Retailers Debate Models For Subscription Services

BY ED CHRISTMAN and BRIAN GARRITY

NEW YORK—While the rest of the music world wonders whether or not Napster will survive a judge’s demand that it block users from trading copyright-protected tracks, music merchandisers following the case are more concerned with the suggested subscription-model prices bundled in the press.

On the eve of the National Assn. of Recording Merchandisers annual convention (in Orlando, Fla., March 11-14), Russ Solomon, chairman of West Sacramento, Calif.-based Tower Records/Videos (book), voiced his concern that the amount discussed as adequate compensation for the subscription E-commerce model sounded suspiciously like a record-club dilemma in the making.

Retailers charge that record clubs, which offer 11 CDs for a penny and many other special deals, undercut the

Edel Sets Up London Unit As Int’l Marketing Hub

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

LONDON—German indie edel records has finally added to its global operations a full fledged international marketing structure that will allow the company to completely exploit its repertoire on a worldwide basis.

Fully operational since March 1, the London-based division will prioritize releases and implement global marketing strategies. Previously, each edel affiliate was setting up its own list of priorities, without central coordination.

Monica Marin, who last December took on the newly created post of VP international marketing, says, “What will change from the past is that we will have an operational budget for central marketing operations, but it will then be up to the local companies to organize and finance marketing plans in their own territories.”

Marin, who worked previously at PolyGram and

The WHITE Paper . . .

PAUL McCARTNEY ON HIS NOT-SO-SILLY LOVE SONGS

Exclusive Discussion Of New ‘Wingspan’ And Beatles ‘1’

An occasional feature column of analysis and opinion regarding music industry topics by Billboard’s editor in chief.

BY TIMOTHY WHITE

LOS ANGELES—Now seems an apt moment once again to listen to what the man said. In an era marked by cynicism and rife with pop music that melds misogy ny and other Big-O bigness with seductive beats, it’s instructive to reconsider the singular career path of Sir James Paul McCartney.

Not only a legendary songwriting force in the Beatles—whose collection has either been at or near the top of The Billboard 200 albums chart for more than 16 weeks—McCartney was also the founder of the popular follow-up to the Fab Four, a plucky outfit he called Wings.

“We had certainly decided to just go and wing it—no wonder we ended up calling the band Wings,” McCartney mused with a grin during a March afternoon of conversation and recording at Jim Hen son Studios (i.e., the one-time A&M Records compound that began as Charlie Chaplin’s landmark movie lot), located just off LaBrea Avenue.

The initial Wings quintet was organized in 1971 with guitarists Denny Laine and Henry McCullough, drummer Denny Seiwell, and Paul’s new bride, the former Linda Eastman (they were wed in March 1969), on keyboards and backing vocals. Wings would go on to notch 10 gold or platinum albums, including the 3 million-selling masterwork Band on the Run of 1973.

Five of the albums hit No. 1 (Six if you count Paul’s contribu tive 1970 McCartney solo outing with its vocal harmonies from Linda).

The catalog yielded a stretch of seven Top 10 hit singles with wife and company, including seven No. 1 successes. McCartney’s Wings-period output would prove to be one of the most remarkable second acts in the modern annals of popular music, and the music itself was just as unique.

Rather than aping the sound McCartney helped shape with the Beatles, Wings was more personal and stylistically pristine in tone, its often ruminative sense of diver—

(Continued on page 98)

Napster’s New Challenge: Blocking Access To Files

BY EILEEN FITZPATRICK

LOS ANGELES—Another battle in the 15-month court war between Napster and the music industry may be over, but the cleanup—described by parties on all sides in terms of “refinement,” “implementation,” “compliance,” and “negotiation”—may take some time.

On March 9, all parties in the case were expected to attend court-ordered mediation to discuss damages for past copyright infringement. The Recording Industry Assn. of America (RIAA) declined to comment on what financial damages it expects Napster to pay.

In the meantime, all sides will attempt to comply with the orders put forth in the preliminary injunction issued by U.S. District Judge Marilyn Hall Patel March 6.

Under Patel’s order, Napster must block access to copyright material submitted by RIAA member companies

(Continued on page 105)

Tour Business Should Profit From Big Summer Lineup

BY RAY WADDELL

NASHVILLE—A meat-and-potatoes lineup of touring artists for summer 2000 should easily be enough to propel the North American concert business to more than $1 billion again for the year, despite an uncertain economy.

At the same time, the industry will deal with the first summer season for concert behemoth SFX under its new Clear Channel parent. As SFX’s top echelon talk “syner—

gy,” the rest of the industry wonders what the impact of the new regime will be.

On Feb. 29, 2000, Clear Channel Communications announced a $4 billion deal to acquire SFX Entertainment following former SFX head Robert Sillerman’s two-year, $2.2 billion buying spree of most of North America’s top concert promoters, along with other sports and marketing concerns (Billboard, March 11, 2000). The deal effectively merged the world’s largest promoter and producer of live events

(Continued on page 101)
TRICK DADDY
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IN STORES MARCH 20th

THE ATLANTIC GROUP ©2001 ATLANTIC RECORDING CORPORATION
A TIME WARNER COMPANY
Dance Specialist Kinetic Inks Deal With BMG

Move Suggests The Major Believes Dance Genre Is About To Boom In The U.S.

BY MICHAEL PAOLETTI

NEW YORK—Ending months of speculation, the dance industry this week signed a year-old deal with Warner Bros. Records, Kinetic Records has entered into a worldwide joint venture with BMG.

Under the agreement—which was signed by New York-based Kinetic founder/president Steve Lau and BMG U.K./Europe president Richard Griffiths—BMG owns 50% of America’s most respected and successful dance/electronica label.

“The deal is rather unusual because Kinetic is a U.S. company, and the deal was initiated by Richard in Europe,” Lau says.

“Dance music sales are huge on a global level, and the market in the U.S. is catching up,” explains Griffiths. “BMG expresses enormous confidence in the dance label as our partner gives both parties a huge advantage in the breaking of and picking up of artists.”

“Richard and I are both artist-oriented guys,” says Lau. “In the past, Kinetic often fought an uphill battle, but Richard and his European team intrinsically get the怀特和舞动的商业。”

“Dance music is pop music throughout Europe, and he sees its potential here.”

Through the new arrangement, Kinetic will continue to operate independently in the signing and development of artists and DJs. Artists and single
groups that have a “real shot” at radio will be worked in conjunction with BMG based in New York. Says Lau, “We will work on developing a U.S. promotion/marketing arm, notes Lau.

“We already have the ability to get a record on more than 200,000-units sales range, Lau continues, “what we have moving expanded is resources and an effective machine to help us get our records on the radio and beyond that sales level.”

“Quite simply, it’s great to be in business with specialists who know their market,” Arista executive VP Terry Blaiz says. “We’ll do whatever we can to increase Kinetic’s mass-appeal exposure in the U.S.”

Over the last four years, Kinetic signed and developed such cutting-edge artists and DJs as Paul Oakenfold, Sasha & John Digweed, DJ Dan, BT, Hybrid, Sandra Collins, Timo Maas, Tiësto, Martin Solveig, G, and Max Graham, among others. With the exception of Oakenfold, who defected to London-Sire last year, Lau says he is “taking Kinetic’s current roster with him.”

The label’s Transpectr series, now three volumes strong, has sold 295,000 units total, according to SoundScan.

Last July, Kinetic became the first label to have a DJ beat-mixed compilation enter The Billboard 200: Sasha & John Digweed’s Commons 49 debuted at No. 149. By the end of 2000, Alternative Distribution Alliance (ADA) hailed Kinetic as its top billing label.

“Kinetic is a pioneer in the field of electronic/dance music,” ADA president Andy Allen acknowledges. “This musical genre isn’t generally known for artist development, but Kinetic understands the power of developing artists. Kinetic established dance acts/DJs as artists, which is why their records sell substantially more than other dance/ electronic labels.”

Both Lau and Griffiths credit Arista U.K. recording artist/DJ Sasha for introducing the two. “I was discussing my future at the label with Richard,” recalls Sasha, who’s currently recording a “proper” album. “I told him I needed a dance label, one that completely understands dance music.”

When Griffiths pushed for suggestions, Sasha says he immediately mentioned Lau and Kinetic. “I liked the work he did on Communicate, which was a one-off deal,” Sasha says. “It feels great to now be an official member of the Kinetic family.”

preceding the release of Sasha’s album in the fall will be Maas’ two-disc Connected, MTV VJ Ray Munn’s Ray’s House, and Graham’s two-disc Tranceport 4, which will hit stores May 15. The album’s release will be followed by Rui Da Silva’s recent No. 1 U.K. smash, “Touch Me.”

According to Lau—and with Arista’s assistance—the trance-etchetched pop track will go to top 40, modern rock, and college radio in mid-April; a commercial date is scheduled for early May.

Releases by Deepsky, Ralph, hip-hop DJ Enuff, and Bristol-based Staceface will follow in the summer and fall. On June 5, Kinetic will launch the new chill-out series, All in One.

BMG/U.S. licensed from London-based Azuril Records, the first volume is beat-mixed by Filia Brazilia. Successive volumes will feature some of the turntable manipulators of artists like Howie B. and Grove Armanda.

“At the end of the day, any deal is about people the label likes,” Lau says. “And the people I’m dealing with totally get dance music’s potential in the U.S. Kinetic’s business model is based on what happened in Europe three years ago. America is so ready for this.”

Griffiths concurs. “The dance music culture will only continue to grow in the U.S.,” he says. “At the moment, it’s still underground. It’s like the alternative rock movement of the late ’80s. Ali we need is a dance/electron- ic equivalent to Nirvana to come along and break the scene wide open in the U.S.”

Kineticrecords.com is expected to launch Monday (12).
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**Artists & Music**

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**Covering the Globe Weekly**

"honest and sincere, without favor or fear," was long the motto of *The Billboard*—"The Medium for the Best Interests of All Concerned in the World of Amusement." Sometimes, the publication's most unsung items carried the most enduring import. Seventy-five years ago—in the "Special Spring" issue dated March 24, 1926—the magazine ran a small report stating how "a new dance hall in Harlem opened Thursday night under the management of J.J. Faggan, formerly of the Arcadia. Faggan offers the "Waltz Symphony Orchestra" in the musical attraction."

This was the soon-to-be famous Savoy Ballroom. As so affectionately depicted in a brief film heralding the return of New York's Roseland Ballroom after a Midwestern tour. In the mid-'20s, Henderson's band—waxing discs for Columbia, among others—was the height of Louis Armstrong and Coleman Hawkins. A lead theater story told of how Al Jolson was bouncing back from a throat illness to appear in the New York revue *Arts and Motes*. Elsewhere, it was noted that Houdini was playing the Bronx Opera House with a technologically enhanced version of his hit "mystery entertainment" act. And Rudolph Valentino was reported to be starring in a United Artists sequel to his breakthrough hit *The Sheik*—titled, aptly enough, *The Son of the Sheik*.

The *Billboard* also carried dispatches from London, Paris, Berlin, and Sydney. The iconic Josephine Baker was starring in a new Parisian revue, and at the Berlin State Opera, composer Richard Strauss was conducting his *Salome* and *Der Fliegende Holländer*. The hot film opening in Berlin was Charlie Chaplin's *Gold Rush*. Among the many casting calls included in the *Billboard* was one for "a little, white, fidgety, long-haired blonde," which was gearing up for a Hollywood tour. Proving that the times weren't yet a-changin', there were also calls for "scarlet-haired" (and colored) dancers and "dancers for minstrel shows."

Amid the advertisements, there were pitch for Charter lessons, profit-sharing player pianos, glow-in-the-dark theatrial color, Felt's Cat dolls, and scores of popular songs. One song-plug ad touted the latest from pioneering black firm Clarence Williams Music Publishing—"I've Found a New Baby," a "hot syncopation" sung by such stars as pop/blues diva "Pops" and diva Ethel Waters. The "Special Spring" always devoted extra coverage to the outdoor-entertainment business, so the issue included an editorial on the industry's prospects. Despite "a market crash" of a few weeks earlier, the industry took an optimistic tone: "The sharp setback to speculative over-confidence may leave money in people's pockets for spending purposes."

Customers may have had more spare change for the next three years, but on Black Tuesday, Oct. 29, 1929, the Roaring 20s ended and the Great Depression began.

This marks the debut of *Billboard*'s *The Billboard Back Pages*, a monthly column that retraces the magazine's century-plus history in content and context.
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Navarre Restructures From 3 to 2 Divisions

BY CHRIS MORRIS

LOS ANGELES—Explaining the radical restructuring of Navarre’s operations, the distributor’s chairman/CEO Eric Paulson says his firm couldn’t have succeeded, as its structure was formulated in the past.

“The structure has been a design for failure,” says Paulson, “and that same design in there for 18 years. It’s only taken me 18 years to figure this out.”

With Navarre, Paulson has restructured its music distribution side several times in the last four years, the current redesign is the first to involve all areas of the company’s business.

On March 7, the publicly held company announced it was realigning its non-propprietary and proprietary products (Billboard Bulletin, March 7). Navarre’s Alternative Retail Marketing (ARM) and computer products divisions are being wrapped into Navarre Distribution Services (NDS), while its independent music division is serving as the platform for Navarre Entertainment, Paulson says.

Paulson says Navarre hired Boston-based consulting firm Emerald Solutions last summer in response to widespread feedback from local music and retail consolidation in the music and computer businesses. After eight months of strategic planning, a new format was developed for NDS.

“For 18 years, people have looked at Navarre and said, ‘They’re in the music business and the software business,’” says Paulson. “And so I decided that thought that all along, also. But as we really started looking at what we did and the services we performed and what we had already successfully done we’re here today . . . what we really came to understand is that we’re not in the music and software industry. What we are really in is distribution, a stuff that we own or control the rights to, or control the distribution of, and stuff that we didn’t control the rights of.”

NDS has been conceived as a repository for Navarre’s non-proprietary business. Heading the division is senior VP/CFO Brian Burke, the former VPGM of the company’s television division. Reporting to Burke are a range of national accounts managers and a team of regional account managers.

Paulson says “Navarre” was chosen to suggest the idea of bringing a Navarre to the world rather than changing Chiodo’s role at Navarre. “We were areas of sales that were somewhat neglected that needed our full attention,” says Paulson. “It’s really a control entity. We are going through the strategic planning, that we needed this new design . . . The consultancy I really focused Jim’s energy, which he has a ton of, on what he’s really good at.”

NEM will also hire someone to head the acquisition of DVD catalog and distribution and a number of managers for audio and DVD are also being hired to interface with the national account bases.

Navarre says restructuring is the latest attempt to boost Navarre’s languishing sales of entertainment products. According to the firm’s management, the divestiture of its computer products division will result in a 15% reduction in sales for the first quarter ending Dec. 31, 2000, computer products still account for 65% of Navarre’s sales.

A new strategy is to instroduce broad changes in its music sales staff since 1997—twice under ex-CEO Guy Marsala and twice under Chiodo. Following the announcement of the restructuring, Navarre stock rose 6.25% to close at $1.59 during regular trading hours on Nasdaq.

The purchase of music and DVD product is an immediate goal, and Navarre has the money to do it, according to Paulson: “Today we have over $29 million in cash and no debt. We’ve been building a war chest over the last year. As we looked at wanting to restructure this company, we found it was going to take a significant amount of cash.”

NEM will focus on the sale and development of Navarre’s proprietary audio and DVD product. The division was acquired in February by Steve Pritchett, who joined Navarre last year as the VP of content acquisition for e-line, the company’s E-commerce operation.

Tom Lenaghan, formerly VPOM of ARM, has been named senior VP of content acquisition for NEM. Paulson says Pritchett has a “great reputation.”

The sales staff will now sell DVD product as well as audio. “We need strong, high-touch reps to establish the acquisition of content, both from a purchasing standpoint and from a negotiated exclusive-label representation standpoint,” says Paulson.

Navarre’s music sales department, headed by director Ed Maxin, and the company’s Hawaiian and computer products divisions (headed by sister Markove and Peter Piaseck, respectively) will also report to Pritchett.

Concerts West Buys Goldenvoice

BY RAY WADDELL

NASHVILLE—The long-ramoured acquisition of Southern California-based promoter Goldenvoice by Concerts West became official March 5. The new venture will operate as Goldenvoice LLC.

Goldenvoice’s partners Paul Feltt and Rick Van Santen will assume the titles of co-presidents, reporting to Concerts West co-CEOs John Meglen and Paul Paulson.

“These guys are a perfect representation of what we think the next 10-20 years of this business will be,” Meglen says. “It’s about getting into an artist management and working closely with the artists.”

Goldenvoice has promoted concerts in California for more than 20 years, specializing in premier events by alternative rock bands as Red Hot Chili Peppers, Rage Against the Machine, Tool, Beck, and Beastie Boys. “I think Goldenvoice is No. 1 in the country at sharing a relationship with artists,” Meglen says.

Goldenvoice will work with Concerts West’s 36 branches, and will be managed by Anschutz Entertainment Group to act as the sports and entertainment company’s national concert promotion division, with a mandate to aggressively book tours in arenas (Billboard, Dec. 16, 2000).

Former Goldenvoice partner Moss Jacobs has assumed a VP/ Talent buyer role, and will also oversee the company’s Hawaiian and West Coast concert promoter. Nederlander acquires Goldenvoice exclusive promotion rights to the 4,322-capacity Santa Barbara Bowl (Billboard Bulletin, March 7).
J RECORDS’ STAR STUDED GRAMMY GALA:
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Luther Vandross, Carlos Santana, Clive Davis, Wyclef Jean

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Clive Calder, Barry Weiss, Charles Haimo, Kedar Massenberg and Ken Berry

John Sykes, Mo Ostin, Lee Mooney and Jack Rosen

Melissa Etheridge, Sheryl Crow, Eve, Swizz Beatz and Courtney Love

Stevie Wonder, Clive Davis, Jesse Jackson and Abinett Estenin

Babyface, Lyor Cohen, Joe, Andre Harrell and Lionel Richie

Irving Azoff, Joe Galante, Brad Paisley, Charles Myselman and Charlotte Church

Quincy Jones, Clive Davis, Emilio and Gloria Estefan

Jackie Collins, Angela Bassett, Olivia, Tony Bennett and Fred Durst of Limp Bizkit

Gregg Alexander, Diane Warren, Keith Naftaly, Polly Anthony and Roy Lott

Richard Parsons, Sylvia Rhone, Phil Quartararo, Joe and Donnie Smith

Toni Carter, Julian and Rodrigo Medeiros, Richard Palmese and Shannon Curfman

Shelby Lynne, Jian Urie, Mel Leventer, Jay Bore and Jim Caparro

Brian McKnight, Shawn and Warren of Boyz II Men, Jimmy Jam and Alicia Keys

Chaka Khan, Gladys Knight, Bebe Wynann, Deborah Cox and Mya

O-Town with Dick Clark

Ron Gilyard, Steve Rifkind, BET’s Deborah Lee and Robert Johnson, Bryan Turner and BET’s Stephen Hill

Don Cornelius, T-Lo and R.L. of Next surround Jimmy Cozier

Michael Greene introduces host, Clive Davis.

Aziz Stone says everyone with an #1 slow jam “No More Rain (In This Cloud)”

Gladys Knight brings the crowd to its feet with a spine tingling “Midnight Train To Georgia.”

Alicia Keys’ future star May blaze as the world premiers “Fallin’,” her forthcoming debut single.

Grammy-nominee J Lo seduces the ladies with his #1 smash “I Want You.”

Dido truly dazzles with her stunning chart-topping hit “Thank You.”

Wyclef raises the roof with Cali Calloway’s “Minnie The Moocher”.

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Luther Vandross shows why he is the best male singer in the world today.

Steve Wonder’s finale rocks the house with a memorable five song set that kept the audience roaring.

A TIME FOR UNFORGETTABLE PERFORMANCES

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Sanremo Festival Loses TV Viewers

BY MARK WORDEN
SANREMO, Italy — It is almost a tradition in Italy that the Sanremo Song Festival, which concluded its 51st edition March 3 is followed by a post-mortem, but this year the discussion appears to be far more painful than usual.

According to Enzo Mazza, director-general of the Italian Federation of the Music Industry (FIMI), the industry's main representative body, "Sanremo is accompanied by a lot of soul-searching about poor record sales, but this is the first time that we have seen a major drop in the television audience. We're talking about a structural crisis."

TV viewing was down for all five nights of the festival, broadcast by the state-owned Rai I station, but the decline on the final night was particularly dramatic. The last night of Sanremo is Italy's ratings equivalent of the Super Bowl, but, according to figures from ratings monitor Auditel, the 57.2% audience share was 8% lower than last year. The figure was the worst since Auditel began following the event in 1987.

Sanremo's TV crisis comes during a year when the music was generally considered to be of above-average quality. The main competition, which features 16 acts, was won by 23-year-old singer/songwriter Elisa, with "Luce (Tramonta 'N Ovest)" (Light (Sunsets in the Northeast)). Elisa's music is undoubtedly less traditional than that of Giorgio, who came in second with "Di Sole e D'Azzurro" (Of Sun and Sky Blue), even if both songs were co-written by Zucchero. Another relatively innovative group, Mario Basile and "Quarta Nostra Grande Storia d'Amore" (Our Great Love Story).

Elisa is on the Super label, as is Giorgio, and "Quarta Nostra" is produced by "Sai con Me (Forever)" (Stay With Me (Forever)) won the festival's other competition for new talent, which also featured 16

acts, Sugar Records act Avion Travel won the main event in 2000. This year, there was a concerted attempt on the part of the festival's organizers to invite more avant-garde acts to appear in the main event, even though the three most interesting examples, rappers Sottocosto, orchestra rock band Quintergo, and the style-orchestra group Rvinertig, took the last three places in the overall vote count.

The awards are decided by three juries: the quality jury, consisting of 10 singers, writers, film directors, and others; the consumers' jury, made up of record buyers; and the popular jury, comprising 1,000 people who "represent Italy in general" and vote from assorted Rai studios around the country.

Given the high quality of this year's music, industry executives say they felt let down by the mediocrity of Rai TV's presentation. The five-night, 18-hour festival is slow-moving in the best of times, but this year it seemed to proceed at a snail's pace.

For FIMI's Mazza, it was "a disaster." Marco Alboni, joint GM of Virgin Italy, complained that "Rai TV's" director, Sergio Japino, "didn't seem to know much about music and even less about camera angles" and that the presenter, 57-year-old Raffaella Carri, "clearly had personal preferences for some acts, while her two sidekicks, so-called comedians Emilio and Massimo Ceccherini, were pathetically unfunny."

And yet, Sanremo does draw a massive television audience that is the envy of other countries.

"The problem," says Mazza, "is that very few of these viewers actually buy records. Sanremo used to be the be-all and end-all of record sales in Italy. Today, the singles and albums released by the 32 participants account for 3% of the market."

What can be done to make the event more useful to the record industry is not clear. In the national debate that followed the festival, some critics suggested its abolition, while others thought the competition element could be dropped.

