The album, Red Hot’s 13th, will be sold exclusively through Amazon for six months beginning March 19. The idea is to do something special in the digital arena, says Red Hot’s spokesperson Beth Unger.

The new album, which can be pre-ordered on Amazon for $9.99, will be sold through Amazon.com for $9.99, and is available as free downloads.

Unger says the charity will evaluate sales at the end of the Amazon exclusive promotion to determine whether the title will be released at traditional retail. The organization would seek a label partner to distribute the album, and may not, if profit potential is not scheduled. In the past, the distribution of the Red Hot titles has varied among the major labels.

Red Hot + Indigo kicked off Amazon’s new download area, which features more than 1,000 authorized sales from major and independent labels. Other download areas in the marketplace include tracks from The Beatles, Steely Dan, and various artists, available in the MP3 and Liquid Audio formats. Some featured acts include Beastie Boys, Pearl Jam, Radiohead, and the Eagles. A buy button for the full CD will be placed next to each download for immediate purchase.

A majority of the major label content is in the Liquid Audio format, which “is time-out capable.” That means consumers will be unable to listen to a track 30 days after downloading it, according to Amazon group product manager Greg Hart. The Liquid Audio tracks can also be transferred to compatible portable players.

MP3 tracks do not have time-out capability, but Hart says Amazon will remove any MP3 tracks at the request of license holders.

“Song sampling and downloads are a great service to our customers, and we’ve seen a 20% increase in CD sales when either are available,” Hart says, adding that the company is “setting up the building blocks” for a community of music fans. New tracks will be added periodically to entice consumers to keep coming back, he says.

Amazon first began using free downloads to sell CDs in 1999, when it offered two tracks from Sarah McLachlan, JoeSample, and Elton John. The tracks currently available are those accumulated from prior Amazon promotions, as well as new ones licensed from labels and as free downloads

(Continued on page 85)

WB’s Thyet Exits; Quartararo Steps In

BY MELINDA NEWMAN
LOS ANGELES—Warner Bros. Records Inc. president Phil Quartararo, who is running the label following chairman/CEO Russ Thyet’s departure Feb. 26, is expected to put his stamp on the company as quickly as possible.

“My impression is he’s going full force ahead,” says a source. “He’s got a great team, and it’s a great opportunity to do everything he can.”

Other sources agree, but they note that Quartararo has a limited time as the chief. Interscope Geffen A&M (IGA) president Tom Whaley is slated to come in as head of Warner Bros. in January 2002, when his current contract expires. (According to sources, Thyet’s leaving does not affect Whaley’s start date. He will serve out his IGA contract.)

Quartararo is also expected to have limited powers because of factors beyond his control, including parent company Warner Music Group’s (WMG) new direction. Although a number of staffers will exercise their option for early retirement, while sources say there may be layoffs if that number isn’t achieved through other means.

Sources add that while Quartararo is running the company’s day-to-day operations, any “radical changes” would have to be given the OK by Warner Music Group chairman/CEO Roger Ames.

Although Thyet’s departure was not unexpected, its suddenness caught many by surprise. His contract expired at the end of 2001, and despite Ames’ efforts to re-sign him at least until Whaley’s arrival, if not longer—Thyet decided to go. It is not known whether Thyet would have shared the chairman’s position with Whaley, as many surmised, or would have been given another title.

“Russ was ready to go,” says a source. Although people say he may have had his feathers ruffled by the news that Whaley was coming in, they add that Thyet has toyed with the idea of leaving for quite some time.

“Russ thinks the world of Tom,” says a source. “He’s just a real nice guy. He has a lot of love for music. But he was completely ready to get through the Grammys and support his artists. It would appear likely he stayed for that.”

Indeed, Thyet was a strong presence at Warner’s Feb. 21 post-Grammy party, which was also attended by WMG chairman/CEO Roger Ames.

To stay as a sign of support would not be an unexpected move for Thyet, whose devotion to the label, staff and Los Angeles-based WMG is “Russ is the most special human being,” says one person who worked with him for a number of years. “I don’t know any other music man, but the people who know him know how special he is.”

Thyet, 53, is a 30-year Warner veteran who started his career at Epic Records, and has struggled for years during Quartararo’s tenure—the latest releases by acts such as R.E.M., K.D. Lang, and K’Naan.

Sources say Thyet will not immediately look for another job and plans to spend time with his family.

All eyes now turn to Quartararo, who has been at Warner Bros. for more than 16 years, for an announcement of his future. Quartararo has struggled for years during WMG’s tenure—the latest releases by acts such as R.E.M., K.D. Lang, and K’Naan.

Six additional acts scored two ACM nominations, which were announced Feb. 27 in Los Angeles: Al Anderson, Daron Norwood, and Tim McGraw, John Michael Montgomery, and Jamie O’Neal.

Keith, who records for DreamWorks Records, is nominated for entertainer of the year. He will release his third A&M album, single, top male vocalist, and video. He is also nominated as best male vocalist for “Through The Fire” from his latest album. (Continued on page 85)

Keith, Womack Top ACM Nods

BY PHYLIS STARK
NASHVILLE—Toby Keith and Lee Ann Womack topped the nominations for the 46th annual Academy of Country Music Awards, which will be held April 30 at the Ryman Auditorium.

Six additional acts scored two ACM nominations, which were announced Feb. 27 in Los Angeles: Al Anderson, Daron Norwood, and Tim McGraw, John Michael Montgomery, and Jamie O’Neal.

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Fair Makes Waves At A&M

BY MELINDA NEWMAN
LOS ANGELES—With the ink barely dry on his contract, new A&M Records president Ron Fair is already putting his stamp on the label.

Among the changes Fair has implemented since he unofficially came aboard A&M several weeks ago is to move Samantha Mumba and S Club 7 from Interscope to A&M, Lisa Loeb from Geffen to A&M, and Jordan Knight, who had stints at both the Farm Club and Interscope, to A&M.

A&M, which is part of Interscope Geffen A&M Records, has been without its own president since the three labels merged in 1999 in the wake of the Universal/PolyGram merger. Fair’s new position was announced Feb. 26. He comes to A&M after nearly a year as senior VP of A&R—where he signed and developed a number of acts, including Christina Aguilera and Lil. Farro. Fair is reported to have been considering a move to Interscope Geffen A&M chairman Jimmy Iovine.

“Ron has an extraordinary song sense; he has an extraordinary temperament with the artists,” says Iovine. “He fits in fantastically; he’s exactly what I was looking for.” Iovine adds that it was “always in the back of my mind” to name a new A&M president, but that “I decided to take it my time."

Other artists on A&M include Boyzone lead singer Ronan Keating, as well as longtime A&M stalwart Sting, Sheryl Crow, Bryan Adams, Blues Traveler and Jenny Lang. Fair has also signed a male R&B/Latin trio out of Los Angeles: With The Voice (see the story on page 86).
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Blix’s Eva Cassidy Gone But Far From Forgotten

BY PAUL Sexton

Los ANGELES—This is the country that nurtured her talent after her untimely death in 1996, Eva Cassidy has gone overground. During Cassidy’s lifetime, the versatile vocalist may never have won a broad audience for her unique interpretations of blues, jazz, and easy-listening styles, live and on record. but the Younger Angeles and Blix Street. But the recognition of her artistry in the British marketplace—where Cassidy’s story has been percolating for some years via her label’s partnership with U.K. label/distribution firm Hot—surprised last week, as the artist became a major chart attraction that the streets of New York, London, and more. Cassidy’s recorded works have sold over 100,000 copies in the U.K. since its release here in August 1998, according to Hot, without ever appearing on the official sales chart. That “secret” success was helped by the enthusiasm of almost missionary support of national AOR/soft rock broadcaster BBC Radio 2, plus the old-fashioned attention to detail. Cassidy has sold over 66,000 copies in the U.K. in these last years, and Cassidy’s produce was a hit in the U.K. and Europe, even appearing on TV during her short life—and obviously could play no part in the organic promotion of their material but her tale has a new British chapter, catapulting Soulbird into the top trio.

Last December, Cassidy’s video clip performance of the standard “Somewhere Over the Rainbow” was on a fund-raiser for BBC’s adult-oriented TOTT2, which airs twice weekly and mixes various performances from the archives of the various programs on BBC’s various stations with a handful of new feature tracks. “Rainbow” became the most-requested clip in the program’s history, it was reaudited in late January and issued the album to leap 61 places to No. 33. It climbed to No. 19 and then 18 in sub-

Guitar Master, Label Owner John Fahey Dies

BY CHRIS Morris

LOS ANGELES—There is something true about guitars—maybe something true when you decide that you’re not just a musician, but an artist, that your music has meaning, or a message, or whatever you choose it to be.

It’s like having a bird—when you see it fly, you know it’s beautiful.

It’s like having a boy, you know something.

Fahey had a passion for the guitar, a vision for his music, and a desire to share it with others.

He was a master of the instrument, and his music has inspired generations of guitarists around the world.

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Marcia Olival 305.864.7578 • marciaolival@yahoo.com
Blake Babies Make A ‘Blessed’ Return
Zoë/Rounder Issues Reunion Set A Decade After Trio’s Last Album

BY WES ORSHOSKI

Blake Babies drummer Freda Love says it was “laughably comfortable” recording God Bless the Blake Babies, the trio’s first album in a decade. “It cranked us up a couple of times that it felt like no time had passed. It felt exactly the same.”

Love says it was a surprise that the making of God Bless was so pleasant—especially considering that friction within the trio played a major role in its early-’90s breakup.

“Playing with them is like riding a bike now,” says singer/guitarist Julianna Hatfield. “It feels so natural. It was like all the chemistry that we had before but without the tension.”

In fact, the self-financed God Bless—due March 6—proved easier to put together than the band itself, which is rounded out by guitarist John Strohm. With each member living in different states—and with Strohm and Love finishing college degrees they started shortly after forming the group in 1996 in Boston—the project was delayed for a year until all three could find time to record.

The trio recorded at a December 1999, during Strohm and Love’s Christmas vacations from classes. Having already exchanged song ideas on tape by mail, the band set aside 10 days to record in Bloomington, Ind., where Strohm lived for years and where Love still resides with her family.

At the controls for God Bless was Paul Mahern, engineer of the Blake Babies’ last set, 1991’s Rosy Jack World (Mammoth). Each band member contributed two songs apiece, and they co-wrote the remainder together, except for the Evan Dando/Don Lee penned tune “Brain Damage,” a Dando/Hatfield duet. (The trio’s own songs are published by Julianna Hatfield Music/Moba Songs, BMI; Ultimate Loopeh Music, BMI; Deep Dark Music, ASCAP.)

Although low on time and money, the Blake Babies finished the album with material to spare. But the trio waited several months for a label to accept the album under its three conditions: that the project be a one-off, that the band be reimbursed for the recording costs, and that the band retain rights to the album’s future international release.

Zoë/Rounder issued Hatfield’s past three solo discs, and Rounder Records Group GM Paul Foley says the label spent much of last year trying to secure God Bless, which he hopes will further raise Zoë’s profile beyond roots music to mainstream pop. Retail interest has been encouraging, especially from the 20-store, Boston-area chain Newbury Comics, where a buzz seems to be building, according to VP of music Beth Dube.

“People are excited and a little curious to see what the Blake Babies have turned over the years,” Dube says. “They still get a lot of airplay and are supported by all kinds of retail, clubs, college kids, and beyond.”

The Blake Babies were spawned from the same early alt-rock scene that birthed the Lemonheads, Throwing Muses, and Buffalo Tom. Yet Love never felt like the band was that popular, until just before the end. “On our last couple of tours, I started seeing more people coming to shows and sensing a real interest in the band,” she says. “It’s sad that the band was falling apart just as things were starting to coo around us.”

Strohm and Love eventually made plans to leave Boston and return home to Bloomington, where they would later form Antenna together and, separately, Volo-Deluxe and the Mysterious Life of Hatfield. Hatfield acted on her desire to launch a solo career, which swamped the quirky pop hits “Skin the Bottle” and “My Sister.”

Up until the time Love phoned Hatfield and Strohm with the new Blake Babies idea, Hatfield had “thought about (a reunion) zero times,” she says. “I was still involved in my own thing.” But Love was excited by seeing a recent Hatfield solo show, and by then, both Hatfield and Strohm were ready for something new.

Despite their various ongoing solo ventures, the Blake Babies project is going so well on the second go-round that the trio is touring to promote God Bless. Because of Love and Strohm’s school schedules, the tour will be brief, beginning Thursday at the East Coast. The tour wraps March 17 in Austin, Texas. West Coast shows may be added later this year. (The band is booked by the same agency that booked the legendary lost legs of the 21st Century.)

In the meantime, Love and her husband, Jake Smith, are looking for a new label to issue their new Mysteries of Life record, which they’ve parted ways with RCA. Hatfield, meanwhile, is working on her next solo set, which she says is an extension of Beautiful Creatures, one of two Hatfield discs Zoe released last year. Strohm is also working on his latest solo project, which he hopes to have out by spring.

“This is God Bless all over again,” Strohm says the tour will be a good indication of things to be—or not to be—for the Blake Babies. “We’re traveling in a van, ‘We don’t want to be in debt to the label or anyone. Julianna is certainly cutting back from what she used to do. But we’ll find out if this thing’s gonna really fly.”

Los Super Seven Regroups On Columbia/Legacy’s ‘Canto’

BY RICHARD HENDERSON

With its new model taking on board -town boards and blasting classics, Tex-Mex supergroup Los Super Seven—consisting of Los Lobos’ David Hidalgo and Cesar Rosas, Rick Trevino, Flaco Jimenez, Joe Ely, Ruben Ramos, Joel José Gan-

man, and the late Freddy Pender-
took a rootsy American regional style to a new, national audience via its 1998 BMG Nashville debut, bagging a Grammy in the musical adventure.

A reconfigured version of Los Super Seven returns March 13 with the Columbia/Legacy album Canto, whose songs can be traced to far-flung corners of the Latin diaspora—incorporating Mexican and South American influences—along with the group’s signature Tejano sound.

In summing up his affection for Canto, country singer/guitarist and Los Super Seven frontman Steve Berlin notes, “It’s the best record I’ve ever made in my life. It’s the first record I’ve ever made that I thought was a decent record.”

And while the band is known for its eclectic style, Berlin acknowledges that the album reflects, “For the first time, there wasn’t huge expectations. BMG didn’t see any market outside of America for the music. They were good and gave us what we needed to get the job done, but there was no international plan. I could understand, as we made an eclectic record as well. The Travelling Wilburys that didn’t fit in a niche.

“For Canto, we had the backing of Sony and, more importantly, Sony International.” Berlin continues. “It was on vacation in France, I heard Manu Chao’s Clandestino, which wasn’t rock or pop and was kind of all over the place. It was a mix, but it had a Tijuana sound.”

Trevino, Flaco Jimenez, Joe Ely, and Ruben Ramos were all born in Texas, and Berlin notes, “With the band, we brought in the band’s music. We wanted to reflect all those different influences in a way that was new, so that we could break new ground. It was kind of like what’s going to happen now. We had the same experience in our lives.”

Los Super Seven developed out of a series of informal gatherings at a bar in Austin, Texas. Restaurant called Las Manitas, according to Steve Berlin, Los Lobos’ sax player who produced both Los Super Seven’s first album and Canto.

“There were Rick, Joe, Freddy, and Flaco—whoever was in town would hang out and play,” Berlin says. “We’d bring out the collective’s executive producer and de facto representation. It was a fun and cool way to see if I was interested in producing a record around those evenings, but also involving the guys in my band. The first record was East L.A.-meets-Austin in concept. It was done in a week, and everybody enjoyed the hell out of it. Then we were lucky enough to win a Grammy.”

Artists & Music

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Artists & Music

Tiffany Anders Delivers Her 'Gift'
Up Records Disc Mixes Country, '60s, Post-Punk Influences

BY JULIE TARASKA
NEW YORK—Tiffany Anders' debut, "Fanny Cry Happy Gift," is the first-ever record produced by Polly Jean Harvey, and it features drum parts laid down by Anders' old friend J Mascis. Yet the project, due March 20 from Up Records, transends the stylés of its contributors, establishing Anders as a songwriter/guitarist of exceptional promise.

Anders, who spent most of her teenage years in the Echo Park section of Los Angeles, doesn't find her music's country overtones incongruous. "L.A. has a lot of wide-open spaces, and there are some rural places," she says. "Plus, there are groups like the Flying Burrito Brothers and all of these '60s country bands from the area."

She cites Neil Young as an influence, as well as such '60s bands as Love, the Byrds, and Buffalo Springfield. But she also favors post-punk acts like Redd Kross, the Gun Club, Dinosaur Jr., and Sylvia Juncosa. In fact, at 17, Anders made her recording debut singing backing vocals on Dinosaur Jr.'s classic Warner Bros. disc, "Where You Been." She had the acquaintance of Mascis—then the band's front man and guitarist—years earlier, after he replied to a fan letter from her. They became pen pals and eventually good friends. Anders' enthusiasm for his music also helped persuade her mother, director Allison Anders, to let Mascis score the soundtrack to the elder Anders' 1992 breakout motion picture, "Gas Food Lodging." (He also played a small part in the film.)

After high school, Anders moved to Seattle, where she found work singing and playing organ on albums by erstwhile Minuteman/FIREHOSE bassist Mike Watt, Dinosaur Jr. member Mike Johnson, and electronic-music experimentalist Boyd Rice. In 1988, she moved to New York and released "Continued on page 24"

Four Artists Redo 'Lady Marmalade';
Kid Rock In Studio; Metallica Bass-less

VOULEZ-VOUS? "Lady Marmalade," the fabulous 1974 LaBelle hit that taught many of us our first bit of French, has been redone by Christina Aguilera, Lil' Kim, Mya, and Pink. The new version, which will be released to radio in early April, will be featured on the Moulin Rouge soundtrack, which comes out April 27 on Interscope. All four women will shoot a video for the new song in mid-March. The track was produced by Missy Elliott and Rockwilder.

Vai's Favored Nations Captures Carlton/Lukather Live in Japan

BY CLAY MARSHALL
LOS ANGELES—On a joint tour of Japan in 1996, famed guitarists Steve Lukather and Larry Carlton recorded a performance in Osaka, a city that Carlton says has some of the most loyal fans in all of the world. What they played is what you get on No Substitutions, a live album that Lukather says is "all non-fixed."

The long, instrumental set, due March 20 from Favored Nations, features five songs, including popular rearrangements of Carlton's "Room 355" and "It Was Only Yesterday." It also includes a 14-minute, set-opening rendition of "The Pump," popularized by Jeff Beck.

"We're both out of each other's normal arena," Lukather says. "We both came together and created something that's totally different. I didn't do it by ourselves. You can hear us having fun on the record—you can hear the smiles on our faces."

Lukather says the idea for the tour originated after discussions with Japanese bookers. "They want me to come back every year, but they kept reminding me, 'Something different next year,'" he says. "'Somehow Luke's name came up, and I said, 'Now that would be fun.' We had exchanged some tapes of tunes we might want to do and went over with no rehearsal."

Lukather, a longtime member of Toto, says the invitation was flattering. "I jumped at the honor of playing with my favorite guitar player." The month-long tour featured two shows a night. "After the first week, it was set," Lukather says. "I thought, 'Lute and I started saying, 'Man, we've got this. Let's try to make this special.'"

"I had just flipped out," Lukather says. "Larry said, 'Let's do it! It's a new deal and a new place.' We were locked in together. It's just a great experience."

"We're not going to go on tour in Japan," says Carlton, "and the last time we did, we were just a bunch of ol' guys. This is the first time we've done it together."

"The truth is that we've never been stronger as a group," she notes, adding that the set list is "almost entirely by material we've written together."

"I think we've got a lot of energy and enthusiasm," Carlton says. "I think we're going to have a good time."
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Artists & Music

Sheik's Collaboration With Playwright Yields Nonesuch's 'Phantom Moon'

BY DANIEL JENKINS
SAN FRANCISCO—When New York playwright Steven Sater approached Atlantic singer/songwriter Duncan Sheik to write music to his lyrics, neither expected the result to become a full-fledged recording.

The two met at Soka Gakkai International, a Buddhist organization, and quickly hit it off. "I went to chant with him," says Sater. "It was one of those rare meetings where you end up talking for four or five hours.

Due March 20 from Nonesuch Records, the eventual Sheik/Sater collaboration—Phantom Moon—stands as a major departure from Sheik's previous Atlantic releases, Duncan Sheik and Humming.

Sheik notes, "Steven wrote a song lyric for the play Unbreha and gave it to me, asking if I'd like to set it to music. I'd never written music to other people's words, but I thought I'd give it a shot."

Sater—who won a Steppenwolf New Play Contest award for Unbreha—had also never written songs with anyone else before. "I'd had great relationships with directors and editors," he says, "but I'd never had a co-creator."

Their initial teamwork—which led to a pair of Sheik/Sater songs being incorporated into the play—moved the pair into new creative territory. "It was a bit of a windfall for me," Sheik says. "Steve was constantly pushing material to me. I'd have some notes in my head, or he'd think of some ideas, and there'd be a fax waiting for me. I was able to create quickly without any torture."

Once Sheik completed more than a dozen songs, he realized that he had the makings of an album. "Well, this is a recording," he told himself. "I should just put it out myself."

Sheik brought the demo to Ron Shapiro, executive VP/GM of Atlantic. The new color to Sheik's work was no surprise to Shapiro, who had long hoped the artist would end up doing film scores. "I'm always impressed and moved by Duncan's work," he says. "It has gorgeous, lush melodies and great instrumentation. It's very sonically rich."

Shapiro felt the project could benefit from the involvement of Atlantic-associated label Nonesuch, from both a creative and marketing standpoint. "I'm a huge fan of Nonesuch and have great respect for [Nonesuch president] Bob Hurwitz," he says. "No other label encompasses such a broad range of music as Nonesuch."

Upon hearing the material, Hurwitz shared some of Shapiro's excitement. "I felt that the quality of writing was not too far from the mark," he says. "It had a certain sound that could appeal to an adult audience while not alienating Duncan's younger, more pop-oriented following."

Phantom Moon teams Sheik as producer with engineer/mixer Kevin Killen (U2, Peter Gabriel, Tori Amos) and associate producer Tommy Krasner (Andra McDonald, Adam Guettel). "I was so pleased when it turned out that Nonesuch was interested in working with me," says Sheik. "Tommy Krasner and Bob Hurwitz had a huge impact on the final sound."

Sonicly, Phantom Moon also reflects Sheik's appreciation for the work of art-pop singer/songwriter David Sylvian, Talk Talk's Mark Hollis, and Nick Drake—"an artist whose sound is more ubiquitous now than ever." "Listening to Nick Drake's Pink Moon certainly had an influence on me," Sheik says. "I mean, my album is called Phantom Moon, so I'm not trying to hide it." Still, "It's not really a folk record," he adds. "It has more of a composed feel to it."

Both Talk Talk and Sylvian began in the world of synth-pop but "later exchanged electronic music for something simpler," Sheik continues. "I consider their later works to be seminal recordings of great beauty that I refer back to for inspiration. Nick Drake also took his music to its furthest point of subtlety."

Because Phantom Moon is largely an acoustic project with Sheik in the role of composer, Nonesuch has plans to market the album not only to his existing fan base but also to the typical Nonesuch, adult consumer.

"Because we have history and data on Duncan's prior Atlantic releases, it helps us to craft a plan that addresses his core fans," says Peter Clancy, VP of marketing for Nonesuch. "Added to this would be the kinds of initiatives that we undertake on Nonesuch projects—such as consumer ad partnerships with key retailers in upstate publications—that we hope will attract a new audience."

Clancy considers press to be a critical component and hopes to launch the record with early editorial coverage in publications from Entertainment Weekly to online blogs. A promotional single of the track "A Mirror in the Heart" shipped Jan. 23 to triple-A and college stations. The track has also been paired with an ad that will play the song before preview trailers in thousands of movie theaters nationwide.

A Phantom Moon tour is scheduled to begin April 11 in Minneapolis. It will continue through May and cover most of the key markets, including New York in late April. Sheik's artist Web site will also relaunch in time for the release.

Shapiro says he is confident that Sheik's manifold talents will acquire new fans. "There are very few young artists today who do everything he can do—as an writer/producer/singer—and exist simultaneously in an MTV world."

But Sheik says Phantom Moon isn't about commercial success. "It was never made with any regard for media outlets. I wanted to make this for its own sake."

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After Decade-Long Break, Georgia’s Love Tractor Back In Gear With Razor & Tie

BY PHILIP VAN VLECK

“We used to read those articles in the music press that said Love Tractor had broken up in such-and-such a year,” the band’s Mark Cline says. “And we were always going, ‘We never broke up.’ We’re just like Kraftwerk, you know. It takes a long time for that cube to rise.”

For those who think the Athens, Ga.-based Love Tractor split up long ago, band members Armistead Wolford, Mike Richmond, and Cline simply took a 10-year break. Now break time is over.

Love Tractor’s new album, The Sky at Night, will be released March 20 by Razor & Tie, and it marks the return of an eccentric but highly musical outfit that rode to success in the ’80s on the Athens wave that propelled the likes of R.E.M. and the B-52s to prominence.

“What happened to us at the end of the 80s was that we’d spent so many years on the road, and the prospect of spending more time on the road just flogging a beast we didn’t create was daunting,” Cline explains. “We’d started as this little weird art band, and all of a sudden we found ourselves with readiness, management, record labels, agencies. People were telling us. ‘You can’t do this, you can’t do that. It won’t make any money.’ We found ourselves in that situation, when the only thing we liked doing was writing and recording.”

Cline, Richmond, and Wolford had arrived at a career impasse. They agreed that they needed to step back from the music business and rediscover the vibe that had inspired them in the first place. But it took a lot longer than they had anticipated.

“We took some time off, maybe six or seven months, and started writing songs again, and they still really sucked,” Cline says. “During the ’80s, we recorded over three albums’ worth of material, and some of it was good. But it wasn’t what we wanted to do, and it wasn’t where we wanted to go. So, we just kept getting back together in Athens, saying, ‘Let’s try this again.’ And every time it got better, until this last time, when things just clicked. We started writing music that engendered a vision.”

What Lyle Preslar, senior VP of marketing at Razor & Tie, will have to overcome is a 12-year gap between The Sky at Night and Love Tractor’s last recording, Thieves From Venus.