Mazza does not agree with either solution, but admits to being interested in the idea that the event could be staged elsewhere. "The city of Sanremo receives the staggering sum of 120 million lire ($87.9 million) for staging the festival, but it does very little in return for the music industry. I'm sure the money that is showered on the city of Sanremo could be spent on organizing a decent TV show. They could start organizing next year's TV event now, rather than at the last minute. If the Venice Film Festival has a full-time artistic director, I don't see why Sanremo can't have one."

Yet not all industry executives are so gloomy. Says Massimo Giuliani, managing director of WEA, "Sure, the ratings were down from last year, but you can't call a TV audience of 11 million disastrous. It's true that the TV show left a lot to be desired, but I don't see a major crisis. Nor do I see the need for wide-ranging reforms. What we have to do is take the emphasis away from the TV show and back toward the music."

"Marco Giorgi, head of Italian sales for Sugar Records, says,"It is clear that the main challenge is to improve the quality of the audio and the video."

Sanremo may be something of a white elephant, but it doesn't appear to have much of a future, despite the adoring post-festival praise. As Virgin's Alboni observes, "Sanremo will survive: In Italy everything survives."

Chrysalis Uses Catalog As Collateral For Loan

This story was reported by Gordon Mannos to London and Matt Bev in New York.

Chrysalis Group plc has engineered an innovative solution for raising funds: it is utilizing its music publishing catalog to generate a 60.75 million-pound ($87.9 million) loan facility.

Rob Howard, director of asset securitization at the Royal Bank of Scotland (RBS), which served as the lead investment bank for the transaction, says that this is the biggest, longest intellectual property securitization, as well as the first by a music publisher.

"It's absolutely a viable technique for other companies with catalogs of this sort," he adds.

The deal, which took Chrysalis' finance team 18 months to secure, effectively puts up part of the company's 150 million-pound ($218.25 million) music publishing collateral as security while allowing Chrysalis to maintain ownership and management control.

Explains Steve Lewis, Chrysalis Music Division CEO, "We have a facility for 60 million pounds, and that means we don't have to take it all at once. It's a bit like having an overdraft, I suppose. Basically, a percentage of the value of the catalog—approximately 40%—"

(Continued on page 59)

Online Hip-Hop Awards Will Have First Telecast

BY MARCI KENON
NEW YORK—4Control Media has inked a deal with Metropolitan Television Network (MTN) to air the fifth annual Online Hip-Hop Awards Show, which will be taped at the Manhattan Center Grand Ballroom May 3. This will be the first time this event is broadcast.

The show will air the following week on MTN in the New York metropolitan area and on MuchMusic USA nationally. Exact dates are pending.

A live Webcast of the event will be produced by Highspeed Entertainment and shown on Support Online Hip-Hop (SOHH.com), the Internet property of 4Control Media, run by president/CEO Felicia Palmer. Highspeed Entertainment is utilizing a technology that allows viewers to see the show on a larger-than-usual area of the computer screen.

A virtual animated character has been created to co-host the Webcast, TV show, and live event.

4Control Media has not yet announced the real host or performers. The event is being produced by Dominic Casillo for 4Control and Metropolitan.

Last year's show was hosted by LL Cool J, Busta Rhymes, Wyclef Jean, and others performed. Jay-Z was among the attendees.

4Control Media survived last year's bankruptcy of Urban Box Office (UBO.net), a company with which it was affiliated.

Fans have already begun casting votes in the various awards categories listed at SOHH.com.

E X E C U T I V E  T U R N T A B L E

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RECORD COMPANIES. Albert Lomeli is promoted to CFO of MCA Records in Santa Monica, Calif. He was VP of finance.

Al Manerson is named executive VP of Real Deal Records in Atlanta. Manerson was an executive at Platinum Records.

Chris Stacey is named senior VP of promotion/artist development for Lost Highway Records in Nashville. He was VP of national promotion for Mercury Nashville.

Rob Weitzner is named VP, business development and digital strategy, for MTV Records in New York. He was VP, content and strategy, and GM for EMusic.com.

Sony Music Entertainment promotes Issara Bey to VP, corporate affairs, in New York. Sony Music Entertainment also names Kristopher Ahrend counsel in New York. They were, respectively, senior director, corporate affairs, and an associate in the intellectual property and technology practice group of Simpson Thacher & Bartlett.

Rob Souriall is promoted to executive director of marketing for Hollywood Records in Burbank, Calif. He was national director of promotion.

Komeka Freeman is named director of marketing for Priority Records in Hollywood. She was director of product management for Yab Yum Entertainment.

Cliff Feiman is named director of production, sales and small market for GetGood VibeRecords in Los Angeles. He was production manager for Atomic Pop.

Zsuzsanna Murphy is named product manager for DreamWorks Records in Los Angeles. She was senior director of marketing for Elektra Records.

PUBLISHERS. Brad Rosenberger is promoted to senior VP of film-TV and catalog development at Warn-er/Chappell Music in Los Angeles. He was VP of film-TV and catalog development.

Drew Hale is promoted to creative manager for Bug Music in Nashville. He was creative assistant.

RELATED FIELDS. Lyla Foglia is named VP of entertainment for SSA Public Relations in Los Angeles. She was VP of publicity for TriStar Pictures.

Susan Jacobs is named senior director of marketing for Sony Corp. of America in New York. She was marketing and licensing director for The Golden Books Family Enter-tainment.
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(Chick Corea)

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Sir Roger Norrington, conductor
London Philharmonic Orchestra

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Mark O'Connor, violin
Alison Krauss, fiddle & vocals;
James Taylor, vocals

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Cello Solos Performed by Yo-Yo Ma

Best Original Song
"A Love Before Time"
Music: Tan Dun, Jorge Calendrelli
Lyrics by James Schamus
Vocals by Coco Lee
Cello Solos by Yo-Yo Ma

Best Original Score
Chocolat
Composed by Rachel Portman

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INDEPENDENT MUSIC - Issue Date: May 5 • Ad Close: Apr 10
RCA 100TH ANNIV - Issue Date: May 12 • Ad Close: Apr 17
HAWAII - Issue Date: May 12 • Ad Close: Apr 17
SUMMER TOURING - Issue Date: May 19 • Ad Close: Apr 24

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Indigo Girl Amy Ray Goes ‘Stag’ Via Her Daemon Imprint

BY LARRY FICK

Although solo projects often spell trouble for an established act, Amy Ray says that recording Stag on her own ultimately solidifies her creative union with longtime Indigo Girls partner Emily Saliers. “Getting these songs—which run pretty left of Indigo Girls—off my chest was such a tremendous relief,” Ray says. “Last year, I found myself writing more than ever. Those songs needed a home. Now that I’ve made that happen, I feel a sense of relief and accomplishment. I also find myself feeling energized about making music again as an Indigo Girl.”

Ray admits that the punk-spiced Stag—which hits retail March 20—has another important purpose: To draw attention to her indie label, Daemon Records, a nonprofit outlet that she’s been operating from her Decatur, Ga., home base for the past decade. During that time, the label has earned critical praise for launching such underground darlings as Danielle Howle, Rock-a-Teens, Rose Polenzani, and Mrs. Fun. An Indigo Girls alum, Ray initially signed签约 to Epic Records, Stag will be released by Daemon.

“I’m extremely fortunate in that there are people out there who are interested in what I do,” Ray says. “If that interest can become a way of introducing people to great music, then I feel like I’m doing something proactive with my success.”

A byproduct of recording Stag for Daemon is that Ray was compelled to assemble the set on a relatively tight budget. “And here’s the important lesson that I was reminded of,” she explains. “You don’t have to spend thousands of dollars to make a good record. You have to trust yourself and not overthink things.”

While recording, Ray notes that she would occasionally revisit tracks to tweak them, only to decide that “the emotional context of the track was honest,” so she would just leave it alone. “When you’re in a band and every second in the studio counts, you’re a little more emotionally present from the start. There’s no time to waste.”

Another benefit of working under lead in each working is that the collection crackles with raw, electric energy. Ray seems to be flying by the seat of her creative pants throughout Stag, belting with a previously unrevealed fervor. She has surrounded herself with a host of grass-roots rock divers, including Joan Jett, Kate Schellenbach of Luscious Jackson, and Josephine Wiggs of the Breezes.

“It was like assembling my own little dream team,” Ray says with a smile. “I made a wish list of people I’m a fan of. It was the coolest experience.” Yet Ray’s at her best when she steps into front of two of her favorite bands, Southern goth-punk legends the Rock-a-Teens and Durham, N.C.-based trio the Butchies. “These are two of the hardest-working bands I know of,” she says. “I felt a lot of communal power working with them. And they brought so much to the table—especially the Butchies, who went farther musically than I ever thought they could. It was amazing to watch them work and push themselves so hard.”

Among the cuts on which Ray and the Butchies excel is the set-opening “Laramie,” a complex, often poetic rocker that wraps the listener in a haze of fuzzy guitar lines and quietly intense rhythms.

Elsewhere on Stag, Ray darts her sharp lyrical tongue at a variety of people and factions. Perhaps most memorable is the raucous “Lucy Stoners,” a distaste for sexism in the music industry.

“Lucy Stoners” is “about my journey through this business,” Ray says, recalling that while the Indigo Girls were working their way through clubs across the States, “every wall was covered with images—some subtle and some pretty obvious—of men getting blow jobs from women. It’s insane but true. This song is for every woman in this industry who has to put up with that crap. It’s bad for everyone, but it’s even worse for women who are working their way through the system from street level.”

The grass-roots creative tone of Stag will be complemented by a similarly slanted marketing plan. The set has been shipped to college radio, although Ray says the label will initially focus on outlets and regions of the U.S. that have been supportive of her Indigo Girls efforts.

“It’s a wise way for her to begin promoting this record,” says Margaret Reeling, manager of Borders Books & Music Outlet in New York. “It already has good word-of-mouth. Once her core audience discovers the record, there’s a good chance it’ll spread.”

Ray will bolster the Stag campaign by hitting the road in April for a series of club dates. The Butchies will open the shows. “It’s going to be a blast to hear these songs come to life onstage,” Ray enthuses.

From there, Ray says it’ll be time to “return to IndigoLand. We’ll start recording in the summer. I think it’s going to be a more acoustic, back-to-basics album for us. I’m excited about that. I’m ready for us to make a simple, beautiful record.”

2 Heatseekers Hit The Top Half Of Billboard 200

Top Dog’s Kracker Follows Kid Rock

BY CARLA HAY

About two years ago, a Detroit artist named Kid Rock graduated from the Heatseekers chart into the upper half of The Billboard 200 via his breakthrough album Devil Without a Cause, which went on to multi-platinum success. History seems to be repeating itself with Uncle Kracker, Kid Rock’s best friend and rock ‘n’ rap collaborator.

Uncle Kracker’s debut album, Double Wide (Top Dog/Lava/Atlantic), has garnered hit status in large part from exposure for the disc’s second single, “Follow Me.”

(Continued on page 104)

McClurkin Crossing Over For Verity

BY CARLA HAY

As part of the latest wave of gospel artists crossing over mainstream, Donnie McClurkin is furthering a trend begun in the mid-90s by Kirk Franklin and continued by the likes of Yolanda Adams, Mary Mary, and Fred Hammond. McClurkin’s second solo album, Live in London and More, has proven to be a breakthrough hit, bolstered by his recent TV appearances and airplay for current single “We Fall Down.”

Released by Verity Records last August, Live in London and More debuted on the Heatseekers chart at No. 2.

(Continued on page 104)

“Advocating for the Recording Artist In The New Digital Marketplace”

by Kenneth D. Freundlich, Esq.

Synopsis: While the giant media companies and their lobbyists and legions of attorneys attempt to dominate the emerging digital marketplace for music, artists actually have more leverage than ever before. This article, originally published in the September, 2000 edition of Entertainment Law & Finance, has now been posted on the Schleimer & Freundlich web site.

Schleimer & Freundlich, LLP
Music & Entertainment Litigation
Web site: www.schleimerlaw.com
Semisonic Plays With ‘Chemistry’

MCA Act Follows Hit ‘Strangely Fine’ With Mellow Pop/Rock Set

BY CHRISTA TITUS

NEW YORK—Chemistry may be difficult to define, but that unseen spark that creates an electric attraction between elements is undeniably crucial to a band’s sound and, ultimately, its success.

Semisonic has already proved it’s got that special something that connects a band with an audience. “Closing Time,” the band’s top 20 hit from their last album, apparently struck a chord with the many who have experienced “fast-call desperation.”

Thanks to its insistent piano tinklings and bittersweet lyrics, the song helped take the Minneapolis trio’s Feeling Strangely Fine to No. 43 on the Billboard 200 and platinum status, earned a Grammy nomination for best rock song, and has also hit the top 20 in regions as far away as Singapore and South Africa.

Semisonic’s new album—All About Chemistry (MCA), is released Tuesday (13), fans, in a sense, will get to hear about what happened in those hours before the tavern closed or the party broke up for the night.

Singer/songwriter/guitarist Dan Wilson says someone told him that Chemical, the band’s third album, is set inside a sound booth making Chemical sounds as if it could be the prequel to Feeling Strangely Fine, and he agrees with the analogy. “I feel like Feeling Strange-\n\ly Fine sounds like somebody sitting alone in the wreckage and debt’s coming out, ‘What’s he think just happened?’ It’s 4 a.m., and I’m sitting here, and I’m still trying to sort out the crazed events of the night,” Wilson explains. “I had nothing left—nothing. I was more like the crazed events as they’re happening—the party itself, not the aftermath.”

Bassist John Munson and drummer Jacob Slichter are the other two musicians responsible for bringing Semisonic’s brand of mellow pop/rock to life.

For this album, Slichter doubled as the arranger and conductor of the chamber orchestra that gives a few of its songs. Musson rips the cut “Who’s Stopping You?” and contributes trombone and guitar to other pieces.

Wilson’s talent for using simple yet poignant turns of phrase remains the same: A key example is “Get a Grip,” a reggae-like tune whose lyrics con-

(Continued on page 52)

It’s Gonna Be Us: ‘N Sync Contributes More To Its Latest Album: ‘Now 6’ Coming in April

Pulling Strings? It’s been almost a year since ‘N Sync’s No Strings Attached demolished the charts, but for moving a remarkable 2.4 million units in the U.S. its debut week. The group is now hard at work on a follow-up for Jive Records.

‘N Sync’s Chris Kirkpatrick says, “We’re trying to get it out soon. We have maybe eight tracks done, but it doesn’t mean those will be on the album.”

The big difference between the new project and past efforts is that “we’re writing a lot more,” he adds. “We learn so much from every collaboration we do, whether it’s working with Phil Collins (on ‘Taron’) or with Aerosmith at the Super Bowl.”

In His Room: Paul Simon, Elton John, Heart, Aimee Mann, Michael Penn, and Matthew Sweet are among the artists slated to appear at a tribute to Brian Wilson March 29 at New York’s Radio City Music Hall. Tickets for the show go on sale Monday (12). The music producer for the evening will be Phil Ramone, and closeout will be an event, which will be hosted by Dennis Hopkins, among others, will air on TNT later this summer.

Entu, U2? No one loves U2 more than I do, but even I am having trouble justifying the group’s decision to charge $135 for the top tickets on its upcoming U.S. tour. “We’re famous for burning money at our concerts and going home with none in our back pockets,” said the group’s Bono at the Grammy’s. “We’re totally cool about it, but the people making the most money were the scalpers.”

Now’s an argument I’ve never understood: “The scalpers are getting X amount of dollars for the tickets anyway, so let’s raise the price so at least we get the money instead of the scalpers.” The thing is that hard-ons there. The scalp will simply raise their prices—instead of scalping at a $75 ticket for $150, they’ll now scalp a $135 ticket for $250. In a way, the audience gets “scalped” twice: once when the group raises its ticket price and again when the fan buys a ticket at an increased price from the scalper.

Granted, Bono notes that the $135 tickets are not the cheapest seats the audience can get. For this tour, U2 is utilizing general admission for the floor, and those tickets will be $45. In fact, Bono says more than half of the floor will be offered at $45, which is great.

Of course, the band, which has never accepted a corporate tour sponsor, deserves to make money on its shows. It’s just that I’ve never associated U2 with greed (Bono’s tour persona of MacPhisto aside), and now I do. It is selling tickets at a price that it could never have afforded to buy when the members were fans themselves, before becoming superstars.

And just as a show in the early ‘90s that fulfilled every dream for me that rock ‘n roll can promise, but there’s a big difference between a price-less evening and an over-priced one.

They Keep Coming! Epic Records Group will release Now That’s What I Call Music! 6 April 3. The collection—a compilation project from Sony Music Entertainment, Zomba, Universal Music Group, and EMI—includes hits from Destiny’s Child, Fuel, Backstreet Boys, Britney Spears, Jennifer Lopez, Shaggy, Crue, and others.

As you may recall, Now 4, released last summer, was the first non-soundtrack compilation to debut at No. 1 on The Billboard 200. According to Epic, the five editions of the “Now” series already released have sold close to 15 million units in the U.S. Expect Now 7 this summer.

Coming Soon: In June, look for Hybrid Recordings to release the soundtrack to the Killer/Prime line film Hedwig and the Angry Inch. The movie will come out in mid-July. The play’s cast album, released in February 1999 on Atlantic, sold 25,000 units, according to SoundScan. Island will release the soundtrack to the Miramax film Bridget Jones’s Diary April 3. Among the cuts on the disc are new or previously unreleased tracks from Sheryl Crow, Lucinda Williams, No Doubt with Beenie Man, Texas, Shelby Lynne, and Tracy Bonham. Robbie Williams tours in a cover of Frank Sinatra’s “Have You Met Miss Jones,” while Geri Halliwell contributes a version of the Weather Girls’ “It’s Raining Men.”

The first single will be a No Doubt tune, “Crazy,” followed by Lynne’s “The Killin’ Kind.” The third single will be “Love,” an offering from new Island signing Rosey.
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Morgan Heritage Offers ‘More Teachings’ On VP Reggae Set

BY ELENA OUMANO

NEW YORK—On More Teachings, venerable reggae troupe Morgan Heritage offers its signature “One Love” lyrics over a blend of richly varied music influences that will please loyalists while also courting a wider, more mainstream rock audience.

Due Tuesday (13) on VP Records, More Teachings “continues to convey our message of love and peace,” says band member Una Morgan. “In ‘Same Old Song,’ for instance, we emphasize universality. Life here in a Jamaican ghetto is the same as in any other ghetto. The same blood is shed everywhere.”

The cut “Teachings” continues that message, “forefronted by the teachings of Rastafari,” Una Morgan says. “Everyone understands and feels love in one form or another.”

Lead singer Peter Morgan adds, “We put stereotypes to the back and character to the front. It’s about who you are, and it’s not what you look like. Mankind on a whole has to hear the same thing over and over again.”

The message of More Teachings is announced in the lively set-opening call to righteousness “Ready Or Not,” as well as in the confessional statement of “Jah Seed.” Elsewhere, love and righteousness shape the history lesson that is “Meskel Square,” not to mention the achingly sweet “Down By The River.” In all, More Teachings was assembled with a keen, sensitive ear for dramatic structure.

Morgan Heritage’s five members are drawn from the 29 children fathered by famed reggae singer Denroy Morgan, who scored an international pop smash in 1981 with “Anything For You.” In addition to Una, Peter, and group founder Roy “Gramps” Morgan, the act features percussionist Memaltele, “Mr. Mojo” Morgan and guitarist Nakhanyah “Lukes” Morgan. Every element of the band’s business is handled within this close-knit family: management, production, and the running of two indie labels—the Jamaican-based Heritage Music Group and New York’s 71 Records.

All of the Morgan children were born in New York, where Denroy relocated from Jamaica in the early ‘80s. During the week, they lived in Springfield, Mass. Weekends were spent studying music and recording their compositions in their dad’s Brooklyn, N.Y., recording studio.

“We were always aware of American culture,” says Peter Morgan. “But home was like Jamaica. Springfield is close to the countryside, like Jamaica. We even had chickens running around our yard in both places.”

Morgan Heritage had just begun performing professionally when it was signed to MCA Records. It had previously released a 1998 R&B set, Growing Up, in Japan, and its MCA debut, Miracles, came in ’94. Though the group had grown up with many music genres (“Gramps” Morgan cites Stevie Wonder, Van Halen, and Kenny Rogers as favorites), its roots were firmly established in ’70s reggae.

From the outset, MCA wanted to focus more on the act’s pop leanings than its reggae roots, initially opting to market Morgan Heritage as reggae’s Jackson 5. It was an idea that was quickly abandoned. In 1998, the group followed Denroy Morgan back to Jamaica. Since then, Morgan Heritage has been touring a musical voice, steadily soaring in popularity since it switched from MCA to VP Records.

Morgan Heritage’s most popular effort to date is 1999’s Don’t Haffi Dread, an album bolstered by a title that took the group to international pop music’s front lines. Morgan Heritage built on the momentum of that hit by issuing Morgan Heritage Live In Europe that same year.

Although VP is best known for its dancehall compilations, the label is enthusiastic about Morgan Heritage’s aim to reach beyond the reggae audience.

Randy Chin, the label’s VP of marketing, is quick to note that Morgan Heritage is among the few reggae groups to successfully bridge the generational gap with reggae loyalists and “newer-concious” dancehall fans.

Chin says, “Their music is rooted in fundamentals of reggae, yet they have a new, interesting, melodic sound.”

VP is aggressively promoting More Teachings to college radio, (Continued on page 20)
We didn't need to make a lot of noise to win a Grammy.

The MTV Latin America family celebrates Shakira's victory for the best Latin Pop Album Grammy Award: Shakira Unplugged.
Work-For-Hire Repeal Near? Steps Taken Toward Reversal Of New Law

BY BILL HOLLAND
WASHINGTON, D.C. — A major first step has been made toward reversing the controversial “Work-For-Hire” law back to the status before it was enacted last January. It was passed amid much protest and anger among the recording industry (RIAA). The move came as a victory for the RIAA and the recording artists community last July when a federal judge ruled that the law was unconstitutional. The law, which gave the recording industry control over the production and distribution of recorded music, is now being challenged in court by the American Society of Composers, Authors and Publishers (ASCAP).

Work-For-Hire Bill Repealed

News Analysis: Artists’ Rights In Focus

BY BILL HOLLAND
WASHINGTON, D.C. — The U.S. Copyright Act defines a work for hire as one that results from the fixation of a work as a result of a written contract for hire. The law was passed in 1995 as part of the Digital Millennium Copyright Act (DMCA), which was designed to protect the rights of artists and musicians. It was also intended to prevent the use of illegal copies of copyrighted works, such as those obtained through peer-to-peer networks or other illegal means.

Copyright Law Changes Explained

BY JAY ROSENTHAL
WASHINGTON, D.C. — The U.S. Copyright Act defines a work for hire as one that results from the fixation of a work as a result of a written contract for hire. The law was passed in 1995 as part of the Digital Millennium Copyright Act (DMCA), which was designed to protect the rights of artists and musicians. It was also intended to prevent the use of illegal copies of copyrighted works, such as those obtained through peer-to-peer networks or other illegal means.