“The most important thing we can do for Love Tractor in the beginning stages is to try to identify the fans out there—make sure they’re aware,” Preslar says. “The easiest way for us to do that is to work through the online communities. There isn’t a Love Tractor community, per se, but there are B-52s, R.E.M., Athens music aficionados, and we’ve been fairly successful thus far in making contact with those people.

“I think that some people who don’t even know the band, or who couldn’t sing you a Love Tractor song, may find that the band is in their consciousness,” Preslaradis, “They remember them as being part of the Athens scene. Those people are generally receptive to the idea of a new album, too.”

Razor & Tie’s Internet effort involves several employees visiting chat rooms and bulletin boards, making contact with the administrators initially and getting them to introduce the topic when possible.

“We go in and post information,” Preslar says. “In some cases, we try to get an advertisement on the site, so people can connect with a visual. Mainly, we just want to get people talking about Love Tractor. That’s the most organic way to go about it, because people feel like they’re being sold to and more like they’re part of a discussion and exploration of something.”

Preslar also notes that, as with any act, it’s important from a marketing standpoint to understand that, in working a new record, it’s necessary to reconnect with the band’s fan base.

“Another thing that we can, and will, do for Love Tractor is to have them perform,” Preslar says. “We’ve been talking with them for several months about putting together a performance schedule which will have them do some sort of high-profile, return-style gigs in places like Atlanta, Athens, Washington, D.C., and New York. We’re hoping that this comes together in April.”
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Viña Del Mar
Lures Stars
For 42nd Year

By Sergio Fortunño
Viña Del Mar, Chile—This year’s 42nd edition of Viña del Mar, Chile’s most venerable songfest, was the last to be played on the original stage that has hosted the festival since its inception in 1960. Following the festival’s closing show Feb. 26, organizers announced that the stage at Quinta Vergara—a public park that seats 10,000—will be demolished to build a new, updated site.

The change points to the renewed vigor and international scope of the festival, which lost some of its luster during the late ‘80s and ‘90s, after decades of prominence during which it propelled the careers of artists like Jürgen Maas and Manuel Sonrrut, Luis Miguel, and Miguel Bosé.

This time around, Viña attracted a roster of well-known stars, including Mexican ranchera/hall CALL Pedro Fernández, who kicked off the event Feb. 21, and Spaniards Bosé and Ana Torroja, who played the final concert of their nearly yearlong Gavota tour during the Feb. 26 closing show.

“We wanted to end the tour here, because Viña is the cherry on top of the cake,” said Bosé, who played Viña for the seventh time.

Although the effects of Viña on the sales in Chile of acts that played the festival have yet to be determined, some of this year’s guests have gold and platinum albums. Bosé and Torroja have attained double-platinum status for sales of more than 50,000 units of their live album, Gavota (Warner). Alejandro Santa’s El Aire el Aire (Warner) has also reached that level. Pedro Fernández’s Yo No Puedo (Universal) was certified gold for selling more than 16,000 units.

Viña events aired live on TV station Canal 13. According to director Felipe Pavez, who replaced recently deceased executive producer Gonzalo Bertrén, ratings were slightly lower than last year; but still high. Pavez attributed the fall in viewership to the length of every show, with some ending past 3 a.m.

As is customary, Viña featured both well-established names and newcomers vying for the famed Gavota Prize, which is awarded in silver or gold according to the audience’s enthusiasm each evening. Bosé and Torroja collected both versions after a 16-minute set.

Fernández was voted the festival’s most popular act and donated his $7,000 cash award to charity. Among local acts, the big crowd pleaser was Grammy-winning rock/pop group La Ley, whose lead singer, Beto Cuevas, bowed out of his Hollywood debut—Matt Damon’s directorial debut, Under the Brooklyn Tree—because filming conflicted with Viña.

The festival also featured a song contest portion, with competitors in international and folk categories. "Ayer Te Vi," by Argentine Victor Heredia and performed by Raúl Barahona, won in the international category. In folk, the first prize went to Chilean author and performer Danny Rodríguez for the Andean-flavored song "Whipaka."
It's always been about the music. That said, it's still nice to take one home.
TIFFANY ANDERS DELIVERS HER ‘GIFT’

(Continued from page 24)

an EP, Runnin’ From No Place to Nowhere (Up).

According to Anders, her mother’s name has never been an issue.

“You have to realize I was 16 when my mom became known as a director,” she says. But the one thing that “is more silly” that irks the younger Anders is when magazines describe her merely as “Allison Anders’ daughter.” She asks, “How does that have anything to do with my music?”

Although Anders met Harvey through her mom, her eventual relationship with the British musician was her own doing.

Anders recalls, “I had met Polly once, because my mom had been to a couple of her shows. I ran into [Polly] on the street one day; I had just bought a record that I thought she would like, so I gave it to her. I also had my 4-track tape in my purse—I had just finished it—and, in a burst of courage, I said, ‘Oh, this is my tape, too. But it’s a 4-track. It’s really bad quality.’

“At the time, I didn’t realize she listens to everything anyone gives her,” Anders adds. “I also didn’t know she did 4-track stuff herself.”

Harvey liked the tape and went to see Anders play live, “when there were about six people in the audience,” Anders says. The two exchanged phone numbers and would see each other whenever Harvey was in New York.

Numerous times, Harvey offered to assist Anders with her music. But the latter was too awestruck to accept the offer, until

“I was nervous, but I said, ‘Would you be interested in producing?’ And Polly [Jean Harvey] said, ‘Absolutely, yes. The answer is yes.’”

—TIFFANY ANDERS

Harvey literally grabbed Anders’ arms and told her not to be afraid to ask her for help.

Anders continues, “I was nervous, but I said, ‘Would you be interested in producing?’ And Polly said, ‘Absolutely, yes. The answer is yes.’

“It was compliment enough that Polly liked my music,” Anders says. “But she also taught me so much about musicianship and the business. I felt it was some lucky, crazy thing that happened. It was magical.”

Aside from producing, Harvey also contributes vocals, guitar, bass, and organ parts to the album.

Britt Ury, managing director of Seattle-based Up Records, says that for Funny Cry Happy Gift the label will “focus its efforts on independent record chains rather than the Towers. We’re aiming to make a dent in the indie and college markets.”

To that end, the label will send the full disc to college radio and specialty shows; there will not be a single or emphasis track. To assist with publicity, Up has enlisted the services of Max Tepper at New York-based promotional firm Big Hassle.

Anders will embark on a short U.S. tour around the time of the release of Funny Cry Happy Gift. She already has played extensively in the New York area, including three high-profile dates opening for PJ Harvey.

Currently, the self-managed Anders is shopping for a European distribution deal and compiling material for her next album. She also retains the rights to her publishing, on her mother’s advice.

There is an awful lot of music needed in the world, and it needs talented people to write it.

—RACHEL PORTMAN

Feminist Movement: The world of film composing appears to be a fairly tight-knit boys’ club at times. Seldom does a woman’s name appear in the credits as composer. But there is one woman out there making inroads: Academy Award winner Rachel Portman.

Portman, who won an Oscar in 1997 for Emma and whose lush score for the Lasse Hallstrom film Chocolat (Sony Music) is nominated for an Oscar this year, views the scarcity of women in the film score business as a longstanding and complex problem.

“Historically, there aren’t a lot of women in prominent film positions,” she says. “But the issue dates back long before the advent of film. There aren’t many female composers of classical music, period. That’s now slowly starting to change, but the process will take time.”

Portman has never let the fact that she is one of very few women in the industry slow her down. She began scoring films for British TV and, after cutting her musical teeth for nine years, scored her first feature, Mike Leigh and Beeban Kidron’s Life Is Sweet. Next stop was Hollywood with Used People and Benny and Joon. Since then the Hollywood circle, her music never left. Portman went on to score Smoke, The Joy Luck Club, Sirens, The Road to Wellville, The Legend of Bagger Vance, The Cider House Rules (which received another Oscar nomination), and Chocolat.

There is an emotional theme that runs through both her scores and the films on which she works. Sometimes quirky, often moody, her film projects are each uniquely emotional.

“I’m learning as I grow up that my strength is tapping into whatever emotion is in the film,” she explains. “I’m drawn to projects with an emotional weight. There has to be something for me to grab onto and feel.”

While Portman is now a player in the world of Hollywood music, she hasn’t immersed herself in the community. She lives in London and works from home, where she balances composing with raising three daughters. Does she hope one will go into the family business?

“Composing for film is such a small community, with so many trying to get into it,” she says. “But there is an awful lot of music needed in the world, and it needs talented people to write it. I am very lucky. This business affords me great convenience. Would I want that for one of my daughters? Yes.”

While Portman’s focus is creating good music for film, she is acutely aware of the commercial aspects of what she does. “I really appreciate the life my music has outside of film: having symphony orchestras do concert performances of Cider House and Chocolat and other pieces. And I love when someone approaches me or writes me to tell me how much they enjoy the CD of my music,” she says. “But I am hopelessly disorganized so promoting myself in that area. At the end of the day, I’m far happier at the piano writing something new than thinking about what I’ve just written.”

And what of all the Oscar buzz? “The awards are hugely important and popular all over the world. This time feels just as exciting as my first nomination, and it is always so flattering. Of course, I’m going!”

Hidden Jewel: Michael Kamen’s first classical symphony, The New Moon in the Old Moon’s Arms (Deca), a piece inspired by the history of the Native American Anasazi people, is not to be missed. This work by three-time Grammy winner Kamen was commissioned and recorded by Leonard Slatkin and the National Symphony Orchestra in Washington, D.C., to celebrate the new millennium. It is the title cut of a two-track CD that also contains Mr. Holland’s Opus: An American Symphony, arranged from the original music composed by Kamen. It’s not too late if you haven’t found this release.
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**Artists & Music**

**Singer/Songwriter Jim Gorka Returns To Red House**

**BY JIM BESSMAN**

After completing his five-album output, for Windham Hill’s High Street imprint with 1996s Between Five and Seven, singer/songwriter John Gorka decided to return to his first label, St. Paul, Minn.-based Red House Records.

“I wasn’t sure if I wanted to work with another record company or do it all myself,” says Gorka, a New Jersey native who now lives in Minnesota. “But [Red House president] Bob Feldman convinced me he could do a better job than I could myself.”

Red House satisfied Gorka with its release of After Yesterday in 1998—11 years after he issued his debut, I, Horse. The Company You Keep is now scheduled for release May 13 by the Koch-distributed indie.

“I was pleased with the last one, because I knew it wasn’t a radio-style record,” says Gorka, who recognizes that the album’s songs were too long and not “extroverted” enough for successful radio promotion. But he was also happy with the album’s production approach, which has carried over to The Company You Keep.

“We mostly started with drum parts Andy sent in. And I just put in the guitar. It’s a lot different from my previous work,” says Gorka, who records much of his music in Minneapolis’ Brewhouse studio, where the parts not recorded by the artist were cut.

“Andy overdubbed parts to my vocal and guitar that Lucy Krakovsky sang on and sent the tape to Michael Manring to put on the bass parts,” Gorka continues. “Both operated without hearing the other one—which was kind of interesting.”

Another difference was that the songs were frequently composed. “I rarely know them better than the other players, but we were able to get the better part of eight songs done in two days,” says Gorka, who enlisted numerous guest artists and backup players, including Mary Chapin Carpenter, Ani DiFranco, and Patty Larkin. But the basis was basically that of a jazz trio, with keyboards, bass, and drums.

“We left John to his own devices, and I think that’s what he likes about being on an indie,” Feldman says. “The musicians spurred him to take risks in the studio and make a record that really sounds live.”

Feldman particularly cites participants like backup vocalist Kathleen Johnson, who has worked with Prince, and Stochansky, a DiFranco sideman. He also points to Gorka’s “mature” songwriting, which reflects to some degree Gorka’s experiences as a new father.

“Over There” is probably the ‘familiar song,’ says Gorka, who has decided to spend less time on the road and more at home in order to be a “real dad” to his 3-year-old daughter and 1-year-old son. But other tracks on The Company You Keep show the personal but frequently droll attributes that have made his songs so popular with fellow singer-songwriters.

The DiFranco collaboration “Oh Abraham,” Gorka notes, “covers a lot of ground” in pointing out the changes in the world, in his own life since childhood, and in the country since Lincoln.

“It’s about how far we’ve come—and maybe gone in the wrong direction.”

The Blues Palace Music (ASCAP) writer’s personal passage of time is further addressed in witty titles like “Hank Senior Moment” and “People My Age,” which Gorka intended, unsuccessfully, to be a song about aging gracefully.

Gorka’s transition from major back to indie label, meanwhile, could have been “devastating,” Feldman notes. “But the thing about John is that he’s selling more tickets in larger venues and new areas while maintaining a strong following which has bought over 400,000 albums during his career—which is great for an indie artist. And he keeps doing developmental work: He even did a symphony show in Winfield, Kan., in February where they worked up 15 of his tunes. He’s a big risk-taker in that way and hopes to do it with other orchestras.”

Hoping to expand Gorka’s following, Red House “started early on this one,” Feldman notes, putting together “our best package ever” in terms of cover art and O-card CD slipcase. “The Koch reps are working very hard to make sure it’s visible on endcaps and listening stations,” he continues, adding that “we’re doing everything we can to drive people to retail.”

**Internet promotion is significant, too, via links with participating artists’ sites and with downloads set up through Amazon.com and Barnes & Noble. Feldman says, “We’ve also converted many of the people on our mailing list of 60,000 to our monthly E-mail newsletter list.”**

Red House is taking out more print ads than usual, at such publications as Utne Reader; Dirty Linen, and Oxford American. The label has hired indie publicist Mark Puce to assist.

**Tribe-Promoter Jim London has been brought in to handle radio.**

**Touring and press tour are key for Gorka. “He’s been a road horse for many years and is coming off a great year,” Feldman says. “He set up the album last year by playing songs from it at festivals, and he’ll be a staple on the summer festival circuit again this year. He’ll also do dates in select larger theaters with friends like Cheryl Wheeler, Cliff Eberhardt, and Lucy Kaplansky.”**

Gorka, who’s managed and booked by David Tamelevich of Fleming, Cunningham, and Associates, will tour heavily in key markets across the country, Feldman notes. Currently he’s touring the West Coast, with the Midwest and Northeast to follow.

“Four this spring that I’ve been in a while,” says Gorka, “but I only go out for three or four shows at a time or two weekends in a row so I don’t become a stranger at home.”

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Inbetweens’ Hoekstra Fits His Acoustic/Electronic Blend In The ‘Margins’

BY PHILIP VAN VLECK

Nashville-based singer/songwriter Doug Hoekstra has been doing it himself since he released his first solo album, *When the Tubes Begin to Glow*, in 1994. His new disc, *Around the Margins*, is his fourth collection of original material, and, once again, he is at the helm.

The track March 13 from Inbetweens Records, *Around the Margins* is a blend of acoustic instruments and electronic smarts that yields a sound that's strictly Hoekstra. His musical persona is firmly in place, even as he melds disparate elements.

“I think that’s a hard thing to do,” Hoekstra observes. “There’s so much media nowadays that things tend to be naturally more derivative because people are trying to fit into certain marketing niches. Instead of drawing on many things, people tend to draw on what’s obvious. It’s difficult to come up with music that’s both a part of the lineage that, in my case, goes from minstrelsy of Ireland to country singers to Bob Dylan, while at the same time carve your own niche and be contemporary without having this artificial. That’s tricky.

“I use loops and stuff, sure,” he continues, “but I’m not doing it to be clever. I do it because that’s what I listen to. I think anybody who’s really cool in the studio is gonna try all sorts of things. I mean, the Beatles did.”

Hoekstra mixes and matches styles freely, with little regard for labels. “Well, there are singer/songwriters, and then there are artists who are in that singer/songwriter tradition, yet not.”

“I’m really curious, musically, and I didn’t begin as a soloist; I began as a band guy,” he continues. “I was always attracted to the narrative element of really good lyrics, but musically I was coming from a different place. I grew up listening to reggae and soul music and bands like the Beatles. I think people who do the by-the-numbers singer/songwriter thing don’t have much real band experience and are probably very conscious of their market. They don’t want to turn off their folk audience with stuff like hip-hop loops or weird guitar sections, I’m not into that kind of cautious approach. I believe you’ve gotta trust your audience and take chances. Otherwise, why do this?”

As an artist with a surplus of do-it-yourself credibility, Hoekstra knows the business side, as well as the artistic aspect. His decision to deal with Inbetweens Records wasn’t always part of his game plan for *Around the Margins*. The last album, *Make Me Believe*, was distributed in Europe by Round Tower. But the company backed off the chance to do the same for *Around the Margins* at the same time that Joe Starmans at the Netherlands-based Inbetweens expressed an interest in doing a deal. Plus, the label has a stateside office in San Francisco, which meant Hoekstra could get some distribution/promotion help in the U.S.

Hoekstra says, “My philosophy is that if you don’t have a lot of money to throw around, you can at least get more people involved and behind your albums.” Both Hoekstra and Pat Thomas, U.S. promotion director for Inbetweens, see Hoekstra’s audience as an entity built by road work and more work.

“Aside from his music, the other thing we like about Doug is that he’s a self-motivator,” Thomas says. “Doug has been so successful in marketing himself that we’re kind of riding his coattails on the promotion angle. What I see as working best for him as a marketing strategy is simply doing as many live shows as he can manage, both here and in Europe. If he can combine that with live radio appearances, that will help, too.”

“Our major focus in supporting this band is going to be trying to help with print media, advancing his appearances,” Thomas adds. “I don’t put much faith in radio. Commercial radio is sewn up, and college radio isn’t much better anymore.”

Hoekstra isn’t counting on radio play either. “The songs ‘Broken Tower’ or ‘Life We Love’ or ‘Desdemona’ might get some play from sympathetic triple-A formats, or National Public Radio, in secondary markets. But I do better with the print media, which is just as well, considering that I have to work every record almost solely by touring. I go where my sales are promising. I hope to do more on the West Coast this time around, and with Inbetweens in San Francisco, that should help.”

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Female Rock Vocal Performance
"There Goes the Neighborhood"

Female Pop Vocal Performance
"I Try"

Best Rock Instrumental Performance
"The Call of the Ktulu"

Male Rock Vocal Performance
"Again"

Album of the Year
Two Against Nature
Pop Vocal Album
Two Against Nature
Pop Performance by a Duo or Group with Vocal "Cousin Dupree"

Male Pop Vocal Performance
"She Walks This Earth" (Soberana Rosa)
The reviews page from a music magazine contains articles on various artists, including Shannon-Ireland, Eddy Current Supers, and Neil Young. The reviews cover a range of topics, from album assessments to critical evaluations of performances and singles. The page also features a section titled "VITAL REISSUES," highlighting important reissues in the music industry. The reviews are written by professionals in the music criticism field, providing insights into the musical qualities and impact of the artists reviewed. The page includes detailed analyses of songs, albums, and artists, offering readers a comprehensive understanding of contemporary and classic music.
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tunes as "Hearing It in French," "Blue Cajun Moon," and "New Orleans Is a Mighty Good City." they have used up the land of spicy Cajun country Raven's fans have come to expect. Such a study of New Orleans should be well-received by a loyal audience cultivat ed by years of steady touring.—JW

AZZ

MARIQ MARQUEZ

One Countess de Amor/Elena Love Stories

PRODUCER: Vinyl Mix

Heinricho Quinlan

Marir Márquez is a Cuban-born vocalist who has lived in Florida. Consisting entirely of classic Cuban love songs, this set has 11 self-produced tracks that are very much a part of a romantic one having the vocal feel of the material. The vocalist's voice, already revered the world over, are more vibrant and impassioned than ever. Of course, having a wildly enthusiastic audience behind her side, lifting her up and cheering her on, can't hurt. Accompanied by a tightly-tuned eighth-note eight-piece band and a five-piece vocal ensemble, Burrell hits the stage swinging "(I'll Keep Holding On)." With this in mind, Burrell seems to "be living dangerously. Anything is a full-speed-ahead fusion, "Everywhere You Go" (the album's opening cut) with the album with a ballad. One of today's first ladies of gospel, Burrell just keeps getting better.

KATE CAMPBELL

Wandering Strange

PRODUCER: Kate Campbell

One of today's most engaging acoustic singer-songwriters, Campbell's love affair with gospel music, "Wandering Strange," with the able assistance of vocal mastery. In an era where the values of gospel music are slipping more and more to the mainstream, Campbell shows a deep commitment to her material. At the same time, she evokes from her band a profound emotional depth that adds bluesy, soulful touches that are heavenly. "(Come Thou Fount)

PATRICK O'HEARN

So Far So Current

PRODUCER: Patrick O'Hearn

With his latest album in four years, So Far So Current, Patrick O'Hearn takes an impressive step forward in an already impressive career. The synth/keyboardist/composer has always been a master soundscaper, his music brings back to his 1980s solo debut, Anciant Dreams. On So Far So Current, the composer has perhaps released one of the most powerful and poignant albums of his career. In the lounge, "Runaway Love," the album's opening track, is followed by "You're There," a sweet soul ballad, "Message From A Friend," and "Shine On," a power-packed album ender. The album's title track, "So Far So Current," is a perfect closer, leaving the listener with a sense of hope and the promise of things to come.

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NEW AGE

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L. A. JAZZ STUDIO

Wax

In addition to new releases from Latin, there have been some notable reissues and remasters. Among the highlights, the new vinyl reissue of "Ancient Dreams" from Patrick O'Hearn's back catalogue is a standout, bringing the classic album back to life with a fresh, vibrant remastering. The album's blend of electronic and acoustic instrumentation, including the keyboardist's signature synthesizers, provides a rich and immersive listening experience. O'Hearn's compositions are reminiscent of the 1980s new age and ambient music scene, with elements of ambient and world music blended seamlessly. The reissue captures the essence of the original album while offering a more modern and dynamic listening experience for contemporary audiences.

The recent reissue of "Wandering Strange" by Kate Campbell is also noteworthy. The album, released in 2000, features Campbell's powerful vocals and a mix of acoustic and electronic instrumentation. The reissue highlight the album's emotional depth and the singer's ability to convey a wide range of emotions through her music. The album's blend of soul, jazz, and gospel influences is particularly noteworthy, offering a unique sonic palette that sets it apart from other contemporary releases.

Overall, the new releases and reissues in the new age genre showcase the continued relevance and appeal of the genre, offering listeners a range of sounds and styles to explore.
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- Luis Brandwayn, Founding Partner, Batanga.com
- Manolo Diaz, President, Universal Music Latin America
- Little Judy, Executive Producer, LaMusica.com
- Rodolfio Lopez-Negrete, VP Latin Region, BMG
- Gilberto Moreno, General Manager, Fonovisa
- Javier Rabago, CEO, Latinoise.com
- Lupillo Rivera, artist, Sony Discos
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NO DOUBT

POP

WRITERS: J. Stewart, T. Kane, E. Dunst
PUBLISHERS: Not listed
EXP. DATE: 11/30/01

Gwen Stefani and the boys of No Doubt hope to right the radio fires with this latest track from their largely overlooked opus Return of Saturn. "Bad Habit" maintains the 34-nocturnal pop persona, with a cleverer turn of phrase about persistently wanting to hang on to a man who proves himself less than true: "I still love to wash in your old bathwater/Love that you could not just take me in your other man/I can't help it, you're just my kind of man." Set amid a blast of playful horns and a regimented snare, this one's all fun, supported by Stefani's honey, bopping vocal. Its signature moment from the group and could bring a blast of teen excitement to the radio formats (though it leans a little too mainstream for No Doubt's modern-rock base). The track's high-pitched first chorus, given Stefani's high-profile guest vocal on Moby's current "Southside," the trance producer's top-40 hit and a VH1 staple.—CT

RARE BLEND

Boom Boom Boom

(3:21)

_PRODUCERS: Michael Lyst, Miki Cord, Henry Higa, Riyan V. Vega, Christian Perez
EXP. DATE: 1/21/02

It's surprising that it's taken Cub Sport and the group's so long to come to be involved by their band. Mike Cord and long-time collaborator Michael Lyst had big projects in the 90's but had yet to see any of his hits become anything close to a hit on the charts. This one's all fun, supported by the group's high-profile guest vocal on Moby's current "Southside," the trance producer's top-40 hit and a VH1 staple. —CT

ALAN JACKSON

When Somebody Loves You

(3:27)

WRITERS: A. Jackson
PUBLISHERS: Not listed
EXP. DATE: 11/10/01

Alan Jackson has built one of country music's most consistent and credible careers on his ability to deliver both ingratiatingly commercial uptempo tunes and gorgeous, melodic ballads. The title cut from his current album is a delightful ballad about the simple joys of love, stated with a pure voice that's both inviting and honest. Nothing is better than a good old-fashioned love song.—JJ

SUMMARY: a solid, high-energy pop tune with a catchy melody and acoustic guitar and programmed drums. Unfortunately, with the key-band genre dominated by only a few big names, it's been tough for other vocal groups to make a mark, but the market for teen pop music is still wide open. Rare Blend may be the next one to take the lead in the battle for the top spot.—CT

COUNTRY

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Tank Rolls Out Blackground Debut
Backup Singer Moves Into Artist's Role On 'Force of Nature'

BY GAIL MITCHELL

LOS ANGELES—After singing backup background vocals for Mariah and Ginuwine, R&B singer/songwriter Tank is taking center stage on his own. The Blackground/Virgin artist's debut solo album, Force of Nature, is set for release March 20.

Audiences have already tasted Tank's (a/k/a Darrell Babbs) sexy and aggressive brand of contemporary R&B through radio airplay of two tracks, "Freaky" and "Maybe I Deserve," the latter of which currently stands at No. 24 on Hot R&B/Hip-Hop Singles & Tracks.

"I describe my sound as very R&B," says the singer, whose music is produced by Tank171 Music/Black Fountain Music (ASCAP). "I'm trying to bring good lyrics and good soul music back without relying too much on gimmicks or extras. I'm an R&B singer who comes to perform and stomp the wood on out.

Three years have elapsed since Tank was signed by Blackground in 1998. The artist, who began singing at the age of 5, was born in Milwaukee to an Air Force father and church-involved mother. He began showcasing his musical talents after his family relocated to the Washington, D.C., suburb of Clinton, Md. He was minister of music at his church and moved into R&B at high school. Following proofs at college and on the D.C. talent-show circuit, he was invited to sing backup for Ginuwine and then Aaliyah.

"I've worked with such producers as FP Knox Productions' Caviar and Overdue, Dubstar World Productions' Rockstar, Buddha Productions' Buddah and Key Beats' Rapture and E. Sears. Tank wrote all the songs on his 14-track album, which includes a remix of "Maybe I Deserve". "Deserve" is a totally personal song for me."

"I'm a fighter and never give up on anything. I've been working for years to get this opportunity."

The song has definitely strung a chord with record listeners, especially females. Mark Byan, PD of KOKY Little Rock, Ark., says, "It's a nice bridge between the Teddy Pendergrass generation and the new generation. The content of that song is why women have migrated to it. The momentum on this single has been tremendous."

Doug Davis, PD of WJAZ Greenville, S.C., adds, "The ladies are having one of those kinds of films. It's been our top-requested record for the past month. Retailers are telling us they can't wait until the album comes out."

Dubbed by industry watchers as a cross between R. Kelly and DMX, the artist is managed by Flint Cole-man of L.A.-based Good Game Entertainment. Blackground founder Larry Hankerson and president Jeno Hankerson—who previously managed R. Kelly—are using the same street strategy for Tank that they used in bringing Kelly into the public eye.

Tank began hinting at the promotion trail this summer, and on his most recent sweep he did stops in such markets as Tampa, Fla.

"We did a lot of live performances with Kelly," Hankerson recalls. "And now the same with Tank, who's been a work of love. It's the old-school way of marketing a record—hanging away at the street level and gaining converts from his live appearances. It's starting to translate, we now could play club radios and add it at radio."

In addition to the standard promotional fare, including online ads and Web sites (blackground.com, allabouttank.com), the "Deserve" video has been added by BET and MTV2.

Onstage and off, Tank is a moving target, having produced and signed off artists such as Toni Estes and Dave Hollister. He says he's now concentrating on being a performer himself.

"I like performing, running out onstage with lights flashing, loud music, and the girls hopefully screaming."

The Rhythm The Rap and The Blues

by Gail Mitchell

imprint Xceliter Entertainment...Producers DJ Choe, Blaze, and Derard bring their skills to the table on young Harlem, N.Y., rapper Bathgate's spring Virgin release, Dear Rich, America My Story to You...Sideline since October 2000 with the back condition scoliosis, Boyz II Men's Michael "Bass" McCary has rejoined the group, making his first public appearance at the recent Grammy Awards telecast...New mom Yolanda Adams gives birth again March 20 when Elektra releases her new live album, The Experience, recorded at Washington, D.C.'s Constitution Hall. The first single is a cover of R. Kelly's "I Believe I Can Fly"...California-based Tomboom Entertainment Group (TEG) is a new multimedia concern that encompasses music (hip-hop, reggae, Latin, rock), film, TV, publishing, and artist management. Rapper Caponics' album D.A.B.O.M.B. and the title single are the first music projects coming out of the TEG chute. Tomboom is headed by CEO Douglas Tomooka, director of business affairs Curtis Payne, and director of marketing Craig Payne.

Assistance in preparing this column was provided by Roshans Hall in New York.
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**New** | **Puppy Love** | **We Fall Down** | **Made You Look** | **Wanna Do Right** | **Damage**

**Dive** | **The Wood** | **Sweet Revenge** | **Get Loaded** | **I Know** | **Son Of A **

**Free** | **That Would You Do** | **Let That Sh*t** | **Celebrity** | **Girl Next Door** | **Lift**
### Hot R&B/Hip-Hop Airplay

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<td>O.C.</td>
<td>Let's Get Married</td>
<td>Jive</td>
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<td>No More (I'm A Do Right Man)</td>
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<td>I'm yo Girl</td>
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<td>O.C.</td>
<td>My First Love</td>
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<td>I'm So In Love</td>
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<td>Ain't Nobody SCREAMIN'</td>
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<td>Helen</td>
<td>Jive</td>
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<tr>
<td>36</td>
<td>O.C.</td>
<td>Back 2 Life, Vol. 1</td>
<td>Jive</td>
</tr>
<tr>
<td>37</td>
<td>O.C.</td>
<td>Get To Know Ya</td>
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<td>38</td>
<td>O.C.</td>
<td>Change The Game</td>
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<td>O.C.</td>
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<td>O.C.</td>
<td>Heat On</td>
<td>Jive</td>
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<td>42</td>
<td>O.C.</td>
<td>Summer</td>
<td>Jive</td>
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**Records with the greatest airplay. © 2001 Billboard Communications.**

### Hot R&B/Hip-Hop Singles Sales

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<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
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<tr>
<td>1</td>
<td>Aaliyah</td>
<td>I Still Love You</td>
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<tr>
<td>2</td>
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<td>I Miss You</td>
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<td>Get It Together</td>
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<td>The One That Got Away</td>
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<td>I Don't Wanna Go Down</td>
<td>Jive</td>
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<tr>
<td>6</td>
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<td>If I Could Turn Back The Clock</td>
<td>Jive</td>
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<td>7</td>
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<tr>
<td>8</td>
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<td>One In A Million</td>
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<tr>
<td>40</td>
<td>Aaliyah</td>
<td>One In A Million</td>
<td>Jive</td>
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</tbody>
</table>

**Records with the greatest sales. © 2001 Billboard Communications and SoundScan, Inc.**

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**MARCH 10, 2001**

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

**Hot R&B Singles A-Z**

**Hot R&B/Pop Singles Sales**

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**BILBOARD**

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Swizz Beatz Signs Deal With J Records

ON THE DOTLINE: Swizz Beatz, producer and rapper, signs a deal with J Records. He brings with him Cassidy and J-Live from Def Jam. While producer Detox of J Records is still a part of the Def Jam team, he has been working with Swizz Beatz. Detox is currently negotiating with various networks.

Fast thinking on the part of Palmer and partner/chief technology officer Steven Samuel has kept the alternates the official home of the urban box office network (UBO) network bankruptcy, as well as the late John F. Kennedy, Jr., who died in a plane crash in the Bahamas. "We've had to reposition ourselves as an urban media company, redefining who we are, because online companies are not successful in and of themselves," says Palmer.

In addition to that redefinition, the team also reconfigured financial arrangements with its partners, piggybacked on resources and set up a seven-month plan to weather the storm. "We have a community of over 100,000 people who subscribe to us, so we just can't afford to fall off the face of the planet," Palmer adds. "There was some trepidation about how the hell do we do it. However, we've been in business since 1996 — way before UBO. It was never an option to stop.

INDIE WATCH: Death Row Records representatives are in discussion with majors about Untouchable. That's the title of the debut album by Crooked I, a 28-year-old rapper who's the first to jump out of a pool of new talent to be set afloat. The Los Angeles-based artist (aka Dominick Wick Hiff), who's well-known on the underground scene, has been signed to Virgin.

With Death Row now about six months away from release, the label has started using Crooked's past successes, such as "The Big Pack," to get more exposure. "We're not covering anything from the past. We are not disirin' and talkin' about other people. This is going to be a plaza piece to the puzzle.

SNEAK PREVIEWS: Members of Tha Liks (formerly known as Tha Alkaholiks) are in the studio recording their third album. The group's last album due June 5. The project features Xzibit, Busta Rhymes, Dafari, and Kurupt, with production by S-Flippa, Dr. Dre, and DJ Fighting with the "Best in the game," the group has been working hard to put out a great album.

The St. Lunatics' Fo' Real Universal album is chic full of melodic, funky hits. The crew, which includes Nelly, takes music to another level with this as yet untitled presentation. Alley Life (aka Marcellus)

CONTINUATION (On page 78)
**TOP R&B/HIP-HOP ALBUMS**

**March 10, 2001**

**COMPiled FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PRODUCED BY SoundScan.**

**Artist** | **Title** | **Weeks**
---|---|---
Destiny's Child | **Break Every Rule** | 1
Destiny's Child | **LIVE IN CONCERT** | 1
R. Kelly | **Thepha** | 2
Jill Scott | **Words and Sounds Vol.1** | 3
The Game | **The Documentary** | 4
Tony! Toni! Toné! | **Soul Solution** | 5
A.J. | **I Just Want To Sing** | 6
Usher | **8701** | 7
Ludacris | **Flip Or Flop** | 8
Snoop Dogg | **Tha Last Meal** | 9
Donell Jones | **Soundtrack To Hollywood** | 10
Lil' Kim | **Hard Core** | 11
Aaliyah | **One In A Million** | 12
Nelly | **Nellyville** | 13
Boyz II Men | **20th Century Masters** | 14
Melanie Fiona | **The raw and the real** | 15
Mary J. Blige | **The Breakthrough** | 16
Rick Ross | **Port of Miami** | 17
Alicia Keys | **The Diary of Alicia Keys** | 18
Mary J. Blige | **The Breakthrough** | 19
Eminem | **The Marshall Mathers LP** | 20
Shania Twain | **Still the One** | 21
Dwight Yoakam | **A Long Way From Home** | 22
Jada Pinkett Smith | **The Longest Week** | 23
Terius Nash | **Me Against The World** | 24
Simply Red | **Loverboy** | 25
B.B. King | **LIVE** | 26
Beastie Boys | **The Down Low Down Low Down Low** | 27
Peaches & Screws | **Peaches & Screws** | 28
Rolling Stone | **The Rolling Stones: Live at the Greek** | 29
B.B. King | **LIVE** | 30

**Heatseeker Impact**

- Donnie McClurkin: Live In London And More...
- Mr. Carter: Emotional
- Minnie Driver: Dream
- Public Announcement: Don't Hold Back
- Various Artists: Grammy & R&B Nominees 2001

**New #1**

- D1 Clue: R&B 4

**Hot Shot Debut**

- Phife Dawg: Groove Attack
- John Cale: Tripping The Live In A Dream
- Stacy Barthe: 8000 States Of Grace
- Reel curator: R&B 1
- Silverchair: Freaks Of Nature
- Various Artists: My Name Is Joe
- Various Artists: Lyrical Lounge Vol. 2

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Romantony Keeps It 'Phatt' On Glasgow Underground

JUMPIN' JUMPIN': New Jersey's Romantony (aka Anthony Moore)—one of the club community's true musical chameleons—never fails to impress. From early singles like "Let Me Show You Love" (BlackMule Records) and the two-disc Romanworld (Anuil U.K.) to last year's album R. Hide in Plain Sight (Glasgow Underground U.K.) and his recent collaborations with Daft Punk ("One More Time," "Too Long"), the singer/songwriter/producer/remixer has proved himself a fabulous risk-taker. Instead of churning out one predictable production after the next, Romantony has consistently taken the more adventurous route. For that, we should all be thankful—and proud.

MJ Cole 2-Steps Out With 'Sincere'

BY MICHAEL PAOLETTA

NEW YORK—Since its release last year in the U.K., MJ Cole's 2-step-centric debut, Sincere, has spawned such crossover hits as "Crazy Love," "I See," and the title track. Along the way, Cole was nominated for a Mercury Music Prize (best album) and a Brit Award (best new artist). Additionally, he received the Music of Black Origin Award for producer of the year.

Originally issued on Gilles Peterson's London-based imprint Talkin' Loud, Sincere will arrive on these shores via Island/Def Jam April 17, complete with two bonus tracks, including the Naked Music/Petapusher Vocal remix of the title track.

In early February, the label delivered the set's first single, the Elisabeth Troy-fuelled "Crazy Love"—with remixes by Todd Edwards—to club and radio mixshow DJs. A radio-only remix by Riprock and Alex G. will be sent to rhythm radio the week of March 12. A commercial single is scheduled to street April 3.

A true hybrid, 2-step—or U.K. garage, as it's also called—incorporates elements of drum'n'base, spoken word, rap, dancehall, and American R&B. Throughout England—and thanks to acts like Cole, Artful Dodger, and Woolfe—the genre's syncopated beats and impassioned vocals can be heard in the underground and mainstream clubs, in trendy boutiques and restaurants, and on both commercial and pirate radio.

"It really has exploded over the past couple years," says Cole of 2-step. "It's a whole underworld that's self-sufficient. Since day one, various pirates have been championing the 2-step sound. I really don't know what drove this scene onward."

According to Cole (aka James Matthew Firch Coleman), pirate radio stations are an integral part of London's club culture. "Pirate radio is very immediate," he recalls. "It's a whole underground that's self-sufficient. Since day one, various pirates have been championing the 2-step sound. I really don't know what drove this scene onward."

Cole started playing piano at the age of 6. He attended the Royal Academy of Music and London's City University, where he received a music degree. In addition to his own music and music studies, Cole's mastery of the piano earned him a Grade 8 distinction. "I guess you could say I did OK with the classical training," he says, smiling.

Upon graduating, Cole became the in-house engineer for (Continued on page 42)
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<th>Name:</th>
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drum’n’bass label S.O.U.R. (and its imprint Electrik), Boti, and Scatter), where he worked on the early releases of DJ Trace, Raw Deal, and Ed Rush, among others. At the same time, he released his own drum’n’bass productions under such aliases as Spectra and Jilt. So, for me, drum’n’bass is a little more than 10 years ago,” says Cole, who’s songs are handled by BMG Music Publishing. “Because I was always trying to fit too much music into my own productions—a themes chord here, strings there—which had a tendency to soften the sound too much, I never had much success.”

Through his work with Bug Records and his collaborations with Ramsey & Fen (aka RAP-MAT) in 1997, Cole discovered the beats and rhythms of 2-step. “With U.K. garage, I was able to play all those chords and strings that I liked so much, and I discovered that the more stuff I used in the mix, the better. I felt liberated with this new style.”

Since then, Cole has produced/remixed TLC’s “Unpretty,” Gamma Kid & Shola Anas’s “Sweetest Taboo,” Incognito’s “Night Of Egypt,” Jill Scott’s “Gettin’ In The Way,” and De La Soul featuring Chaka Khan’s “All Good,” among others.

Scott Richmond, owner of New York specialty outlet Satellite Records, says the 2-step genre is “doing OK, but it’s failed to find a true American audience.” That said, he confirms that Cole’s singles, especially “Sincere,” have sold well. “The sound is brewing, as they say.”

To increase the genre’s and Cole’s visibility, Island/Def Jam director of marketing Eric Wong says the label will target the remixes that import Cole’s singles, especially “Sincere,” and says the Karen Lamont-directed video for “Crazy Love” will go to “MTV, MTV2, BET, and all the local channels in the next week or so.”

At the end of March, Cole—who is managed by London-based Jeremy “Tuts” Tousain and booked by Rebecca Prochnik of London-based Profile Artists Agency Ltd.—will embark on a four-week North American DJ tour. Wong says he’ll be accompanied by MD Danny Vieux, one of the album’es feature vocalists. “And if all goes according to plan,” Wong adds, “we’ll bring them back for a full-on live tour in late summer/early fall.”
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Songwriters For Garth Brooks Pay Him Tribute On VFR

BY PHILLY STARK
NASHVILLE—With a project they are calling "a postcard from heaven," eight prominent Nashville songwriters whose compositions were instrumental in Garth Brooks' early success have joined forces to pay tribute to the man whose songwriting skills are legendary. The result is In the Beginning: A Songwriter's Tribute to Garth Brooks, due April 10 on the Nashville-based independent label VFR Records.

Songwriters Pat Alger and Kent Blazy co-produced the project and are among its performers. Alger has written four of Brooks' biggest hits. Blazy has penned eight songs recorded by Brooks.

The album also features Tony Arata, the late Gary Burton, Dwayne Blackwell, Stephanie Davis, Victoria Shaw, and Kim Williams singing the songs they wrote that Brooks recorded. Of the 16 songs on the album, half are co-written by Brooks.

The album's extensive liner notes include biographical essays from all of the writers, along with a quote from Brooks about each of them. Brooks also contributes an interview to the project, in which he says, "I hear people condemning the country music business. They're wrong. It's a great business."

"When you're doing as much business as you are today," says Alger. "That's why I like the liner notes that are in this book. I think this book documents the writers in the business is the worth of the price of admission, my friends.

The album features a mix of hit singles and album cuts. Among the hits are Arata's "The Dance," Alger, Burton, and Brooks' "Unanswered Prayers," Alger and Brooks' "The Thunder Rolls," and Blazy and Brooks' "If Tomorrow Never Comes."

Non-hits included in the package are "Why" and Arata's "Face to Face," among others. The album closes with "Pains," a parody of "Friends in Low Places," written by that session artists, Blackwell and Earl "Red" Lee. Alger says narrowing down the list of writers and songs was "the hardest part. Obviously there are so many talented writers who have contributed to [Brooks'] career. Since the title was In the Beginning, we wanted to limit it to the first four albums. We tried to pick the hits and hits that are not as well known, but that have been very significant."

Blazy says he knew VFR was the right home for the project because Paul Lucas, the label's co-founder/manager, was an old friend. "I thought that wasn't going to be a 90-day window to get on top 40 radio. This is going to be a labor of love to try and find a radio buyer."

While Blazy says he has no expectations for blockbuster album sales, he notes the fact that the bluegrass-themed "O Town" on the album's track list recently topped the Top Country Albums chart. "It's a song that speaks to the people," says Blazy. "We've got a song that people can relate to."
### Top Country Albums

**MARCH 10, 2001**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>WEEK</th>
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<td>CLASSIC COUNTRY EARLY 70S</td>
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<td>44</td>
<td>31</td>
<td>40</td>
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<tr>
<td>JOHNNY CASH</td>
<td>AMERICAN IN SOLITARY MAN</td>
<td>39</td>
<td>46</td>
<td>43</td>
<td>43</td>
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<tr>
<td>KENNY ROGERS</td>
<td>THERE YOU GO AGAIN</td>
<td>40</td>
<td>46</td>
<td>40</td>
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<td>PAM TAYLOR</td>
<td>DO YOU KNOW WHAT YOU WANT ME TO DO</td>
<td>41</td>
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<td>45</td>
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<td>LESTER FLATT &amp; BILL MONROE</td>
<td>LONE STRANGER</td>
<td>46</td>
<td>80</td>
<td>74</td>
<td>76</td>
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</table>

**Greatest Gainer**

- What a Wonderful World

**New**

- Tim Rushlow

**Hot Shot Debut**

- John Michael Montgomery
- Cledus T. Judd
- George Strait
- George Strait
- Dwight Yoakam
- Rodney Crowell
- Aaron Tippin

**Compilations**

- The Ultimate Collection

**Top Country Catalog Albums**

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**Compilations**

- The Ultimate Collection
Rawls Extends, Carries On Western Music Legacy

BY DEBORAH EVANS PRICE

NASHVILLE—With the Feb. 7 passing of “Queen of the West” Dale Evans, it might be only natural for Western music aficionados to look longingly toward the horizon for female artists who can help keep alive the Western music heritage. They need look no farther than the voice of Western Horsemanship. It’s a very modern-looking piece,” Rawls says of the photo of a horse head and eye. Rawls says that the photo for the album’s cover, to symbolize both the traditional and the contemporary elements of American music, will find consumers between those two images.

“Cactus” was written about an elderly cowboy. Rawls met in Elko, Nev., at the Cowboy Poetry Gathering. “I talked to him about his life and he bought a book that he had written about his life,” Rawls says. “He had cowboys all over eastern Oregon, and I remember him writing, ‘it’s a lot of work. It’s what I’ve ever done, but he still had that sparkle in his eye, Horsemanship were its passion, and it’s where I could relate to that.” Rawls received an ASCAP award for the album’s third release on her own Prairie Schooner label.

The album, “The West,” released on 02/07, has been praised by critics and fans alike for its rich, emotional storytelling and powerful vocals. Rawls’ distinctive voice has captivated listeners with her ability to convey the essence of the American West through her music. The album features a diverse range of traditional and contemporary Western music genres, from classic cowboy songs to modern-day ballads. With its heartfelt lyrics and powerful performances, “The West” has made a lasting impact on the Western music scene, cementing Rawls’ place as a cherished figure in the genre.

Rawls has always been a strong advocate for the preservation and promotion of Western music. Through her talents, she has not only entertained audiences but also educated them about the rich history and culture of the American West. Her music continues to inspire and resonate with fans around the world, and she remains a beacon of hope and inspiration for those who cherish the values and traditions of the Western way of life.

Despite the passing of Dale Evans, Rawls’ music carries on the legacy of Western music, keeping the spirit of the West alive through her powerful performances and heartfelt storytelling. As she continues her music career, Rawls remains committed to honoring and preserving the traditions of Western music, ensuring that its rich heritage will be remembered and celebrated for generations to come.
Marsalis concurs. "The opportunity to work with the Orpheus Chamber Orchestra, you don't say no to that,—you just practice," he says, with his admission entirely genuine. Accustomed to working in collaboration with the members of his jazz quartet, Marsalis found the "Orpheus process," with its rotating leadership and democratic interpretive view, similar to his own modus operandi.

"It's great to work with a group of people who are committed to making the music as good as you intend to make it," Marsalis says. "In the rehearsals, I didn't say a damn thing. I would listen to them talk about the music. Listening to the other player or the bassoon player's opinion about his part—or the violin player talking about his or her part and its importance to the score—changes your perception about what it is you're playing. No one's afraid to be wrong. No one's reputation is at stake.

The soloists who work best with Orpheus are the ones "who by their nature like to collaborate," Seifert says. "Branford is a born collaborator. He loves to just dig into the music, throw out an idea, bounce off of other people's ideas. There's no ego involvement at all; the focus is on what makes for the greatest possible performance possible.

While Crawford includes a clutch of transcriptions not entirely unlike those on the earlier disc, the bulk of the new disc comprises considerably more substantial fare—Jouques Ibert's Concerto da Camera, a long time staple of the classical repertoire, is a notable feature in that it shows Marsalis' versatility on alto, saxophone, rather than his usual tenor or soprano horn. But it's the music of Darius Milhaud that truly provides the album's vibrato pulse (along with inspiration for its title). Orpheus violist Ronnie Bauch introduced Marsalis to Milhaud's exotic, overety jazzy La Creation du Monde (written in 1921) when the ensemble and soloist were selecting the repertoire for their Carnegie Hall concert and the tour that ultimately led to the recording.

"I immediately drenched at the opportunity to play that," Marsalis explains, "because it's great to have a piece that features the saxophone but isn't a saxophone feature—It can shoot in the foot the idea that saxophone work in an orchestral setting." Marsalis sat within the ranks of the orchestra for the piece, blowing pithy soprano and ushering clarinetist Alan Kay to gravel and slurs during his own parts.

Two further works by Milhaud direct the spotlight toward Marsalis and Orpheus in turn. The Scaramouche Suite is a lively, light feature for Marsalis' alto, while the orchestra steps out on its own in four selections from the suite Saudades do Brasil. The latter suite's "Corcovado" is alone worth the price of admission, for the sheer of its instrumental textures and the easy grace with which the principal woodwinds pass the melody to another in mid-phrase.

With his future jazz recording plans currently in limbo, Marsalis is allowing himself the luxury of considering further classical recording projects, including an album of transcriptions (travelling from Albinoni to Vaughan Williams) and a disc of chamber works that would include a little-known quintet for alto saxophone and strings by Adolf Busch. "I could play that piece once a month for the rest of my life," Marsalis comments with apparent regret, "but at the same time, it's also an opportunity," the saxophonist says. In the meantime, Marsalis and Orpheus hit the road at the end of the month to perform music from Creation, with appearances scheduled in Detroit (March 26), Austin, Texas (March 29); Palm Desert, Calif. (March 30); and Atlanta (April 1).
Artists & Music

by Lisa Collins

BISHOP T.D. JAKES DEBUTS NEW LABEL: Dexterity Sounds, the much-publicized label partnership forged by Bishop T.D. Jakes and EMI Gospel, makes its formal debut, March 19 with the release of Jakes' The Storm Is Over featuring the Potter's House Mass Choir along with special guests Donnie McClurkin, Beverly Crawford, and D'Art Hicks (best remembered for her role in the stage play Mama, I Want to Sing).

A 10-city tour to promote the album kicks off on the 18th in Atlanta, with stops in Chicago, Dallas, New York, Baltimore, Philadelphia, and Washington, D.C.

Carla Williams, director of marketing for Dexterity, says, "This is an aggressive general-market and [Christian Bookstores Assn.] campaign, with an emphasis on retail and key radio. The initial response has been incredible due to the fact that this is the follow-up to the first Potter's House project (Integrity), which did very well in establishing the choir as a force to be reckoned with."

This is the fourth album for Jakes, a nationally renowned evangelist and preacher. He says, "My love for music has always been a key part of my worship experience. I want our generation to sample a deeper music with a more universal message that glorifies God."

FAMILY BUSINESS: CeCe Winans was recently on hand in Washington, D.C., to unveil a new mobile exhibit from the Smithsonian Institute called "Wade in the Water: African American Sacred Music Traditions 1871-2000." Slated to hit 50 US cities this year, it covers the evolution of gospel from slave spirituals to today's hip-hop-influenced gospel.

In the meantime, the release of Winans' forthcoming self-titled set has been pushed back to June. A trimmed-down Winans is sporting a whole new look and is billing the project as the album that is true to what she is really about, both as an artist and as a woman.

Meanwhile, Marvin Winans Jr. is getting business-minded. The son of Marvin and Vickie Winans is now CEO of the Detroit-based Gospel label MDEEntertainment. The Winans Phase 2 group will also handle production responsibilities and is busy lining up young and hip-hop artists for the label. The label and group members remain mum on the standing of Winans Phase 2.

BRIEFLY: LaShun Pace was in the final stages of laying tracks for her latest album in Atlanta when tragedy struck close to home—the death of her two young daughters, Xenia Rhodes, died suddenly. Preliminary reports are that the 11-year-old elementary school student died from an enlarged heart. Xenia, a member of the Georgia Mass Youth for Christ Choir was featured on the choir's last release, titled Higher.

Desmond Pringle is hitting the road in support of his Tommy Boy debut project, Loyalty. Over the next week, Pringle will perform 10 dates in nine key markets, including Atlanta, Philadelphia, Baltimore, and Washington, D.C.

Malaco Records will celebrate the life of the late Willie Neal Johnson with next month's release of Willie Neal Johnson: The Country Boy's Collection, a 12-track collection of Johnson's best releases, including "I'm Yours, Lord." Johnson, who passed away Jan. 10, last recorded live as a guest artist on Kirk Franklin's forthcoming summer release.