Do Vocal Effects Go Too Far? Ability To Perfect Sound Via Technology May Affect Drive To Develop Talent

BY CHUCK TAYLOR
NEW YORK — The process of recording vocals has changed dramatically since the days when the sound engineer had to stand in the studio and sing a track again and again, until the best of the takes was chosen. “You have to be very careful,” says Chuck Taylor, “because technology can affect the sound.”

Before the February 9, 2001, issue of Entertainment Weekly quoted Billboard regarding the ways in which recording technology is now routinely used to clean up singers’ flawed vocals, rendering them pitch perfect, that topic had been addressed in-depth in a Billboard cover story dated December 30, 2000.

Around the world each week...
Garth Gets Personal As Sales Hit 100M

World Exclusive: Brooks Shares Insights About Professional, Private Future

BY MELINDA NEWMAN

LOS ANGELES—Oct. 21 Capital Inc. CEO, will throw a party for Garth Brooks to commemorate the superstar selling 100 million albums—a milestone unmatched by any other solo artist in history.

While the city was abuzz for celebration, the party was a moment when Brooks is going through some major changes in his life.

When he left the public eye last December, he said he stepped down in order to do some soul searching, telling an audience of 300,000 last fall in New York City that he planned to take the year off and come back at the end of 2006 (he probably, perhaps, never expects to return to the public eye).

Today, as feared, he is with his three young daughters, as well as working on his marriage to college sweetheart Sandy.

 Ahead of headlines in Time, USA Today, and a cover piece regarding Garth Brooks’ retirement from touring and other radical developments in his professional and personal path, BILLBOARD broke the story (as all the aforementioned acknowledged) in an in-depth October 14, 2000, cover interview.

*Wanita*: Discovering The Soul Of Rokia Traoré

James Carter: Sax A 'Cut' Above The Rest

Ryan Adams: Healing ‘Heartbreaker’

Shivaree: Gigs So Good They’re Scary

Eliza Carthy: Art Where ‘Angels’ Tread

Well before Rokia Traoré’s “Wanita” album was championed in the New York Times, Village Voice, Mojo, and Folk Roots magazine’s “Roots” critics’ poll, or James Carter’s new “Layin’ In The Cut” and “Chasin’ The Gypsy” albums were praised in Rolling Stone and The New Yorker; or Eliza Carthy’s “Angels & Cigarettes” was extolled in Entertainment Weekly, USA Today, and Pulse! magazine; or Ryan Adams’ “Heartbreaker” surfaced on New York Times and Village Voice critics’ Top 10 lists; or Shivaree’s “Goodnight Moon” single from its “I Oughta Give You A Shot In The Head For Making Me Live In This Dump” album hit No. 1 in Italy—all the above international projects were originally heralded in installments of BILLBOARD’s Music To My Ears column.

Before the Times of London ran a full-page piece headlined “Bye Bye American Pie,” or the Independent published its own feature regarding the alarming drop in U.S. sales of British artists, or Music Week acknowledged that “every journalist seems to have latched on to BILLBOARD’s statistic that British acts accounted for 0.2% of the U.S. albums in 1999, compared with 32% in 1986,” BILLBOARD broke the international story in a special cover report in the issue dated September 30, 2000.

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BEST SCORE SOUNDTRACK ALBUM

STING
BEST POP VOCAL PERFORMANCE
MORGAN HERITAGE OFFERS ‘MORE TEACHINGS’ ON VP REGGAE SET  

(Continued from page 11)

with the act doing a radio meet-and-greet tour Feb. 11-16. The label will work to focus programmers on the track ‘Same Old Song,’ a remix of the song under consideration. “This album maintains their original sound, but it packs crossover potential like Shaggy—especially with ‘Same Old Song,’” says Rich Lemonte, music director at WLJ New York. “We’ve been playing ‘Down by the River,’ and the arrangement for ‘Jah Seed’ is a great follow-up to ‘Down by the River.’ More Teachings will be accepted worldwide in terms of roots reggae teachings.”

A “win-before-you-can-buy-it” campaign was launched in the beginning of March at the label’s Web site (vpreggies.com), offering free, pre-release CDs to fans correctly answering a series of questions. VP is setting up at reggae retail, and an active street team is on board.

“We’re working to get into skateboard kid culture,” Chin says, adding that the label is setting up programs with chains in various college-dominated areas in the U.S.

Morgan Heritage’s most persuasive bid for the modern rock listener is its planned dates on summer 2001’s Warped tour. The group will squeeze those dates into an already packed spree of touring that will see the band on the road for much of the next six months.

“The oppressed people of the world feel their voices aren’t being heard,” says “Grampa” Morgan. “We also want to reach the rock ‘n’ roll crowd. The message of Van Halen or Creed is similar to reggae and some hip-hop artists. People know what Huey Lewis & the News went through to survive in their careers. It’s a similar story to what Morgan Heritage is going through.”

Pru Performs. Pru recently opened for Keith Sweat and Avant at the Universal Amphitheater in Los Angeles. The singer is promoting her eponymous Capitol debut, which features the budding hit single “Candles.” Illustrated, from left, are Jay Krugman, senior VP of domestic and international marketing, Capitol; Roy Lott, president/CEO, Capitol; Pru; Joe McFadden, senior VP of sales, Capitol; and David Linton, senior VP of R&B promotion/marketing, Capitol.
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Qawwali Vocalist Khan’s American/Legacy Debut Continues Uncle’s Tradition

BY JIM BESSMAN
NEW YORK—Rahat Nusrat Fateh Ali Khan’s first U.S. recording—an eponymous American/Legacy release due March 19—was recorded in Santa Monica, Calif., in 1997. It was the same year that his uncle and qawwali teacher, the world-renowned master Nusrat Fateh Ali Khan, died.

The younger Khan toured and performed with his uncle from 1985 to 1997, having trained with him since age 3. Now 25, Khan, who has released a dozen solo albums in his native Pakistan, is ready to continue his legendary uncle’s legacy.

“I cannot be Nusrat in my lifetime,” Khan says, translated by his manager Shafiq Sadiqii in a phone call following a concert in Karachi, Pakistan, that ended at 4 in the morning. “But Nusrat chose me as his successor. He taught me from day one, and we lived in the same house. I’m trying to bring the best performance to the world to explore Nusrat’s message to the world—and this is my message.”

Qawwali is the impasioned, spiritual South Asian vocal style derived from ancient Sufi religious poets, with accompaniment by harmonium, tabla drums, and backup singers. Nusrat Fateh Ali Khan was the greatest modern practitioner of this ecstatic vocal art, influencing not only Pakistani and Indian singers but such American pop artists as Eddie Vedder and the late Jeff Buckley. Peter Gabriel’s RealWorld label issued a popular series of traditional and experimental Nusrat Fateh Ali Khan albums, adding to the scores of live recordings put out by a host of companies East and West (billboard, Feb. 3, 1996).

On Rahat Nusrat Fateh Ali Khan, the younger Khan says, he is taking care to bring the “original version of the qawwali” to the American audience. “In Pakistan, we sometimes add piano and other instruments, according to the time frame. At the moment, the demand of the public is for some beats and mixing—but [only] without hurting the basic qawwali, which is based on the classic music.”

For his first U.S. album, though, Khan has tried to stick as close as possible to the basics. “The basic qawwali is a pure message of peace, love, and harmony from God through the Sufis to the world,” he says, citing the album’s lead track “Allah Jallay Shan” (Allah Is Great and Glorious). “It’s the most powerful poetry—praising God and explaining the role of God in our life—and using a qawwals style that is not often used in qawwali. So it’s traditional in the sense of being religious, devotional, and powerful.”

But the fourth track, “Khaban Wich Meray Toon Na Aa” (Don’t Come Into My Dreams), is more “contemporary,” says Khan, in that it can be interpreted as either sacred or secular. “It’s a folk song that you can take from the side of either a lover or God.”

Khan’s new album was produced by American Records president Rick Rubin, who saw him perform with Nusrat Fateh Ali Khan in 1995 at the House of Blues in Los Angeles. Rubin also produced the elder Khan’s two-disc set “The Final Recordings,” which American/Legacy will release simultaneously with his nephew’s U.S. album debut.

“It was a fan of Nusrat for some time, and when I had the opportunity to work with him, I met Rahat—his nephew and sort of counter-part singer,” Rubin says. “It was Nusrat’s wish that Rahat carry on the tradition, so it’s next in the lineage, though he has a higher-pitched voice.”

The relationship between the two Khans and their tradition and culture make for a “compelling story,” says Rubin. “It’s really important and unique,” Rubin says. “The second has a bigger sound, like the full Nusrat band. The first one has a certain power to it, this ‘less is more’ thing, like a jazz combo, but it really rocks.”

Rubin hopes that Khan’s first U.S. album gets a chance to be widely heard, setting the stage for the next. “It’s inspirational music,” he says, “and the fact that we can understand the [Urdu] lyrics really doesn’t matter: You can hear the longing and devotion in the voice that anyone who hears it can connect to.”

Khan also notes that “the language of the music crosses borders.” Western listeners “don’t need any understanding of the poetry, because the shape of the tone and the beat tells the audience what we’re really saying. That’s why qawwali is so popular in the West, because through the music is the understanding of the message.”

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Artists & Music

SEMISONIC PLAYS WITH ‘CHEMISTRY’
(Continued from page 12)

tain witty double-entendres about what exactly listeners are supposed to get a grijon. First single “Chemistry” is a lighthearted rock jingle that sings about “nothing but good intentions and a bad tendency to get burned” when two people are trying to make a connection with each other.

“What’s funny to me is when people tell me that something I write is clever and then they quote it back to me, it always sounds like just normal,” Wilson says about his lyrics. “It’s interesting to me that the things that sort of strike people the most are the ones that could almost be quoted from somebody walking past. It could be just part of somebody making a crass or somebody making a comment.”

Semisonic got to work with a writer whose best work had made a mundane situation sound momentous: the legendary Carole King (“It’s Too Late”). Wilson had wanted to write a song about the legendary 1970s female rock genre, and John Titta from Warner/Chappell (Semisonic’s publisher) suggested her.

“I asked her if she wanted to do it, and she said it sounded cool to her,” Wilson recalls. “Of course, I fell off my chair, cause I hadn’t said, ‘Oh, find me a living legend to write a song with y’know? I think the best part is she’s a wonderful human being. I was extremely taken with her, and honestly, there’s much to admire in what she’s done. But she radiates such grace and humor. It was so cool, and we got a damn good song out of it, too.”

That song is “Love Is.” A ballad on par with “Closing Time” about a hopeful romantic who has always wanted to leave a party on the arm of the woman of his dreams. King also dates with Wilson and contributes electric piano on the track.

Chemistry was produced by the band, a process Wilson says was definitely a challenge. “There’s an organizational element that a good producer brings to [a project] that seems natural,” he says. “It doesn’t get in the way, but it keeps things kind of more sane. And then there were times when I had to believe in myself a lot more than I wanted to. I want to be able to have my doubts. I mean, if I have an idea, and everybody thinks it’s stupid, it might be because it’s stupid, and it might be that it just sounds stupid. I’d love to be able to sort of entertain those doubts also. Because we didn’t have a producer in there, I had to be maybe more steady about things. With a producer, you can kind of lose that way.”

Wilson says he is proud of feeling Strangely Fine, but Chemistry is the one he’s wanted to do. Despite all the twists and turns of the process. And sometimes we felt like we were never going to finish, in that it would always be work and never be music, and for it to turn out as sort of stunningly close to what I was dreaming of was a wonderful feeling.”

Semisonic kicked off promoting Chemistry by touring the U.K. in February with Scottish pop act Texas, playing two dates at the indoor arena that was the original U.S. Olympic Hockey venue in Park City, Utah, which was simulcast on the Web. A four- to six-week large-scale tour of the U.S. starts this month.

The single “Chemistry” lends itself to modern adult, alternative, triple-A, and adult top 40 stations Jan. 8. Artist development teams are distributing copies of the album, and a videoclip directed by Liz Friedlander (Blink-182, R.E.M.) is being sent to all major video outlets, MCA 

POSSESSIONS OF RETAIL STORE.

Wednesday, March 7, 2001

Radiohead front man Thom Yorke (“Concert Boy”). More than anything, Nuss writes “songs that stick in people’s heads,” as she puts it. “It’s more about the vital mix of commodification and wholesomeness.”

The artist—transplanted to New York from what she describes as a “very, very small town in Illinois”—also says she strives to write songs to shake people up. “Walk around the streets of New York and look at the people and look at the expressions on their faces. It seems like something in them has died. I’m about living … really living and doing what you really want to do.”

Do you need any more enticement to investigate this refreshing young artist? We didn’t think so. For more information on local club dates and to purchase Action Superhero, visit Nuss’ Web site (leslienuss.com) or call 212-975-0577.

YUMA, YUMA: Yuma House is an indie-rock band from Washington, D.C. Formed in 1995, the act works a sound that combines the apparent influences of the Replacements, Buffalo Tom, and Superchunk. In short, its members specialize in good ol’-fashioned rock music with a decidedly melodic, hook-conscious underline.

“We believe the song is mightier than the riff,” says singer/guitarist Don Brasek. “It’s not that we don’t believe in playing well. But we’d rather write original songs that stick in your mind.”

In addition to Brasek, the lineup of Yuma House has guitarist Danny Espinosa, bassist Eric Chang, and drummer Lee Huber. The quartet has performed throughout the Washington, D.C. area, including at the Jammin’ Madison University College Radio Festival and the D.C.-based concert event Blocktoberfest.

Yuma House has also received commercial radio airplay on local station WHFS’ Local Music Spotlight. The band has garnered local critical praise, notably from The Washington Post’s Mark Jenkins, who accurately noted that “Brasek and his bandmates—all of whom harmonize and share writing credits—prove that lively songs about girls aren’t necessarily out of fashion.”

In 1998, Yuma House released its self-titled, full-length debut, containing 11 original songs. It was recorded at Actiondale Studios and produced by Mike Harvey, whose credits include Motivation Appearance and a purple superheros? (Epic). The band is currently wrapping up work on its next disc, titled Future Perfect. We’re betting that you’re going to be hearing much more of this winning quartet in the coming months.

For more information, visit Yuma House’s Web site, (clark.net/pub/saddino/pages/yumahouse.html),
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MAKING HIS MARK:
Country singer Mark McGuinn is getting notable exposure prior to the May 8 release of his self-titled debut album on VFR Records. His first single, “Mrs. Steven”, made the switch to country music about eight years ago when he moved to Nashville. The North Carolina native co-wrote almost all of the songs on his debut set.

What makes McGuinn’s airplay success for “Mrs. Steven” interesting is that the song is one of the few on the Hot Country Singles & Tracks chart from an independent label. VFR is affiliated with Red Distribution and is a division of music publisher Spark Entertainment, whose principals are Edward Arnold, Harold Shedd, and Paul Lucks.

Shedd is a veteran country producer who has worked with several hit artists, including Alabama, Robert Earl Keen, and Toby Keith. Shedd also founded the Musicville Music recording studio and has been an executive at Mercurys Nashville and Polydor Nashville. Lucks is also a former Mercury/PolyGram executive.

VFR Records’ first release was Trent Summar and the New Bow-Mob’s self-titled album, which went to retail last August but hasn’t made an impact on the charts. The record company will also release In the Beginning, a Garth Brooks tribute album, April 10. However, McGuinn’s album is shaping up to be VFR’s first breakthrough hit. Look for McGuinn to tour in support of his album after its release.

END OF AN OLD WEST
Miami-based industrial-metal band Endo is off to a promising start for its major-label debut, Evothe, which is set for release March 20 on D/V/Columbia Records.

The band has landed an opening-act slot on a U.S. tour with Sepultura, beginning March 31 in Dallas. Other tour dates include April 1 in San Antonio; April 5 in Albuquerque, N.M.; April 10 in Denver; April 11 in Colorado Springs, Colo.; April 17 in Chicago; and April 21 in Lakewww.americanradiohistory.com

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard Hot 100 chart. When an album reaches No. 2, the album and the artist's subsequent albums are immediately eligible to appear on the heatseekers chart. All albums are available on cassette and CD. * Asterisk indicates vinyl LP is available. ** Albums with the greatest sales gains in 2001. Billboard/Billboard Communications.

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 sticking directly to "Bad Bad Girl," "Poor Man's Dream," and "Red Dirt Song" tout the joys of the simple life via a basic guitar and country-disco re- spectively. Tule's style rhymes like "Elvis Loved His Mama" are counterbalanced by pungent, raucous bawdy ballads like "Never Is a Moment." Among the covers, a wailing rendition of Bob Dylan's "Emotionally Yours" and a surprising effusive Duke on John Phillips' "San Francisco" work very well. A stuffy, somewhat eccentric vocalist, LaFave occasionally slips into self-indulgence in the production department. Still, he's swinging for the fences and, for the most part, knocks the ball out of the park. Contact: 303-491-8218. — RW

LOVE TRACTOR
The Sky at Night
Warner Bros. Records 4570
Kraus & Tim 6826

Along with R.E.M.'s Pylon, and the R.B.K., Love Tractor was one of the distinctive outfits that made Athens, Ga., the world capital of mid-sized alternative rock. Rebounding after a dozen years in abeyance, Love Tractor presents an album that fans of such violin-long-haired artists as Pylon, Edwin McCain, and others will find well worth the wait. The Sky at Night churns immediately with its mature reconnection of the unique Love Tractor sound—part chill楂nuish pop-wave surf, art-rock pop, and poetic Southern eccentricity. Softline and pauperly, the best of The Sky at Night—the haunting title track, the evocative “Birth- day of Time,” and the guided by Voices like “Batiste (The Old Cadiete)”—seem to have been written after the disc has stopped spinning.—RH

ACTIONLOCKS
The Scenic's Out of Sight
Paradise of Bachelors (蚌埠, China, 1995)
John Smith

The Scenic's Out of Sight prepares the listener for a smart, edgy thrill ride. The opening title track is an exhilarating, indie-pop extravaganza that recalls some of the best, biggest, and most overloaded alternative rock acts of the past decade. Part Stephen Malkmus (Pavement), part Rob Zaklosk (Pavement), part Billie Joe Armstrong (Green Day) singer Tim Scollin's vocals feel soft yet powerful, alluring guitar-driven songs as "Tusk Loves Kim," "Sadie Lave" and "Of All My Years." Let's hope this set—the Berkeley, Calif.-based band's bickering with this New Jersey-based project is a hit and will find well outside the wait. The Sky at Night charms immediately with its mature reconnection of the unique Love Tractor sound—part chill楂nuish pop-wave surf, art-rock pop, and poetic Southern eccentricity. Softline and pauperly, the best of The Sky at Night—the haunting title track, the evocative “Birth- day of Time,” and the guided by Voices like “Batiste (The Old Cadiete)”—seem to have been written after the disc has stopped spinning.—RH

REPORT & KINGSLEY
The Distant Seed: From Way Off—The Complete Vanguard Recordings
ORIGINAL PRODUCTION: Sargent Seaman
MIXING / RECORDING: Ten-Xeers
Vanguard 146-105

Jean-Jacques Perrey was a French musician who specialized in a rare synthe- sized called the oublifon, and Ger- aldo Kingsley was a German Jew who occupied Nazi persecution and became a conductor of jazz orchestras on Broad- way. As an odd couple as they might have been, the combination of their talents yielded some of the most ground- breaking—and electrified—influence in this BBC. This 3CD set compiles all of Perry & Kingsley's work as a duo—the album The In Sound From Way Off (1968) featuring The Spotlight on the Moon (Kaleidoscopic Vibrations) (1962) and Perry's own

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with Ebrahuman's treatments of such tunes as "Winchester Cathedral" and "Lover's Concerto." Way ahead of their time, Perry & Kingsley's anthem was a style of playfulness that borrowed (by three decades) the work of elec- tronic music artists like Beck, Beas- ton Boys, and Smalshwellon, whose "Walkin' on Sun" borrowed from "Swan's Swallow."—PV

JULIA

The Scenic's Out of Sight prepares the listener for a smart, edgy thrill ride. The opening title track is an exhilarating, indie-pop extravaganza that recalls some of the best, biggest, and most overloaded alternative rock acts of the past decade. Part Stephen Malkmus (Pavement), part Rob Zaklosk (Pavement), part Billie Joe Armstrong (Green Day) singer Tim Scollin's vocals feel soft yet powerful, alluring guitar-driven songs as "Tusk Loves Kim," "Sadie Lave" and "Of All My Years." Let's hope this set—the Berkeley, Calif.-based band's bickering with this New Jersey-based project is a hit and will find well outside the wait. The Sky at Night charms immediately with its mature reconnection of the unique Love Tractor sound—part chill楂nuish pop-wave surf, art-rock pop, and poetic Southern eccentricity. Softline and pauperly, the best of The Sky at Night—the haunting title track, the evocative “Birth- day of Time,” and the guided by Voices like “Batiste (The Old Cadiete)”—seem to have been written after the disc has stopped spinning.—RH

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BILBOARD | MARCH 17, 2001

**Reviews & Previews**

(Continued from preceding page)

Pony manages to be contemporary without sacrificing heart and soul.—RW

**RED MEAT**

Alameda County Line

Directed by Suman Sridhar

Red Lights and Proceed Records

**JAZZ**

Bob Bolden

Producers: Bob Bolden, Er. Wld

Blue Note 7415 5 28863

A producer-composer-multidisciplinary Bob Bolden conceived his expansive suite **Black & White** as an airy opus without walls, relating a famous, true tale of a beautiful young woman losing her way into Life in late 1930s Los Angeles. Bolden’s grandly ambitious composition for a stellar cast of soloists and large orchestra acts as a concert, as well as without the programmatism, as the band arrangements and logele melodies of the various episodic take on a life of their own. Although the up tempo-asides are less permissive, the melancholy, ruminate material takes on a real, robust beauty. Bolden shines on piano. The 57-minute affair was beautifully produced over just two days, and there are cuts for the live show in the studio... _—SA_

**JOHN BOUETTE**

At the Foot of Canal Street

Valleym Entertainment

15138

John Bouette comes from a long line of New Orleans jazz and gospel musicians, and he makes his city proud with this, his **fourth solo album** (released independently in 1999 and now out nationally via Valley Entertainment). It’s a relaxed stroll through two classic-sounding originals and two timeless standards like “Little Orphan Annie,” “Someone to Watch Over Me,” and “This Masquerade Is Over.” The more familiar material yields especially graphic performances that ring with casual simplicity. A very pleasant set, with the trumpet and basso solo dramatic and not kitschy (except perhaps for his take on “Battle Hymn of the Republic”). This is a band that is bottomless but also down-home—a balance that gets to the heart of New Orleans tradition. Bouette and his group are hard to top this season as it’s just another great night in a French Quarter salon. Contact: 212-974-0400.—SA

**LALIN**

Jerry Rivera

Jerry Rivera

BMG U.S. Latin 74231-82050

Salsa singer Jerry Rivera’s first full-length foray into ballads also marks his

label debut with BMG (after seven years with Sony). The final result of this dual leap is a pleasant surprise. Although Rivera breaks no new ground whatsoever, he’s more than capable of holding his own in such musical settings, exposing his voice in what amounts to a statement that he can only sing on that he has the unique process. Among the standouts are the first single, “Quien’s,” and “Miseria,” which Rivera settles into a blue box with an additional rhythm. The singer also benefits from trad, tasteful arrangements with additional from Beba Silvestre, who strikes a perfect balance here. No, Rivera’s doesn’t take any risqué moves, but his voice is typically overwrought, but he delivers what he set out to do.—LC

**WORLD MUSIC**

Peret

Roy de la Rumba

**CONTEMPORARY CHRISTIAN**

Make Me Your Voice

Spring Hill 7-10901-1014

Not only is this album a lush musical adventure with huge gospel songs and passionate performances, it also benefits a worthy cause: It aids the persecuted peo- ple of Christian Solidarity Worldwide, Samaritan’s Purse, and Safe Harbor International Relief. The title is a powerful anthem that crystallizes the project’s theme: making a difference in the world by sharing God’s love and by helping our fellow human. Performed by Halbil and Baeloo the Montreux Community Church, it captures all the fervor of a live church service. In fact, each accent- ually profound, with Peret vocalizing Roman; its polit- cly evocative dynamic set to a dancefloor beat. The Mexican chicano-hop hip-hop EF Grand Reno records in an提升 with “Borrachito,” David Byrne guests on a buoyant version of “St Pablo.” Another hip-hop group, Pertis, gets Latin Accents. In the heart mix with “No Se Vale Y Vamos” 2Pac. This is a bomb of a per- mist-of-silver awesomeness.—TP

**RAHAT NASRAT FATEH ALI KHAN**

Rahat Nasrat Fateh Ali Khan is the**

Nepal World 70768-1356-2

Rahat Nasrat Fateh Ali Khan is the 20th century’s greatest exponent of qawwals. Rahat was taught this ancient Sufi music from age 4 by his uncle, and when Nasrat died in 1998, his wife acknowledged Rahat as his successor. Rahat successfully built on the foundation of his father and has been singing for over 57 minutes. There is no doubt that Rahat is a young qawwals master who will stand the test of time as a new generation of qawwals is now being trained. Driven by the tabla, Rahat’s vocals are supported by the richly hued, complex, rhythmical and melodic state ment. Throughout, his performance is intense; like the wakal (divine) expression of praise directed to Allah. What he sings is poetry, most of which is drawn from the work of the Persian writer Rumi, the most widely revered Sufi poet. Qawwals may be an acquired taste for Westerners, but it’s hardly alien to the connection forced by Rahat’s famous master.—TP

**CLASSICAL**

EUGENIUS: Nursery Suite, Dream Children, etc.