Higher Ground

by Deborah Evans Price

NOW IS THE TIME: Greg Long has to be one of the Christian music community's most underrated artists. He's had a string of hits on contemporary Christian radio, among them "Love the Lord," "Jesus Saves," and the phenomenal "See Me Through," which has sold more than 600,000 copies to date. But his level of achievement has yet to be commensurate with his talent that could change with the release of his new album, Now.

Three years in the making, Now is a little more musically adventurous than his previous outings, yet maintains the Christ-centered lyrical focus that has always been a trademark of Long's best work. "I always feel I'm not a trendy type of artist," he says. "I enjoy pop music, and I've always done pop music—pop ballads or uptempo pop, but pop nonetheless. I wanted to stay musically in that vein but get a little more aggressive, and I think we did."

Now's release comes on the heels of a very tumultuous time in his life, an emotional roller coaster that has seen the artist endure the loss of his ups and downs, including such highlights as his marriage to Avalon member Janna Potter and such trying times as his father's brain tumor surgery. (He's fine now.) Not to mention professional upheaval, as Long left Myrrh, nearly signed with Benson, then rejoined Myrrh just before the veteran label was folded into Word.

Long's initial exposure at Myrrh came years ago when he was picked up his Pachyderm contract. As a result, he admits to feeling like somewhat of a stepchild because of the other contracts. When that deal was up, he began talking to other labels and considered signing with the now-defunct Benson label. When talks got shaky, he returned to Myrrh. "I always liked the people," he says. "And I wasn't unhappy. I just had the baggage of that second contract... Now it's nice to be working with a clean slate."

He credits former Myrrh chief Jim Chaffe with suggesting the title for Now. "He said, 'Greg, look at all your music the past three years. This music is a representation of where you are now,'" Long says.

One of the album's best cuts, "In the Waiting," was inspired by his father's health struggles. "It's an amazing personal song to me," he says. "It's about reaching out to God when you don't have answers and saying, 'don't know what's going on, but I'm here.' I totally gave you that peace that surpasses understanding. I totally went through that with my dad. We've been through these things through the past three years. This music is a representation of where you are now," Long says.

Long is booked by William Morris and is in negotiations with new management after parting ways with long-time manager Mitchell Solarek. He's been out performing at Newsong's Winter Jam concerts and he is looking forward to hitting the festival circuit this summer and possibly touring with Newsong again. "I just want to personally take the music to as many people as possible," he says.

NEWGOSBY ROCKS: There's nothing like a great Friday-night concert after a long, hard week, and the Newsboys got the weekend off to a great start Feb. 23 at the Gaylord Entertainment Center in Nashville.

Opening act Superchick (now on the new pop/label) and Audio Adrenaline opened for the Newsboys' Shine Around the World concert. Newsboys aren't the only ones treated to an evening of great music. The show was broadcast live via satellite to more than 200 (Continued on next page)
The Unknown has long been a catalyst for creativity, challenging the human mind to come up with tangible ways to express things that do not have corporeal answers. The brutal, unsolved murder of the "Black Dahlia"—a little-known actress named Elizabeth Short—in post-World War II Los Angeles is one such catalyst. Although little is known about Short, her sad tale has been the subject of much artistic speculation in the past 50 years, recounted in novels and films, not to mention a recent video game.

Saxophonist/composer/producer Bob Belden became engrossed with the tale of the Black Dahlia after reading James Ellroy's novel of the same name, which traces Short's journey from Massachusetts to Hollywood and her subsequent entrapment in the crime-ridden underworld of late-1940s Los Angeles. "The book painted an incredibly vivid portrait of the world Short lived in," Belden recalls. "It also gave me an idea of who Elizabeth Short was and what she might have encountered in her tragic search for fame."

In 1997, Belden began composing the suite that would become Black Dahlia (Blue Note, Feb. 27), an album-length tone poem that uses timbre and texture to explore the emotions that Short might have experienced in her last moments. "The record is a slow-motion flashback of her life," Belden explains. "The opening piece ["Genesis"] is an exposition of all the themes of a person's life, the genetic code of the record. Those themes are then put into different personalities throughout the entire piece.

Broken down into 12 movements, Black Dahlia is rife with dramatic twists and turns, chillingly deceptive exposition, and moments of climactic release. "No one knows exactly what Short was thinking," Belden says. "But in operatic terms, it is typical that an innocent person becomes corrupt, and that their corruption leads to their death."

A New Yorker by way of South Carolina, Belden can appreciate a landmark area that was home to numerous jazz clubs during the 1940s... Carla Hembrecht's Be Cool, Be Kind (Heart Music) features saxophonist Ernie Watts and marries the vocalist's first recording in six years.

Higher Ground (Continued from previous page)

U.S. churches, including many of the church youth groups participating in the World Vision 30-Hour Famine, of which the Newsboys are official spokesmen.

Earlier that day, the band announced plans for Festival on Dios (Festival of God), the first-ever multi-city traveling Christian-music festival series. First Company Management (the Newsboys' management), Chicago-based 3AM Productions, Creative Artists Agency, and Brighthouse Entertainment are partnering to produce the events, which will be handled by the Newsboys, Audio Adrenaline, and the O.C. Supertones. Each show will feature 10 acts, with opening slots by other bands and special guest speakers.

Festival on Dios kicks off May 17 in Fort Myers, Fla. The May and June dates will also feature the Normals, Earthsuit, The Elders, Benjamin's Gate, Cadet, Superchic and Pillar. September dates will have the same headliners, with additional acts Switchfoot, Praise, 217, Trees, Earthsuit, Luna Halo, Benjamin's Gate, Superchic[k], and Fat Chance. Concertgoers can participate in various activities, including malls, campfire singalongs, and a special family under-the-stages package, which will include the Village featuring food, interactive games, and other attractions.

The Hottest 2: Music and cinema are the world's hottest, according to Billboard's annual survey of the world's most influential people in music and entertainment.

The poll, now in its 50th year, is based on a survey of music industry executives, critics, and other industry insiders.

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New Jukebox License: The Ambiance and Music Operators Assn (AMOA) has instituted
Bulletin for Universal Jukeboxes, ASCAP’s new
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songwriters’
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In
Bridging Christian Music, Heavy Metal
SingerSongwriter Is Comfortable Working In Both Genres

By Jim Bessman

In the last year, Nashvillebased singer songwriter Bob Halligan Jr.
Managed to straddle two seemingly mutually exclusive genrescontemporary Christian and heavy metal.

He’s the first to admit that the
Celtic Christian group Ceilidh Rain (bagpipes, fiddle, button accordion, tin whistle, bass, guitar, and drums), wrote “Twist,” a track from exJudas Priest vocalist Bob Halford’s solo album
Resurrection and at the same time released
Erstwhile Pensile, Ceilidh Rain’s second album, on his Mima Rekiz label.

“I went from Jesus Christ to Judas Priest and back again,” says Halligan, who’s relationship with Halford dates back to 1982, when his song “(Take These) Chains” came out on Judas Priest’s hit album Screaming for Vengeance.

He then penned “Some Heads Are Gonna Roll,” the hit from the band’s 1984 Defenders of the Faith album.

“Got that gee me as the first heavy metal sound
decorator,” continues Halligan, whose catalog also includes the hit smash “Don’t Close Your Eyes” and songs for such diverse acts as Kiss, Cher, Michael Bolton, and Joan Jett.

“It was easier in the beginning because I was just a musician and I wasn’t too worried about my faith,” he says. “But at the same time, I was aware of the moral dichotomy but was not yet of an age where responsibility weighed upon me. But now it’s something I’ve thought about very, very seriously. So when Halford’s manager called a year and a half ago and said he was interested in working with Halligan, the Priest sound [and] would I write another song, I said yes, then hung up and said, How?

So Halligan drafted off his old Judas Priest albums and compared them with Halford’s new work tapes.

“Was it all dark and, by golly, I know I had to construct a subtext for myself that would allow me to sleep at night,” he continues, characterizing the “heavy metal ethos” as demonic, death and destruction.

“That’s not part of my life, so I wrote a song from God’s perspective, saying to the listener, You can try to twist away from me, but you’re stuck with me.” And Bob and anyone

For the Record

In the March 10 issue, the headline to a story about the Songmasters organization’s American Road project contained an
erroney. Warner Music International is not affiliated in any way with Songmasters and its projects.

Visual Thinking. WarnerChappell Music Inc. hosted a multimedia event at the recent Sundance Film Festival in Deer Park, Utah. Sounds for Visual Thinkers featured live performances by rooster writers, including Semisonic, Black Rebel Motorcycle Club, and Uberzone, and also included new music from Radiohead. Pictured at the event, in the back row from left, are Emilliana Torrini, Veryan
Ashworth, Chris Hult and Bryde Edge, Radiohead managers; Colin Greenwood of Radiohead; Jeff Conroy, WarnerChappell; Dan Wilcox and John Manson of Semisonic; Brad Ramberg, WarnerChappell; Ken O’Brien of Radiohead; Kenny MacPherson, WarnerChappell; Jake Schlichter of Semisonic; and O and Davey Dave of Uberzone. Pictured in the front row from left, are Peter Hayes, Robert Turner, and Nick Jago of Black Rebel Motorcycle Club, Joel Alvarez, WarnerChappell; and Scott Crissle, WarnerChappell.

Nashville Ballet Draws Inspiration From Hal Ketchum Song Cycle

CottonEyed Joe Hal Ketchum’s next album, Lucky Moon, doesn’t come out until April, but he previewed a bit of it last month at the Nashville Predators’
This Heart Pop! & Waiting On Redemption program, which featured performances by singer songwriters, like John Halligan, Tom Mossor, and Nanci Griffith, accompanying ballets choreographed by Paul Vasterling, the Nashville Ballet’s artistic director.

Ketchum, singing solo backed by acoustic guitar, performed eight songs, including his new single, “She Is.”

“Long enjoyed most was watching the transformation of the songs into a visual art form,” says Ketchum, noting that his offerings, which also included the little track of his 1999 album, Awaiting Redemption, were sequenced to portray the progression of a man’s life from young adult to middle age, as enacted by three key dancers.

“I sang them pretty much the way they were written, and Paul did a fantastic job of creating the movement. He actually studied the songs and put them in order as a sort of soundtrack of one person’s life.

Vasterling usually abhors a singer songwriter’s catalog, then chooses six or seven songs linked by an “overriding theme.” Choreography being the chief concern, he listens first to the rhythms and melodies in coming up with the movements.

“It’s not like a video,” he says, “I don’t want to parrot the lyrics—like Faith Hill can do, I’ve got to make a guy cry.”

On Ketchum’s “Long Day Coming,” Vasterling took a ballistic writ for one of Ketchum’s earlier songs and adapted it to a 40yearold’s coming to grips with his past lives.

“Hal has an incredibly beautiful voice, and I wanted an introspective, quiet work to go between the more upbeat and louder Nanci and John pieces,” says Vasterling, who had staged the Griffith inspired jukbox operators about copyright law.

ASCAP senior VP of licensing Vincent Candiloro adds that it brings a “fair increase” in compensation for copyright owners, together with incentives for compliance with the law.

According to SESAC senior VP of licensing Pat Collins, the average AMOA member, who owns 75 jukeboxes, can now save $200 per jukebox per year, if not more, which is a significant improvement.

“While AMOA members are more likely to comply with copyright law, there is room for improvement,” says Jack Kelleher, AMOA executive VP. “This agreement will provide us with the resources to assist in that effort.”

NO 1 SONG CREDITS
TITLE: Writer: Publisher
The Hot 100
Hot Country Singles & Tracks
ONE MORE DAY: Glenn Tillman Jones, Robby Haas: EMI April/AASCAP, Sound Island/Mike Carby/EMI
Hot R&B Singles
Hot Rap Singles
BOW WOW THAT’S MY NAME: Mya Nicole Dupri, Michael Cox: EMI April/AASCAP, So So Def/AASCAP, Babyface’s Little/SESAC, Noontime/SESAC, EMI Blackwood/EMI, My Way/SESAC
Hot Latin Tracks
ASHIMAZE MUY FUERTE: Juan Gabriel: BMG Aravell/ASCAP, San Angel/AASCAP
THERE'S NOTHING LIKE a great rock 'n' roll band roaring through a midnight set to remind one of the transcendental power of music. Last month, the Black Crowes did just that, performing four songs from their upcoming V2 set, "The Lost Crowns," at a sold-out concert in lower Manhattan for a celebrity laden audience that included Mick Jagger and Richard Branson.

Loew is just one of the recent projects to be recorded at Theater 99 on Manhattan's Lower East Side. Of New York's newer facilities, Theater 99 is gaining a reputation as a favorite of major label artists and high-profile producers discover it for its immense size and funky, informal vibe, the former being more in short supply in New York.

Like the banks turned performance space where the Black Crowes performed several sets to the west, Theater 99 has a history that long predates rock 'n' roll. Once a Yiddish theater, later a vaudeville playhouse, still later a silent movie theater, the building would soon transform into a century and a half of diversity until partners David Seitz, Ray Martin, and Tom Nastasi pooled their substantial resources, acquired a long term lease, and began to renovate and equip the building. The studio president and producer, John Siket, would also become a partner. (Given the background of Theater 99 and its principal, it seems natural that a studio like Black Crowes would land there. Martin, who recorded the band, has mixed live tracks for Southern rockers Gov't Mule, as well as solo performances by Mike grape/tv artist/vocalist Warren Haynes, on the New York Live theater console at Theater 99. Siket, has gained a reputation for recording and producing such motley acts as Phish, Dave Matthews Band, moe., and Guster. Seitz is founder and president of the New Media CD label and has recorded and produced artists such as Dar Williams, Suzanne Vega, and Shawn Colvin. Nastasi, who owns a construction company, has built and equipped recording facilities in Sony Music Studios and New York.

"I had a little studio with Dave and had been mixing acoustic records for him," Martin says. "Eventually, we both started indie labels, and we both needed cheap places to do records." Martin, who had met Seitz while working as an assistant engineer at New York studio Shelter Island Sound, heard about the space. "I checked it out and was blown away by it," says Martin of the 115 foot-by-55 foot main room. "It was way too much of a project for Dave and me and we had to take it over ourselves."

I knew Tom because I worked with one of the bands he was in." Siket had been a partner in Mutiny Zoo Studios, a small, now defunct facility across the Hudson River in Hoboken, N.J., and had a wealth of equipment there and in storage. "I was actually thinking about getting out of the business," he says. "They came to Mutiny Zoo to look at all my stuff. When they were looking it over, I mentioned that I had a Trident A Range console in storage, if they were interested. It seemed like they were. Then I changed my mind, and we took the console out of storage. They didn't have too much equipment and I really had a surplus."

The Trident, one of just 18 made, was initially used alongside a Soundcraft console, both of which eventually gave way to the Neve, which came from Big House Recording Studios (now part of the Mirror Image Recording complex). "The Trident wasn't the most reliable desk," says Martin of the old gear. "It sounded like a house, a knocks, when you played it." With something of a built-in clientele—Seitz's Prime CD artists and clients of Martin and Siket, for example—Theater 99 has been a functioning recording studio while undergoing long-term renovation. Nastasi constructed a stage for the Peacocks and built a 20-foot-by-20 foot mix room, which currently houses an Otari Advant, the digital mixer discontinued by the manufacturer last year.

"That wasn't disastrous," says Seitz of the discontinuation, "but Tom did build a room for it. It's a really beautiful space." Nastasi adds, "I duplicated a room that I did at Sony [Music Studios]. The room sounds great, and I can't wait to get another board in there."

While the Neve is housed in the current control room—the theater's former projection room—the studio's newest upgrades are a new 25-foot-by-35 foot, purpose-built control room opposite to the main tracking space. "Eventually," Martin says, "we'll have a nice Studio A [control room]. But you don't have to do it that way. John Siket and I work in some unfriendly environments." Nastasi adds, "The Black Crowes made a rock 'n' roll record, Martin continues. "They came in like a rock band, set up like a rock band, and played. They tracked everything live. I don't think they would have made the same record in a really uptight studio with headphones and everything separated."

"It's a casual atmosphere," Nastasi adds. "There's no nervous tension. It's like a rehearsal space."

"Our recording Don was worked with Siket on a Paul Westerberg's 'Soulful Gratitude' and later asked if he could record an upcoming Iggy Pop project, Avenue B, in New York. Siket, then recording guitarist with producer Steve Lillywhite, was unavailable but recommended Theater 99 when asked for a New York studio referral.

"It's kind of funny," Siket remembers telling Was. "Actually, it's really funny. At the time, it was. They said they didn't mind and ended up liking it." In place of Siket, Ray Martin recorded Avenue B.

"That was the character, the Crowes recorded Liones 2-inch analog tape on the studio's Studer AS27 tape machine. But amid the abundance of vintage gear at Theater 99, a nod to digital recording exists in the form of Otari RADAR hard-disc recorders, from which Martin is mixing the Gov't Mule and Haynes projects.

"For stuff like this, it really saves my butt," says Martin. "If you're working on an 18- or 23-minute song, the revised time alone [on an analog machine] will drive you nuts. It sounds good—this was recorded live to [Tascam] DA-88 and transferred to Otari RADAR at the studio. John Siket and I don't believe he's recording all live so acoustic performances, in various places. We've mixed a lot of songs so far and have three or four to go.

"I use RADAR a lot," Siket says. "I've already spent a lot of time learning how to line up tape machines and all that, I don't really want to learn a new system. With RADAR, you don't need a screen if you don't want to use one. You can just turn to the guitar player and say, 'Let's do another take.'"

A growing number of major-label artists—Phish, moe., Gov't Mule, Suzanne Vega, the Black Crowes—have recorded at Theater 99, concluded behind a nondescript exterior on the recently gentrified Lower East Side, very much to their liking.

"It's a good-sounding room and a big room," Siket says. "It's getting harder and harder to find that in New York."
Pro Audio

Joe Mardin Scores Sister’s Photo Show

BY CHRISTOPHER WALSH

Recently back from the Grammy Awards in Los Angeles, producer/arranger/musician Joe Mardin has composed and recorded original music for “Fairytales Interrupted,” a photography exhibition by his sister Julie Mardin, that opened March 1 at the Gallery at the Marmara-Manhattan in New York.

Joe Mardin, whose father Arif, was honored with a National Academy of Recording Arts and Sciences Trustees Award at the Grammys, is an acclaimed producer-arranger in his own right, having worked with such artists as Aretha Franklin, Kenny Loggins, Chaka Khan, Bette Midler, and Jewel, to name but a few. For “Fairytales Interrupted,” Mardin recorded music to accompany his sister’s conceptual photography.

“The work that she does involves using toys and very vivid images to comment on how gender roles end up being defined because of the toys that we play with as kids,” he explains. “She has very vivid and colorful images that she creates using all sorts of things, but toys play a big part of it.”

For “Fairytales Interrupted,” Mardin recorded with Mark of the Unicorn’s Digital Performer, an integrated digital audio and MIDI sequencing production tool that provides a recording, playback, and editing environment for a variety of audio applications. Additionally, he employed a Korg Electribe sampler and Metasonyx software program, a graphically driven synthesis package created by U&I Software that allows a user to import an image and hear a sonic interpretation thereof.

“I’ve embarked on writing music for this show utilizing all the drumbeats and techno stuff, but also trying to incorporate children’s sounds as well—baby sounds and choir sounds, if it sounds like children,” Mardin says. “But not in an obvious way—more subtly, using effects and things to mask and blend sounds. And because nobody has to dance to it, I can experiment.”

The “Fairytales Interrupted” exhibit will run through April 22. The Gallery at the Marmara-Manhattan is at 901 E. 94th St.

DENON FETES 90 YEARS OF TOP-END AUDIO

(Continued from preceding page)

In “San Francisco’s Annex Digital Gets Second Chance After Strike” in the Feb. 17 issue of Billboard, the model number of the Euphonix console in Annex Digital’s Studio 5 was incorrect. Studio 5 is equipped with a new Euphonix CS800.

FOR THE RECORD

In “San Francisco’s Annex Digital Gets Second Chance After Strike” in the Feb. 17 issue of Billboard, the model number of the Euphonix console in Annex Digital’s Studio 5 was incorrect. Studio 5 is equipped with a new Euphonix CS800.

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BILLBOARD MARCH 10, 2001
Artists & Music

Luis Miguel's No-Show Disappoints

TO SING OR NOT TO SING: In what is a record—and a sustained recognition of its mainstream presence—Latin music has made it to the Grammy Awards ceremony for three consecutive years, this time around with Christina Aguilera. And there was, performing not her heart-wrenching rendition of "Contigo en la Distan"e but "Pero Me Acercare de Ti" and "Fallas Esperanzas." She sounded remarkably mainstream, like any other pop act performing anywhere but here.

Was this the best the National Academy of Recording Arts and Sciences (NARAS) and the show's producers could come up with? As a matter of fact, no. The first Latin choice to perform at this year's ceremony was Mexican crooner and previous Grammy winner Luis Miguel.

Rivera Makes the Switch From Salsa To Pop Ballads On BMG Latin Debut Set

BY LEILA COBO
MIAMI—What's old is said and done, it is time to say who was most surprised with Jerry Rivera's self-titled album, his first on BMG U.S. Latin: his label, his producer (Bebu Silvetti), or himself.

"He'd be in the middle of the recording session, and he'd say, 'Bebu, this isn't me,'" recalls Silvetti with a laugh.

But the voice singing ballads on the set, released Tuesday (6), is Rivera's, the erstwhile salsaer with a baby face who led Sony Discos in pursuit of different horizons. Rivera's gamble may pay off thanks to a disc of carefully crafted pop ballads that pushes him—at least musically—beyond any level he'd previously achieved.

"He sings with a voice that no one has heard him sing with before," says Reddelo Lopez Negrete, BMG's VP for the Latin region. Nevertheless, Lopez Negrete says, plans to launch Rivera in a big way were always his company's objective, even before listening to the final product.

"This is an artist who's 25 years old," says BMG U.S. Latin A&R director Luis "Darta" Sarmiento. "And the interest in him continues..."
February
20. Los Angeles, Ca
21. San José, Ca
22. San Francisco, Ca
23. Santa Rosa, Ca
24. Stockton, Ca
25. Sacramento, Ca
26. Hughson, Ca
27. Oxnard, Ca
28. Santa Barbara, Ca
29. Santa Maria, Ca
30. Salinas, Ca
31. Fresno, Ca
32. Merced, Ca

March
01. Tulare, Ca
02. Bakersfield, Ca
03. Kansas City, Mo
04. Denver, Co
05. Alburquerque, Nm
06. El Paso, Tx
07. Phoenix, Az
08. Tucson, Az
09. Corpus Christi, Tx
10. Houston, Tx
11. Austin, Tx
12. San Antonio, Tx
13. Laredo, Tx
14. AlCommon, Tx
15. Los Angeles, Ca
16. Dallas, Tx
17. Atlanta, Ga
18. Atlanta, Ga
19. Chicago, Il
20. Los Angeles, Ca
21. Los Angeles, Ca
22. Los Angeles, Ca
23. Los Angeles, Ca
24. San Diego, Ca

April
01. Riverside, Ca
02. Indio, Ca
03. Miami, Fl
04. Miami, Fl
05. Miami, Fl
06. Miami, Fl
07. Las Vegas, NV

New album: Un sueño de amor
First single: Amame

"Y sigues siendo tú" (You're still the one)
38 consecutive weeks in BILLBOARD (2000-2001)
but also compromised the image of Latin music to TV viewers worldwide. Frankly, if Luis Miguel finds the Grammys so contemptible, he simply should not submit his music for consideration (as some labels have done). In this way, not only would he show some integrity, but he also would open the field to other competitors and the show to other performances.

As for the Grammy show, Ethel
lich says, “Whether it’s a Latin performer or an English-language performer, we try to put on a show that’s going to be extremely television-friendly and hook in an audience.”

If that’s the case, the show’s producers should have chosen a performer such as Sanz or Olga Tañón—which shows that the tastes and priorities of Latin and mainstream audiences and decision-makers are still far from being in sync.

Victoria Has No Secrets:

Argentine singer Victoria released an album of songs written and produced by Antonio Sánchez and decided to call it Sin Secretos (No Secrets) “because of its allure to a woman’s most intimate thoughts,” she says.

For Secretos, which is in Spanish, are someone else’s jurisdiction. So says Sánchez, company Victoria’s Secret, which has sent Victoria’s reps a letter telling them to shut down her Web site (victoriassecret.com) because it is “similar to the Victoria’s Secret mark and to Victoria’s Secret’s registered domain name, victoriassecret.com.”

The singer, who says she has all the required rights to use her domain name, still can’t understand why a giant company would do such a thing. “Why would they care about an album title, and one in Spanish?” she asks.

Victoria’s Secret’s legal counsel didn’t return calls for comment by press time. The wrangle, which for now is limited to letters, has halted development of the artist’s Web site. As for where she actually does shop for lingerie, “It’s a secret,” Victoria claims.

In Brief: Cardenas, Fernandez

Lauren’s Soledad has signed an exclusive, worldwide booking agreement with up-and-coming salsa singer Kevin Ceballos. Ceballos’ current deal with CRA’s booking division service. The agreement is for 24 months with three consecutive one-year options...Lupillo Rivera tops the Billboard’s Latin Albums chart this week while Edita Nazario debuts at No. 9. Sales of Paullina Rubio’s Paullina, which is No. 2 this issue, continue to fly, thanks to a recently ended, two-month TV campaign on the Univision and Telekum network. “My sales objective is 700,000 copies in the U.S. alone,” says Universal’s Mike Antonio Sánchez, noting that three more singles are slated to be worked in the market. Rubio’s album has already been released in Spain and is slated for a summer release in France.

Leila Cobo can be reached at 305-
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Grammy Winning Album "Por Una Mujer Bonita"
CRIA Anxious Over Increased Piracy
Counterfeitors in Ethnic Markets Cause Trouble for Canadian Labels

BY LARRY LEBLANC
TORONTO—A complaint by a disgruntled music customer over a $6 Canadian (83.25) purchase was the lead that brought about the largest bust of pirate and counterfeit CDs and DVDs in Canadian history.