English Chamber Orchestra/Paul Goodwin

Marlboro Music 907258

The attachment of Edward Elgar (1857-1934) to his home county of Worcestershire is both strong and the pervasive vein that runs through his music. It supports the concentration of his music at his chapitre at the more problematic course of adult life. More than once in his career, he revisited the theme of childhood/infancy replete to fashion wistful reminiscences of a dreamy childhood and lost innocence. One such is the lovely mechanism **Nursery Suite**, played with palpable affection by the English Chamber Orchestra under Paul Goodwin. The rarely heard nocturne Dream Children comes as an apt companion, as do In Moonlight, Songbird, Elegy, and a Romance with a solo bassoon—each a miniature evocation of sustainably sweet emotions. A slightly larger work is the elaborate nursery suite’s Three Last Waltzes courses with that patented blend of English nostalgia. Any classical radio station’s afternoon drive-time playlist would benefit from this lovely, lyrical album, as would any parent’s nursery.—BB

**MERREY WE WALK ALONG**

Music and lyrics by Stephen Sonheim

By George Furth

Director: Michael Greif

Choreography by Peter Darling

Starring Julian Ovenden, Samantha Scott, Daniel Kees, Kristin Liv, Dominick Wannamaker

Irving Berlin’s **Golden Dreyfuss** is one of Sonheim’s finest shows, so it hardly needs fixing. —MARK SULLIVAN

**NEW AGE**

Jalan Jalan

**JALAN JALAN**

Bali Dau

Produced by John Lacey

Pacific Moon PRM-023

The Japanese group Jalan Jalan returns with its second album of ambient Balkan music, and with one, it conjures up a world of virtual exoticism. A bit more lush, Bali Dau brings a broader instrumental palette to bear on the act’s seer’s sound. The opening “Kuja” features an unnamed Balkan singer intoning a classic melisma over a slow-motion spin of synthesizers and gamelan. On “Sehak,” a plaintive acoustic guitar calls out a slow glide of synthesized and choral drones, leading into one of those pathological-driven ruminations at which Jalan Jalan excels. The group’s Balkan evocations are far from traditional—ancient Balkan melodies are reworked into a new configuration of the Balkan name and arranged in their own serene landscapes. Jalan Jalan’s melodic-lyric perfor- mance is reminiscent of a dreamy Balkan sunset.—JD

**FOR THE RECORD**

Due to an editing error, the review for Erase by the band Any Day Now (Bil- lboard, March 10) failed to correctly refer ence Bobby Womack. The reviewer, “Get a Life” and “Wake Up Everybody,” two tracks on the Grand Central Records album.

**BOOKS:** The reviews of books containing particular artists or the music industry to Bradley Barnabarger, Billboard, 770 Broadway, New York, N.Y. 10003
**SPOTLIGHT**

Deborah Morgan is in love. She has been married to the music she sings and the man who plays the lead guitar. Her new record, *Oh My Heart*, follows her hitmaking track "I'm So Lonesome I Could Cry" with similarly moving songs. Morgan's voice is husky, but not too husky. It has a gentle, honeyed quality that is endlessly appealing. Her storytelling is honest and heartfelt, and her performances are powerful and full of emotion.

**NEW & NOTEWORTHY**

**OVER THE RHINE**

The band has turned out some of its finest work to date on its latest album, *Farewell, Bravest*.

**BRIAN CRAIN**

**R&B & SOUL**

Missy "Misdemeanor" Elliott, queen of the hood, has released a new single, "Get Ur Freak On," that is sure to get people moving. The song features a catchy beat and a fun, carefree attitude that is sure to get everyone up and dancing. Elliott's voice is strong and confident, and her delivery is smooth and suave.

**COUNTRY**

Brad Paisley, known for his funny, down-to-earth style, has released a new album, *Mud on My Boot*. The album is full of country classics, along with some fresh takes on old favorites. Paisley's voice is rich and warm, and his lyrics are witty and humorous. This is sure to be a hit with fans of all ages.

**DANCE**

Trick Daddy, one of the biggest names in hip-hop, has released a new video for his song "Shut Up." The video features the rapper in various locations, including a dance studio and a street corner. The song is a fun, upbeat number that is perfect for summer. Trick Daddy's delivery is energetic and full of personality, and the video is sure to be a hit with fans of all ages.

---

**CHANTAL KREVIAZUK**

Lost in the shuffle of last year's album, *Kessa*, was the track "Say You're Mine." This song is a beautiful love ballad that is sure to tug at the heartstrings. Kreviazuk's voice is clear and passionate, and her delivery is perfect. This is a must-listen for fans of emotional, heartfelt music.

**DEBRAH MORGAN**

"I'm So Lonesome I Could Cry" is one of the standout tracks on Deborah Morgan's latest album, *Oh My Heart*. The song is a soulful, intimate ballad that showcases Morgan's powerful voice and emotional delivery. It is a beautiful and honest love song that is sure to touch the hearts of listeners.

---

**Billy Currington**

"Take Me There" is the first single from Billy Currington's upcoming album, *Old MacDonald*. The song is a fun, upbeat number that is perfect for summer. Currington's voice is rich and warm, and his delivery is energetic and full of personality. This is sure to be a hit with fans of all ages.
Destiny’s Child’s ‘Say My Name’ Added To HitClips Music System

BY ANNE SHERBER

NEW YORK—No one can accuse Destiny’s Child of wasting its time in the spotlight. In addition to the trio’s forthcoming new album, Survivor, member Kelly Rowland has a solo outing (“Angel”), on the soundtrack to the Chris Rock film Down to Earth, while fellow Baby Face Knowles has been working on her first film, Carmen Jones, for MTV.

Amid plans for other solo projects, the group announced at the American International Toy Fair in New York that it has also signed with Tiger Electronics—a division of Hasbro—to become part of the toy company’s popular HitClips Music System. The year-old mini MP3 system of pre-recorded music, players, and recording devices gives kids a chance to collect hit singles.

Each postage stamp-sized microchip contains a portion of a hit single—in this case, the group’s crossover hit “Say My Name”—and can be played on a series of players that aren’t much bigger than a single itself.

The move supplements Destiny’s Child’s retail reign by putting it in the hands of consumers, where many of their preteen fans will no doubt shop. In fact, HitClips has proved to be a popular item with the hard-core tweens audience (8-11-year-olds), thanks to acts like ‘N Sync, Britney Spears, and Sugar Ray, all of whom have released singles on the system.

Destiny’s Child says the decision to become involved with HitClips was an easy one. “This itty-bitty stereo is a neat toy,” says Rowland. “Plus, we get a lot of notes from parents saying [that] we’re role models for their kids.”
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**Hot R&B/Hip-Hop Airplay**

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

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**Notes:** This data is used in the Hot R&B Singles chart.
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**Note:** The table above shows the top R&B/hip-hop albums of the week. The position and print-run data are updated weekly by Billboard. The sales figures are based on the Billboard charts and reflect the performance of the albums in the United States. The chart is compiled by Billboard on the basis of data from record stores and other sources. The data is used to determine the relative popularity of the albums, which are then ranked accordingly. The sales figures are based on the number of copies sold, and they are adjusted for the size of the market and the number of weeks the album has been on the chart. The chart is updated on a weekly basis and is available in various formats, including online, print, and mobile. The chart is used by the music industry to track the performance of albums and to help determine which albums are most popular. The chart is also used by retailers to determine which albums are most likely to sell. The chart is updated on a weekly basis and is available in various formats, including online, print, and mobile. The chart is updated on a weekly basis and is available in various formats, including online, print, and mobile.
CLUB LONE LEE: One of England’s quirkiest DJs, Tim “Love” Lee recently put a smile on many a New York club punter’s face when he marched through the club with a loudlyGlobal Roundtrip at the club. When I meet with Lee a few days after the event, he’s looking a bit “flashed,” he says, grinning. “I think I had one too many drinks last night, that’s all.”

For those not in tune with clubland’s more left-of-center beats, Lee is responsible for the cutting-edge dancefloor nuggets as “Sombrero Hombre,” “Go Down Dixie,” and “Again Son.” His two albums—1997’s Confessions of a Love Machine and 1998’s Year’s The Continuing Confessions of Tim “Love” Lee, the Man Who’s Been Everywhere But in Love (Tummy Touch Records)—are owned by Lee himself (who also owns the Peace Feast imprint)—were steeped in sensual Latin rhythms, funky house grooves, and trippy slyro-mo beats. If ya happened to miss Lee’s clever debut, well, you’re in luck, because Studio K7 is releasing it in April. This will be preceded by the March 20 release of Tummy Touch’s Studio K7-distributed I Am Fearless Funky & Five, which celebrates the label’s 15th anniversary. The wiledly fes-
tival, musically diverse 11-track set spotlights the work of Tutto Matto (“Take My Hand”), Mescalito (aka Shadow), and one of the label’s earliest sing-
ings, Groove Armada (“Fireside Favourite”). Also included is “Go To Go” by Organic Audio; the U.K. act, helmed by Andy Spence, recent-
ly inked a U.S. deal with Nettwerk America, which will release its new album, Last Ones Home, April 17.

A DJ for 12 years, Lee was a found-
ing member of Bud Bongo. “I played the Fender Rhodes,” he says. “Those are my roots. But the DJ/sampling thing was where the real money was. Bud Bongo would play a live gig, and each member would end up with 15 quid. Then I’d DJ for an hour at a club and bring home 150 quid. I thought, ‘What’s wrong with this picture?’”

In May, Lee is scheduled to return to the U.S. for another DJ tour. “After that, I’m except for special gigs, I’m

retiring from DJing,” he says. “I need to write material for my next album and to put together a band.”

According to Lee, his next album will be more than just a DJ record. “I’ll be recording with a full-on live band—one that can

then tour with me. We’ll be going down that 25th-century ecstasy musical path with Latin rhythms together.

The live thing is where I’m from, and that’s where I’m returning.”

O N THE ROAD: EITJ Bukem, MC

Conrad, and PFM are confirmed to tour throughout the U.S. on a 30-date trek.

Beginning March 24 at the Ultra Beach Festival in Miami, the three Good Looking Records U.K.

acts will visit Dallas (the Red Jacket club, April 4), Los Angeles (the Palace, April 5), Denver (the Gothic Theater, April 6), Seattle (the Show-

box, April 10-11), San Francisco (the 1010 Folsom club, April 12), Boston (the Roxy, April 25), Cleveland (the Funky Bird club, April 26), and Philadelphia (the Transit club, April 29), among others.

Bukem and MC Conrad are tour-
ing in support of their respective albums, Producer and Voralist, which were released in Europe this year. For me, be on the lookout for the label’s Logical Progressions 4 compilation, as well as a reissue of the hard-to-find Logical Progressions 3 (complete with a bonus disc; both are scheduled to be in stores later this month.

On March 8, San Francisco-based

Om Records (in association with URB magazine and Rio Digital Audio) began the East Coast segment of its Sounds of Om 2001 tour at Chicago’s Metro club. Spotlighting the label’s incredibly talented Soulstice (with a seven-piece live band), aPRo-mYS-

Tik (with a four-piece live band), and DJ Mark Farina, the three-week tour will take in New York (the Sub-

liminal party at Centro-Fly, March 15), Montreal (the Sona club, March 17), Atlanta (the Eleven 50 club, (Continued on next page)
DANCE TRAX
(Continued from preceding page)
March 28, and Miami (the Goddess club, March 27), among other locations.

Coinciding with the tour is the release of Farina’s wonderfully beatful mixed 
Mushroom Jazz & 3 March 20. With a new deal, this chill-out 19-
track CD is full of wonderful inflections and strings (Herb Alpert’s “Festival”), 
Soul II Soul’s footwork beats merged with French wordplay (Raw 
Instincts’ “De La Bass”), sensual ’70s grooves (Mateo & Matos “Taste of Funk”), 
and neo-hip-hop (Babamama’s “Philadelphian”). Responsible for 
the Mushroom Jazz and San Francisco Stationery series, Farina is one of 
clubland’s reigning purveyors of gorgeous evocations of the deep, soulful, 
and jazzy kind. 

Also on the road are Roni Size / Rhythm 
Reprazent, whose second studio album, 
In the Meand (Island), streeted last 
October. On Monday (12), the act will 
take to the stage of Toronto’s Warehouse 
club, followed by Boston’s Roxy Club 
(March 15); New York’s Ham 
sterball (March 17); Orlan 
do, Fla. House of Blues (March 20); 
and Miami’s Space club (March 25), 
and other venues.

NEW & NOTEWORTHY: Respect 
Is Burning Presents Respect To 
Deep (Virgin France/Atlantic) 
D.J. Live Burn, Funky Black 
Party Breaks — Rough Original 
Breaks, Funky Funk & Funky Funky 
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Degrees), the Cinematic Or 
chestras’ Remixed: 308-8000 
(Ninja Tune), Tigga’s Maxed Emotions—Montreal 
Mix Sessions, Vol. 5 and Jori 
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poski’s Helsinki Sessions (TurboUltra), the Riddler & Chris 
tian B’s Club Series (Strictly 
Hype Recordings), Terry Hunter’s House 
cd, Vol. 1 (Vinyl Soul), DJ Susan 
Moradelli’s Global Groove—The 
New Groove (Centaur), Café Del Mob, Vol 
ume Seven (Manifesta), Eddie 
Moss’s Miami Power Mix (Ultra), 
Faithless’ Back to Mine (DMC/ 
Ultra), Afrika Bambatta’s Electro 
Funk Breakdown (DMC/Razor & 
Tie), Connie Cescarile’s Tainted 
and Blue Love Presents Groove Thing 
— Mixed by Super DJ Soulman 
(Heartbeats). 

LASTLY: New York-based Emagine 
Music is scheduled to issue Wald 
ies’ album, The Night Garden, May 
22. Preceding the album will be 
the release of the Chet Baker-sampled 
“Thin Isn’t Maybe,” complete with 
remixes by Eric Kupper. Currently 
shooting a video for the single in 
Venna, the artist will embark on a six 
city club tour in May.
NASHVILLE—The guarded optimism that many country music industries feel about their format's prospects these days was reflected in a relatively muted Country Radio Seminar (CRS), held here Feb. 28-March 3.

...This year's sessions delivered fewer controversies than in the past.

For instance, last year's "Too Pop or Too Country?" panel discussion was heated and contentious, but this year's session offered fewer sparks and a repeated call from programmers to just "play the hits."

At the session "Blow Up the System," a question was raised: whether there is any independent thinking going on at radio, particularly whether PDs are willing to resist label priorities. Although his answer was yes, consultant Joel Raab added that "there are a lot of companies whose independent thinking is given to every week."

For WPOC Baltimore PD Scott Lindy, independent thinking took the form of keeping Tim McGraw's "Something Like That" in "A" rotation for 62 weeks. "We did this to ourselves," he said of the format's current slump. "We have the power to say this next boom will last much longer than the last one, knowing what we now know and making decisions that aren't chart-driven."

And while Raab suggested that PDs shouldn't be reluctant to drop even a bulleted song if it isn't performing, RCA's Keith Gale noted that Sara Evans' "Born to Fly" went No. 1 in its 31st week. "If we had lost people in week 13 or 14, we never would have gotten there," he said.

In a discussion of whether there is a system in the room for regional hits, WUSN (US86) Chicago PD Justin Case said, "I don't think there's anything wrong with regional hits. There's nothing wrong with being a Southern phenomenon."

But Gale noted that an Alabama record he worked had 97.8% of the monitored station panel playing it in heavy rotation, and "it barely went to No. 1. That's not a system that leaves room for regional hits."

As always, there was much discussion of pop crossovers at CRS. After someone in the "Blow Up the System" panel mentioned the often-cited theory that country songs on pop stations are a three-minute advertisement for the country station, KRTY San Jose, Calif., PD Julie Stevens said, "Don't take the fiddle out of a record and tell me it's an advertisement for a format."

...That discussion was continued later in the "Too Pop or Too Country?" session, which included artists Brad Paisley and Colbie Caillat.

Raye agreed with many PDs that "there is no question that some songs sound pop, but what does that really mean? I'll go back to this again and again because of the instrumentation."

Paisley was more concerned about the "too country" half of the equation. "The thing that bothers me is when people say 'It's a great song, but it's so country,'" he said. "If it's a great song, take a chance on it, and who gives a crap about the instrumentation?"

Raye said what makes pop interesting "is there are no barriers. That's what I hate about country sometimes."...
MARCH 17, 2001

**HOT COUNTRY SINGLES & TRACKS**

**Compiled from a national sample of retail store, mass merchant, and Internet sales reports collected, compiled, and provided by SoundScan**

1. **YOU SHOULDN'T KISS ME LIKE THIS**
   - **By** Toby Keith
   - **Label** DreamWorks Album Cut
   - **Radio Date** 3/21
   - **Weeks at No. 1** 2

2. **ONE MORE DAY**
   - **By** Kix Brooks
   - **Label** MCA Nashville Album Cut
   - **Radio Date** 3/8
   - **Weeks at No. 1** 1

3. **I'M NOT THE ONLY ONE**
   - **By** Chris Young
   - **Label** Capitol
   - **Radio Date** 3/25

4. **WHERE I LIE**
   - **By** Gary Allan
   - **Label** MCA Nashville Album Cut
   - **Radio Date** 3/25

5. **BUT I DO**
   - **By** Little Big Town
   - **Label** Curb
   - **Radio Date** 3/18

6. **YOU ARE THE RAINBOW IN MY DAY**
   - **By** Trisha Yearwood
   - **Label** Warner Bros.
   - **Radio Date** 3/1

**Top Country Singles Sales**

1. **I HOPE YOU DANCE**
   - **Artist** Lee Ann Womack & David Foster
   - **Label** Warner Bros.
   - **Radio Date** 3/1

2. **THE LAST TIME**
   - **Artist** Garth Brooks
   - **Label** Capitol
   - **Radio Date** 3/1

3. **NO ONE PLAYED IT LIKE YOU**
   - **Artist** Kenny Chesney
   - **Label** BNA
   - **Radio Date** 3/1

4. **THEY DON'T MAKE THEM LIKE THEY USED TO**
   - **Artist** Dolly Parton
   - **Label** Columbia
   - **Radio Date** 3/1

5. **GRACE OF GOD**
   - **Artist** John Michael Montgomery
   - **Label** Capitol
   - **Radio Date** 3/1

**Additional Information**

- Billboard's Hot Country Chart is compiled from a national sample of retail sales, mass merchants, and Internet sales.
- SoundScan provides the sales data.
- The chart includes all formats, such as CD singles, vinyl singles, and digital downloads.
- The chart also includes streaming metrics, with songs that have reached No. 1 on Billboard's Streaming Chart in parentheses.
- The chart is updated weekly and reflects the sales performance of the previous week.

**Notes:**

- **Radio Date:** The date when the single was released for radio airplay.
- **Weeks at No. 1:** The number of weeks the single has been at the top of the chart.
- **Label:** The record label associated with the single.

**SoundScan**

**www.billboard.com**

**www.americanradiohistory.com**
‘Angels’ Watch Over Career Of Sony’s Cochran

BY LORIE HOLLABAUGH

NASHVILLE—What started out as a tribute to the two brothers she lost to cystic fibrosis has turned into a career catalyst for Epic artist Tammy Cochran. Despite the misfor- tune, “Angels in Waiting,” is beginning to connect with programmers around the country.

Cochran penned the song with writers Jim McBride and Steve Stampley, who used to sing in a duo called “The Colleges.” Cochran’s life, but she had no idea at the time that she would have a chance to honor them both through a radio single and witnessing images from their brief lives.

Sony senior VP of sales and marketing Mike Kraski says the decision to release “Angels in Waiting” was different from many Nashville songs on several personal levels. “We knew the story behind it and it felt as much as a personal way and wanted to be respectful of the loss. We’re not trying to use this story to sell a, you know, my ears, he says. “It was a way to express the pain behind the lyrics.”

Great songs are personal and intimate yet universal in their meaning, and with songs like this, you can’t just think about coming to grips with a loss, and that resonates with listeners instantly,” he adds. “We had huge phone reception, and the early indication is from programmers that we’re going to come out of the gates very quickly on this.”

The song, says WPKX Springfield, Mass., PD Chip Miller. “Our sales director has three kids who all have cystic fibrosis, so it real- ly hits home for us. We do a golf tour- nament every year, and Tammy’s going to be there this year. It’s been a big cause for the station. I think this is going to be the song that puts Tammy on the map.”

“We’re looking to build artists for tomorrow, and we need to start cultivating them today to make sure our Nashville years from now—because what happens when Reba (McEntire) and Vince (Gill) and Garth (Brooks) retire?” he asks. “This song is the start of building a new star.”

The label is hoping the song will send Cochran’s star shooting into an already-crowded market of females.

Her debut single, “If You Can,” a sweeping ballad and a showcase for Cochran’s powerful range, struck a definite chord with listeners. Re- leased in 1999, it sold 24,500 copies, a terrific sign of the strength of that song that Cochran first drew label attention and eventually signed with Epic in 1998. Too soon, she spent years paying the proverbial dues, kicking herself at writers’ nights and working before landing her break. Cochran grew up singing in Aus- tinburg, Ohio, in church, at talent shows, and for her biggest fans of all, her parents and brothers. She was a musician from the age of four, and Cochran’s powerful range, stuck a definite chord with listeners. Released in 1999, it sold 24,500 copies, a terrific sign of the strength of that song that Cochran first drew label attention and eventually signed with Epic in 1998. Too soon, she spent years paying the proverbial dues, kicking herself at writers’ nights and working before landing her break. Cochran grew up singing in Aus- tinburg, Ohio, in church, at talent shows, and for her biggest fans of all, her parents and brothers. She was a musician from the age of four, and Cochran’s parents be- came her star.”

A chance meeting with writer Shane Dycer led to a writing deal with WarnerChappell in 1998, and Epic signed the young artist, soon after. “It’s been a slow start, but not making a real job!”

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Top Country Albums

MARCH 17, 2001

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Artists & Music

Classical Keeping Score

This issue's column was written by Steve Smith.

Organic Record-Making: They're not quite a household name, but in almost 14 years of existence, the feisty New York-based composers collective Bang on a Can has grown from an upstart, one-day marathon celebration of contemporary classical music into a veritable cottage industry. These days, Bang on a Can presents a regular concert series, runs a program for commissioning new works from emerging composers, collaborates with prominent visual artists and dance companies, and maintains a "house band," the Bang on a Can All-Stars, that is much in demand for concerts worldwide.

This month, Bang on a Can takes the logical next step. After years of presenting recordings on both major and independent labels, Bang on a Can launches its own label, Cantaloupe, with the release of Renegade Hymns Tuesday (10). The album presents the All-Stars—an eclectic, amplified sextet of clarinet, electric guitar, keyboards, cello, bass, and percussion—in works by Bang on a Can co-founders Michael Gordon and Julia Wolfe, as well as leading new-music composers Glenn Branca, Arnold Dreyblatt, and Phil Kline. While the compositional styles are diverse, the works are united by what Bang on a Can terms "an edgy spirituality."

"I think the record comes at an interesting time in a lot of ways," Wolfe says. "It comes at a very interesting musical time, because I think it's an open time right now in terms of what's happening in rock music and in alternative classical music. But I think it also comes at an interesting time in the country and in the various ways that people are looking into spiritual issues. Often, the take on it is something more allied to church music, there's this kind of well-behaved-ness and serenity and peacefulness. In reality, the process is edgy, especially here in New York. I guess in a way Renegade Hymns is the 2001 New York take on that."

And Bang on a Can's future? Gordon, Wolfe, and co-founder David Lang, Bang on a Can has had its share of experiences both good and bad with the labels that previously issued their records—Sony Classical, Point/Marimba, and CR1. "It's not a secret that over the last five or so years or so, the record industry has been constantly going through shifts," Gordon says. "Companies are being bought and sold, and it seems to us that there's more emphasis on profitability and very big records. We're surrounded by Sony now, six years ago, no one said to us, 'We need a record that's going to sell 100,000 copies.' Now, for a lot of big labels, that's where you start the conversation. And that's not what we're about or what we're interested in."

"We're trying to build Cantaloupe on a different kind of model," Gordon continues, "more like a small press that has a long-term relationship with a small number of artists or performers; say, under a dozen. We'll have a long-term relationship with these composers and performers and commit to putting out their work over a long period of time. We feel the label will gain a certain kind of identification, and as the career of these artists that we're putting out grow, so will the label."

While the Bang on a Can organization has grown since its early days, Wolfe still sees the new label—the name of which she suggested on a whim (as she did for Bang on a Can itself)—as a boutique operation. "I think it's partly related to why we started Bang on a Can, which was to have control over our lives, some shaping of how we present music and put it out. It's still homegrown, which has all its various difficulties, but at the same time, it's your problems and not someone else's that you have to face."

As is the case with Bang on a Can's other activities, business decisions at Cantaloupe are made by committee. Wolfe explains, "There are three artistic directors, and as ensemble members, and there's the full-time people in the office and one part-time person. And everything gets passed around. Sometimes it takes a little longer than you might like, but it's a real kind of cooperation."

Like any other fledging label, Bang on a Can, Wolfe, and their associates have had to get to know the ropes of production, manufacturing, and distribution in a hurry. Gordon feels lucky to have had a little help from his friends. "David Chesky of Chesky Records is a buddy, and he's been gracious enough to help us out by answering questions. And we've been through the system. We've now got quite a few records under our belt, so we've seen how the process works. There's no question that this is a crash course, but I'm hoping that we're going to learn from our mistakes, because I'm sure we'll be making some."

Cantaloupe was quickly brought to the attention of Harmonia Mundi USA president René Goiffon, who responded enthusiastically to the label's presentation and signed the label to a distribution deal. "We are being very selective about the number of projects we record and the labels we pick up," Gordon says. "In the case of Cantaloupe, I met the people behind it, and it's obvious that they do things for the right reasons, for artistic reasons. The motivations were all right, and then there's a structure behind it and an office behind it. Particularly in the current climate, we really need to focus on people who have their act together at the label level."

Gordon says that Cantaloupe will probably release no more than six records per year. In April, the label will present Lang's The Possessing Measures, an ambient composition created using found objects and played by jazz composer Marty Ehrlich with the Birmingham Contem- porary Music Group and the City of Birmingham Symphony Orchestra Chorus. Bang on a Can All-Stars clarinetist/composer Evan Ziporyn's Another Not a Clarinet, by Bang on a Can, will also follow. Gordon says Cantaloupe will continue to publish CDs of the ensemble's three live performances. "We're trying to build Cantaloupe on a different kind of model," Gordon continues, "more like a small press that has a long-term relationship with a small number of artists or performers; say, under a dozen. We'll have a long-term relationship with these composers and performers and commit to putting out their work over a long period of time. We feel the label will gain a certain kind of identification, and as the career of these artists that we're putting out grow, so will the label."

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TOP CLASSICAL ALBUMS™

No. 1

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2. RENEE FLEMING

3. PATRICIA HERNANDEZ

4. PASCUAL DE LA CARRERA

5. RITENOUR/DAVE GRUSIN

6. ANDREA BOCELLI

7. DANIEL BLOOM

8. BILL SCHUMACHER

9. SONY CLASSICAL

10. BEETHOVEN: GOLDBERG VARIATIONS

RE-ENTRY

SHARON ISBIN

CLASSICAL CROSSOVER™

No. 1

1. TAN DUN FEATURING YO-YO MA

2. BÉETHOVEN: SYMPHONY NO. 9

3. STRAVINSKY: THE RITE OF SPRING

4. TAVARES: IN THE GROOVE

5. ANDREAS SCHOLL

RE-ENTRY

ANDREA BOCELLI

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9. SONY CLASSICAL

10. BEETHOVEN: GOLDBERG VARIATIONS

RE-ENTRY

SHARON ISBIN

TOP CLASSICAL MIDNIGHT

1. MOZART: SHIRL VARIOUS ARTISTS CAPRIC

2. BEETHOVEN: 9 SYMPHONIES VARIOUS ARTISTS CAPRIC

3. TCHAIKOVSKY: SYMPHONY NO. 6 VARIOUS ARTISTS CAPRIC

4. RACHMANINOFF: PIANO CONCERTO NO. 3 VARIOUS ARTISTS EMI

5. STRAVINSKY:über: THE RITE OF SPRING VARIOUS ARTISTS EMI

6. TAVARES: IN THE GROOVE VARIOUS ARTISTS SONY CLASSICAL

7. ANDREAS SCHOLL

TOP CLASSICAL BUDGET

1. RELAXING CLASSICS VARIOUS ARTISTS SONY CLASSICAL

2. PIANO CLASSICS VARIOUS ARTISTS SONY CLASSICAL

3. REQUIEM CLASSICS VARIOUS ARTISTS SONY CLASSICAL

4. GUITAR CLASSICS VARIOUS ARTISTS EMI

5. MOZART: HORN CONCERTOS VARIOUS ARTISTS EMI

6. BACH: AIR ON A G STRING VARIOUS ARTISTS SONY CLASSICAL

7. BEETHOVEN: SYMPHONIES VARIOUS ARTISTS SONY CLASSICAL

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10. RAVEL: BOLERO VARIOUS ARTISTS SONY CLASSICAL
BY JIM BESMAN

NEW YORK—Fans of the staunchly individualistic singer/songwriters Elliott Murphy and Iain Matthews are surprisingly pleased by their recent joint release, La Terre Commune (The Common Ground). But not Matthews.

"What's surprising is that people think it's surprising," says the former lead singer for Britain's famed folk-rock band Fairport Convention, who is now being "gob-smacked," or extremely startled by, the prevailing amazement.

"I understand that there's a huge chasm between my early work and Elliott's, but in recent years we've been pretty similar. Many of the same kind of songs were written by both of us, and songwriters who perform acoustically as duos, there wasn't much prompting to get either of us together."

Initial surprise from the two fan bases has quickly given way to strong acceptance for the new Eminent Records release, Matthews notes. "In Germany, they sold out the initial pressing before the release date," he says, "and it's done well in France and got good press in Holland, too now."

But the widespread favor does surprise Murphy. "Usually my album reviews are quite different because I release them in all countries," he says. "But the reaction to this one's been incredible, and the reviews are very similar. We've both found more faithful audiences and careers in Europe, so my great hope is that this album reawakens the American public a bit to both of us."

Murphy, who hails from Long Island, N.Y., has lived in Paris for more than 10 years, Matthews, who also led the act Matthews Southern Comfort, moved to Amsterdam a year ago.

"We met a few years back at a South by Southwest showcase and ended up on the same label [Blue Rose] in Germany," says Murphy.

"They suggested we do an album together—something two egotistical songwriters would never have thought of." Because the two egotists were also mutual admirers, so La Terre Commune was recorded last year in France with Matthews playing guitar and percussion, Murphy playing bass, guitar, harmonica, and keyboards and supplying the backup musicians.

"We had a 10-day window of opportunity," notes Murphy. "We originally thought we could co-write the whole thing, but there wasn't enough time, so we each did four original songs, so we were mostly half-finished and probably would have stayed that way without this new context."

On Matthews' end, he "pulled out what I thought would apply," he says. "The last track, 'Unconditionally,' was written by my experience of losing my mother, but she was really comfortable and is especially cool because Elliott sings it. My one regret is that he wanted me to sing his 'Dusty Roses,' but his guide track was just so good that I convinced him to do it."

Besides the eight originals, Murph and Matthews cut five covers, including Allen Young's "Darkness, Darkness." "I first recorded it for a 1976 solo album but never liked the outcome," says Matthews. "Murphy cites his version of Bob Dylan's 'Blind Willie McTell,' which he found on an album from Dylan's 'Bootleg' series, and the cover of Bruce Springsteen's 'The Sad Eyes,' which he gleaned from Springsteen's 'Tracks' boxed set."

"One of the interesting things about [La Terre Commune] is that I played bass on the whole album—which I've never done before," Murphy continues. "Iain plays guitar, and I had my own guitarist [Oliver Henderson], so there were too many guitarists."

Murphy's bass playing gave the album a "whole different flavor," he adds. "But the best thing is that I get to hear half the songs with somebody else singing—it's like John [Lennon] or Paul McCartney."

"We've been working as a band, and I really enjoy listening to Iain because he has such a wonderful singing voice."

Murphy, who is a Warner/Chappell (BMI) writer, and Matthews, who writes for Zaras Hey Tunes (BMI), needed only "minor adjustments" on the album's originals, says Matthews. "He adds that future songwriting collaborations "make sense" but haven't been discussed yet."

"We're going to tour to see how we get on in a live situation," says Matthews, who will join Murphy in touring Germany in May. "We hope to do the U.S. in the fall," adds Murphy. "We still have our solo careers, which we're half-plugging on hold for a while, especially in France and Germany—my main territories."

"If it works out," concludes Matthews, "we'll probably talk about doing it again. It would be stupid not to, because it's hard enough to find something that works."

for their interview with Jim Besman.

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RE-CALLING SIBERBY'S 'ANGEL': Out of respect for her original recording, acclaimed Canadian singer/songwriter Jane Siberry has given new life to one of her best-known songs. She has self-released a revised version of "Calling All Angels" that she rerecorded for her recent acoustic guitar and tin whistle movie Pay It Forward.

The song originally appeared as a duet with k.d. lang on Siberry's 1992 album The End of the World.

Siberry's new version is on her own Toronto-based label, Sheeba Records. She was prompted to put it out, she says, after the Pay It Forward producer reneged on a promise not to release the freshly recorded film version on the soundtrack album.

"They said, 'Please make the version exactly like Wim Wenders'," she says. "I was happy to do that for the film, but out of respect for the song and k.d. and Wim, the version that appears on the soundtrack album would have to be slightly revised to my satisfaction."

When the film version was released on the soundtrack album anyway, Siberry decided to create her own revised version as a "corrective measure" and then put it out on a single, along with a new version of her holiday song "Are You Hearing What I'm Hearing," which she recorded for last year's Martha Stewart Christmas compilation.

With many revised versions, I removed the 'k.d. substitute' vocals and smoothed it out overall, trading the organ with a guitar and making it less 'rock,'" Siberry continues, "I also re-sang the lead vocal, so it's more like what I am now—because I originally recorded it nine years ago."

She explains that the producers even had her sing the film's track the same way she did on the original. On the plus side, she's contemplating a follow-up to When I Was a Boy when she returns to that album's centerpiece is a potently tragic love song.

"I wouldn't have been able to do it without the film, it concludes the most independent indie artist.

---

Words & Music

by Jim Besman

MEMORIAL TO NO. 3:

Siberry's 1995 No. 1 hit "You're Gonna Miss Me When I'm Gone" as a solo tribute to their fallen friend.

"He told me it was his favorite Brooke & Dunn song," says Brooks. "Everyone on the boat was asking me about it, so I got the notion to do it."

Brooks explains that the song's title evoked in Earnhardt's feelings of loss over his track buddies who had died tragically.

Earnhardt, incidentally, appeared with Brooks & Dunn in 1995 on the song "Honky Tonk Truth" after people started making fun of the physical resemblance between Brooks and Dunn and the Earnhardt/Springsteen singing and meeting at the Indianapolis Speedway prior to NASCAR's annual Brickyard race there. The clip featured fast camera cutting between the two while both played guitars.

---

they're playing my song

by raphaull william

"The song always gave me a warm feeling," says Bruce Allen, the group's pianist/keyboardist. "It's like the person is speaking to God, letting him know what we need is the love of mankind."

In keeping with the theme of Love Sweet Love, Allen suggested covering the song to his partner, alto saxophonist Allen Wiggins. "This song is always with me love," says Allen. "I thought the World Needs Now!" had been recorded so many times that we knew that the key to recording it instrumentally was with the same integrity and meaning as the original.

Allen & Allen's instrumental blend of R&B, jazz, and gospel, aptly coined "inspirational jazz," gave the song a different sound. "The song was so popular that people can hear the melodic chain on the instrumental, and subconsciously they hear the lyric," says Allen. "We did make some changes, like, there is a change in key between the verses and the chorus, just to catch people's ear."

According to Allen, when an instrumental video for the song was "I always carry it with me wherever I go," which Allen says he recorded last year's Martha Stewart Christmas compilation. "I have my revised version, I have the 'k.d. substitute' vocals and smoothed it out over-all, trading the organ with a guitar and making it less 'rock.'" 

Siberry confuses, "I also re-sang the lead vocal, so
JAZZ IS COMMUNICATION, an exchange of ideas in a common language. For Philly-based trumpeter Jafar Barron, the key to introducing novices to jazz is to speak the music in ways that appeal to as wide a range of people as possible. Barron’s Free top Movement (Alafia/Q Records, issued Feb. 20) is a progressive composite of hip-hop, classic soul, and traditional jazz. Heavy on melodic improvisation, the album has a contemporary edge that meshes comfortably with its jazz roots.

“What’s currently termed ‘hip-hop’ is a feel that has always existed in jazz,” explains the 29-year-old Barron. “When I listen to John Coltrane, I hear rhythms and phrases that eventually became part of the hip-hop language.” The trumpeter has assimilated the late ’90s term “free-hop” to describe his own music, explaining that this nod to the past “describes a timeless freedom to explore and experiment, to move the music from the present into the future.”

Much of that freedom is derived from Barron’s ongoing quest to develop his own sound. That search took a crucial turning point when, as a teenager, he participated in a trumpet competition curated by Miles Davis. “I was scared of what he might say,” Barron recalls. “After I played, all he said was, ‘You know what you need to do.’ At the time, I was looking to my favorite musicians to see how they spoke the jazz language and tried to speak it like they did.

After Miles’ advice, I continued studying the masters, but I also began searching for my own voice.”

While Barron notes that his improvisational and composing skills are constantly evolving (he has a second album’s worth of original material that he is eager to record, his vision is already taking shape), he guesstimates that the trumpeter not only has worked with Wynton Marsalis and Christian McBride but has also recorded on the wax of other jazz albums by Erykah Badu and Jill Scott. To reach young music fans, Barron frequently visits Philadelphia-area high schools, speaking about jazz improvisation.

Initially released last June via the indie label Alafia, The Free Hop Movement is the first straight-ahead jazz project to be picked up by Q Records, the label division of E-commerce company QVC. Distribution is through Atlantic.

Jafar’s blend of traditional jazz and hip-hop is very honest, because he draws from all the different sources around him,” says Janine Silvers, Q Records director of artist development. “Originally I saw him in a Philadelphia club, improvising along with a DJ. What struck me most was how naturally he blended.”

AND: Concord Records and Playboy Enterprises International have formed the Playboy Jazz label, which releases the soundtrack to the TV miniseries Black, May 8. Based on the life of Marilyn Monroe, Blonde features music by Benny Burrell, Ray Brown, Roy Hargrove, Snoop Ynna, James Moody, Scott Hamilton, and Dennis Rowland.

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**Billboard**

**Top Jazz Albums**

**NEW**

1. **No. 1**
   - *Albums*

2. **Top Contemporary Jazz Albums**

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**Top Jazz Albums**

1. **VARIUS ARTISTS**
   - *Soundstage Recordings*  
   - **The Definitive John Coltrane**

2. **VARIUS ARTISTS**
   - *The Very Best Of Ella Fitzgerald*  
   - **The Definitive Ella Fitzgerald**

3. **VARIUS ARTISTS**
   - *The Best Of Benny Goodman*  
   - **The Definitive Benny Goodman**

4. **VARIUS ARTISTS**
   - *The Definitive Charlie Parker*  
   - **The Definitive Charlie Parker**

5. **VARIUS ARTISTS**
   - *The Definitive Duke Ellington*  
   - **The Definitive Duke Ellington**

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**Top Contemporary Jazz Albums**

1. **JIMMY SMITH**
   - *O.T. In Blues*  
   - **O.T. In Blues**

2. **CHARLIE PARKER**
   - *The Definitive Charlie Parker*  
   - **The Definitive Charlie Parker**

3. **SNOOKY RIM**
   - *Dancing On The Water*  
   - **Dancing On The Water**

4. **STEVE TYRELL**
   - *A New Standard*  
   - **A New Standard**

5. **JULIAN LEE**
   - *Dancing On The Water*  
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| May 12 | Miriam Makeba, Eric Benet, Jill Scott and Carl Thomas |
| May 13 | Luther Vandross, Havana Casino, Malcolm Jamal Warner & Miles Lon and Sojour |
As 5.1 mixing for music begins to take flight, recording facilities that took an early interest in the format have reason for optimism. DVD Audio's long-anticipated introduction has come. Serious promotional efforts are well under way, such as the nationwide DTS bus tour that brought a mobile home theater to electronics and music retail stores in order to demonstrate DVD Audio and Video and surround sound to both sales staff and consumers (Billboard, March 10).

An expansion in the overall awareness of DVD and surround sound is becoming increasingly apparent.

In addition to music recording facilities, this is obviously good news for audio professionals who have taken the time to acquire experience in multichannel mixing. While standard, stereo mixing remains the greater part of most—of not all—mix engineers' work, the arrival of DVD— and the slowly increasing attention labels are paying it—is sure to mean a new revenue stream for those equipped to provide multichannel music mixes.

One engineer who is well-positioned to capitalize on an anticipated surge in 5.1 mixing is New York-based engineer Mark Partis. A classically trained musician with credits going to include a DVD, obviously there's room for more video and more graphics and text and everything else that can go into it, as well as CD-ROM-type functionality and stuff. Labels have to start thinking along those lines to be prepared.

Initially skeptical of surround sound's compatibility with the R&B that accounts for a sizable portion of his work, Partis has since come to the same conclusion held by many of his peers in the industry: 5.1 mixing can work for any genre, enhancing anything from a solo instrument to a big band. In fact, one of Partis' clients, the 18-piece Summer's Dream Orchestra, is interested in releasing a surround mix that he provided of a selection from the act's independently released CD.

"I think it's just a matter of learning how to mix in surround for the genre," Partis says. "Mixing the Summer's Dream Orchestra in surround gives the listener a completely different perspective. It works. Jazz, I think, can open up quite a bit with that separation."

Partis is mixing in 5.1 at Sound on Sound in Studio No. C, which is equipped with a Neve Capricorn digital console, with the Genelec surround array and MultiMAX panel.

"The Capricorn is very flexible," Partis says. "It's all digital. I can stay in the digital domain. Having a digital console that has surround panning set up in it already is great in a high-end console." Partis, like many of his peers, is justifiably optimistic about the future of surround mixing for music, given the slow-but-steady growth in consumers' perception of DVD Audio and surround sound. But he also recognizes the realities of the music business.

"There are pitfalls you have to be aware of. How many times can a label release back catalog and expect the consumer to buy it? If labels feel it's worth their while, investment, and the industry can figure out a way to market it, they have to produce content in a way that doesn't make it cost-prohibitive, because that's the other side of it. You've got to be able to make some money on it somehow. Not everybody is going to be selling platinum DVDs."

"We see DVD Audio as a sellable, marketable, amazing thing," Atlantic's Christina Aguilera says. "But there's no benchmark. We know we're going to be doing it, and we have a feeling it's going to be big, considering how popular DVD Video is and how quickly it became popular. But nobody knows exactly what we're going to be doing yet."