Approximately 300,000 allegedly illegal CDs and DVDs were seized Feb. 14 at four Image & Sound stores and two residences in Markham, Ontario (near Toronto), by officers from the Royal Canadian Mounted Police (RCMP) Toronto North Detachment, acting in cooperation with the Canadian Record Industry Assn. (CRIA) and the Canadian Customs and Revenue Agency (CCRA).

Four people were charged with conspiracy to import, sell, and manufacture counterfeit or pirate CDs, DVDs, and video CDs.

The female customer whose complaint sparked the raids had bought three CDs in June 2000 from an Image & Sound store. When one of them failed to play properly, she tried to return it to the store for a refund but was turned away. She then contacted the Canadian affiliate of the manufacturer listed on the packaging and discovered she had purchased an allegedly counterfeit product. The unidentified label’s complaint to the CRIA sparked an RCMP investigation.

Among the CDs seized in the raids were those by Celine Dion, Britney Spears, and Backstreet Boys. Seized DVD titles included the Academy Award-nominated Crocruising Tiger: Hidden Dragon, which was believed to be copied in China and shipped here. One of the home raids, according to CRIA president Brian Robertson, had 22 CD burners, a scanner, and a color laser printer.

The raids, says Robertson, represent only a small nick in a counterfeiting market that costs Canada’s music industry an estimated $25 million Canadian (US$1.5 million) annually. He argues that pirates are undertaxed by a maximum penalty of $1 million Canadian ($653,000) and two years in jail, as well as seizures of product.

“The courts are being too conservative,” Robertson says. (Continued on page 61)

Parent’s Profits Decline; Sanity Slows Expansion

BY CHRISTIE ELIEZER
SYDNEY—Five years ago, Australian music retailer Music at Work was opening one new store every two weeks.

That rate of expansion picked up in the second half of 2000, but new figures from the chain’s parent show that those last six months also saw a sizable fall in profits, which has prompted a distinct change in strategy.

Between July and December (Continued on page 82)

MTV Italy to Be Shown On Former Rival Channel TMC2

BY MARK WORDEN
MILAN—The decision by rival channels MTV Italy and TMC2 to join forces is providing a clearer picture for viewers of Italian music TV—although business deals surrounding the pact have met with a less positive reception.

As of May 1, MTV Italy will broadcast nationally 24 hours a day on the TMC2 frequency (previously branded as Videomusic), under the MTV Music Television banner. The station’s managing director will be Antonio Campo Dall’Orto, who currently holds the same position with MTV Italy.

The move comes through a deal whereby Cecchi Gori Communications, the owners of terrestrial channels TMC (Telementecarlo) I and TMC2, will acquire MTV Networks Europe’s Italian TV and Internet activities. The new channel will operate as part of Beta Television, a new company majority-owned by Cecchi Gori Communications, in which MTV Europe will have a 19% stake.

A move by MTV to TMC2 had been the subject of industry rumors for several months. MTV has until now been hosted by another terrestrial station, Rete A. But that relationship began to fray in July 1999 when the Italian television authority announced that Rete A’s broadcasting license would not be renewed, Rete A is appealing that decision.

On Jan. 31 Rete A announced that, as of May 1, its music programming would be provided by German music TV company Viva Media. MTV announced it was terminating its relationship with Rete A late last year (BillboardBULLETIN, Dec. 4, 2000).

Dall’Orto says, “The MTV/TMC merger marks the end of 18 months of uncertainty and doubt. I feel that after being on probation for 500 or so days, we have finally acquired our freedom.”

Simone Guild, London-based CCO of MTV Networks Europe says, “After the last two or three years, MTV Italy has become one of the most recognizable brands for young people in this country. 86% of its programming is Italian-produced, as is 60% of its music. We’ve created a wonderful bond with Italian audiences, and this will be at the heart of the new channel.”

Ernesto Mauri, managing director of Cecchi Gori Communications, says he is optimistic that the two channels—the full-service TMC1 and the new MTV Music Television—will acquire 5% of Italy’s TV audience and 7% of its advertising revenue by the year 2000. He sees MTV Music Television as “a potential market leader in the 16-34 age group.”

However, there may be problems ahead. Last summer, owner Vittorio Cecchi Gori announced the sale of Cecchi Gori Communications, including TMC1 and 2, to yellowpages publisher Seat. That deal has since attracted the attention of the Italian television authority, which confirmed its opposition Feb. 20. A tribunal will rule on the matter March 28.

As a result, the Seat deal remains incomplete, and Vittorio Cecchi Gori has now expressed a desire to renegotiate.

Meanwhile, Rete A will continue broadcasting, in spite of being both MTV and its license. A spokesman says, “We have nothing to add to our previous announcement that, as of May 1, our programming will be provided by Viva.”

Swedish Sales, Units Rise

Industry Cautious About Implications for 2001

BY JEFFREY DE HART
STOCKHOLM—The year 2000 saw Sweden confirm its status as a music market with a strong domestic output. Yet the same 12 months found the country’s music buyers aligning themselves with the rest of Europe in their rediscovered taste for a certain Liverpool-based quartet.

As with most of Europe’s major markets, the Beatles’ Sgt. Pepper’s Lonely Hearts Club Band was the top-selling album of the year in Sweden. However, many of the younger customers who bought that album must have also been among those who downloaded songs through the Internet—a common practice backed by Minister of Industry, Employment, and Communications Ulrica Messing, who has described Napster-style downloading as a healthy protest against high CD prices.

Swedish music industry largely seems cautious about the shipment figures for 2000, newly released by Grammofonernas Forbund (GLF), the local affiliate of the International Federation of the Phonographic Industry. According to the GLF, the total Swedish market for prerecorded music grew 5.6%, from 27.3 million kronor to 28.8 million units, and 2.9% in value, from 1.6 billion kronor ($161 million) to 1.64 billion Swedish kronor ($165 million).

CD album sales were up 10%, from 28.1 million units to 25.3 million, and 4.3% in value, from 1.48 billion kronor ($149 million) to 1.55 billion kronor ($156 million).

Gert Holmén, managing director of market leader Universal Music Sweden, says, “I’m not impressed.” (Continued on page 75)

ARTIST SPOTLIGHT:

Peter Gabriel
Artist, Co-Founder
002

FEATURED KEYNOTES INCLUDE:

Andreas Schmidt
President & CEO
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BY STEVE MCGLURE

TOKYO—For Japanese bands, the best part of breaking up is when they’re adding up the receipts from the farewell tour and the final album.

Instead of the acrimonious breakups like the Beatles’, Japanese groups usually split up in a harmonious, almost ritualized fashion, as befits a culture where a premium is placed on consensus.

Over the last several months, several big-name Japanese acts, such as Blankety Jet City, Sharam Q, the Yellow Monkey, Luna Sea, and Judy & Mary, have called it quits, ending what had been very successful musical careers.

However, breaking up is often part of a Japanese band’s overall, pre-planned marketing strategy—if the band was a product with a set shelf-life.

This time around, the breakups are much more crucial. In the case of “ idol” groups, the timing of the final is often decided well in advance in order to make as much money as possible from the product that, because of its fleeting nature, is destined for relatively quick consumption to pop scrap heap.

One of the latest tours of maximum PR value from a band’s breakup is to time the split for the end of the year, when Japanese wage-earners have year-end bonus money to spend. One recent example is Luna Sea, who went out in style at the end of 2000. The band’s final album, a best-of set aptly titled Period, has so far sold 1 million copies, according to Universal Music K.K. A total of 350,000 people attended the band’s farewell concert tour, culminating in two shows Dec. 25-27 at the Tokyo Dome.

Luna Sea, which had been together since 1989, prefers to use shumakun, a theatrical term meaning “finale,” to describe their break up. The band’s biggest hit, “Live,” was recently reported to be the most popular song of 2000 in Japan. Luna Sea vocalist Ryuichi Kawamura said in Hong Kong late last year, "I think the word ‘breakup’ is too strong for our case."

Kawamura hinted that the announcement to divide the band's shumakun was due to a sense that Luna Sea had achieved all its artistic goals on the band's last studio album, Lovejoy. "The main reason why we get together to play is that we can shine more strongly as members of the band,” Kawamura said at the time. “If you keep looking at a bright light, you get used to it and feel it is no longer bright. But we want to shine more brightly. When we finished working on the album, we wondered if we could go ahead for a more bright light or whether this was the best we could do. We don’t know what will happen to us in the future.”

Music critic Hirochichi Uyuga puts a slightly different spin on the Luna Sea split. “Luna Sea has been broken up for a long time,” he says. "Like it’s a split between Ryuichi Kawamura and the other members," says Uyuga. "The only question was whether they were going to go public with it or whether they’re essentially cycled in at the end by having a farewell tour." Uyuga says he would not be surprised if Luna Sea regrouped in the future.
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NEW = New Entry  RE = Re-Entry

www.billboard.com
CESARIA EVORA, the smoky-voiced, barefoot diva from Cape Verde islands off the west coast of Africa, returns with a new album next month and a 2001 world tour that includes headlining dates from FOlympia in Paris to the Hollywood Bowl. Evora, 60, had never left her island home until the mid-1980s and was then discovered singing in a bar in Lisbon, Portugal. Now signed to BMG France, her last album, Cafe Atlantico, sold 300,000 units in France and double that figure internationally, according to the label. The new album, Sao Vincente Do Lago (Sao Vincente So Far Away), will be released globally April 5-10. (Sao Vincente is her home.) The set was recorded in Paris, Havana, and Rio de Janeiro, Brazil. Evora sings in a Cape Verde style known as morna, a languid, blues-tinged form, and guest contributions come from Caetano Veloso, Bonnie Raitt, and Cuba’s Orquesta Aragon. Cape Verde borders on Africa, Europe, Brazil, and the Caribbean, so it feels perfectly natural to work with these musicians,” she says. “But most of the music is pure Evora.”

WOLFGANG SPAHIS

BARDOT, the five-piece girl group assembled as a result of the Australian version of Popstars, has become a major hit in Southeast Asia, where the show has been broadcast in Malaysia, Singapore, and Thailand. “A TV series is a powerful marketing tool. Popstars shot to No. 1 in the ratings, outdoing all other new programs,” said Tarzan, manager-director of Warner Music Singapore. Bardot recently completed a three-week Southeast Asian promo tour. “We expected that no one would know who we are, but we were overwhelmed,” says Sophie, one of those who survived the televised auditions to make the final lineup. Alan Robertson, head of international at Warner Music Australia, which signed the group, says the Australian version of Popstars is now under negotiation to be broadcast in the Philippines and Hong Kong. “We always felt Bardot was well-suited for the Southeast Asian market. The image, the songs, the radio-friendly production, and the high-quality videos are a complete package,” he says.

STEVEN PATRICK

AS PREVIEWED IN PULSE (Feb. 17), Manic Street Preachers became the first major Western rock group to play in Cuba when they appeared Feb. 18 at Havana’s 5,000-capacity Karl Marx Theater. The band chose the Cuban capital to showcase their sixth Sony/Epic album, Know Your Enemy, to be released in May. In the audience were President Fidel Castro and culture minister Abel Prieto. Entrance was free. Cuba boasts 25 cents. Bassist Nicky Wire said, “This is a gesture of solidarity for a country that is struggling to maintain its independence. People ask if our concert in Cuba might irritate the U.S. and bring us problems. Probably it will. We’re counting on it.” The biggest cheer came for the song “Baby Elliot” from the new album; it recalls their tour of Cuba in 2001.
Maxee Goes To U.K. For Solo Launch

BY PAUL SEXTON

LONDON—Not every artist would volunteer to follow a career path that winds from Guyana, on the northeast coast of South America, to Los Angeles and then to Wands沃, south- west London.

However, vocalist Maxee, formerly of platinum-selling R&B girl group Brownstone, has changed her status. The veteran of the British charts who has sold millions of albums worldwide and been nominated for several Grammy awards, Maxee has signed with Mercury Records, a subsidiary of Polygram, and will release her debut album in the U.K. this summer.

Maxee, 28, grew up in Guyana and studied music at the University of the West Indies before moving to the U.S. to pursue a career in music. She began her career as a backing vocalist for several successful artists before joining Brownstone in the early 1990s, becoming one of the group's lead vocalists.

After the group's dissolution in 1999, Maxee decided to pursue a solo career, and after a few years of planning, she signed with Mercury in the U.K. The label has big plans for the artist, who is currently recording her debut album with producer Ben Watt.

“Maxee has a unique voice and a great personality,” says Watt. “She’s a natural performer, and her music is very much in the R&B and soul tradition. We’re really excited about the album and the potential for her in the U.K. market.”

Maxee says she’s looking forward to working with Watt and the Mercury team to create something special for her U.K. fans. She’s already started writing and recording new material, and she’s excited about the opportunity to bring her music to a new audience.

“I’ve always felt very strongly in regards to my creative control—no matter where I was signed,” she adds. “This is the right move for me, and I’m thrilled to be working with Mercury on my debut album.”

The album is tentatively scheduled for release in the U.K. this summer, and Maxee is currently planning a promotional tour to support the release. She’s looking forward to meeting her fans in the U.K. and beyond, and she’s determined to make a success of her solo career.

“Being an artist is all about hard work and dedication,” she says. “I’ve been through a lot in my life, and I’m ready to put my heart and soul into this. I want to make people happy with my music, and I know I can do it.”

Maxee’s new single, “Let Me Love You,” is set to be released as a digital download on May 20, with the album following shortly thereafter.

For more information on Maxee, please visit her official website at www.maxee.com.
Music Artists Hit Toy Market

Toy Fair Product Features Current Teen-Pop, Traditional Acts

BY STEVE TRAINE

NEW YORK—Not only is teen pop playing an increasingly bigger role in the music marketplace, but the top names in the genre are making a big splash in the toy market as well.

New toy sets from the likes of 'N Sync, Backstreet Boys, Britney Spears, and Christina Aguilera are contributing to a wave of music-related toys previewed at the recent American International Toy Fair held here.

But teen-pop acts aren't the only artists making additional royalties off a variety of music-related products, says Mattel's VP Tim Walsh. The summer in-store launch will be backed by radio concert ticket giveaways. There's also the 'N Sync Game of Beads, the 'N Sync Packers game, and the 'N Sync Sticker Fanatic game.

Meanwhile, some rock and roll pop acts are also enjoying popularity with toy makers. Leading the way is the线条美 layout Metallica and 'N Sync, the retail heavyweights with about $20 million in revenue last year.

The company has 98% Play for Keeps, which fans must answer questions about the band and its music to earn "degrees." For Backstreet Boys Around the world, players must match song titles with lyrics and answer other queries to be the first to circle the globe and win.

Elsewhere, 'N Sync is featured along with Britney Spears and Christina Aguilera on Trendmasters' new C-Watch Rocks watches, each offering up to 72 seconds of two or three of the artists' top singles, accompanied by music-video-style digitized animation on the watch's face.

"Products like this are a bonus for music and video retailers," says Theresa Munpin, senior VP of product management. "The watch line hit stores for last holiday season and is available in mass and blockbuster, in addition to mass merchandisers and other outlets.

TMA chairman Peter Feeley notes that the band's appeal is even extending over into the overlooked marionette and puppet sub-category of the toy market, whose album cover and "Bye Bye Bye" video both featured a marionette theme, had him for puppet maker Living Toyz.

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Presley Dionarhis, each featuring a one-sixty-fourth-scale vehicle from the Presley Automotive Museum.

Elvis Presley Enterprises has more than 150 active licenses worldwide. Worldwide licensing director Charlie Harmon says that at last year's Licensing show, "our agents [worked] very hard to find the right partners." (Billboard, July 1, 2000). Other new Elvis merchandise included an electronic guitar replica from Herko International, bean bag bears from Applause, and electronic handheld games from Radica Games.

NEW TECHNOLOGY TOYS
Music-related electronics is a rapidly expanding category. "Kids have been developing their own music styles for decades," says Hasbro executive VP George Volanakis. He notes that subsidiary Tiger Electronics has come up with products like the HitClips micro-music system, which combines toys and music, two things that together make Tiger's HitClips "the name of the game," he emphasizes. "This aggregation allows manufacturers to identify new trends, like the impact of pop music acts, earlier and develop products quickly."

Tiger launched HitClips last year, with 69-second microchip songs featuring Britney Spears, 'N Sync, Faith Hill, and Sugar Ray. Added this year, along with Destiny's Child, are Backstreet Boys, Dream, and Fink, as well as an FM cartridge, Groove Machine, a incompatible unit, telephone, and watch.

"These teens and teens want to do their own thing in the studio," says Oregon Scientific's Steve Jackson, executive VP of sales and marketing. Oregon Scientific previewed a professional VJ mixing console that links to a PC and can also connect with external CD and MP3 players or any other audio input to import music samples and sound effects. With a small eight-octave, piano-style keyboard and a headrest with integrated mic, it offers music composition, audio capturing, radio mixing, midi input, and MIDI technology. It will debut in August, backed by a $500,000 ad-promotion campaign.

A DIVERSE SHOW
Other music-related highlights from the trade show go across the board, ranging from new board games to distributors of classical music CDs and videos aimed at children.

Also of note at Toy Fair:
- Music stars appeared at the show again this year, with pop and country rock sharing the spotlight.
- Destiny's Child, the newest contributor to Tiger's HitClips, performed for a packed house at parent Hasbro Toys showroom. Meanwhile, MCA Universal Pictures, agent for the First Book charity for disadvantaged kids, accepted a donation check from Lyric Studios' Barney the Purple Dinosaur at a pre-Toy Fair FAO Schwarz event.
- Jakks Pacific is master toy licensee for Universal's Jonze & the Blue Planet. The feature film, based on the Archie comic book series, is due April 6 and stars Rachel Leigh Cook, Austin Stowell, and J.R. Bourne. Marketing director Debra Demasoff claims the show features "the hottest new show on cartoon, "Ozzy.""
- The Dolls are in the movie and end up at a retail store, she says.

As part of the promotion effort behind the dolls, the company is running a sweepstakes with Seventeen magazine (with autographed dolls as the grand prize and a tie-in with Revlon's Streetwear makeup line.

BLOCKBUSTER has entered into an agreement with Universal Pictures to make the studio's films available for digital streaming via the Blockbuster Entertainment On-Demand service. The arrangement with Universal coincides with a new revenue-sharing agreement between the two companies that applies to new films available for rent at Blockbuster. Last year, Blockbuster announced an agreement with Enron Broadcasting Services to deliver a video-on-demand service. The service is currently being tested in Portland, Ore.; Seattle, and American Phoenix.

In other Blockbuster news, the video-rental giant has formed a strategic alliance with RadioShack to introduce a RadioShack store-within-a-store concept in Blockbuster locations in an effort to become a "full-line entertainment retailer," the company said. The new Blockbuster shop will be operated by RadioShack employees, who will offer digital entertainment products, including home electronics, telephony services, and high-speed Internet access. RadioShack will pay a licensing fee to Blockbuster for each location, and the two companies will share the cash flow from the operation. The companies will test the concept in 120 selected Blockbuster stores in four markets—Las Vegas; Norfolk, Va.; Austin, Texas; and Tulsa, Okla.—starting this summer. National rollout is expected in 2001.

ARTIST DIRECT, an online music site and E-commerce destination, has offered to buy back 2 million shares, or approximately 5.5% of its outstanding common stock, at between $1.25 and $1.50 per share. The offer is set to expire. March 22 and is separate from another previously announced plan to repurchase certain options and shares issued prior to the company's March 2000 initial public offering. The company currently has approximately 57.5 million shares of common stock outstanding. The offer is for more than 90% of its value in the last year, closed Feb. 26 at $1.75.

CEOBANDS, a U.S. video game publisher, is releasing MTV Music Generator 2 on Sony PlayStation in mid-May. The game, which carries a suggested retail price of $30.99, will feature MTV DJ Funkmaster Flex, along with Nelly and Jadakiss. Players can create original songs using pre-recorded riffs and samples from eight different musical genres. Additional features include living room, house, and R&B. The game also allows players to record samples direct from their favorite artists’ audio CDs, samples from voice, or create SD videos to accompany their tunes.

MUSIC VIDEO. Devotee Singletary is named VP, project development and marketing, for Geneve Films in Los Angeles. She was VP, artist development and marketing, for LaFace Records.

NEWS...
Platinum Regroups: Platinum Entertainment, which filed for Chapter 11 bankruptcy protection in July (Billboard, Aug. 5, 2000), has again changed its plans.

You may recall that before Platinum filed for protection, the now-resigned board of the troubled company—which ultimately listed $52.1 million in liabilities and $15.7 million in assets in its filings—had authorized the transfer of Platinum's assets to its lender, First Source Financial, which was owed $34 million. But the company reversed itself and decided to file for bankruptcy protection.

Shortly thereafter, Content Partners, a Marina Del Ray, Calif.-based corporate advisory, reorganization, and sales company, put Platinum's assets, including 115,000 master tapes and an inventory of 8 million CDs, on the block. The firm claimed a liquidation value of $54 million, an amount in excess of Platinum's listed debts.

However, on Feb. 25, things changed course again, as the company announced it had filed a reorganization plan with U.S. Bankruptcy Court in Chicago, thereby putting the asset-liquidation plan aside.

Martin Tudor, CEO of Content Partners, explains, "We managed to convince the lender that everybody should do better by putting the company back together rather than selling it."

Tudor says the plan to move forward with the sale of the platinum is now on the table. The company is now being overseen by COO Michael O'Brien, a former executive at Intersound, the distribution and label cover that was acquired by Platinum several years ago.

According to Tudor, Platinum has closed its former home office in Dawson, Ga., and is now housed in the one-time offices of its now-shuttered distribution arm, FED, in Alpharetta, Ga., near Atlanta. Tudor promises further details about Platinum's reorganization plan in the months ahead.

Very Tricky: The album has hit the stores already, but we thought it worth mentioning that our beloved Chee Trick has a new 25th-anniversary live album, Silver, out via New York's Proper Sales & Distribution. The set, which dropped Feb. 27, was recorded at the band's 25th-anniversary homecoming concert at the Park in Park in the Rockford, Ill. Billy Corgan, Slash, Art Alexakis, and the group's mid-80s bassist Jon Brant join the band on the recharted CD ruminants of hits. Vive la Trick!

Most Cold Dudes: A couple of weeks ago in this space, we mentioned that group's Indepenents was holding forth on the joys of antique music. And lo and behold, in the past week a couple of collections—in both cases, sequels to essential reissues we covered here in the recent past—hit our desk to further brighten our day.

The deliciously titled "Folk, How Sure Do Prol Just Some Bred!" is the latest compilation in the excellent series "The American Folk & Country Series," and was assembled in 1990 collection by The Bluebird Promotions, Inc. The label has assembled the sensational collection on the label and sent it to us. The album is a magnificent job of bringing together a selection of blue music playing. The featured performers include the Men of the Machine, the Dixieland Jug Band, "Peg Leg" Howell, the Dixieland Jug Band (with Clifford Hayes), Frank Stokes, Big Joe Williams, and the Mississippi Sheiks.

Like the previous compilation, the new Old Hat set compellingly anthologizes a variety of early American rockabilly recordings. As usual, the label's presentation and annotation is second to none. The set, which streets April 10, is distributed by Eideq, Repeca, Record Depot, and Side-street.

On Tuesday (6), The Gala of the Big D "Jamboree arrives from Big D. Jamboree Records, a release that featured a super jazz CD set, The Big D Jamboree Live last year. The new single-disc, 29-track release showcases female country and rockabilly singers who were featured on the titular radio program, a Saturday-night barn dance broadcast on KRLD 750 in Dallas. The live and studio sides here highlight the irresistible Charline Arthur (one of the stars of the 2000 release), Janis Martin, Wanda Jackson, Helen Hall, Sherry Davis, the Lovett Sisters, and—singing "Elvis," a tune reminiscent of Martin." My Boy," the album is uniformly rockin'.

The label is distributed by Repeca.

Flag Waving: Listeners who like their pop powerful should be tickled by Splkanti!, the debut album by the Toronto-based group Supers. The set was released March 13 in the U.S. by Los Angeles-based Permanent Press Records and in April in Canada through Supercell.

The core members and songwriters of the Supers are bassist/vocalist Maury Lafoy and guitarist Graham Powell. We've known each other since high school," says Lafoy, who adds that he and Powell, who met in Regina, Saskatchewan, were originally in a Toronto group called Fall Down Go Boom.

In addition to co-leadership of his own band, Lafoy is a busy session man: He recently appeared on singer-songwriter Sarah Harmon's debut and also appears on pop musician Kurt Swinghammer's Righteous Baby release Vostok & Swinghamer. He repaid the favor by contributing the bright pop-art illustrations that grace the cover of Splakanti!

The Supers are obviously well-schooled in the ins and outs of classic pop and its more recent punk and rock new wave, as "We've always been aficionados of the style," says Lafoy. "We were big fans of the Jan, the Beatles, the Elvis Costello, and XTC. ... The Elvis Costello stuff was the main template for it."

Customer who—fitted out

"customers who—fitted out
Handleman Sacrifices Ebitda For Future Growth; NRM Has Options If It Can’t Make April Payment

In addition to posting record earnings for its third quarter (Billboard, March 3), the Handleman Co. took steps during the period to ensure that the company remains strong going forward.

Handleman finished with a net income of $16.3 million, or 60 cents per diluted share, on sales of $359 million, for the quarter that ended Jan. 31.

But despite Handleman’s strong bottom-line performance, gross profit it was down one percentage point to 23.5% in the most recent quarter, while general, selling, and administrative expenses increased to 25.7% from 19.8%. Consequently, earnings before interest, taxes, depreciation, and amortization (ebtida) were down to $31.7 million for the quarter that ended Jan. 31, from the $35.5 million in ebitda posted in the three-month period that ended Jan. 31, 2000.

Ebita was off because of spending on the company’s growth initiatives. During the quarter the company spent $3.4 million to complete an E-fulfillment center in Reno, Nev., adding 10,000 SKUs to the company’s inventory. Also, the company put in stores test kiosks that allow shoppers to look up titles, sample music, and place special orders that can be delivered to their homes or to the stores they shop in.

In another growth initiative, the company began providing category management and distribution services to 241 stores in the U.K. The company expects that its European operation will generate an incremental $100 million a year in business.