In OTHER SSMG Management news, mix engineer Matt Hathaway and musician/producer Ted Cruz have been added to the roster. Detroit native Hathaway is an engineer with ample Pro Tools experience. His credits include Christina Aguilera, the Chieftains, Lisa Stansfield, Nine Inch Nails, LL Cool J, and Meat Loaf.

A composer, arranger, and keyboardist, Cruz is SSMG's first musician/producer. He has toured with jazz and R&B artists, including the Temptations and Kirk Whalum, and has produced artists Patti Payne and Curtis Fowlkes. Cruz and Hathaway join engineers Partis, Jason Standard, and Joe Pirreto on the SSMG Management roster.

Sound on Sound Recording has also forged an alliance with Manhattan-based Eagle Peak Music to offer audio post-production services on the premises of Sound on Sound.

**STUDIO MONITOR**

**by Christopher Walsh**

Engineer Mark Partis at the Neve VR console in Studio A at Sound on Sound Recording in New York.

spanning diverse genres (including hip-hop and R&B, gospel, blues, jazz, pop, rock, and big band), Partis is on the roster of SSMG Management, a division of New York-based Sound on Sound Recording. Sound on Sound is a three-room facility in midtown Manhattan that added 5.1 mixing capabilities to its Studio C in 2000 with the addition of the Martinson MultiMAX surround monitor panel, five Genelec 1031A monitors, and two Genelec 1022A subwoofers.

One recent surround mix Partis created is "Don't Cry for Me." He used a R&B & B & C热水 Changing Faces. The surround mix of the track, which appears in stereo form on the duo's Visit Me album, has not been released, Partis notes.

"I don't know what's going to happen with it yet," he says. "I've been thinking to convince more of my clients to do more work in surround, because the sonic, aural intensity you can get from listening to music in surround is, I think, an improved environment in general. This is another way for people to experience music. I did that song, and a few other songs, in surround, pretty much for the purpose of trying to show people what the difference is. Hopefully, they'll release it or put it on something somehow."

"It's on our plate, so to speak, of things to do," says Rich Christina, senior director of A&R at Atlantic Records. "Not just for the superstar acts but for all of them. But because the AOL/Time Warner merger just went down and because we are just starting to explore it, I really can't tell you what the plans are. Everybody is excited about the prospect of selling more records, having records sound better, but I don't think we've fully fleshed out what the market is for and what we're going to do with some of these things."

While major labels define their plans for surround sound product (Warner Music Group is, to date, the sole major to release DVD Audio titles), Partis is forging ahead with the format.

**PRODUCTION CREDITS**

**BILLBOARD'S NO. 1 SINGLES (MARCH 10, 2001)**

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"Being in the studio as a mixer, I don't have that much contact with the labels, as I do with producers," he says. "So my job is to convince the producers. I have a production company, and one of the things we're trying to do is to look at surround not as something that you think of after the fact but something that you do from the beginning. That's going to take some time, I think."

"Doing a stereo recording, you record things in stereo," Partis continues. "If you're going to release something in surround, you might need to record things in surround. Certain things set themselves up for it better than others. It's just a matter of preparing, throughout the process, making sure you've got the content to be able to put it in surround, on a DVD release, or whatever. If you're
Puerto Rican Rapper Has New Label

by Leila Cobo

Bassistio has big plans for Mexicanos, including an elaborate video and a summer tour, and wants to get him on both English and Spanish radio.

Although Mexicanos is fluent in English, he hasn't rapped before in that language, but he sounds as easy in English on the single "Babarmacín.

"It was kind of weird," says Mexicanos, describing the bilingual experience. "Especially doing the track 'Tears of Blood.' I started writing that song because I wanted to test myself — if I could write a song that combined hip-hop with a little singing, different voices, and see if I could reach people with the lyrics.

But Mexicanos (who gets his name from his father) doesn't think rapping in English will alienate Puerto Rican fans."This genre hasn't gone to the mainstream or to many places," he says. "New hip-hop is the future. It's the ice and do. If Gil gives me health, I'll be the first Puerto Rican to win a Grammy — not a Latin Grammy — in this category."


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The first three releases to fall under the new distribution deal are discs by norteno group Los Amigos de Durango, pop singer Martín Méndez, and ranchera singer Manuel Vargas, all due this month. “There’s a huge market for pop, and that’s why we have both [pop and regional Mexican],” Rosario says. “But really, our bread and butter is the regional Mexican market.”

EL PASO GETS OLDIES OUT-LET. Hispanic Broadcasting Corp.’s (HBO) KAMA El Paso, Texas, formerly a Tejano station, has changed to an oldies format and renamed itself Radio Recuerdo. Although a change had been contemplated for some time, the format was determined through audience research, PD Pete Skaggs notes.

He says this is HBO’s third Radio Recuerdo station (the other two are in Los Angeles and San Antonio) that plays hits from the 50s, 60s, and 70s in their original versions. The station will also feature the show Noches de Rasonar on Saturday nights and Noches de Serenata, featuring trio music, on Sundays. HBO’s other El Paso station is in the Latin contemporary format.

IN BRIEF: Julio Iglesias continues touring, with stops in Argentina and Mexico planned for March and April. A concert at Mexico City’s Auditorio Nacional will benefit the Teleton Foundation. The singer recently shot a video of “Dos Cuer- zones, Dos Historias” with Alejandro Fernández (with whom he sings the duet on his album Noche de Cuatro Lunas). The song will be

the main theme of Amantes del Desierto, a soap opera to begin airing in the U.S. March 19 on the Tele- mundo network. Also on tour are Los Temerarios, who are slated to visit Guatemala, Honduras, and Mexico this month. U.S. stops are planned for April.

In other Mexico news, ex-Memeno director Johnny Lozada is starring in the soap opera Amiga y Enemiga, which is currently airing in Mexico and will probably be exported to other markets. Loza-

da is also working on a solo album slated to be finished in June.

Marco Antonio Muñoz is recording a new album, as yet unti-
titled, produced by Roberto Livi. BMI is planning a world release in Puerto Rico.

Teresa Aguilera contributed to this column from Mexico. Leila Colu may be reached at 305-361-3279 or at lcolu@billboard.com. Material may be sent to 101 Grand Blvd., Suite 546, Key Biscayne, Fla. 33149.

Virgin Spain To Release 2nd Collection Of Cuban Label’s Rare, Old Recordings

BY HOWELL LLEWELLYN

MADRID—Virgin Spain world music imprint Yerbabuena has released its second 15-album collection in the “Sonora Cubana” series of rare and old recordings selected from the archives of Cuban state record label Egrem. Also, Yerbabue-

na will be the first non-Cuban label to launch the largely unreleased ma-

terial on the island in an exclusive deal with Egrem.

The first release, Sonora Cubana Volume 1, came out in late 1999. Virgin Spain director general Lydia Fernández, herself a Cuban, says the success of the launch in most of Europe and Latin America spurred the second collection.

Sonora Cubana Volume 2 covers recordings made in the 1950s, 1960s, and 1970s in the old Egrem studios in Havana, where Ry Coodr

er produced the Buena Vista Social Club album in 1996. Before Fidel Castro’s 1960 revolution, the facili-

ty was owned by RCA Victor.

Included in the new release are such acts as César Portillo de la Luz, Ajo y Su Orquesta Oriental, Elia Calvo, Freedom, La Lupe, and Mer-

ceditas Valdés as well as previously unreleased material by El Cuar-
teto Patria recorded before Elides Ochoa became the band’s director in 1978. Today, of course, the unit has achieved international popular-

ity and has garnered nominations for both the Grammys and the Latin Grammys.

“Virgin Spain must be congratulated for backing this project, because it is very difficult to make a commercial success of such colle-

tions, even though they are musical jewels,” says Sonora Cubana artistic director Rubén Caravaca, who traveled to Cuba to select the material.

The new collection was released Jan. 22 in Spain and will be released in Japan, Turkey, and New Zealand, as well as most of Europe and Latin America. The first col-

lection was not released by Virgin in the U.S. or U.K., but Yerbabue-

na promotion director Inna Gross said Virgin Spain will seek distri-

bution deals with world music labels in both territories if Virgin is not interested.

“This music is unique to Yerbabuena and is part of our policy of rescuing jewels of Cuban music that have been hidden in Egrem archives for up to 40 years,” says Yerbabuena director Rafael Prieto. “We have conserved the original sound with some remaster-

ing and with redesigned covers.” Marketing director José Ramón del Río says Yerbabuena will sign a deal with Egrem this month under which the Cuban label will distrib-

ute Yerbabuena’s “Sonora Cubana” product in Cuba, as well as recent material by Yerbabuena acts such as Elides Ochoa’s El Cuarteto Patria and Vieja Trova Santiagoquera.

This unique distribution deal will be presented formally at the May 16-20 Cubadisco music trade fair in Havana. “Much of the ‘Sonora Cubana’ material is simply unavailable in Cuba because of the country’s particular circumstances,” del Río says. “And so we asked Egrem director Julio Ballesta to distribute our Cuban product, and he readily agreed.”
By: Larm Aims To Boost Norway Biz
Confab’s Topics Include Lack Of Radio, TV Support For Acts

BY KAI R. LOFTHUS
TROMSO, Norway—The domestic sales of local repertoire in Norway—the world’s 25th largest market—may be low (2%), but the quality of internationally marketable acts from the country is arguably on an upturn.

That was one of the conclusions reached by local industry executives at the fourth annual By:Larm (translation: City:Noise) industry gathering, held Feb. 22-23 in this northern city. Although such Norwegian acts as Lena Marlin, M2M, Hel Canto, Espen Lind, Biosphere, Jan Garbarek, and Sissel have achieved international recognition, the industry infrastructure is less developed here than in many other northern European markets.

As a result, the By:Larm conference—held in a different Norwegian city every year—is credited with helping foster a sense among local executives from various labels that they are all part of a single industry.

By:Larm is an increasingly important showcase for new music, and in the last two years appearances have included such bands as Big Bang, Katthult, and Briskeby, and deals with Warner Music Norway, Bonnier Music, and Universal Music Norway, respectively. Among the international guests at By:Larm this year—in addition to the 60 local industry representatives and 70 acts were Mute Records president Daniel Miller, International Federation of the Phonographic Industry general counsel/executive director Allen Dixon, and World Intellectual Property Organization copyright law division director Jorgen Blomqvist. Also attending were journalists from the U.K. and Germany.

The lack of radio support for Norwegian acts and a lack of money on domestic TV were among the topics discussed by delegates at this year’s seminars.

Universal Music Norway managing director Petter Singsaas said, “Norway hasn’t got any TV shows for showcasing artists, the radio scene is indifferent, and we haven’t got any music magazines. It’s really difficult to get the ball running.”

With regard to a low domestic A&R share and the need for even higher international visibility, Singsaas added, “With today’s competition, there needs to be an underlying idea behind releases. Clarity hasn’t really been a trademark within the Norwegian industry. There’s a lot of competent musicians, but that doesn’t automatically lead to sales.”

Possibly inspired by Swedish Trade Minister Leif Pagrotisky and his relations with that country’s music industry, Tore Sandvik, the secretary of state at Norway’s Ministry of Trade and Industry, pledged support to the music industry at the event.

“Music has a given position in our policy,” he told attendees. “Officials can’t select what can be done.”

(Continued on page 66)

SOCAN Co-Founds Int’l Music Venture

BY LARRY M. BLANC
TORONTO—Andre LeBel, CEO of the Society of Composers, Authors, and Music Publishers of Canada (SOCAN) is excited about two initiatives announced March 1. First, his organization is a founding partner of the International Music Joint Venture (IMJV). Second, SOCAN has formed a subsidiary for the acquisition, conversion, and processing of musical information from production companies, broadcasters, and others.

SOCAN has joined three other leading rights societies—ASCAP, the U.K.’s Mechanical Copyright Protection Society/Performing Right Society (MCP/S/PRS) Alliance, and the Netherlands’ BUMA/STEMRA—as an owner of the IMJV, whose database will contain the majority of the world’s repertoire of copyrighted music.

The Netherlands-based IMJV was launched two years ago as a joint venture among the three rights bodies and will serve as a joint administration center for both mechanical and performing rights (Billboard, March 27, 1999).

“Our decision to be a founding partner was pragmatic and cost-driven,” says LeBel. “The amount of money we would have had to spend in the future to effectively do all the same thing ourselves would have been immense. Plus, by joining forces, we can build a database large enough to handle the zillions of transactions necessary in digital content management. To build that database infrastructure is beyond SOCAN’s means, beyond BUMA/STEMRA’s—and even ASCAP and MCP/S/PRS would find it difficult to do on their own.”

Located in Hoofddorp, Netherlands, the IMJV will be fully operational by the second half of 2002. A key part of the transformation plan is the transfer over a three-year period of database operations from the founding partners to the IMJV’s head office.

Clients and founding partners will be charged a cost per transaction. It is anticipated that the IMJV will eliminate duplication of individual societies’ efforts to collect royalty fees, cope with the increasing number of transactions, and provide international leadership in intellectual property rights processing.

EMI Music Publishing Canada president Michael McCarty notes that the partnership “stems from performing rights societies world-

(Continued on page 56)

House Of Commons Weighs Harsher Piracy Penalties

BY Tom Ferguson
LONDON—Representatives of the U.K.’s record and video industries have applauded the introduction of an anti-piracy bill in the House of Commons that would seriously increase the penalties for copyright theft here.

In recent years, consistent action by labels’ body the British Phonographic Industry (BPI) has helped keep music piracy at one of the lowest levels in the world; in 1999, the BPI estimated it was around 1% of the legitimate market. Recently published market figures for 2000 (Billboard, Feb. 24) put the value of U.K. music shipments at a record $1.17 billion (£1.64 billion).

Billboard understands, however, that piracy figures for 2000 from the BPI due to be published within the next few weeks will show an increase of around 150% in the level of U.K. piracy, largely due to CD piracy.

The Copyright, Etc., and Trade Marks (Offences and Enforcement) Bill was introduced March 1 by Labour Party Parliament member Andrew Miller. It would raise the maximum penalty for music piracy and similar copyright infringing crimes from the current maximum of two years’ imprisonment to 10 years and/or unlimited fines.

Among its other main provisions, the bill would make copyright theft a crime punishable by arrest for the first time; it would also give rights owners greater authority to obtain forfeiture of pirated goods.

(Continued on page 56)

E-tailer Launches In Malaysia
Site Has Local Focus, Sells Major, Indie-Label Music

BY STEVEN PATRICK
Kuala Lumpur, Malaysia—Malaysia’s first large-scale online music retailer, cdpremier.com, launched Feb. 28.

The site offers a selection of some 50,000 titles from such labels as EMI, BMG, Warner, Universal, Sony, and Pony Canyon, as well as local labels New Southern Records, Atlantic Tone Records, and Suria Records.

Material by Malaysian artists makes up about 50% of the product sold on the site, which is owned by entertainment/ information technology company Infomax Sdn Bhd.

Infomax Sdn managing director Ahmad Kamil Kamis says, “We are in discussions with Western CD (retail) sites to link with our site, as they currently do not offer Malaysian repertoire.”

Ahmad says that the company is absorbing the cost of the physical delivery of CDs and is “truly trying to follow” Malaysian labels’ recommendation to sell retail prices, which range from $30-43 ringgit ($9.20-$11.30). The site also includes music reviews, charts, and news.

Meanwhile, online music community and services provider Cyber Music Asia is relaunching its xmusic.com retail Web site in the second week of March. Cyber Music Asia managing director Johan Nawawi says, “I believe that we were the first to carry Malaysian releases online. We currently have 5,000 local titles but are slowly working toward becoming a full-fledged online music store.”

The bill ‘highlights the real economic damage that piracy causes to the creative industries.’

—Andrew Yeates, British Phonographic Industry

YEATES
Boxed Set Celebrates Canadian Music

2nd Volume Of 'Oh What A Feeling' To Coincide With 30th Juno Awards

BY JILL PESSELNICK

Put together in honor of the 30th anniversary of the Canadian record industry's Juno Awards, the four-CD, 76-track boxed set, Oh What a Feeling 2, has met with an enthusiastic response from Canadian labels, retailers, and consumers.

The boxed set, created by the Canadian affiliates of Warner Music, Universal Music, EMI Music, Sony Music Entertainment, and BMG Music in conjunction with Canadian independent labels, was issued Feb. 20, ahead of the annual Juno ceremony held March 4. It debuted at No. 6 on the Soundscan Canadian albums chart for the week that ended Feb. 25, with sales of 9,220 units.

Oh What a Feeling 2 highlights the past three decades of Canadian music, featuring tracks by such artists as Celine Dion, Sarah McLachlan, Joni Mitchell, and Neil Young. Produced by the Canadian Academy of Recording Arts and Sciences (CARAS) and executive-produced by Universal president/CEO Randy Lennox along with Bill Daust, co-executive producer Larry LeBlanc, the set is distributed by Universal Music Canada.

Indie labels such as Anthem, Duke Street, True North, and Alert contributed to the project, which is supported by the Canadian Music Publishers Assn. (CMPA).

The new set is a follow-up to CARAS' 1996 four-disc boxed set, Oh What a Feeling, released to commemorate the Juno Awards' 25th anniversary. That set, available as a limited edition, garnered sales of 250,000 copies in a seven-week market run, making it the most successful boxed set in Canadian history. No such time cap has been put on the current set.

"To have only four discs of Canadian repertoire five years ago [but] now a sequel that is equal—if not better—is extraordinary," says Delange March 4. "We should be complimenting ourselves on as an industry," says Don Oates, senior VP of sales at Sony Canada. "We're very pleased at the current looking here, and the recognition factor is immense. To see repertoire from all the major labels is very heart-warming."

The previous set heightened awareness among Canadians of the country's home-grown music, along with creating a hunger for more. CARAS president Daisy Saxton says, "Part of the reason for doing this follow-up box is the 30th anniversary of the Juno Awards, but in no way was it a sequel, as another one had been building since the first one."

The original Oh What a Feeling raised $2.8 million Canadian ($1.8 million U.S.) for the charities Canadian Music Education Fund, Starlight Foundation Canada, and the Safehaven Project for Community Living in Belleville. Oh What a Feeling 2 will also benefit these charities, plus the Canadian Music Therapy Trust Fund.

The Edison Awards, the world's oldest multimedia awards ceremony, has met with much success. An extraordinary sum of $4.7 billion (82.2 million) came from a flotation in October in Milan's Nuovo Mercato exchange (Billboard/Bulletin, Oct. 4, 2000).

In Hong Kong, All Systems Gogo For Online Label

BY WINNIE CHUNG

HONG KONG—Asian online music label gogo.com is looking to use a combination of local physical and online distribution for the release next month of its debut signing—the first act to emerge from the company's Green Room "incubation project."

The act in question is Hong Kong dance duo Digital Cutup Lounge, which consists of American bassist/producer John von Sggerg and British DJ/producer Stephen Ives.

Although Hong Kong-based gogo.com founder/CEO David Lofterton declines to reveal the terms or length of the contract, he says the act will release its first album simultaneously online and via traditional channels. A local巡演 will call for a second album this summer.

Digital Cutup Lounge has built up a local following for its energetic, high-energy shows and sampling cut-ups. Gogo.com's Green Room project is designed to nurture young artists. Gogo.com currently has material from acts at 40 labels, some of which are already in the Green Room on its gogo.com site.

"They had come to us with an album that was pretty much done, and we agreed that it would be the first piece of product under the deal," says Lofterton, who has 18 years of music industry experience.

Universal Claims Six Trophies At Netherlands Edison Awards

BY MENNO VISSER

HILVERSUM, the Netherlands—Universal scooped up more awards than any other label at this year's Edison Awards, the country's leading industry awards ceremony, which took place Feb. 27 in Amsterdam.

The Edison Music Awards are the Dutch equivalent of the Grammys and are based purely on artistic merit rather than sales. For the first time, they were presented alongside the Nederlandse Hitparade awards, the Gold and Silver Harps (Billboard/Bulletin, Jan. 2).

The evening was billed as a "celebration of Dutch national music." Public broadcaster TROS televised the Edison element of the awards ceremony March 1. A second show featuring the Harps will follow March 22.

Despite Universal's bagging a total of six of the 19 awards, the most successful individual acts were on other labels. French jazz act St. Germain (Blue Note/EMI) and Dutch country singer Ilse Delange (WEA) each netted two awards. St. Germain topped the dance and instrumental act categories; Delange was named best national female and Dutch artist.

The latter was one of two categories voted on by members of the public. The other was for best single, presented to Dutch singer Anouk for her rock ballad "Michiel" (Dino).

The remainder of the Edison, which is organized by local labels and their boutiques, is won by votes on a music industry panel.

Out of the winners in the international categories, only Anastacia (Epic) was present to collect an award, for international newcomer. She performed that night, as did fellow Art School Sadie.

Golden Harps for artistic achievement by Dutch artists went to musical star Simone Kleinsman and songwriter/producer Henk Riezen. The Golden Harp recognizes an artist's entire catalogue, while the Silver Harp celebrates new talent.

The Harps were handed out to alternative rock band Krezip (WEA), cabaret group Niet Uit Het Raam (VIA), and sample-based pop act Bauzer (Partners in Crime).

The Dutch Export Award was won by dance act the Vengaboys (Virgin). The Harps and the export prize are organized by the Conamus Foundation, in cooperation with Dutch royalty-collecting society BUMA. Conamus promotes Dutch music globally.

German TV Ratings for the first four weeks of this year (published by market research company IFI) indicate that Viva's music output has surged past its long-time rival, MTV. According to Infos, Viva reached 5.17 million viewers each day in the survey period, giving it a daily market share of 14.4%. MTV achieved penetration of 8.65 million, or 10.2%. Average viewing duration at Viva is 68 minutes, compared with 47 minutes for MTV. MTV briefly overtook Viva in German ratings last year, according to another local research firm (Billboard/Bulletin, July 17, 2000).

Svedish Label Group Music Network Records (MW) reported a nearly 20% annual profit increase in 2000, to 28.5 million Swedish kronor ($2.5 million). The improvement over 1999 came when the publicly listed label group restructured its operations, ended a distribution deal with Roadrunner, and reduced the number of labels it represents from 300 to 100. As a result, revenue for 2000 was down 25% to 164 million Swedish kronor ($16.5 million). During the year, the company's market share decreased from 6.8% to 6%. MW has affiliates throughout Scandinavia and represents repertoire from such international sources as Rykodisc, Palm Pictures, and World Circuit, as well as its own House of Kids label.

Former EMI International Executive and Boxman CEO Tony Salter has joined London-based Kobalt Music Group as CEO. Kobalt was launched in January 2000 at Midem. Salter becomes CEO of Kobalt in 1999, Salter spent 12 years as managing director of EMI Greece and president of EMI Eastern Europe and Turkey, subsequently heading all of EMI's European acquisitions. In a related move, Kobalt's music publishing division, headed by former EMI Chrysalis & A&R head Sam Metcalfe, has changed its name to Kobalt Music, with Dan Britten appointed as creative manager. Britten was previously ASCAP's director of membership, UK/Europe.

VANCOUVER-BASED Nettwerk Management has expanded with the launch of an office in London's Regent's Park. The office has an initial staff of five, including Sam Kenward as U.K. representative. The company already handles such British acts as Dido, Coldplay, and Groove Armada for North America. Kenward joins from London-based MCA, and will continue manag-
APRA Award Aims To Aid New Writers

75-Year-Old Australasian Society Debuts Prize For Professional Development

BY CHRISTIE ELIEZER
SYDNEY—As part of its yearlong 75th anniversary celebrations, the Australasian Performing Right Assn. (APRA) has initiated an awards scheme aimed at encouraging new songwriting talent.

The Professional Development Awards will recognize seven novice songwriters and composers aged 18 to 25, who will share in a total of $70,000 Australian ($35,500) worth of prizes, including cash and travel. The awards will be presented May 14 in Sydney, two weeks before the annual APRA music awards.

The new awards are separate from APRA’s regular grants program, which allocates funds normally to organizations, competitions, awards, and festivals around Australia—promoting the use and/or recognition of works written by its 27,000 members. Explains Sally Howland, APRA’s director of member services, “We have so many other programs to focus on and the grants program is much more specific than the grants program. In that they’re aimed at giving a kick-start to the next generation of composers and songwriters.”

The awards will assist up to seven individuals by providing overseas travel to attend songwriting workshops and seminars, participate in co-writing opportunities, or be present at other events relevant to their genre of music.

Says Howland, “APRA sees itself as a conduit. We can use our resources to get young composers out there and use our contacts (similar associations) in the U.S. and Europe to get them to meet the right people.” The genres are divided into rock, pop/dance, country, jazz, film, classical, and world music.

Nominations of competitors are being made by a dozen organizations and institutions involved in the representation or education of writers around the country. These include the Australian Music Centre, the Country Music Assn. of Australia, the Australian Guild of Screen Composers, and the National Indigenous Arts Advocacy Assn., as well as various state-based grass-roots music groups. The final choices will be made by an APRA panel.

Established songwriters like Jenny Morris and Eric McCusker have applauded the initiative, saying composers are generally ignored in funding programs. Morris, a multi-platinum artist here in the ‘90s on Warner Music, is about to issue her first album in five years, on the indie Odd Man Out label. “In Australia, we don’t have the overall support that creative people in the U.S. or the U.K. have,” she says. “Possibly songwriting is not considered as worthy a pursuit.”

“Getting an award like this gives you that assurance that what you’re doing is worthy, that you can make a living out of it, and that you’re adding to the cultural fabric of society,” she adds. “Having that extra confidence means you’re more willing to push the creative envelope.”

Morris believes more can be done for novice composers, especially in government funding.

McCusker, whose “State of the Heart” was #3 hit in the ‘90s for both his band Mondo Rock and for Aussie expatriate Rick Springfield, agrees that sending young writers overseas to network, make contacts with record industry representatives and managers, and learn to pitch songs is a positive step. However, he cautions, “In Australia there’s not much room for a specialist songwriter. Most bands write their own material, so there are not many people out there looking for songs except in the country and pop fields. “I lecture to young composers,” McCusker continues. “In the end you can teach them everything—except the actual process of writing a song because you don’t know where that comes from.”

Indian Industry Remains Optimistic About Internet Ventures

BY NYAY BHUSHAN
NEW DELHI, India—Recent months in India have seen a string of high-profile online companies either fading by the wayside or merging, prompting speculation that the dotcom bubble may have burst here even before it reached any appreciable size. However, that has not dampened the enthusiasm for e-commerce of a domestic music industry that remains keen to experiment with the online world to find new ways of selling music.

A recent study by U.S.-based information-technology market research company International Data estimates that India’s Internet user base will reach 22.5 million by 2004, compared with its current 2.1 million. With penetration highest among the 18-to-35 age group, the Indian music industry might be optimistic about its online potential, but the current lack of secure payment systems is proving a major obstacle to turning the Net into a revenue engine in a market already hampered by narrow broadband penetration.

Meanwhile, Telecom, the country’s largest mobile carrier, has teamed up with Yahoo! to launch a new service, called hamara.com (hamara CD is Hindi for “our CD”), drawing on the company’s rich catalog of Indian music from Indian film, pop, folk, regional, classical, devotional, and other genres. Saregama already has a CD e-tailer with presence at the transactional site saregama.com, which focuses on the huge diaspora of overseas Indians, estimated at 20 million—-the main target audience for most Indian online ventures.

Indeed, until companies can start making real money from online sales of music, the Indian industry is working on a “click-and-mortar” model. Promoting artists online and then selling their albums in the real world seems to be the best compromise at this point for most labels.

As Sony Music A&R director Shridhar Subramaniam explains, “For our latest soundtrack, Subhash Ghai’s Delhi 6, we made a million hits in the first five weeks of going online. We [shipped] 250,000 units of the soundtrack when it was made available on October through traditional retail before the film was released in mid-January.

Even an online company like Fabmart ventured into the “real” world when it successfully partnered with former Virgin licensee Milestone Entertainment for a co-branded dance compilation last summer. Last September, labels’ body
**HITS OF THE WORLD**

**CANADA**

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<td>2</td>
<td>One More Time</td>
<td>Britney Spears</td>
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<td>3</td>
<td>People Are People</td>
<td>U2</td>
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<td>I Don't Want To Be Married</td>
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<td>5</td>
<td>Love Don't Cost A Thing</td>
<td>Jennifer Lopez</td>
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<td>6</td>
<td>Sk8 On Y2</td>
<td>Boyzone</td>
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<td>7</td>
<td>Can't Let You Go</td>
<td>Tracy Spencer</td>
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<td>8</td>
<td>Around The World (Islands)</td>
<td>Oasis</td>
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<td>9</td>
<td>Beautiful Day</td>
<td>Joss Stone</td>
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<td>10</td>
<td>Southside</td>
<td>Marylynn</td>
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<td>11</td>
<td>Hello (Kiss The Rain)</td>
<td>Kasey Chambers</td>
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<td>The Time</td>
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<td>To Be Loved</td>
<td>Joe Jackson</td>
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<td>Is It True</td>
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<td>7</td>
<td>More Than This</td>
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<td>In The Future</td>
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**U.K.**

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<td>It Wasn't Me</td>
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<td>L'Amour D'Un Jour</td>
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<td>L'Amore D'Un Jour</td>
<td>Giorgio privitera</td>
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<td>L'Amore D'Un Jour</td>
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**JAPAN**

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<th>No.</th>
<th>Title</th>
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<tr>
<td>1</td>
<td>It Wasn't Me</td>
<td>Shaggy Featuring Ricardo</td>
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<tr>
<td>2</td>
<td>I Don't Want To Be Married</td>
<td>Craig David</td>
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<tr>
<td>3</td>
<td>Love Don't Cost A Thing</td>
<td>Jennifer Lopez</td>
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<td>4</td>
<td>Can't Let You Go</td>
<td>Craig David</td>
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**AUSTRALIA**

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<tr>
<td>1</td>
<td>Singing in the Rain</td>
<td>Musik-Express</td>
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<tr>
<td>2</td>
<td>The Time</td>
<td>What's Up</td>
</tr>
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<td>3</td>
<td>To Be Loved</td>
<td>Joe Jackson</td>
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<tr>
<td>4</td>
<td>Can't Let You Go</td>
<td>Jennifer Lopez</td>
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**NEW**

- Entry Re-Entry
ONE OF THE biggest surprises so far this year on the Japanese music scene is the success of The Greatest Hits, whose debut title track by debut artist Love Psychedelic. The record has sold more than one million copies since being released Jan. 11 by Victor Entertainment. The songs are replete with catchy hooks and riff, and the production style is clean, bold, and gutsy—light-years away from the anemic sound typical of much Japanese pop-rock music. Love Psychedelic consists of Naoki Sato and Kumi, who both write and arrange all the material. About half of the songs in the series are in English, with the remainder sung in Japanese. The duo make their international debut Friday (16) in Austin, Texas, followed by live dates in New York, Chicago, Seattle, Los Angeles, and San Francisco, along with Japanese bands Teenage Phantom, Beach, and T-Bear.

STEVE MCCLURE

THE WARMTH of the reception meted out so far to the Scottish band The Cosmic Dough Riders and their album Enjoy the Melodic Sunshine (.’potones”) was cold comfort for the band’s sound engineer as he headed south for one of the act’s highest-profile gigs yet Feb. 28. On route to a sold-out show at London’s Borderline venue, severe weather conditions left the band’s equipment truck stranded in snowdrifts for hours and some 300 fans unable to reach the venue. A few hours before the show was due to start, the driver reached the truck and rescued the driver, who then suffered from hypothermia. The band made the show by flying to London and using borrowed equipment for an impressed audience that included the Black Crowes’ Chris Robinson and his wife, Kate Fish. The band will make a brief U.S. trip to perform at a BMI showcase Wednesday (14) in Austin, Texas, but so far it is unsigned in North America. However, according to manager Doug Souness of Glasgow, Scotland-based band Half Measures, a number of labels have expressed interest.

TOM FERGUSON

THE SECOND ALBUM from Minus, a progressive, hardrock band from Reykjavik, Iceland, is titled Jensen Christ, Bobby and has received a warm welcome from such influential European-based metal magazines as Kerrang! and Noiseguard. Released domestically on Smexyobs/Black Rose, the label owned by the former members of the Sugarcubes, the album follows the group’s 1999 debut, Hey, Johnny. The new recording was produced by electro-noise soundscape specialist Curver (real name Birgir Thorsson) and has a guest appearance by ex-Sugarcube Einarr Benedikttsson. Guitarist Frosti Logason admits the band’s fans “are arid but we’re getting a little bit more involved.” He adds, “there’s a lot going on in the hardcore scene, and we know we were doing something that wasn’t done before.”

HUGO BORGSTEIN

FOR 15 years, pop-rock band M-Clan hovered near the top of the Spanish music scene’s second division. Then last year it made it to the first division with the album User y Tirar (Use and Throw Away) on DRO EastWest. Driven by a version of the ’60s hit “Se Me Acordó” and reorchestrated by Paulo Mendes da Roca, lovesong “Llamado A La Tierra” (Calling Earth), the album spent 24 weeks on the charts, reached No. 5, and sold some 750,000 units. M-Clan has now followed it with a live album, Sin Emociones (Unplugged), also on DRO EastWest. It was recorded live in front of a Madrid studio audience last November. The show is imaginative, with another version of “Llamado A La Tierra” and interpretations of Rod Stewart’s “Magpie May” and the Rolling Stones’ “Paint It Black.” But Sin Emociones has pleased the band’s fans, entering the charts at No. 4 and topping (50,000 units sold) within two weeks. Singer Carlos Tarque says, “We’ve worked hard, played for 30,000 pesos ($165), and toured without selling a damn record. Now we’re reaping what we’ve sown.”

HOWELL LEDWELL

NOW in its seventh year, the South African Music Awards will be held April 5 in Johannesburg. Nominations in the 29 categories reveal a number of new faces, most among them R&B newcomer TK, whose album TKO scored four nominations. Bambata, another new face, nabbed three nominations for the album 1996. In the best male artist category, new solo performer Kulu (fresh from the Broadway production of The Lion King) is nominated alongside such established heavyweights Don Laka, Vusi Mahlasela, Kabelo, and McCoy Mbuga. Also on the list is Paul Hamner, who earned three nominations in all for his excellent album Playska. In the best female artist category, TK is up against Lebo, Linda Kekana, Miriam Makeba, and Sibongile Khumalo.
copies. The initial shipment for the new set totaled 102,000 units.

Bruce Mackenzie—senior buyer of Canada's Pinoff Record Sales, which operates the Music World chain—says, "We did extremely

IN HONG KONG, ALL SYSTEMS GOGO FOR ONLINE LABEL
(Continued from page 50)
either with labels or as an artist manager—in Asia and Australia. Prior to joining Gogo.com a year ago, he was regional VP of BMG Music Publishing Asia.

"We'll be distributing the album on our Web site and through traditional distributors," Loiterton adds. "With the second album, we will first be releasing a series of singles on our Web site as downloads—some for free and some for a fee—to promote the songs before we release the album itself."

"The whole point of [that] exercise is to use the Net as a traditional A&R platform," he says. "We want to road-test as much as we can before we release the album."

Download fees—which have yet to be fixed—will be low, Loiterton promises. "We're coming from a point of view that price points [that] traditional record companies are operating on are quite high. We're not about to make our millions through digital downloads, so we will be keeping the costs really low. We want to stimulate as much interest as possible."

Gogo.com claims to have already signed up physical distributors for the label in "most ASEAN [Asn. of Southeast Asian Nations] countries." Elsewhere in the region, the online label is working on deals with distributors in Hong Kong, Taiwan, Japan, and Korea.

Gogo.com was formed in February last year (Billboard, May 13, 2000) with a focus on music production, publishing, and distribution, as well as editorial content for syndication. Loiterton founded the company in partnership with Techpacific.com, a Hong Kong-based Internet investment company.

Gogo.com is negotiating to sign two Japanese bands that have also emerged from its Green Room project. One is a dance act; the other, says Loiterton, is a "female version of Nirvana." Gogo.com also plans to release seasonal compilations of the best cuts by Green Room acts, starting this spring.

The current set—supported by an estimated $1 million Canadian ($650,000) national media-buy campaign including TV, radio, and print—should boost a sluggish first quarter, according to many retailers.

"Depending on how much interest the company develops from other, non-IMV affiliated societies, it could grow substantially," LeBel says. "Once we have the visual works of the IMV partners, it could be quite attractive to BMI, for example."
Stephen Malkmus

**OLE-444**

The solo debut from the Pavement mainman you only thought you knew

**Appearing on “Late Night with David Letterman” April 10th**

First US Tour begins in March
Appearing at SXSW March 17th

"a master songwriter"
— Rolling Stone

"Jenny & the Ess-Dog is a bona fide pop classic"
— Mojo

"an album of brilliant songs"
— Billboard

"bold, brainy, and brilliant rock"
— Us Weekly

"something for everyone"
— People

"the first rock’n’roll classic of the 21st century"
— Shout

"a guided tour of a vivid inner life"
— New York Times

"instantly catchy"
— Time

"a revelation"
— Time Out

"all we ever wanted from him in the first place"
— Entertainment Weekly

"a playfully brilliant generational icon"
— W

"Stephen Malkmus’ debut solo effort has been selling extremely well and it’s no surprise. Virgin Megastore and Stephen Malkmus fit perfectly together."
— Tom Fornario
Marketing Coordinator, Virgin Megastore

"I love this record and can’t wait to see him live. The record is doing great for us without the benefit of any major radio or video play."
— Craig Swedin, Buyer, Wherehouse Music

"Outselling The Backstreet Boys at my store by 3 to 1... and without any airplay."
— Howard Krumholtz, Buyer, Tower Sunset

"One of my favorite albums of the year."
— Andy Sitray, Buyer, Borders Books & Music

www.matadorrecords.com
SCANDINAVIAN COUNTRIES HAND OUT AWARDS
(Continued from page 51)

place Feb. 19 in Stockholm. Live TV coverage of the Scandinavian Grammis paid swift dividends for the country’s record labels, with award winners the Ark (Virgin) and Håkan Hellström (Virgin) both climbing back up the Swedish album charts (to Nos. 3 and 2, respectively) in the week following the Feb. 19 show. The current Columbia album by the country’s helm, Magnus Uggla, also returned to the chart that week.

Some 11 million viewers saw TV4’s live broadcast of the gala, held at Stockholm’s Globen. The arena, broadcast from the Grammis since 1996. “We are very satisfied with how it turned out,” TV4 executive producer Fredrik Arefalk says. Broadcasting live, he adds, “gave the show more of an attitude.”

The biggest winners at the Grammis were rock Teddy-bears STLHM (MNW) and hip hop/rock artist Thomas Rusia (Led Recordings/Universal). Ted-dyn, also a major participant, announced a switch of labels to Sony Music, scooped up the best album and pop/rock group awards. The band’s path of international success, the Rusia, was named producer of the year.

Rusia, meanwhile, took home the male pop/rock, newcomer, and music video awards. The Ark was also a double winner, in the best album and artist categories. The awards are organized by IFPI Sweden; winners are decided by an industry panel.

The Swedish government’s annual export award was presented to Abba founders Björn Ulvaeus and Benny Andersson by

BY: LARM
(Continued from page 49)
developed and marketed, but we can stimulate growth and development.” By mixing "bureaucracy, cronyism, politics, and regulations,” he said, the music industry and government “can create noise together.”

A particular focus at the seminar was Tromsø-ite Per Eirik Johansen, managing director of Virgin Records Norway. Johansen signed Leon Marin, whose album Playing My Game has sold more than one million units internationally. But although some executives, such as Johansen and Singhas, may have the necessary vision to push local artists across borders, a cautious note was sounded by some panelists.

“Norway isn’t really suited to develop new artists,” claimed Brian Lane, the London-based manager of a-ka (signed to Warn-dro Music Group), Briskeby (Universal Music Norway), and Espen Lind (Universal Music Norway). “In world terms, Nor-way is a small territory and that serves as an outpost for the majors to sell [international] product. The talent is there, but it hasn’t been given the opportunity to grow.”

More optimistically, Lane concluded that “people are starting to take note of Norway.”

Piracy Penalties
(Continued from page 49)

Trade body coalition the Alliance Against Counterfeit and Piracy (AACP), of which the BPI and the British Video Assn. are members, supports the bill, which has government backing and claims cross-party support.

BPI director general Andrew Yeates says the bill’s introduction “helps to deal with the damage that piracy causes to the creative industries.” He adds, “The provisions of the bill will help the industry and the authorities address the threats that piracy and counterfeiting pose both to creative businesses and to consumers.”

Indian Industry Remains Optimistic
(Continued from page 51)

the Indian Music Industry (IMI) announced that it was offering online Webcast licensing for an annual fee of 1 million rupees ($21,500). IMI president/Universal Music India managing director Vijay Lazaurus says, “Our norms are in line with the recommendations of the Phonographic Industry] norms, which cover Webcasting and simulcasting [online and on radio]. In addition to the annual umbrella fees, which cover a maximum of 2,500 songs from IMI member catalogs, we also offer smaller licenses with a minimum package of 300 songs at $1 U.S. cent per song per day.”

Though Lazaurus says IMI has issued licenses to about 10 companies, only a few Indian Web sites have started Webcasting, notably india.india.com and indiatimes.com.

Sony Music India is also readying its online presence, although no details are yet available. N. Pesselnick, Billboard, Feb. 23.

“Even if the Web has shortcomings like low bandwidth, it does provide a new platform in terms of A&R,” he says. “Overall, the music industry here has an open door policy [toward] Webcasting.”

Virgin Music India managing director Mohan Mahapatra is also optimistic about Webcasting and feels that the obstacles of slow speed and secure payments “will get corrected in the next six months.” He adds, “After all, the industry stands to gain from additional royalties.”

However, in a market severely affected by physical piracy, the Indian labels are only too aware of the threat posed by online infringements. Last year, IMI filed charges against leading Indian portal Rediff.com last year for allegedly providing links to illegal MP3 sites (Billboard/INDI, April 24, 2000). The Indian industry got a first-hand look at how the Internet has become the latest battleground in the fight against music piracy. gory, veteran pop act a-ha (WEA) was given an honorary award and also collected the best video prize; Bertine Zettler (EMI) took the pop solo artist award; and Motorpsycho (Sony) was named best rock act.

Spellempennprisen is organized by IFPI Norway with independent labels’ body FONO and Norwegian recording artists’ association GramArt.

The winner in each category is decided by an industry jury, other than special awards—including artist of the year and the honorary prize—which are decided by the Spellempennprisen organizing committee.

Overall, counterfeiting and piracy costs the British industry more than 8 billion ($11.5 billion) each year, according to the AACP. The alliance’s chair, Lav- erne Cox, president of the Recording Industry Association of America, says, “We are very pleased and grateful that Andrew Miller recognizes the scope of this problem. Counterfeiting and piracy are serious issues.”

The bill will be voted on in the House of Commons March 9, after its second reading; if successful, it must subsequently be ratified by a vote in upper chamber the House of Lords to become law.

American Radio History
(Continued from page 50)

March
March 11-14, 43rd Annual National Assn. of Recordin-
g Merchandising Convention and Trade Show, Gran-
dy World Convention Center, Orlando, Fla. 407-997-2221.
March 15-17, Million Dollar Black College Radio and
March 19, Heroes Award, presented by the Philadelphia Chapter of the National Academy of Recording Arts and Sciences, Annenberg Center, Philadelphia. 215-985-5411.
March 21, From Intern to Employee, SESAC building, New York. 212-539-2689.
March 21-22, Yahoo! Internet Live Online Film Festival, Hollywood Athletic Club and Directors Guild of America, Theater, Los Angeles. 416-645-8323.
March 26, Up Close & Personal With David Foster, presented by the Los Angeles Chapter of the Recording Academy, Beckman Auditorium, Los Angeles. 310-392-3777. ext. 224.

April
April 1, Second Annual “A Family Celebration,” Royce Hall, Los Angeles. 323-966-4669.
April 2-3, Plug.In Europe, presented by Jupiter Media Metrix in association with Billboard, Foxfit Media Inter-Continental, Barcelona, Spain. 44-207-747-0578, plug.in@j.com.
April 24-26, Billboard Latin Music Conference, Eden Roc Hotel, Miami Beach. 305-646-4660.
April 26, 32nd Annual Dove Awards, the Opry House, Nashville. 615-242-0303.

May
May 3, Fifth Annual Online Hippie Awards, Manhattan Center Grand Ballroom, New York. 201-908-8599.
May 14, 10th Annual Polar Music Prize, Bernad Hotel, Stockholm. 4-8-407-1817.
May 14-21, Fourth Annual Hip Hop Appreciation Week, Riverside Church, New York. 212-512-9442.

Update

JUNE
June 4-8, Internet Security Conference, Cent-
tury Plaza Hotel, Los Angeles. 800-798-2928.
June 6, Radio-Music Awards, Waldorf-Astit-
June 20, Getting Your Music Heard, presented by California Lawyers for the Arts, Ken Edwards Center, Santa Barbara, Calif. 310-998-5590.

July

August
Aug. 28-30, Billboard/BMI/RRI/Hit-Comp Confer-

October
Oct. 4-6, Billboard/Airplay Monitor Radio Sem-
inar and Awards, Eden Roc Hotel, Miami Beach. 305-646-4660.

Good Works

Beam Bucks: Jim Beam Bour-
bon is awarding $100,000 to unsigned musicians this year through its B.E.A.M. (Benefiting Emerging Artists in Music) program. The grant money, which will be distributed at three separate times during 2001, will help provide financial assistance for recording costs, rehearsal space, and equipment purchases. Applications are available at jimbeam.com or by writing to the B.E.A.M. Pro-
gram, PO. Box 5349, New York, N.Y. 10150. Deadlines for each round of grants are March 31, June 30, and Sept. 29. Contact: Kelly Hopf at 902-549-6346.