Update: Last issue I reported that National Record Mart (NRM) had a day of reckoning coming April 16, when payment of $15 million in notes is scheduled. But at the time, I pointed out that I was seeking clarification from NRM executives of something that Bill Teitelbaum had once told me—that the notes have a rollover clause. That clarification came too late for last issue’s column, so I am sharing it with readers this week.

According to Theresa Carlise, senior VP/COO, the noteholders have to inform the senior lender—Fleet Capitol, which supplies NRM’s revolving credit facility—of their intention to take action and can’t do anything for 90 days. That allows the chain three months’ time to seek a remedy if it is unable to make payment on April 16.

Since Fleet is a secured lender, its loan is secured by NRM inventory—the majors already opted not to force a bankruptcy when the chain didn’t make the January payments, in order to give Teitelbaum time to maneuver. Teitelbaum is said to be engaged in discussions with an unnamed party, which would result in his leaving the operation and new management team coming in.

It’s unclear how the ownership structure would be affected if the discussions are successful. If the discussions are not successful, then we are talking about a countdown to a possible bankruptcy filing.

In other NRM news, the company reported that on Feb. 22, it engaged BDO Seidman LLP as the independent accountant to audit NRM’s financial statements. Ernst & Young LLP, previously engaged as the principal accountant to audit the financial statements of NRM, resigned in November.

On the move: Lew Garrett has been promoted to executive VP at Valley Media. Previously, he was senior VP of purchasing and marketing. In addition, Garrett will take on responsibility for the sales department until a senior VP of sales is hired to replace Pete Anderson, who left the company last month.

Also, Don Rose, who previously held the title of treasurer and director of investor relations, has been named VP of finance at the Woodland, Calif.-based company.

Rose reports to Jim Miller, Valley president/COO, while Garrett reports to Barney Cohen, Valley’s chairman and acting CEO.

Word from Beyond Records has shipped Whittington’s first major chain of sales at the label, taking on responsibilities for overseeing a new boutique label started up by Beyond called LunaticWorks, which will focus on electronics and dance music. Whittington also shares in ownership of the label with Beyond.

LunaticWorks has two collections of new material, compiled by Whittington, coming out April 17 at a list price merchants should love—$7.95.

Meanwhile, Whittington says although he is running the label, he is not going to take his eye off the ball and plans to go to the mat for Beyond’s releases this year, which will include new sets from the Go-Go’s, Better Than Ezra, and Karyn White.

Opps: It seems I goofed two weeks ago when I said that Caroline’s pick-up fulfillment responsibilities were handled by EMI Music Distribution. According to Rick Williams, Caroline GM, the independent distributor has its own warehouse.
Kid Rhino Addresses Age Comparison By Tweaking Products, Strategies

Mike Bessolo discussed how Disney is dealing with the issue of "age comparison"—children developing ever-more sophisticated tastes at ever-younger ages—by delving deeper into the pop arena. It's a similar situation at Kid Rhino. While the label plans to continue putting out preschool music—the sort of albums that moms decide to buy, as VP Carol Lee puts it—the label also will keep targeting the crossover audience it served so effectively with the 2000 release Heroes & Villains, which was spun off popular Cartoon Network show Powerpuff Girls and features a number of cutting-edge alternative acts. "Heroes and Villains was No. 1 on the kids' and college radio charts simultaneously," says Lee. A second Powerpuff Girls release, "a dance album," Lee says, will come out in September. "It could be multi-artist," she says, "We've just into the A&R right now."

The label will also continue "developing dance/pop" product, says Lee, who notes, "The Powerpuff Girls album opened new marketing avenues for us, like radio promotion."

For TOTs Only: As for preschool releases, Kid Rhino will release the debut audio spinoff from the PBS animated preschool series Dragon Tales. The album, Dragon Tales (due March 20), features the musical interstitials found in each episode. Then on April 17 it will release the first audio release based on the TV show Thomas the Tank Engine. (A Thomas movie soundtrack came out last year on Netwerk.) Kid Rhino will also release the third album in its Martha Stewart series, Martha Stewart Baby, 100 Years For Your 2 Years, a three-CD boxed set due March 20, compiles classic children's music over the last century, from Burl Ives and Woody Guthrie to Danny Kaye and James Taylor.

Kid Rhino is also pushing interactive play sets with music. "They look like books," says Lee, "and when you open them up, there's a pop-up environment with figurines—turn the page and change the scene." A Thomas the Tank Engine play set, All Aboard With Thomas, is due out in April.

### Top Kid Audio

<table>
<thead>
<tr>
<th>No. 1</th>
<th>VARIOUS ARTISTS</th>
<th>RADIO DISNEY JAMS VOL. 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>VARIOUS ARTISTS A</td>
<td>DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1</td>
</tr>
<tr>
<td>5</td>
<td>BIG BEARsound</td>
<td>26 CLASSIC SONGS FOR TODDLERS</td>
</tr>
<tr>
<td>6</td>
<td>VARIOUS ARTISTS</td>
<td>DISNEY'S PRINCESS COLLECTION</td>
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<tr>
<td>8</td>
<td>VARIOUS ARTISTS</td>
<td>QUEEN, A KING, AND A VERY BLUE...</td>
</tr>
<tr>
<td>9</td>
<td>WALT DISNEY</td>
<td>RIDERS IN THE SKY</td>
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<td>10</td>
<td>VARIOUS ARTISTS</td>
<td>BEAR IN THE BIG BLUE HOUSE</td>
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<td>11</td>
<td>VARIOUS ARTISTS</td>
<td>BING SPECIAL PRODUCTS 44/5760/98/54</td>
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<td>12</td>
<td>VARIOUS ARTISTS A</td>
<td>CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC</td>
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<tr>
<td>13</td>
<td>VARIOUS ARTISTS</td>
<td>KO'S DANCE PARTY</td>
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<tr>
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<td>VARIOUS ARTISTS</td>
<td>BIG BEARsound</td>
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<tr>
<td>15</td>
<td>READ-ALONG</td>
<td>TOY STORY 2</td>
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<td>16</td>
<td>VARIOUS ARTISTS</td>
<td>CLASSIC DISNEY VOL. 8 - 60 YEARS OF MUSICAL MAGIC</td>
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<tr>
<td>17</td>
<td>CEDARMONT KIDS CLASSICS</td>
<td>ACTION BIBLE SONGS</td>
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<td>18</td>
<td>CEDARMONT KIDS CLASSICS</td>
<td>SILLY SONGS</td>
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<tr>
<td>19</td>
<td>READ-ALONG</td>
<td>ONE HUNDRED TWO DALMATIANS</td>
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<tr>
<td>20</td>
<td>CEDARMONT KIDS CLASSICS</td>
<td>SUNDAY SCHOOL SONGS</td>
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<tr>
<td>21</td>
<td>READ-ALONG</td>
<td>LA VIDA MICKEY</td>
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<td>22</td>
<td>VARIOUS ARTISTS</td>
<td>ATOMIC KID'S JAMS VOL. 1</td>
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<tr>
<td>23</td>
<td>THE COUNTDOWN KIDS</td>
<td>MAMMY AND ME, OLD MACDONALD HAD A FARM</td>
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<tr>
<td>24</td>
<td>THE COUNTDOWN KIDS</td>
<td>MAMMY AND ME: TWINKLE TWINKLE LITTLE STAR</td>
</tr>
<tr>
<td>25</td>
<td>WONDER KIDS</td>
<td>KID'S SILENT SONGS</td>
</tr>
</tbody>
</table>

Children's record sales, original motion picture soundtracks excluded. 

ADVERTISMENT

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THURSDAY, MARCH 15

The View from the Helm

6:30 PM - 9:30 PM

Mark Fishman, CEO, National Public Radio

5:30 PM - 6:30 PM

Panel Discussion: The Future of Radio (mod.)

5:30 PM - 6:30 PM

Panel Discussion: The Future of Music (mod.)

FRIYDAY, MARCH 16

Protecting Artists, Even From Themselves

9:30 AM - 11:00 AM

Barbara Briel, President, Warner Bros. Records

Why to Expect When You're Expecting: Preparing Your Release for Radio

11:00 AM - 1:00 PM

Katie Land, VP, A&R, Universal Music Group

SATURDAY, MARCH 17

Where Does Air Fit In?

9:00 AM - 11:00 AM

Jeff Bhasker, Executive Producer, Sony Music

What Can You Do with a Mike Watt in a Britney Spears World?

11:00 AM - 1:00 PM


How Do You Publicize a Mike Watt in a Britney Spears World?

1:00 PM - 3:00 PM

Katie Land, VP, A&R, Universal Music Group

The Great Proms Legacy (mod.)

3:00 PM - 5:00 PM

CharlesNorman, President, EMI Classics

When Will Digital Music Be Legal & Popular?

5:00 PM - 7:00 PM

CharlesNorman, President, EMI Classics

The Digital Music Revolution

7:00 PM - 9:00 PM

BobOlsen, CEO, Mercury Records

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The Agenda

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Partial Listing

For more panel topics, visit our website at www.sxsw.com

Latin Music/Building Momentum

4:00 PM - 5:00 PM

Rafael Even, President, Warner Bros. Records

Music Media and Digital

5:00 PM - 6:00 PM

Jeff Tutt, President, Universal Music Group

Cut, Paste, Scratch: Hip-Hop Innovations

6:00 PM - 7:00 PM

Ken Collins, President, Sony Music

Copyright and Compensation: The Money Behind the Music

7:00 PM - 8:00 PM

Richard Rosenstone, President, Warner Bros. Records

New Transmissions - Tomorrow's Radio

8:00 PM - 9:00 PM

Michael Wolf, President, XM Satellite Radio

Billboard Survey: Digital Sales, 2001

9:00 PM - 10:00 PM

Nathan East, President, Billboard

Music Marketing and Media

10:00 PM - 11:00 PM

Billboard Survey: Digital Sales, 2001

Web Based Resources for Musicians

11:00 PM - 12:00 AM

Steve Green, President, Warner Bros. Records

CHARIS LUCOS

www.billboard.com
The Digital Download: Just reported total singles sales in 2000 were down 39% from the prior year (Billboard, March 3), the category most directly affected by Napster and other MP3 file-sharing Web sites, while album units were down about 3%.

Certainly, CEA president Gary Shapiro wasn't making any friends among the major labels when he issued a Feb. 12 statement expressing that the group was "greatly disappointed" with the most recent Napster ruling.

"We believe that the Court of Appeals has ignored basic principles of copyright infringement and fair use established in the U.S. Supreme Court's Sony Betamax decision," he stated. "This ruling underscores the need for a new approach to intellectual property issues in the digital age."

Shapiro says, however, that he hopes the conference will provide an opportunity to make some progress on bringing together the convergent views on the topic of file-sharing. "We're counting on people to be candid, to lay out some new ideas and frameworks and hopefully expose some new thinking on these key issues," he says.

Sherman will interject his opposing opinion on a panel addressing the Secure Digital Music Initiative and copyright protection technologies called "Practicing Safe Download: Copy Protection for Today's Technologies." Author and New York Times contributor Alec Feige will moderate the session. Other scheduled participants are Seth Greenstein of law firm McDermott, Will & Emery; David Leibowitz, chairman, Verance (Continued on page 75)

TRAFFIC TICKER

Top 10 Music Info Sites

<table>
<thead>
<tr>
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<tr>
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<td>country.com</td>
<td>149,000</td>
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<td>3</td>
<td>virgin.net</td>
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<td>4</td>
<td>rollingstone.com</td>
<td>143,000</td>
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<td>sonicnet.com</td>
<td>133,000</td>
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Distributors Sue Universal Video

Two Companies Charge They Were Forced To Drop Business

BY EILEEN FITZPATRICK

LOS ANGELES—Universal Studios Home Video's decision to distribute its video product exclusively through Ingram Entertainment and Video Products Distributors (VPD) has two competing distributors suing for $30 million.

In a lawsuit filed Feb. 10 in U.S. District Court for the Eastern District of New York, Brooklyn, N.Y.-based Flash Electronics and Houston-based East Texas Distributors (ETD) allege that Universal and the two distributors are involved in price fixing, conspiracy, bribery, fraud, and unfair competition.

The lawsuit stems from Universal's decision last October to distribute its product through Ingram and VPD. In addition, Universal tapped Valley Media for soft-sell product (Billboard, Oct. 21, 2000). The move was meant to streamline its distribution affiliations and focus its sales and marketing efforts, the supplier said.

Valley Media, however, is not named as a defendant in the case. DreamWorks Home Entertainment, which is distributed by Universal, was not named because its product is not covered under the deal.

Flash and ETD attorney Fredric Goodman would not comment on why Valley was omitted from the lawsuit.

The filing had been threatened for weeks. Among other charges, Flash and ETD claim that Universal has used strong-arm tactics to discourage them from selling the supplier's product. In the lawsuit, Flash and ETD claim that Universal has said if they don't sell Universal product, it would "lead advertising and marketing support and in-store displays away from the retailer's shipment of DreamWorks products."

In addition, the lawsuit claims Universal has misrepresented the fact that Flash and ETD are authorized to sell DreamWorks product.

Flash and ETD also charge that Ingram and VPD are attempting to create a monopoly and, between the two of them, already control 75% of the video distribution market. The lawsuit states that Ingram and VPD will each gain $10 million a year in revenue as a result of the Universal pact.

"Ingram and VPD will soon control nearly all of the U.S. video rental market because other distributors, including the plaintiffs, will lose retail customers as a result of the freeze-out," the suit says.

The lawsuit further claims that Universal, Ingram, and VPD "deny plaintiffs a just and equal opportunity to compete by stifling, dogging, and otherwise creating barriers to competition.

In addition to trying to put the plaintiffs out of business, Universal "fradulently" asked them for their confidential retail-customer lists under the pretext of establishing a better business relationship with them, the lawsuit alleges. The lists, Flash and ETD claim, were promptly turned over to Ingram, VPD, and Valley to assist them in gaining market share.

The two further allege that retail customers of Flash and ETD were forced to terminate their contracts with the distributors by threats, bribery, defacement, and/or coercion from the defendants.

Each of the defendants in the case had no comment.

By JIM BESSMAN

NEW YORK—Hot on the heels of the hoopla surrounding the Oscar-nominated Gladiator, the original gladiator himself, Spartacus, will reemerge April 24 on DVD from the Criterion Collection and Home Vision Entertainment.

The $49.95 two-disc set is "completely loaded," says Steve Riforgiato, sales and marketing VP at Home Vision Entertainment, which distributes Criterion Collection product. So much material is available, Riforgiato adds, "that it takes about three weeks to get through it all."

Directed by the late Stanley Kubrick, Spartacus is a spectacle about a slave revolt against the Roman Empire that includes performances by Kirk Douglas, Laurence Olivier, Charles Laughton, Jean Simmons, Peter Ustinov, John Gavin, and Tony Curtis. In 1960 the film was restored to its original glory and released in theaters to take advantage of its 30th anniversary. Disc one of the DVD package is a 16-x-9 transfer of the restored version, complete with both Dolby Digital and DTS 5.1 surround soundtracks.

The disc's audio commentary is provided by Douglas, Ustinov, novelist Howard Fast, producer Edward Lewis, restoration expert Robert Paynter, and musicologist Samuel Barber. There is also a scene-by-scene analysis of Dalton Trumbo's screenplay voiced by an actor.

"The analysis covers the entire movie, including things Trumbo sent back to Kubrick in change of the film," says Riforgiato. "Trumbo got angry at Kubrick over things in the film [that were in the script]. Trumbo even sent Kubrick back to Spain to reshoot scenes, so it's really interesting."

(Continued on next page)
SPARTACUS
(Continued from preceding page)

Additional score compositions by Alex North are also included. A demonstration of the restoration process rounds out the added features on disc one.

Disc two offers rare deleted scenes, vintage newsreel footage, and interviews with Simmons and Ustinov conducted in 1960 to promote the film's premiere. In a 1992 interview, Ustinov gives a 30-year retrospective about working on the classic.

Behind-the-scenes footage of the film's "gladiatorial school" sequence, original storyboards by Bass, sketches by Kubrick, the original theatrical trailer, and hundreds of production stills, lobby cards, posters, print ads, and a comic book are also included.

The second disc also features the 1960 documentary about the infamous Hollywood 10, a group of blacklisted screenwriters who refused to name names of alleged Communists before the House Un-American Activities Committee during the McCarthy era. Trumbo was one of the 10, and Spartacus marked his return to the movie business after the 10-year absence caused by the blacklist.

"There's literally everything about Spartacus and the blacklist—a subject no one really likes to tackle—in this collection," Riforgiato says.

Although Spartacus is considered one of the greatest films ever made, it's been "pretty mutilated" over the years, making its latest release on DVD all the more significant, Riforgiato contends.

"Back then with long movies like this, studios often chopped them down," Riforgiato explains. "So you'd lose things like the musical overture and the intermission music, and then it would get more chopped down for TV—and then it would only be pan-and-scan for video."

In total, more than 20 minutes were edited out of Spartacus, and the ending was censored when the League of Catholic Decency objected to the crucifixion scene. Several battle scenes were also missing from the version that debuted in New York and Los Angeles back in 1960. But with Spartacus and the story of the film's production put back together, it's ready for another debut.

Promotional plans for the DVD package will play off Gladiator, which received its own spectacular DVD release last fall from DreamWorks Home Entertainment. Advertising will feature taglines like "If you liked Gladiator, go buy the original," according to Riforgiato.

And just as audiences were riveted by Spartacus more than 40 years ago, its DVD version won't disappoint either, Riforgiato says. "It's the typical Criterion standard of excellence," he says. "Criterion creates the best DVDs money can buy, but the Spartacus DVD, in particular, is one of their best."

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STREET DATE: APRIL 10, 2001

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**Top Video Sales**

**Top Video Rentals**

**Top DVD Sales**

**Complied from a National Sample of Retail Store Sales Reports**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title (Rating)</th>
<th>Label</th>
<th>Distributing Label, Catalog Number</th>
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<tr>
<td>1</td>
<td>Mel, Myself &amp; Irene (R)</td>
<td>Foovide 2000865</td>
<td>Jim Carrey, Renée Zellweger</td>
<td>Chili</td>
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</tbody>
</table>
pressured by the increase we had in the marketplace in 2000. In the last half of the year, we had a 16% increase, but then suddenly, despite having invested in marketing and an aggressive release schedule, we had a disappointing second half of the year, which nearly swallowed the increase in the first half. Prices went up in Sweden between 5% and 8%, so an increase in U.S. market value of 25% is really not worth thinking about too much.

Per Sundin, managing director of Sony Music Sweden, is particularly4cated in a market where the competition is already fierce. "It's a bit of a threat," he says. "But our products are too high and that's a problem for us." However, Sundin thinks that the Internet has too much negative impact on sales. "Home copying of CDs is more of a threat," he says. "Six and a half million blank CDs were sold in Sweden last year and all are used for copying CD programs. A huge amount made for home copying of CDs. Nearly all retail sales in Sweden are made via CD and not all are used for copying CD programs. A huge amount made for home copying of CDs. Nearly all retail sales in Sweden are made via CD and not all are used for copying CD programs.

To clarify the reporting structure within Warner Home Video's executive ranks, senior VP worldwide marketing Mark Horak reports to Thomas Lesinski, U.S. executive VP/GM, and to VP/GM of North America and Australia Jim Carroll, as stated in the Feb. 17 issue of Billboard.

The year saw a significant shift for singles, which sold 21% in units from 5.4 million to 5.1 million, and 8.6% in value, from 97.1 million kronor ($97.6 million) to 89.8 million kronor ($90.3 million). "It wasn't a big year for a lot of Swedish artists," said Christer Lundhagen, managing director of local indie record store Enter Music, "but in the last few years, the talent we have produced has a lot of big records.

Sales of vinyl albums rose 10% in units and 12% in value, from 240,000 kronor ($241,000) to 2.6 million kronor ($246,000). MiniDisc shipments were down 8% to 20,000 units in 2000 and 55% in value, from 2.3 million kronor ($205,000) to 300,000 kronor ($300,000). Audio cassette dropped 19%, from 20,000 to 15,000 units, and 41% in value, from 19.3 million kronor ($19.4 million) to 7.7 million kronor ($7.8 million).

FOR THE RECORD

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**WORDS AND DEEDS**
(Continued from page 28)

Mitchell brings new flavor with a self-titled, 18-song set of masterfully crafted songs. The 28-year-old rapper's debut drops April 17 on Web/Farmalucilntersection. The Detroit-based artist is also tentatively scheduled to open for Nelly's national tour, which was still being routed at press time...

**LIFELINES**

**BIRTHS**
Boy, Joe Tristan, to Danielle and Joe Scalfi, Jan. 17 in Nashville. Father previously worked for Docu Records. Father is a producer and publisher.

Girl, Ashlyn Elizabeth, to Ginny Shea and Matthew McCormick, Jan. 25 in Providence, R.I. Mother is owner of the publicity/promotion company Mixed Media.

Girl, Lima Janel, to Laura and Dave Danner, Feb. 14 in Nashville. Father is manager of West Coast regional promotions at RIAA Records.

Girl, Zoe Madeline, to Anda McDonalld and Peter Donovan, Feb. 14 in New York. Mother is a fine-sculpting artist. Father is a bass player.

Boy, Tony Curtis Waich Jr., to Kim "Babygirl" Kenner and Tony C. Wash, Feb. 15 in Chicago. Mother is a member of the rap group HWA.


**DEATHS**

James Lee LeVitus, 73, of natural causes, Jan. 27 in Los Angeles. LeVitus was the former chairman of Select TV and president of Clarion Corporation of America. He held several positions in the music industry, including a stint with retailer/entrepreneur Earl "Mad Man" Munson. LeVitus began his career in Chicago with Curt Tapes. LeVitus is survived by his wife, Susan; a daughter, Jodie LeVitus-Francois, former Western advertising director at billboard; and a son, Bob.

Fern Cranston-Shapiro, 67, of cancer, Feb. 18 in Los Angeles. Cranston-Shapiro worked for Warner Bros. Records beginning in 1960. She most recently served as VP of royalties and licensing, a position she was appointed to in 1985. She is survived by her husband and a sister. In lieu of flowers, the family requests that donations to Cranston-Shapiro's name be made to the American Cancer Society or the SPCA.

**GUITAR AUCTION:** Seven Ryman Limited Edition acoustic guitars will be available for sale on eBay, with a portion of the proceeds going to the Opry Trust Fund. The first guitar, which is autographed by Brad Paisley, went on the block Feb. 19. The final auction will occur Aug. 13 and will feature the "Grande Ole Opry 75th Anniversary Guitar," which has autographs from Garth Brooks, Loretta Lynn, Lorrie Morgan, Dolly Parton, Steve Wariner, and others. The Opry Trust Fund gives financial assistance to people in the country music industry. Contact: Mindy Harrison at 615-383-0412.

**HOOPIN IT UP:** On April 5, the second T.J. Martell Ball Classic will take place at Basketball City in New York. The event's commissioner will be Russell Simmons, chairman of Def Jam/Def Soul and chairman/CEO of Rush Communications. The commissioner teams will come from Elektra Entertainment, Epic Records, Columbia Records/Loud Records, Island/Def Jam Music Group, RMC Entertainment, Slash N Slide, Universal Records, Atlantic Records, and Cash Money Records. The tournament will raise money for the T.J. Martell Foundation's Leukemia, cancer, and AIDS research programs. Contact: Gary Casson at 212-375-4010.

**FOR THE RECORD**
An article about Columbia Jazz in the Feb. 24 issue of Billboard stated that artist Branford Marsalis had been selected for the Compass of his post as creative consultant to the label when it was restructured. A spokesperson for Marsalis says that he resigned from his position before the restructuring.
Studies Say Radio Must Turn To Net Medium Lags Behind Newspapers In Cultivating Web User Base

BY FRANK Saxe

NEW YORK—Two new studies looking at radio and the Internet have forecast uncertain times for the medium.

According to a report by the Media Audit, daily newspapers are building a commanding lead over other local media websites. TV and radio seem "incapable" of attracting the Web audience numbers of newspapers, says Media Audit co-chairman Robert Jordan, who adds, "Radio station are way out of the loop."

Researchers found that in 51 of the 81 markets studied, newspaper sites pulled larger audience numbers and, in 67 cities, the newspaper sites attracted more than 10% of their market's adult population.

The Web site of the Washington Post led the way, attracting nearly 33% of Washington, D.C., adults, followed by the Austin, Texas, and Raleigh, N.C., newspaper sites, with 21% of that market's adults.

On the flip side, radio and TV struggled to attract single-digit percentages. "There are some exceptions, some of them rather spectacular exceptions," says Jordan, "but they are very few." In each market, the sum of Web site visits to all radio station sites in a market is generally equal to the sum of visits to all TV station sites, Jordan says. But since there are more radio than TV stations, the number is much smaller for each radio site. "An individual radio is not that competitive at all, certainly compared to daily newspapers," he says.

Jordan points to Cox Interactive, the Web division that ties together Cox's radio, TV, and newspaper properties, as a successful radio-TV properties. In several markets, most notably in Atlanta, Cox has set up a local portal site that drives users of each of its media properties to a single site—in this case AccessAtlanta.com. Jordan says, "Certainly somebody like Clear Channel could do that very easily in many of their markets."

SIPHONING OR MARKETING? Many traditional radio broadcasters worry that simultaneous streaming of their stations or streaming alternative channels would, by creating their own competitors, splitter listening even further. Sinnereich believes there is reason to worry about losing listeners and advertisers to the Web. "There's no question that Internet usage is negatively impacting radio listening, and there's no question that more and more music, behavior, from shopping to browsing, listening, and distributing, is being moved onto the Internet," Sinnereich says. "Meanwhile, we see aggressive moves to deliver wireless Internet radio to cars, so every bunkier or buffer which every traditional radio station has against cannibalization..."

Radio History Gets Its Due. The history of radio will be preserved at the new American Radio Archives, created through a partnership between the Pacific Pioneer Broadcasters (PPB) and the Thousand Oaks Library Foundation. Details of the event were recently revealed by PPB president Tom Hatten and foundation president Antoinette Hapogian at the Washington Mutual Building in Hollywood, where the PPB archive collection has been housed for the past 32 years. The archives will be moved to Thousand Oaks, Calif., where there will be space to expand the radio memorabilia collection. The first acquisition under the new partnership is the entire Edgar Bargen library of Charles McCarthy radio shows. Pictured, from left, are Hapogian, former PPB president Jack MacQueen, Hatten, and PPB archivist Marty Harpman.
### Adult Contemporary

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<tr>
<th>No.</th>
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<tr>
<td>21</td>
<td>THIS IS MY HOUSE</td>
<td>PM</td>
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<td>22</td>
<td>YOU'RE NOT THE ONE</td>
<td>Sam Cooke</td>
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<td>23</td>
<td>DON'T LEAVE ME THIS WAY</td>
<td>Martha &amp; Vin Diesel</td>
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<td>24</td>
<td>LOVE WILL FIND A WAY</td>
<td>Maria Menounos</td>
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<td>I'M NOT THE ONE</td>
<td>Boney James</td>
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<td>26</td>
<td>TEMPER TEMPER</td>
<td>Smash Mouth</td>
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<td>IF YOU'RE NOT THE ONE</td>
<td>Boney James</td>
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<td>YOU'RE NOT THE ONE</td>
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### Adult Top 40

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<tr>
<td>1</td>
<td>IF YOU'RE GONE</td>
<td>Matchbox Twenty</td>
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<tr>
<td>2</td>
<td>AGAIN</td>
<td>Lenny Kravitz</td>
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<td>3</td>
<td>THANK YOU</td>
<td>Dido</td>
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<td>4</td>
<td>BEAUTIFUL DAY</td>
<td>U2</td>
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<td>5</td>
<td>CRAZY FOR THIS GIRL</td>
<td>Evan &amp; Jaron</td>
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<td>6</td>
<td>WITH ARMS WIDE OPEN</td>
<td>Creed</td>
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<tr>
<td>7</td>
<td>DONT'T TELL ME</td>
<td>MADONNA</td>
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<td>8</td>
<td>PINCH ME</td>
<td>Barenaked Ladies</td>
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<tr>
<td>9</td>
<td>EVERYTHING IS DIFFERENT NOW</td>
<td>Matchbox Twenty</td>
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<tr>
<td>10</td>
<td>I CAN'T DENY IT</td>
<td>Rod Stewart</td>
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<td>11</td>
<td>BY YOUR SIDE</td>
<td>SAUL</td>
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<td>12</td>
<td>ANGEL</td>
<td>Fergie</td>
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<tr>
<td>13</td>
<td>YOU CAN'T WALK AWAY FROM LOVE</td>
<td>Gloria Estefan</td>
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<tr>
<td>14</td>
<td>EVERYTHING IS DIFFERENT NOW</td>
<td>Matchbox Twenty</td>
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<tr>
<td>15</td>
<td>MADE IN CHINA</td>
<td>Matchbox Twenty</td>
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<tr>
<td>16</td>
<td>I'M A BIRD</td>
<td>Matchbox Twenty</td>
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<td>17</td>
<td>BREATHLESS</td>
<td>The Corrs</td>
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<td>18</td>
<td>JUICE</td>
<td>Matchbox Twenty</td>
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<td>BAYOU</td>
<td>Matchbox Twenty</td>
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<tr>
<td>20</td>
<td>DRAG ME DOWN</td>
<td>Matchbox Twenty</td>
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<tr>
<td>21</td>
<td>MAKE YOU FEEL</td>
<td>Matchbox Twenty</td>
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<tr>
<td>22</td>
<td>NEVER GONNA GIVE YOU UP</td>
<td>Matchbox Twenty</td>
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<td>ROSE</td>
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### XM Fund-Raising News Followed By Big Drop In Its Value On Wall St.

NEW YORK—XM Satellite Radio lost more than a quarter of its market value Feb, 22 on news that it plans to raise as much as $475 million through convertible notes and the sale of up to 5 million additional shares of stock. The proceeds from both the notes and the stock sale will be used to launch its service this summer and keep the company afloat in the event of unexpected delays or changes.

In filings made with the Securities and Exchange Commission, the company said it will require "significant additional funds" after it launches, since it will take some time before it begins to generate enough cash flow. XM predicts it will need as much as $175 million in 2001 and $200 million to $300 million through 2002. XM closed at $13.88 Feb. 22, down 44%, or 29%.

Banc of America Securities analyst Arndt Muesse predicted that XM's ride will be bumpy but is restoring his "buy" rating on the stock, with a 12-month price target of $42.

Investors were still wary of the service Feb. 23, as competitor Sirius Satellite Radio's stock dropped 8% after it announced plans to sell 1.5 million additional shares. Valued at $220 million, the shares will finance Sirius's service through mid-2002, as long as it receives an expected $150 million loan from Lehman Brothers.

Sirius plans to begin operating by the summer. XM expects to be on the air by the fall.

### Companies Invest $55M in Inner City

NEW YORK—Quintal/UP Morgan Partners, which manages a private equity fund focused exclusively on investing in minority- and female-owned businesses, and First Union Capital Partners have invested $50 million in Inner City Broadcasting, which owns 16 stations in seven markets in the U.S., including WRIR, the oldest African-American radio station in the country, and KSLX in San Francisco.

"Quintal played a significant role as the chief architect for the Inner City station, a group that led the company and the co-investors through a difficult financial period," says Inner City CEO Pierre Sutton. Under the terms of their investment, Quintal/UP Morgan and First Union will each hold one board seat on Inner City's nine-member board of directors.

Meanwhile, Quintal/UP Morgan has agreed to sell its stake in Blue Chip Broadcasting to Radio One Broadcasting, which announced its $100 million purchase of Blue Chip last month. Quintal/UP Morgan became the largest investor in Blue Chip in June 2000, when it invested $30 million in the company. Radio One is among the 15 original investors in the company.
Don't get Our Lady Peace's Raine Maida wrong. Though her group's latest Columbia disc, Spiritual Machines, was inspired by the idea that computers may become more intelligent than human beings, it's all about appreciating the human soul in the here and now.

"That song to me was such a simple premise," Maida, the group's front man, says of "Life," which is No. 27 on this issue's Modern Rock Tracks chart. "It's really about positive energy. Everybody deals with simple things that get people down, like money problems. You just have to deal with stuff and turn any negative energy into positive energy. That's the way to get through life."

The song embraces this concept with a raw beginning that lacks much musical accompaniment; the track then builds into a rocking chorus. The group thought "the lyrics are so simple, so it's really about the music and the rhythm."

"It's really about positive energy," Maida adds. "We're all going through stuff, and there are things that happen to us, and we turn a negative situation into a positive one."

Another song from the album, "The Age of Spiritual Machines," features vocals by Polyphonic Spree leader Stephen Merritt. "I just thought it was a great song," Maida says of "The Age of Spiritual Machines." "It's a great song, and I think it's going to be a hit."
BET Plans Inaugural Awards: Christian Music Vids Compiled

BETrophies: BET will present its first awards show in a live telecast June 19 in Las Vegas. The BET Awards will honor entertainers in such fields as music, film, and television. The winners will be voted for by industry professionals, but sources say that there will be at least one "people's choice" category in which voting will take place via BET.com. The show will be produced by Coeetee Productions, which helped helm this year's Grammy Awards.

ARISTO MEDIA'S NEW VIDEO REEL: Music video promotion can be a serious financial challenge for acts not on the mainstream pop charts. Makers of contemporary Christian music videos seem to have found a new, cost-effective method of promotion, though, thanks to Nashville-based AristoMedia, which has begun issuing compilation reels specifically to market such videos.

AristoMedia president Jeff Miller explains, "Christian video production has grown steadily over the past two years. A large percentage of this growth has come out of the independent market, where artist budgets are the tightest. The compilation reel will not only save these labels money in duplication expenses but provide them an avenue for their artists to gain exposure with every video show AristoMedia services." The first of AristoMedia's Christian music video compilations was put out in February featuring Cross Movement's "Know Me (Huh, What?)" (Diamante), T-Bones' "Ride Wit Me" (Flyer), Ambassador's "Honor and Glory" (Past 23) (Diamante), and Crystal Lewis' "Trust Me" (Gospo Centric). According to AristoMedia's Christian music video producer Jamie Miller, future compilation reels will typically feature four to eight videos per compilation. He adds that AristoMedia expects to issue a new Christian video compilation every five to six weeks. The next compilation reel is due in mid-February. Miller says that despite the demand, "we might issue more than one compilation at the same time."

AristoMedia is servicing its Christian compilation video compilations to more than 140 local/regional shows and select mainstream music video outlets. The compilation reel is available at the Beta SP, three-quarter-inch, VHS, and Super VHS formats.

THE CLIP LIST

A sampling of playlists submitted by national network personnel for the week ending March 10, 2001

BY CARLA HAY

Continues programming

1395 West 35th Street, New York, NY 10001

WE ON: June 18, 19, 20

1. "Put It on" - The Game feat. Kanye West
2. "The Other Side" - Arista Records
3. "The Other Side" - Arista Records
4. "The Other Side" - Arista Records
5. "The Other Side" - Arista Records

E-mail address: badtaste2@hotmail.com

Key interview: Rick Dorman, producer/host.

Following are five videos from the episode for the week ending Feb. 28:

Earth Crisis, "Nemesis" (Victory)
Corrosion of Conformity, "Dialbo Blvd." (CMC International)
A.F.I., "The Days of Phoenix" (Nirvana)
One Minute Silence, "Holy Man" (V2)

FOR WEEK ENDING FEBRUARY 25, 2001

The most-played clips as monitored by broadcast data systems

"New ones" are reported by the networks (not by BBS) for the week ahead.

1. "Dare To Be Different" - The Game feat. Faith Evans
2. "Surf's Up" - BulletBoys
3. "The Other Side" - Arista Records
4. "Put It on" - The Game feat. Kanye West
5. "Summer of '69" - Bon Jovi

10 hours weekly

223-221 Washington St.
Newark, NJ 07102

Rob Steward, I Can't Stay (Madonna, Don't Tell Me)
Eric Clapton, Tears in Heaven
Gwen Stefani, Don't Speak
Moby, Stars

9 hours weekly

223-221 Washington St.
Newark, NJ 07102

Rob Steward, I Can't Stay (Madonna, Don't Tell Me)
Eric Clapton, Tears in Heaven
Gwen Stefani, Don't Speak
Moby, Stars

5 hours weekly

1004-1006

Columbia Records

"New ones" are reported by the networks (not by BBS) for the week ahead.

1. "Dare To Be Different" - The Game feat. Faith Evans
2. "Surf's Up" - BulletBoys
3. "The Other Side" - Arista Records
4. "Put It on" - The Game feat. Kanye West
5. "Summer of '69" - Bon Jovi

THE CLIP LIST

A sampling of playlists submitted by network personnel for the week ending March 10, 2001

Continues programming

1111 Stewart Ave.

WE ON: March 12, 13, 14

1. "Put It on" - The Game feat. Kanye West
2. "The Other Side" - Arista Records
3. "The Other Side" - Arista Records
4. "The Other Side" - Arista Records

E-mail address: badtaste2@hotmail.com

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One Minute Silence, "Holy Man" (V2)
seem eelie, but a common thread binds them: her voice—sou larly clear, commanding yet intimate. Further evidence of its qualities can be heard on her major-label solo debut, the wide-ranging "Real Emotional Girl," due March 20 from Teldec. The album confirms the 30-year-old singer's ability to stretch musical boundaries with a conviction that is rare.

"I don't see it as a huge range, because it falls naturally to me," O'Callaghan says. "I spent my whole life breaking down those boundaries." While Marquis was aiming high, O'Callaghan sang in a rock band called Hawk before embarking on classical voice training at age 16. She dropped Pat Benatar and picked up Handel; intent on becoming a nun, she was convinced that singing opera rather than rock would help her become a nun. O'Callaghan continued her training in Mexico and Europe, broadening her repertoire to include songs in Spanish, French, and Italian. Meanwhile, the time she recorded her first album—"Yokutaki," a multilingual 1998 set of Satie, Poulenc, and Weil art songs issued by Canadian indie Music Complete—"Yokutaki" reflected a sophisticated taste and persuasive style. But not wanting to be relegated to a category as a "classical" singer, O'Callaghan began incorporating the work of composers with a more contemporary pop sensibility.

O'Callaghan's mostly English-language Marquis follow-up, was still heavy on the Kurt Weill but began weaving in Leonard Cohen's "Hallelujah" and "Suzanne" with the likes of Randy Newman's tune title, Bob Dylan's "A Loring Stone," and Pearl Jam's "Better Man.

"There are classics in every genre," O'Callaghan insists. "And there's not a huge difference between Bob Dylan and Kurt Weill. That's what I want to get across."

His work with Marquis and Marquis disciples might never have heard of Pearl Jam but does that mean the singer is "just a kid from northern Ontario who has a new band now and then discovers art songs and classical music and discovered how wonderful it is and wanted to introduce my friends to this wonderful music that they didn't know," she says. "So now, if I'm doing is introducing older people to someone like Pearl Jam, it's the same thing, just backwords.

THEATRICAL FLAIR

O'Callaghan relishes the chance to expand his theatrical work, often in some role. Appearing on the popular Canadian TV series "Foottuhl Heart" in 1999, she impressed young viewers. She also founded the award-winning avant-garde music theatre company Zebra, which has played around 300-centuries-old classical music more accessible to modern audiences. Albert Schultz, director of Toronto's classical theatre company Soulpepper Theatre, first met O'Callaghan in 1988 while working on a CBC radio program celebrating Gershwin's birthday. George Szabo, immediately taken by the theatrical way she conveyed a song's significance, "She's a marvelous interpretative artist and a master of musical material," Schultz says. "She goes at the story and emotional life in a song, working on the lyric as much as the music."

Schultz invited the singer to perform in his company's 1999 summer season. O'Callaghan was gaining a following, he says, and by the time the group announced its 2000 season, her show sold out.

O'Callaghan's first two albums, together with her TV appearances and live performances, made her one of Canada's most successful international artists. While Marquis retained its Canadian rights, Lange signed O'Callaghan to Teldec for international distribution. "Real Emotional Girl" was being released last fall in Europe and Canada. The singer still has her homeland firmly behind her. Her performance on the album of one of its top classical discs—and she's earned plaudits in the rest of the world.

STATEWIDE CHANCE

For O'Callaghan and Teldec, breaking into the American market will be no small task. Her music is difficult to categorize—which, unfortunately, makes it a real challenge to promote.

Arthur Moorhead, VP of associate labels for Atlantic Records, laments the fact that an artist with such range is hard to squeeze into narrow radio formats and retail divisions. "There are so many things an asset from an artistic perspective," he says, "but from a marketing perspective, it can be a hard sell."

Real Emotional Girl lacks a ready-made marketing niche, Atlantic might take to heart lessons O'Callaghan learned internationally over the past few months. According to Stewart Duncan, director of music for Canadian superstore chain Indigo Books Music & Cafe, the bulk of sales during the holiday season come from people who "discover" the music at listening stations or when managers put it on the store's digital jukebox. Duncan says O'Callaghan "has to know who she is.

Canadian sales of Real Emotional Girl have already surpassed the first album. "I'm not surprised," says Canadian manager, Zach Werener, betting that a series of Canadian jazz festival appearances this year will increase that number.

Beyond Canada, O'Callaghan carries far less name recognition, so promotion has been more aggressive, according to Markus Stoffen, label manager of Warner Classics and Jazz in Germany. Real Emotional Girl is not "mainstream enough" for most European radio stations, he says, so the label garnered attention by putting the artists in front of press and public via a small tour.

Tetsutaro Suzuki, manager of Warner Classics Japan, notes that O'Callaghan faced many obstacles there. Over and above the language barrier, Western-style cabaret is one of Japan's least successful retail categories. Securing press coverage and radio play was nearly impossible, he says, before he had helped generate some buzz, but once again, O'Callaghan's greatest advertisement was her music.

"The most important contact for Japanese consumers is stores, not press, magazines, or radio," Suzuki says. Putting Real Emotional Girl in stores' listening stations helped push her sales to the top of her category in Japan. He adds, "Patricia's sales figure is outstanding.

While Moorhead realizes that Real Emotional Girl has to chance with American pop radio, he thinks the album could very well find a home on NPR outlets. He says, "NPR represents her audience—people who know who Leonard Cohen is." Similarly, the label will focus its print-ad campaign on magazines with a sophisticated, cultural readership, like "Mother Jones and Utne Reader."

Just as a series of small O'Callaghan performances attended by key journalists helped generate a buzz in Europe, Moorhead hopes that a series of small performances and summer could help find her an American representation, as well as sparse grass-roots retail traffic.

Yet O'Callaghan isn't easily categorized, where should shoppers look for Real Emotional Girl in stores? Retailers in other countries cross-list the music with classical, jazz, pop, and vocalist sections. Atlantic may try focusing on the pop category, because O'Callaghan's next album might not have any classical elements.

O'Callaghan suggests that her next Teldec effort could incorporate more pop-oriented rhythms, as well as a few songs written by herself. "I've had a few things in the works, something she hasn't done since her rock-singing days with Hawk. So even if her eclectic ways have been impressive so far, the artist promises that we haven't seen anything yet: "The big difference will be between what I've done so far and what will come next."

BLACK PROMOTERS SETTLE WITH APA

(Continued from page 1)

against the booking agencies and promoters for "maintaining and profiting from a conspiracy to do business only with white promoters and to exclude black promoters," according to Martin Gold, attorney for the BPA.

"The facts were vague as to the financial terms of the agreement, but it is obvious that the BPA promoters and legal council consider the development to be major.

Gold says, "The plaintiffs are gratified that we've reached an agreement with APA to do business on a completely non-discriminatory commercial basis with the plaintiffs ... and to make certain that in the future, with respect to APA, business is conducted openly, fairly, and with equal opportunity for everyone."

The agreement with the APA comes off in some ways as more of a meeting of the minds than a typical legal settlement. "[APA president] Jim Gosnell and I had a lengthy meeting with no attorneys present and in the presence of three of my top advisors on the BPA and point man for the lawsuit. "We listened to each other's point, and I explained to him the depth of our conviction. I also explained that my concern was not just for the plaintiffs in this case but for all qualified promoters to be able to do business in this industry in a non-discriminatory environment."

APA officials confirmed the agreement. "We resolved our differences to the satisfaction of everyone," Gosnell says. "APA has always had its doors open to everybody, and we look forward to doing business with everybody."

Rowe praised APA for the move. "APA and its president, Jim Gosnell, have made a great step in the direction of correcting the wrong that has plagued the concert industry for many years," says Rowe. "This step took great courage on their part. APA have decided with us to make a move to the future and get beyond the long history of the past. The beginning of the end of the last bylaw of racial exclusion in the business end of the entertainment industry. This is an important step forward."

Gosnell says his relationships with Rowe and BPA promoters Jesse Boeseman of Sunson Productions and discusses the upcoming BPA Promotions dates back to his earliest days in the business. He says that while he's "sorry this took so long," he will be open to changes in the way APA does business.

"APA has always conducted itself in a proper way, and we're looking forward to doing business with these gentlemen and others," Gosnell says. "We're sorry that this took so long to get to this point. We're thrilled that this is over with and we can get back to doing what we do best, which is securing employment for our members."

Rowe says his meeting with Gosnell ended on a highly satisfactory note. "We concluded our meeting with a handshake and a hug," Rowe says. "I then shook him in the eye and said, 'Let's do business.'"

The suit will proceed against the other defendants, which include Ross Promotions, Detroit Music Agency and Creative Artists Agency, and concert promoters, which include SXF Entertainment. "At present the defendants in this case are keeping a tight squeeze of file to secure racism and discrimination," Jim Gosnell and Rowe read to the group in a press conference in the best interests of his company and the concert industry," Rowe says.

Dr. Joseph Lowery, chairman of the Black Leadership Forum, a civil rights watchdog group that has taken up the BPA's cause, says the APA settlement is significant. "This is the first step toward eradicating the problem that has long plagued the concert industry."

Meanwhile, the case proceeds. On March 16, New York state Supreme Court Judge Robert P. Patterson Jr., issued an opinion and order (Billboard, July 15, 2000) that lawyers for the BPA could proceed to a federal jury trial, denying the defendants' motion for dismissal. (Currently, the case names seven booking agencies and 20 promoters. The latter are primarily under the SXF umbrella.)

At the time of Patterson's action, a spokesman for the White Plaintiffs Alliance said the primary parties named in the suit, issued a statement that said, in part, "Allegations that the William Morris Agency, agencies of excisionary practices, condones racism, or discriminates in any way against minorities—in or out of the workplace—are unfounded, unthink, and inflammatory. No one takes charges of racial bias more seriously than we do. However, the allegations leveled against us in this litigation are entirely without merit and will be vigorously defended.

The case is currently in the discovery stage, which is expected to last at least another year, according to Gold. While he would not disclose whether other defendants had offered to settle, he says, "We are always open to people calling us up in an attempt to resolve this issue. Our primary interest is in changing the business practices, and of course, we're open to everyone."

Lowery says, "We will continue to fight the big boys who have shown no signs of willingness to天真 for their sides."

BILLY BAH | MARCH 28, 2001 | www.billboard.com

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WILLIAMS, U2 WIN MULTIPLE BRITS

(Continued from page 8)

The event was also broadcast in the U.S., Japan, Russia, and parts of Southeast Asia. Coverage is also available on the Internet, courtesy of entertainment production company Done and Dusted Live and BBC Worldwide. "Lots of artists were really happy to [see] the two shows [being] broadcast simultaneously," says Morrison. "Lots of artists were really happy to have [the] two shows [being] broadcast simultaneously."

It was a great success, and we had plenty of positive feedback from broadcasters," says Murielle Payot, program manager for the U.S. network of the British Broadcasting Corporation, "and we hope to have similar coverage in the future.

A spokesperson for retailer HMV says, "The big winners are likely to be the artists who performed on the night. Albums that have a lot more room to grow are likely to be among the main beneficiaries. Already, early indications suggest that U2, Coldplay, and Plaskett are among the winners in a broad range of music."

A spokesperson for the K.U.'s largest retailer, music, Woolworths, says, "We had a great [British] promotion for the night, and we see sales of albums pick up significantly."

A spokesperson for the K.U.'s largest retailer, music, Woolworths, says, "Our plans are to try and create some instant heat for A&M, says Fair.

For Fair, part of the appeal of A&M is the label's role as a "powerhouse,..."

"We see the success of A&M as a kind of R&B powerhouse," says Fair. "You look at what Interscope Geffen A&M has..."

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(Continued from page 5)

orfano, Fla., called Stilo. "Their music is kind of Spanish-language Brian McKnight," says Fair. "But they sing in English too."

One of Fair's first duties as president was to take U2 back into the studio to record "Boy. Come Over (This is Our Night)," which is featured on the upcoming album of the band's most recent tour, the U2 in 3 album.

"It's been my policy," Fair says, "to try and create some instant heat for A&M, says Fair.

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GRAMMYS ADD POP TO SALES (Continued from page 6)

Beth Dube, VP of music purchasing at 22-unit, Boston-based Newbury Comics, reports that while album of the year winner Steely Dan's sales were up roughly 700% chain-wide after the Grammys, she is less bullish on the long-term prospects for the album because it was released over seven years ago and has sold reasonably well.

"We did see a dramatic rise in sales this week, so it's a pop, just because of the Grammy," says Dube. "But will it be a Santana? I don't think so."

Likewise, Pete Cline, president of 11-unit, Chicago-based Harrison Records, says that while the rackjobber's accounts experienced overall sales increases of 2.5% to 5% over the same week a year ago, "we didn't get the single title bump that we got a year ago with Santana. For example, he says, that the latest U2 album's sales increased 100% from the week before, but that only represented a gain of 3,400 units.

Giants Records GM Larry Jacobson argues that the performance of an album like Steely Dan's does not need to be considered in context when comparing it with the unheard of post-grammy sales from Santana a year ago.

"The Steely Dan album is a seller right now, whereas the Santana record was at the forefront of the consumer's awareness at the time of the Grammys and had a single with strong supporting on radio," he notes.

Similarly, Newbury Comics was able to create sales momentum for some of the lower-profile Grammys nominated titles—including albums from Emmylou Harris, Steve Earle, and Patti Smith—with a special promotion through its E-mail club. Albums from 80 selected Grammy artists were promoted through special E-mail alerts and in-store endcaps and sold at or below cost to participating club members for the month of February.

"I think we saw particularly good results because of that promotion. Had we not done that, with a lot of those lesser-known artists we may not have seen the increase in sales that we did," she adds.

Other artists enjoying a post-Grammy pop album at Newbury included Jill Scott, Lee Ann Womack, and Lynne. Elton John, who performed with Eminem, also benefited, while Eminem's sales—which are consistently strong at the chain—were up slightly.

But Dube says the big winner from the show may likely be Scott. "I think the Jill Scott has legs," she says. "[She] is relatively unknown, so she can only continue up from this."

BILLY'S EVA CASSIDY GONE BUT FAR FROM FORGOTTEN (Continued from page 9)

The album 'is genuinely unhyphenated. People love it, and they have to hear it. We've sold hundreds and hundreds of them.'

—MAGGIE GARRETT, SOLO

Garrett adds that her stores also do continuous busy business with Time After Time and other Cassidy titles, such as Live at Blues Alley and her one complete studio album, Eve by Heart. The Other Side, a collaboration with soulman Chuck Brown, also does well.

Cee says that Virgin Megastores, after supporting the album "pretty much from day one," gave both Songbird and Time After Time another retail push in early November through Christmas. "It started to pick up through word-of-mouth, a lot of local radio came on board, then it just took off," he says.

While some record companies overreach themselves in the wake of mainstream success, Hot's recent expansion has taken a more prudential form. It recently acquired a new office and warehouse space close to its base in Brighton, on England's south coast.

Jennings says that the spontaneous, unforced nature of Cassidy's success has generated widespread good will toward Hot, even if fulfilling the demand for the album is a challenge for an operation that employs just 10-20 people between its two bases in England and Australia.

"Everything's a challenge, but everyone's really into it, and we can do it," Jennings says. "We've got great relationships with shops. 'Distribution is the magic word,' and I like to think we've nurtured every little friendly face [toward Cassidy]. Every piece of feedback and nuance is processed and absorbed."

ROB THOMAS' 'SMOOTH' SKILLS HAVE HIM IN DEMAND (Continued from page 1)

If he keeps on this path, he's going to go down as one of the greatest songwriters of all time.

Thomas isn't thinking about how these collaborative efforts are going to look on his resume. He's just reviwing the songs he's written for some of his heroes and making new friends.

In the wake of last year's suc cess as the co-author and voice for Santana's Grammy-winning hit "Smooth," he is considering his own commodity. (The Grammys snubbed him again this year: Matchbox twenty's sophomore effort, Mad Season, was nominated for best rock album, and the track "Bent" received a nod for best rock song.) Getting to work with Nelson, though, was a dream come true. The first album Thomas cowrote was Nelson's Greatest Hits and Some That Will Be.

About his love affair with music, Thomas says, "When I was young, I would sit next to the record player and read every word [along the music]. Writing songs is something I know I want to continue to do for a living.

But songwriting is an art that Thomas is "still developing," he says. "I listen to Willie, and he has a way of making simple phrases into something you never thought of. It's like having a conversation with a friend when he talks to you through his music."

National attention for Thomas' gifts, however, is cutting three of the young man's singers for his fall release, The Great Divide, an album produced by Matt Serletic, who will include vocals by Thomas, who has written songs for such artists as Garth Brooks. "When I was writing one of the songs, my wife kept saying, 'That's a Willie Nelson song,'" Thomas says. "I was really torn, whether or not to have that little twist. I wish I would have the opportunity. He sounds great doing them. It's the funnest thing to sit and play and have Willie singing along to my song."

Thomas and Nelson also started writing a tune they've yet to finish. "It's a good writer's song," says Nelson, "and he's a professional in the fact that he can do this or that or whatever the situation might call for."

Thomas' collaboration with Nelson, however, is only formal, according to Toronto Nashville sales manager John Gusty. "There's an Americana feel to his songs," he says. "He's an eclectic songwriter, like there used to be." Vernick—an ASCAP country songwriting两人 who recently collaborated with Thomas—says Thomas has the potential to be an artist with "just another Day in Paradise"—agrees. "Wrighting with Rob is easy," he says. "It's fun because he thinks differently, outside that."

Vernick and Thomas both write for BMI Music Publishing. They credit Lamborg, who is BMI's Music's New York office and Greg Hill, VP of writer and artist development at BMI Music Publishing, with connecting them to co-write.

"Greg mentioned this country writer that had a cool style to him," Vernick says. "He knew that he needed Phil's record and really liked it a lot. So Phil brought a six-pack of beer by the studio, and we hung out and had a few. We came up with a song called 'If I Were Someone You Loved,' I think it's going to be on Phil's record, which makes me happy because I like the idea of doing something country." Another Nashville-based writer-time number," Thomas says. "You don't want to be selfish about your work. You have to give away all the good stuff.

As much as Thomas enjoys co-writing, he admits that it can be a bit of a lonely enterprise. "I'm always more comfortable by myself," he says. It's kind of like going to the movies—you never want to get out of your house and drive there, but once you go, you can't get using that kind of art more than with someone else. All writers should meet people outside their element because that's the only way to learn anything.

Still, Thomas admits there's a special chemistry with his matchbox Twenty bandmates. "When I bring [a song] to the guys," he says. "I try to bring it as bare as possible, me on the guitar or the piano. Everybody pitches in on my ideas."

When it was time to put the right band together, it was Thomas' who decided to assemble the musicians. "He has the ability to take those songs and bring them to life—which is the difference between writing a good song and making a good album.

Future writers thinking of working with the other band members step forward to write songs, according to Thomas. "On this record," he says of Mad Season, "we wrote the songs all together in town together, but it was a song that Kyle [Cook] wrote and was going to sing. We'll probably have that on the next record. There is a song that Paul [Douriette] wrote that's really good and we've set that on the next record. I think that gives the band longer life. We have good songwriters in the band that have written songs that have been great.

In the future, Lamborg plans to help Thomas further expand his creative horizons. "We are sort of networking him through the business," he says. "That's all about giving people obviously wanting to write with Rob. We want to inject him into more songwriting scenarios, and we're picking these very carefully. Our next step will be networking Rob with the urban community."

Rodney Jenkins and Jack Knight are the urban writers with whom Lamborg would like to connect Thomas. He has also been considering partnering Thomas with songwriters in the Christian community. "I think Alan Christian/Michael W. Smith/Steven Curtis Chapman/Pop market space has been on our radar," he says. "It's been one of the things we've talked about, but haven't put into effect."

Thomas seems humbly appreciative of the opportunities his success has afforded him. "It's great to play on a lot of things. You get to tell people you love your music," he says, "but the whole idea is to be a better song writer—30 years on and still be writing. I don't want to be the guy who wrote "You're my number one woman" and myInterpretation of the music of Bob Dylan, with a focus on his album "Time After Time". The text highlights the success of the album, the cooperation with different artists, and the impact on the artist's career. It also touches on the collaborative efforts and the artist's reflection on the process of songwriting and the impact of working with other musicians.
Brought every news nut pared but Ozomatli, Austin. The rhythm section hails from Los Angeles: pianist/arranger Alberto Salas, bassist Will Dog Amors from Oregon's Gorge, percussionist John Czesta, who ventured with tour maven Los Lobos offshoot the Latin Playboys.

Berklee recalls, “It was an amazing session, getting these guys in a room to play together, and we were really familiar with, a lot of folkloric staff. We had engaged this musicologist from Guadalajara, Mexico—such a neat guy, who had a library of 50,000,000 words. Dan Goodman went down there and brought back 20 CDs full of song ideas. That was quite a package—exposing us to worlds of beautiful music, hybrids from Cuba and South America that none of us had ever heard.”

Having nailed what he felt was the heart of the album, Berklee then went on to list his candidates to see who else was available. Topping that list were Brazilian superstar Caetano Veloso, his dad's old friend, and in Brazil—the latter of whom immediately had a song in mind ("Drummin' Mobilla") that Berklee loved.

“Caetano was a hard one,” Berklee says. “He came through beautifully, but it took some work to convince him that the idea of working with a set of players unknown to him and going into the studio without a prepared arrangement was valid.”

Among the cuts with Veloso is an acoustic recital of his late 60’s chestnut “Babi.” In retrospect, Berklee views Veloso’s participation with awe. “The guy’s a living god,” he says.

As to the reception for the group’s more daring follow-up, Berlin makes optimistic. “I have great faith. While being a highly experimental blend, it honors every culture that it touches, as crystallized by Caetano.”

One words in Berlin’s format that I can discern. All we can do is manipulate whatever resources are at our disposal. The good news is that the entire second of every song was filmed.”

As shot by Wayne Miller and Michael Borski, the Canto session footage has been optimized. Berlin maintains that for a complete film are being discussed.

Canto came to Legacy following the result of a backstory conversation between Hidalgo and Legacy senior VP Jeff Jones, who is also senior VP of Columbia Jazz. Hidalgo describes the musing as “straw in a project working on, which was ultimately completed and released on Legacy as Howdy—a 10-track, avant-blue album featuring the legendary multi-instrumentalist (and former vocalist of John Mayall’s Bluesbreakers and Canned Heat). Legacy VPGM Adam block describes the project as “an album that enabled Canto to come out via a reissue-oriented label. When the Howdy project appeared,” he says, “the combination of our niche marketing expertise and the collective’s singular voice was almost as a boutique label made Legacy a natural home for something that might have been deemed difficult elsewhere. So, we’ve taken the reissue mentality and grown it into something different.”

The first example of us releasing a new recording was John Denver’s Greatest Hits Live in 1994, which had a TV tie-in,” Block adds. “We decided it would be best to tie it up with a Doc Donahue brothers project in ’96. Every couple of years, the right kind of unique project comes along that just makes sense for us.”

Two other upcoming Legacy albums find the label partnering with producer Rick Rubin’s American Recordings. One set features the last music recorded by late rock star Fatha Ali Khan, the renowned Pakistani qawwul singer; the other disc showcases his nephew, Rahat Fateh Ali Khan.

A project with “endless opportunities” is how Block views Canto. “What’s exciting from a marketing perspective is the opportunity to appeal to a core Latin audience, a world music audience, and a Los Lobos/Dave Matthews/Phish youth market or an adult, eclectic market. There is so much that we can do to reach all of these niches.”

Although the far-flung collective rarely manages to convene for live appearances, the band will come together to play The Tonight Show With Jay Leno (March 13), as well as shows in Los Angeles (House of Blues, March 14), Austin (La Zona Rosa, March 15), and New York (Bowery Ballroom, March 20). Other shows and broadcasts may be in the offing.

The Los Super Seven story continues with natural press interest.

BOUCHER TO PROPOSE CIVIL LAW MODIFICATIONS (Continued from page 1)

type services legal. That bill would amend the U.S. Copyright Act to allow consumers to download files from an Internet site if they can prove they have already purchased the recording and are not using the music for commercial purposes.

Several sources say that lobbyists from the entertainment industry, including the Recording Industry Association of America (RIAA) and the Motion pictures and TV Department of Universal, are reportedly met to craft an opposition strategy to both Boucher’s bill, as well as similar legislation expected to be introduced in state legislatures.

The RIAA’s battle plan escalates this past month with the hiring of several high-profile Republican insiders to serve as an executive director and lead in federal lawmakers on Internet issues and attempt to change public opinion on the pervasive “free music” mentality.

A number of lawyers have joined the trade group’s arsenal of heavy hitters is former Montana Gov. and Bush campaign adviser Marc Racicot, who will take over the number two spot during the 2000 presidential election’s Florida vote count and emerged as a leading candidate for the position.

Earlier last month, the RIAA reached out to former Senate Minority Leader and 1966 Republican presidential candidate Everett Dirksen as an advisor. Sources say that Racicot will play a more active role in hands-on lobbying than Dole.

The RIAA has also hired Bush advisor and attorney Chuck Cooper. The three join the RIAA’s in-house lobbying and legal team of president/CEO Hilary Rosen, senior VP/general counsel Cary Sherman, director of civil litigation George Borowski, and government relations VP Mitchell Glazer.

Racicot and the RIAA have set up a contract discussion to discuss the group’s position—that unauthorized downloading of music on the Internet violates democratic principles—guaranteed by the Constitution.

“Privacy and personal safety for one another, are imperative to us as a nation,” Racicot tells Billboard.

Racicot says that his initial duty will be to have an attorney review the Napster case. The job also includes discussing the issues with policymakers, as well as “talking to America” about the music industry and Internet concerns in “appropriate venues,” which could include TV programs.

“There are immutable principles involved,” he says. Of some Napster users, he adds, “I think young people are well and have a healthy respect for what is fair and right.”

The very opposition of the RIAA officials reacted to the RIAA’s hiring with feigned amazement.

“I’m shocked,” says MP3.com lobbyist Jocelyn Frank. “It’s like they recruited Dick Cheney to go out on Capitol Hill this morning and thought it would be schoolkids, but they’re in school. Must have been all of the day’s law school. Duh. Digital Media Assn. executive director John Potter adds, “I’m awed at the amount of resource money available to the RIAA and the apparatus that is driving them to spend so freely.”

Soul Train Double Winners

R. Kelly And Jagged Edge Top Honorees

BY GAIL MITCHELL

LOS ANGELES—R&B and Jagged Edge were double winners at the 15th annual Soul Train Music Awards, held Feb. 28 at the Shrine Auditorium.

Jagged Edge walked away with awards for best R&B/soul single and best R&B/soul album in the band, or duo, or group category, while R. Kelly earned honors in the male category for best R&B/soul single and best R&B/soul album. Picking up her first music industry statuette following a shutout at the Grammy Awards was Jill Scott, for best R&B/soul album (female). Award winners were chosen by a panel of radio DJs, retail personnel, and artists, based on chart positions in several national trade publications.

The show was produced by Don Cornelius Productions in association with Tribune Entertainment.

Following is the complete list of Soul Train Music Awards (STMA) winners.


Best R&B/soul single (female): Yolanda Adams, “Open My Heart” (Elektra).

Best R&B/soul album (male): R. Kelly, TP-2 Comin’ Outta My Heart (Jive).

Best R&B/soul album (group, band, or duo): Jagged Edge, Let’s Get Married (So So Def/Def Jam).
### Hot 100 Airplay

**March 10, 2001**

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### Hot 100 Singles Sales

**March 10, 2001**

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<td><em>What's The Difference</em></td>
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<td>T.K. McKoy</td>
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<td><em>Never Had A Dream Come True</em></td>
<td>Club 7</td>
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*The Billboard Hot 100 is a chart that ranks the best-selling singles in the United States. The chart is based on physical sales, digital downloads, and streaming plays. The chart is published by Billboard magazine and its website.*
live bluegrass music on family trips to the nearby New River Ranch, and he fell under the sway of a black musician named Frank Irvington, whose fingerpicking fascinated him. He began to teach himself the guitar at age 13.

In his late teens, Fahey met the legendary Washington, D.C., area record collector Dick Spottswoode, who introduced the young musician to the recordings of gospel blues guitarist Blind Willie Johnson and the Focous Records imprint, which issued some of Fahey's early recordings.

In the early 60s, Fahey moved to the West Coast to go to school, doing undergraduate work at the University of California in Berkeley and eventually at the University of California in Los Angeles. His master's thesis, on bluesman Charlie Patton, was published in book form in 1970 by England's Studio Vista. As a field researcher, he turned up two famed bluesmen of the 20s and 30s who had long been dead: Bukka White, who was rediscovered by Fahey and Ed Denson in 1963 (and who would go on to record for Takoma), and Skip James, who was unearthed by Fahey, Bill Barth, and Henry Vestine in 1964.

Through the 60s, Fahey recorded a series of unclassifiable solo acoustic sets for Takoma. The albums were distinguished by their dense fingerpicking, as well as their convolution titles (like Death Chants, Breakdowns and Military Waltzes and The Great San Bernardino Birthday Party and Other Excursions) and meandering, often mock-scholarly liner notes (penned, pseudonymously, by Fahey). Though the records never sold in huge numbers, a cult sprang up around Fahey, who went on to record for such prominent labels as Vanguard and Warner Bros.

During the 70s, Fahey recorded for a number of labels, including Takoma, which he sold to Chrysalis Records in 1977. Though he continued to record regularly into the next decade, he struggled with alcoholism, and in 1986—five years after he moved to Oregon—he contracted the debilitating Epstein-Barr syndrome. A few years later, he was diagnosed with diabetes. By the early 90s, he had divorced his third wife and was living in a Salvation Army shelter in Salem.

In 1984 Fahey's career underwent a renaissance: Rhino Recordings issued a superlative two-CD retrospective, Return of the Repressed: The John Fahey Anthology, and an admiring feature about the guitarist by Byron Coley in Spin magazine alerted a new generation of listeners to his work. In 1986, Fantasy Records bought the Takoma catalog and began to release Fahey's long-unavailable 60s recordings on CD.

The revitalized Fahey began issuing probing new records for such post-punk labels as Table of the Elements and Thirsty Ear; his 1997 album City of Refuge for Kimm/Kerr Records was distributed by Mercury. His later work showed a deepening interest in sound collage (which he first explored in the 60s) and included compositions for lap steel and electric guitar.

In 1996 Fahey founded a new indie label, Revenant Records, devoted to what he termed "raw music." The company issued increasingly lavish collections by such uncompromising musicians as Cecil Taylor, the Stanley Brothers, Dock Boggs, Charlie Feathers, and Captain Beefheart. According to Revenant label manager Dean Blackwood, the label will release the guitarist's complete Fonotone recordings in a boxed set of four or five discs this year.

Fahey, who issued a hitherto unreleased fourth volume of folksongs titled Harry Smith's Anthology of American Folk Music on Revenant last year, won a Grammy Award in 1998 for his contribution to the liner notes for Smithsonian Folkways' release of the original Anthology. A memorial service for Fahey was held Feb. 26 in Salem on what would have been the guitarist's 62nd birthday.
### Greatest Gainer

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### Top Selling Albums

**March 10, 2001**

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**Note:** The Billboard charts are a weekly ranking of the top selling albums in the United States, based on sales data compiled by Nielsen SoundScan. The charts are published by Billboard magazine. The information includes album sales, streaming, and other audio content. The charts are a key measure of album performance and are used by the music industry to track album success.

At the same time, the new pack of bands is starting to take the mainstream mantle. Slipknot, 3 Doors Down, Linkin Park, Papa Roach, System of a Down, Good Charlotte and My Chemical Romance, manager of Slipknot, have all been noted.

"Without touring, they might not have done as well as they have, not just in America but worldwide," Richard S. Scher, Slipknot's manager, says. "They play about 30 dates in 2000 and will supplement a mainstage slot on Ozzfest this year with off-day support, says Brian Slagel, manager of Ozzfest, and Paul Rosche. Between the Ozzfest and other dates, Slipknot will be playing six nights a week for a "time they want it, and they'd better have it," says Scher. "They get burned out by sitting around." 

**GETTING AROUND**

The plethora of new acts on the scene is encouraging, but industry players are cautiously optimistic about staying power. Kirby says, "It reminds me of the '90s; these bands will stick around for a while.

And even with all the success, there are still many roadblocks facing developing acts. A lot of bands have radio hits but they're not on the charts, and there are still a lot of bands competing to sell tickets," says Ferragamo. "In the absence of a hit single, it's a tough road, and we're looking forward to this year's Ozzfest, which is a classic combination.

The success of mainstream rock acts like Creed has helped pave the way for others. "Our new act, we were kind of scared, with all the radio playing on it," says Chris Henderson of 3 Doors Down, whose debut album has topped 4 million copies. "But the airwaves have spread to the world, and there's room for more of that. Bands don't have to be scared to write that kind of music." 

**ROAD WARRIORS**

A common thread among all these bands is a willingness to tour and tour hard. "Without a doubt, these rock bands understand that the way to build is through touring," says Ken Ferragamo, the Agency Group's rep for Creed and 3 Doors Down. Kirby, responsible agent for Slipknot, Disturbed, and Mudvayne, says it quite simply. "It's the same thing with the rock bands. In my world there is a real work ethic—these bands have the capability, and they're not happy and they're playing night after night," he says. "That's the groundwork for a long career.

It helps when the bands see records and they're playing music they can sell records. "It seems to be that way, says Henderson. "If you're on the road, records sales are up, and if you're not on the road, sales are down." 

Being a road warrior is fine with Henderson. "I could stay on the road seven days a week, 365 days a year," he says. "I don't ever get tired of it. I never get tired of playing, at least. The airports get a little old sometimes.

The harder-edged bands are known for incessant touring, often in the absence of other developments. "The only difference with Slipknot, because radio and MTV really have not been behind this band," says Steve Ewing, manager of Slipknot at No. 1 for "3 Years of Blood and Sweat," says Ewing. "Without touring, they might not have done as well as they have, not just in America but worldwide." 

Richard S. Scher, Slipknot's manager, says the band has played about 300 dates in the last 10 years and will supplement a mainstage slot on Ozzfest this year with off-day support, says Brian Slagel, manager of Ozzfest, and Paul Rosche. Between the Ozzfest and other dates, Slipknot will be playing six nights a week for a "time they want it, and they'd better have it," says Scher. "They get burned out by sitting around." 

**MAKING IT LAST**

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**CONSISTENT TOURING has been one of the most important parts of developing ourselves as artists. Together with the Internet, touring has been the most effective way to reach possible fans.**

And we love to do it. 

—KEITH MOSELEY, STRING CHEESE INCIDENT
PARENT'S PROFITS DECLINE; SANITY SLOWS EXPANSION
(Continued from page 8)

2000, Sanity—which claims a domes-
tic market share of 22%—began an open-for-business sign on the doors of 35 new outlets. That brought the total stores in the chain to 250, but Sanity is now looking to expand its business to more than 300 outlets, with approximately 50 outlets set to open in the next year. Most of Sanity's store openings will be in areas with low population, such as Cincinnati and Dayton, Ohio, and New York City. Publishing:

Ahead of the release of the disappointing sixth-month figures for parent company Brainz Ltd., Sanity announced in mid-January the closing of its 1999-2000 CED division. The group's retail sales were based in Melbourne. Shifting its Melbourne staff to Sydney to save Sanity $300,000 to $500,000, Sanity's move to Sydney was to be a cost-cutting move. From 1999, Sanity was already paying new costs to expand its business to more than 300 outlets, with approximately 50 outlets set to open in the next year. Most of Sanity's store openings will be in areas with low population, such as Cincinnati and Dayton, Ohio, and New York City. Publishing:

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New Roles For 3 In Billboard Chart Revamp

Billboard has restructured its chart department, giving new responsibilities to three Music Group staffers, effectively immediately.

Airplay Monitor chart coordinator Jonathan Kurant is promoted to chart manager of Adult Contemporary and Adult Top 40 for Billboard and Airplay Monitor, and Top 40 Airplay Monitor's Modern AC charts. At the same time, West Coast charts assistant Keith Caulfield is promoted to manager of Billboard's Studio Action chart. Steve Graybow, who has worked for the department since 1989 and has been a chart manager since 1991, assumes responsibility of the Modern Rock chart in Billboard and Airplay Monitor.

Kurant joined Airplay Monitor in New York as chart assistant in May 1996 and was promoted to chart coordinator in June 2000. In assuming supervision of the adult charts, previously managed by Graybow, he adds Billboard responsibilities for the first time. A communications graduate from New York University, where he was GM of college station WNYU, Kurant worked for syndicator SuperRadio before joining Airplay Monitor.

Caulfield joined Billboard's Los Angeles office in March 1998. A graduate in print journalism of the University of Southern California, Caulfield writes the weekly Ask Billboard feature for Billboard.com. He also makes weekly contributions to Billboard's chart columns, as well as assisting in the weekly production of numerous charts.

Graybow, who is based in New York, takes over Modern Rock Tracks with a decade of chart management experience under his belt. Aside from handling the AC chart, he has managed the Adult Top 40 chart since its inception in 1996 and the Modern AC chart since its 1997 launch. He took on Billboard's jazz and blues charts in 1996, and later became the magazine's Blue Notes/Jazz columnist, responsibilities that continue as he trades in the adult formats for modern rock.

Caulfield reports to Geoff Mayfield, Billboard's director of charts; Graybow and Kurant report to Mayfield and Silvio Pietroluongo, Monitor's director of charts.

Billboard's 'Swing It!' Jumps and Jives

Watson G govill/Bl u t h o w K r ocs announces the release of Swing It! An Annotated History of Jazz by Bill Milkowski, with a foreword by Tim Hauser. Swing It! chronicles the history of this quintessential American art form, with an evocative look at jive, a.k.a. swing music from its pioneers Louis Armstrong, Fats Waller, and Cab Calloway, to its present purveyors, including Brian Setzer, Big Bad Voodoo Daddy and Cherry Poppin' Daddies.

Swing It! delivers the story of swing with narrative intensity, and includes extensive discographies, vintage photos, and a jive glossary.

Bill Milkowski is the author of Jaz o The Extraordinary and Tragic Life of Jaco Pastorious, and Rockers, Jazzbos & Visionaries published by Billboard in 1996. He is a frequent contributor to such magazines as Jazz Times, Pulse!, and Billboard. Tim Hauser, of the singing group the Manhattan Transfer, is based in Los Angeles.

Swing It! ($12.95, paperbound) is available wherever books are sold. For interviews contact Lee Wiggins at 646-654-5465. To excerpt, contact Sheila Emery at 646-654-5463.

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Crazy, 112, Jagged Jump Into Top 10

The BILLBOARD HOT 100 LANDSCAPE changes dramatically this issue, thanks to the release of some key commercial singles. There are three new entries in the top 10, starting with Crazy Town's "Butterfly" (Columbia). The former No. 1 Modern Rock Tracks hit makes an impressive 11-2 leap. The single debuts at No. 8 on Hot 100 Singles Sales and advances 7-4 on Hot 100 Airplay, capturing Greatest Gainer/Airplay honors. Bad Boy/Arista's 112 makes an even bigger move, rocketing 32-8 with "It's Over Now." The title zooms 48-3 on Hot 100 Sales. It's the first top 10 hit for the group as the headline act, besting a previous number one hit by No. 13, achieved by the debut single, "Only You," in 1996 and "Cupid" in 1997. The group did make the top 10 as guest artists on two singles: "Still Be Missing You," the Puff Daddy/Faith Evans collaboration that went to No. 1, and "All Cried Out," the Allure track that reached No. 4.

Also jumping into this issue's top 10 is "Promise," the latest Jagged Edge single. The So So Def track marches 17-9 and debuts at No. 10 on Hot 100 Singles Sales. Another So So Def single enjoyed a tremendous sales week, but it doesn't have enough airplay to fuel a move into the top 10 — yet. Lil' Bow Wow, who opened Madonna's Crossroads tour with the Grammy teaser, pole vaults 51-2 on Hot 100 Singles Sales with "Bow Wow (That's My Name)," which is good enough to cause the single to re-enter the Hot 100 at a new peak of No. 21. The Hot 100 should continue to change dramatically in the coming weeks, thanks to commercial releases for "Love Don't Cost a Thing" (Epic) by Jennifer Lopez and "Jaded" (Columbia) by Aerosmith.
Kingpin

Steely Dan Two Against Nature
Album Of The Year,
Best Pop Vocal Album
Best Pop Performance By A Duo Or Group With Vocal "Cousin Dupree"
Best Engineered Album, Non-Classical

Faith Hill Breathe
Best Country Album
Best Female Country Vocal Performance "Breathe"
Best Country Collaboration With Vocals
"Lets Make Love" (w/Tim McGraw)

Deftones White Pony
Best Metal Performance "Elite"

B.B. King & Eric Clapton Riding With The King
Best Traditional Blues Album

Pat Metheny Trio 99>00
Best Jazz Instrumental Solo "(Go) Get It"

Joni Mitchell Both Sides Now
Best Traditional Pop Vocal Album

Heartfelt congratulations to our colleague and friend, Danny Bramson for his award as Co-Producer on the Best Compilation Soundtrack Album For A Motion Picture, Television Or Other Visual Media

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America's greatest rock 'n' roll band. Period.

The only band that could go from halftime at the Superbowl with 'NSYNC and Britney Spears to the Rock & Roll Hall of Fame (induction on March 19).

Appearing on Saturday Night Live March 17.

New album in stores Tuesday, March 6
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Produced by Tyler, Perry, Hudson & Frederiksen
'The Boneyard Boys
Mixed by Mike Shipley
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