Births

Boy, Gabriel Aaron, to Cindy and Dean Brown, Feb. 5 in Nashville. Mother is associate director, writer/publisher relations, for SESAC. Father is a multi-instrumentalist for Tim McGraw.

For the Record

In “Duncan Sheik’s Collaboration With Playwright Yields Nonesuch’s ‘Phantom Moon’” in the March 10 Billboard, the release date for the album was incorrect. Nonesuch released the album Feb. 27.
Fresh Squeezed Hits!

NARM 2001 ORLANDO

ARTISTS PERFORMING AT NARM 2001

PRU - Capitol Records • Club NARM - Sunday Evening, March 11 - 10:30 PM
JENNIFER KNAPP - Gotee Records • Opening Session - Monday Morning, March 12 - 9:00 - 11:30 AM
BLUE MAN GROUP - Virgin Records • BROOKE ALLISON - 2K Sounds
Scholarship Dinner - Monday Evening, March 12 - 8:30 - 10:30 PM
NIKKA COSTA - Virgin Records • Awards Luncheon - Tuesday Mid-Day, March 13 - 12:15 - 2:30 PM
NARM 2001: A Music-Retail Odyssey

BY BRIAN GARRITY

The impact of industry consolidation, and the prospects for more in the wake of the Musicland/Best Buy merger; the continuing effect of the Internet on retailing strategies; and a host of legal issues surrounding the rise of the digital music distribution technologies will be among the leading topics of discussion at the 45th annual meeting of the National Association of Recording Merchandisers (NARM).

The 2001 convention and trade show will be held March 11-14 at the Orlando World Center Marriott in Orlando, Fla., and is expected to draw 2,000 attendees. Highlights of the agenda this year include a keynote presentation from MTV Group president Judy McGrath, an extensive two-day super-session on the latest developments in digital-music technology and distribution, DVD-audio showcases and a panel discussion on the convergence of art, commerce and politics in the entertainment industry moderated by AIFF executive director Michael Oitches.

However, says NARM VP Jim Donio, merger mania in the music industry—and its repercussions on the business landscape—promises to be front-and-center for many conference attendees.

DOWN TO BUSINESS

“Say one of the themes of the convention will be serious discussion and serious meetings about continued consolidation of the industry on both the retail side and on the supplier side, is a pretty safe bet,” Donio says. “The Best Buy purchase of Musicland is the big retail story right now. And the impact of that will be and the changes that will come about because of it. Suffice it to say, I don’t have a crystal ball, but I don’t think we have seen the last of those types of announcements.”

Meanwhile, in the business sessions, much attention will be given to dealing with the rapidly changing landscape in digital media. NARM has been actively sponsoring new-technology issue forums about the effect of the Internet on everyone from retailers to service providers to player companies. Earlier in the year, the trade group also put its support behind a terminology initiative to create a common language for digital music companies. Donio says that, as part of its Internet super-session this year, NARM will be releasing the results of its own sponsored quantitative research and national focus groups in regard to online music. Donio says the studies will be focused on the consumer expectations for the format and whether or not they are being met at this time. Also to be addressed is whether consumers are responding to available digital music offerings—file sharing and subscription services into the retail business, through the build-out of e-commerce on its MTV sites, MTV.com, VH1.com, Sonicon and Country.com.

“They provide competition, as well,” says Donio. “But that’s part of the equation now. Retailers are suppliers; suppliers are retailers. There are people online and offline. The marketplace is not a simple market anymore, and MTV is a huge brand.”

THE SONY SUIT

However, such blurring of lines in the digital age hasn’t come without its share of tensions at times. Sony Music Entertainment has announced that it will boycott the NARM con-fab for the second straight year, due to an ongoing lawsuit between the music giant and the trade group.

At the beginning of last year, NARM filed suit against Sony in the U.S. District Court for the District of Columbia, alleging unfair business practices. At the heart of the complaint is Sony’s bundle and exclusive promotions and hyperlinks to its own direct-sales outlets on Enhanced CDs sold in traditional retail stores. NARM contends retailers are unreasonably aiding Sony in depriving the stores of future business. Sony has countered that the NARM lawsuit is without merit, in part, because it was based on the assumption of a business environment that included a merger between CDBow and Columbia House to deal that has since been terminated and because there is no proof that its actions actually hurt competition.

After a year of legal motions and arguments, both sides of the dispute are being considered by the judge presiding over the litigation. The parties were still awaiting a ruling at press time.

INTERNATIONAL REPRESENTATION

One group that has expressed support for the legal battle against Sony is the international retail community, which will have an increased presence at the conference this year. A collective of retailers and retailer associations from around the world, known as Global Entertainment Retail Alliance (GERA), was unveiled at last year’s NARM, and its representatives are expected to be in attendance this year.

GERA is focused on a consistent approach to global e-commerce for the retail business. Members represent more than 65% of the world’s music-retail market.

Founding members include representatives from Australia, Canada, Germany, Mexico, the Netherlands, New Zealand and the United Kingdom, as well as the United States.

Q&A With Pam Horovitz

The President Discusses The Pressing Issues For The Association And Its Confab

What has been the biggest change for the retail industry between last year’s NARM and this year’s?

It’s not so much that the issues have changed, but the atmosphere around looking at the issues has changed a little. I think there is still going to be intense interest in the Internet, even though it still represents only a small fraction of the business as a whole. What’s changed is that there was a lot of pressure last year for most companies to have an Internet plan, to have a Web site up and running, to be aggressively chasing partnerships and technology pieces, and getting ready to offer digital downloads. I really think the change this year is: Slow down. You have time to breathe. Yes, the absolute explosion of Napster use has indicated that there is an audience out there willing to go to their computer to get music. But how you are going to deliver that offering is still a long way from sorted out.

Should retailers be concerned about the impact of Napster?

The impact of Napster is probably the biggest bo-pound gorilla that you have to pay attention to. Retailers have to ask who are consumers using it and what is the message they are sending to the marketplace with that behavior? You want a service like that to be operating under the same rules and regulations that traditional retailers have as a record retailer trying to play by. But, in acknowledging that business was softer than they might have liked (over the holiday season), no one put the blame squarely on Napster. Everybody was cognizant of the fact that there were a lot of different variables in the marketplace this winter.

Do you think there will be a resolution to the controversy surrounding Napster?

I think it’s ultimately going to be taken care of. There are a lot of different ways it can be taken care of. However, you have the court piece on the one hand, and you also have this fairly encouraging development of BMO working with Napster to try and monetize file sharing in a legal way. So, whether it’s the courts that do it or whether it’s BMO, I think there will be a resolution to it one way or the other.

On another litigation front, what is the latest with the Sony lawsuit?

[As of press time] Everyone has filed their motions, done their responses and made their oral arguments to the judge. Now we are all just waiting for the judge to rule.

What is your reaction to Sony’s decision not to attend the conference this year?

We are disappointed, of course. I think they are, as well. We think they would very much have liked to be at the convention, and I think they would very much have liked to be at the convention themselves. But they’re paying lawyers and we’re paying lawyers, and if the lawyers advise you not to come, then you don’t ignore their advice.

The presidential election brought lots of scrutiny about the entertainment industry’s responsibility in marketing products to young people. What can be done to better inform parents about the music that’s out there?

Proportionally less of our time was spent with these kinds of concerns at the state level, and it shifted to the federal level. The whole government piece of the NARM agenda is a piece that has grown exponentially over the last year or two. It used to be that it was just First Amendment and lyrics related activities that were the focus of NARM’s government relations. But it is important to note that this year we really are stepping up to the plate in terms of recognizing that the way the laws are being written is going to shape the way that the music business develops in the digital world. We’re really trying to be vocal about retailer and consumer needs, so that we can help shape (Continued on page 73)
One-Store Retailer

Indie Stores Put The Customer First And Foster Love Of Music

BY JILL PESSELNICK

Entering Baltimore's Reptilian Records is like stepping into a punk-music club. The atmosphere, frankly, scares parents away, but fans of punk and underground music feel very at-home. They can browse through bins of vinyl product and get music recommendations from Reptilian staffers in a space generously littered with punk memorabilia. This one-store independent retailer is succeeding in a city dotted with chain outlets, such as Best Buy and Sam Goody, because it offers unique music and format selections and provides excellent customer service. According to a survey of independent retailers nationwide, these two factors continue to attract music buyers to their stores despite their sometimes higher prices.

SCRATCHING A NICH

Reptilian Records caters to specific consumers unlikely to find their music picks at a retail giant. Owner Chris X says, “We are unique, and we fill a niche that nobody else touches. We also don’t stock any major-label product.”

Other independent carriers don’t typically feature in chains. “We are niche-oriented, though our niche is all niches,” says Paul Epstein, manager of Twist & Shout in Denver. “We are serious about indie alt-rock, jazz, gothic, classical and avant-garde. Anybody who is serious about the Backstreet Boys shops at the chain stores.”

What often goes hand-in-hand with a specific inventory is the availability of more format choices. At Aron’s Records in Los Angeles, for example, vinyl and used product, which aren’t carried at most chain stores, are a critical draw to customers. “Over a quarter of our business is vinyl, and most of our business is used product too. We just carry some different things,” says manager/buyer Dennis Lopez.

Independent stores also pride themselves on their one-on-one customer service. Many of the stores surveyed report that employees are usually hired for music knowledge and ability to advise customers.

Indie stores are usually hired for music knowledge and able to advise customers.

Charles Walker, manager of Armando’s Records in Philadelphia, says, “Most people at indie stores are here for the love of music. A lot of our chain stores are staffed with teenage kids and people who just need a paycheck.”

“We work intimately with the customer,” adds Mike Feltin, manager of Chicago’s Record Emporium. “We talk to everybody who walks in and suggest things to them. We kind of feed off our customers and try to tailor our inventory to them.”

Assistant manager at Everybody’s Records in Cincinnati, Larry Lushay says, “If a customer asks a question of one of us, someone will have the answer. Each of us has knowledge in a particular area, and it’s not just superficial knowledge. We have people with who want one-to-one conversation.”

Like many other surveyed retailers, also says that customers have the option of listening to any product before they purchase it. Along with stocking a listening station with sale items, he says, “We will play things over the speakers, and we’ll play things that are used. We always give them the chance to listen to it.”

Many retailers say these factors are crucial in attracting and keeping customers who may be paying a bit more to shop at an indie rather than at a large chain outlet. Mike Polk, manager of Dallas’ Top Ten Records, says, “The bottom line for anything anymore is that larger stores, not the large outlet are about what they want to sell, and we’re about selling what people want to buy. Most of the chains don’t have time to help you— it’s all about the sell. We order anything that anybody wants.”

But Polk must sell many CDs at their list price of $18.98 because the discount deals offered to large retailers are not extended to him. Though chains may sell CDs for $10.98, says Polk, he reacts by keeping prices consistent—a customer-friendly policy in the face of fluctuating sale prices at major chains.

Other stores, such as Armando’s in Philadelphia, can’t set their CD prices but try to compensate by selling more product. Walker says, “It’s getting harder and harder to stay in business, especially with the downloading stores. We sell below the list price but try to sell quantity instead of a few at a higher price.

COMMUNITY SERVICE

Though higher prices can place independent stores at a disadvantage (Continued on page 62)
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THE STATE OF E-COMMERCE
(Continued from page <None>)

being questioned and concerns about
the ultimate threat of price competi-
tion from the brick-and-click players.

“We’ve seen an attrition of the pure-play retailers in the market-
place,” says Alliance’s Weissman. “The economics of these pure-
play retailers don’t have a brick-and-mortal customer base to rally around
to sustain their business, and for many there is even a component run
through and over the costs that are required [to operate online].”

Indeed, the once-crowded field of online-only sellers has essentially
dwindled to a pair of powerhouses—
Amazon.com and CDNow—followed by a host of second-tier competitors,
including Artisan, Record Emporium, MP3.com, EMusic and Viacom’s MTVI.

And even the healthiest pure
plays, Amazon and CDNow included,
are in the midst of restructuring and layoff initiatives.

Pure e-commerce operations are
attempting to weather the market
downturn by cutting back on tradi-
tional marketing and laying in a
mixture of content features—
ranging from Internet radio chan-
nels to CD sales—on their base for
tests—on top of their commerce
offering, to create an active rela-
tionship with customers. And they
are further looking to compensate
deficits in marketing spending by
increasing the amount of co-op ad
dollars they receive from the majors.

CDNow’s Haney says the compa-
ny is looking to build up its label
partnerships by creating special areas on its site specifically aimed at
promoting new artists or pushing
selected back catalog, with pages
dedicated to artists from certain
well-known labels or from branded
budget-line series.

“At brick-and-mortar, about the
only thing you can do is put up an
end-cap. We can show some-thing
about an act’s life and music
before they have to make that retail
decision,” says Haney.

Haney insists that there is room
for brick-and-click and pure-play
retail to co-exist.

“There’s room for plenty of play-
ers. The music business is going
to grow significantly in the next
ten years, which it has not done in the
last 10 years. That just means
that there is more pie for everybody
to take a piece of,” he says.

COMMON BATTLE GROUNDS
But whether the operations are
brick-and-click or online only, all e-
commerce retailers say much of
their efforts remain centered on the
user experience—continually tweak-
ing everything from pricing to the
site’s user interface to the tools on
the site to distribution strategies to
the quality of customer service.

“A lot of it is about being as effi-
cient as possible,” says Barnesand-
noble.com’s Blackman.

But these executives say that true efficiency and immediacy,
an all-important element for grow-
ing business, won’t come until digi-
tal distribution—in the forms of
downloading, streaming and sub-
scription services—becomes a main-
stream phenomenon.

In the meantime, some online
retailers, including Amazon and
Barnesandnoble.com, are experi-
encing with same-day delivery of
physical product while the market
was on digital distribution.

And many online retailers are
preparing for an eventual breakout
of digital-distribution formats by
exploring the feasibility of cutting
their own subscription and locker
licensing deals with the major labels
to ensure that they remain the point
of sale for next-generation music
formats.

But Horovitz cautions that there
will be no one winning format.
“The retailer who has the best
strategy, whether online or
offline, is because consumer prefer-
ences aren’t all the same,” she says.

“Right now, it’s retail not going to
do away but its value add to the dis-
tribution chain is going to grow more
important, not less.”

ONE-STORE RETAILER
(Continued from page <None>)
in some cases, these stores can
respond to musical trends much
faster than chain stores can. “One
thing is more local is that a retailer is
faster. We are able to react quickly
to trends in the market, while chains
are still figuring out what the trend
is,” says Epstein of Twist & Shout. “They
can base our inventory on the region’s
individual sense of music. Our main
threat is serving the community.”

Some independents also take this
service a step further by working
with the community and sponsoring
local talent. Record Emporium’s Fel-
ten says, “We have bands play here
every Saturday. For the most part,
they’re local bands that are trying to
break through. We also have street
fests here, and we try to get the enter-
tainment.”

Everybody’s Records in Cincin-
нати also sponsors in-store concerts
and a variety of other events. Luebey
says, “We’re always involved in
community projects. If there’s a run
or a new park being built, for example,
we’ll usually donate CDs to them.”

In addition to working with the
outside community, some stores focus
on their inward appearance to dif-
ferrate themselves from the
often sterile and homogenous look
of large retailers. At Reptilian
Records, the punk decor is part of
its appeal to younger customers. Chris
X says, “Parents come in and
automatically are afraid. Kids come in,
and nothing fazes them.”

And at Record Emporium, which
focuses on rap, rock and jazz,
“We’ve got old album jackets on the
wall, and we’ve got vinyl and collect-
ibles on display,” Luebey says. “You
walk into a mall store, and it’s so
bright. We have stuff up on the
walls that makes it seem like it’s
your room. This is a comfortable place
to shop.”

All told, independent retailers are
confident that they will continue to
 thrive in spite of a preponderance of
chain stores. Their customer service
policies differentiate them from
their larger neighbors and allow them
to compete for business in a
much friendlier atmosphere.

EXECUTIVE TURNTABLE

DISTRIBUTION. Pierre Loubet
is named VP of sales, advanced
media, for Warner Media Services in
Glendale, Calif. He was director of
DVD sales for Sonopress.

Jim Scrogeman is named special
markets manager for Naos of
America in Franklin, Tenn.

NEW MEDIA. Phil McGovern
is promoted to partner and
president of digital distribution
services. The Alliance
Public Relations in Los An-
geles. He was VP.

Alex Scott is named VP of
West Coast operations for Digital
Media on Demand in Los Angeles.
He was an artist and tour manager.

MUSIC VIDEO. Robin Reinhardt
is promoted to VP of celebrity talent
and studio relations for MTV in New
York. She was director of celebrity talent.

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62
The long awaited and anticipated US debut of the popular British pop/rock band BOA has finally arrived.

Having already sold thousands of units in the U.K. and Japan, their critically acclaimed album "Twilight" invades America on March 27, 2001.

Featuring the hit single "DUVET"
- Impacting radio March 15th!
- Already ADDED at WLPW Lake Placid, NY @ 10 spins!
- Already 45,000 units of "DUVET" sold in Japan!
- Already featured as the theme song for the famous Japanese sci-fi animation video series LAIN, which has sold over 100,000 units worldwide.

BOA "twilight" IN STORES MARCH 27, 2001

(BOA will be performing live throughout Southern California April 2nd - April 9th.
Check your favorite music magazines for dates and venues.)

http://i.am/boa web
When D’ya Get In: As I write this, the retail, sales, and distribution side of the industry is preparing for its annual pilgrimage to NARM—that’s the National Assn. of Recording Merchandisers’ annual convention, for the uninitiated. This year’s confab begins Sunday (11)—beyond press time—and is being held in Orlando, Fla., a favorite of the NARM staff because it gets the best attendance draw, but certainly way down on Retail Track’s list, since the Marriott Resort and Conference Center doesn’t have a center of gravity, making it hard to find people.

While everybody else in the Western Hemisphere—especially the mainstream press—likely will continue to be preoccupied with Napster, convention-goers may canvas the issue of digital distribution to the back burner for the first time in five years. Instead, their attention will turn to more practical industry issues, if a pre-convention survey of industry leaders can be believed.

Richard Cottrell, president of EMI Music Distribution, acknowledges that Napster will be a “point of conversation.” But he adds that he doesn’t think the overall topic of digital distribution will be a “major priority” at the convention. He says, “Last year it was about ‘How do the accounts get set up digitally online?’ Now they all seem to have chosen their routes.”

This year, Cottrell expects the main topics to be about the broad music-retail business. The main issues, he says, are “margin protection and cost-management focus.”

Jim Urie, president of Universal Music and Video Distribution (UMVD), agrees. “Digital downloading was a hot issue last year, but (the accounts) are less interested now.” He adds that Universal will be there talking about its recent announcements, including the “flexx pricing” initiative, whereby some front-line catalog titles carry a rebate on each sale, and the Smash promotion, a game that has accounts setting up fan-club labels and choosing baby bands from the Universal orbit. UMVD will also initiate dialogue about squeezing costs out of doing business, Urie says.

Storm Gloor, director of music purchasing at Amarillo, Texas-based Hastings Entertainment, agrees. At NARM, he says, “both sides of the table will be looking at how to partner up to create value in these post-minimum-advertised-price policy days. It remains to be determined whether the benefit comes from lowering costs along the distribution chain or a more cooperative effort in marketing and artist development.”

EMI’s Cottrell says he expects discussions about release schedules and how the industry can increase sales will be big at the convention, as does Dave Mount, chairman of WEA Inc.

Gloor says there certainly will be a lot of discussion about making the pie bigger in brick-and-mortar stores, including how to get DVD Audio going, stir up more catalog sales, and encourage incremental purchases by music fans.

In addition to DVD, DataPlay, the portable format that can store four hours of music, will also get plenty of attention at the convention, industry observers say. BMG Distribution president Pete Jones says the format could be a replacement for the cassette. Jones adds that, in addition to specific account issues, another topic that will emerge at the convention is the problem of bootlegging.

Elsewhere on the technology front, source-tagging will still come up as a fair amount of dialogue as accounts try to get the majors to strengthen their commitment to the process (see story, page 70).

Larry Gaines, president of Foremost, Calif.-based Wherehouse Entertainment, says that at NARM, he wants to discuss the value-added premiums on hit titles, which “hurt the whole industry. All they do is displace sales. Why isn’t the music enough?”

Also, Gaines still wants to try to persuade the labels to release more singles.

Making Tracks: Ron Nix, who has been running Northern One-Stop for Planet Entertainment, will switch coasts to run PacifiCoast for Magic Media Makers Inc., which acquired the company last December, according to sources. In addition to hiring Nix, the new owners are said to be expecting an infusion of new cash into the company, which should help calm some of the rough waters they have been experiencing since they took over Pacific Coast. Executives at Northeast One-Stop and Pacific Coast didn’t return calls seeking comment.

Last Issue, Billboard reported that as part of Best Buy’s integration of Musicland, it let go 20 staffers, including at least six executives at the VP level. Also, it moved some of its executives to the music specialty chain—e.g., Connie Fuhrman as executive VP of merchandising and Bruce Martin as VP of marketing—and shifted 200 Musicland employees in the human-resources and real-estate departments to the Best Buy orbit.

Within Musicland, Melissa Bourgton was promoted from managing director of real estate to VP of leasing, and Rick Bateson was promoted to VP of design and construction.

Among the Musicland executives let go were Gil Wachsmann, vice chairman; Archie Beneke, VP of marketing; Heidi Hoard, VP and general counsel; and Nermur, VP and treasurer; Keith Wanke, VP of loss prevention, and Steve Danker, VP and chief information officer.
What's In Your Midline Budget?
Labels And Retailers Battle To Sell Large Numbers But Maintain Margins

BY ED CHRISTMAN

Catalog marketers, beset by a plethora of issues, are struggling to grow sales for budget and midlines.

"The conundrum of the industry is how to arrange things so that certain products have impulse demand," says Mike Dreesse, CEO of Newton-based Newsbury Comix. A number of factors, however, are conspiring to dilute the effectiveness of a low-priced catalog strategy, says retail and label sales and distribution executives.

One of those factors, says Dreesse, is "opportunistic chains" have been pricing a large number of midline and budget titles at frontline pricing in order to achieve greater cooperative advertising and midline margins for the new hit product.

While this type of pricing strategy has been a factor for the last decade, as the lower-margin CD has displaced the mid-line cassette, it has accelerated now that the FTC has eliminated minimum-advertised-pricing policies, notes Dave Curtis of Sony Music Distribution. "As MAP has gone away and as retailers try to find the right margin, there has been more pressure to catalog to make up the margin," he says.

Larry Gaines, president of Wherehouse Entertainment, notes that when mid- and budget lines are put on sale, "it really sells. But even with the acceleration, margin drops into the high 20s, and you can't live on that year-round." Merchants typically achieve about a 35% profit margin from music. Gaines poses this question: "How do we get credible margin and keep prices at an attractive level? It is something the industry should address."

SHARE THE WEALTH

However, label executives don't appear to be addressing the issue the way Gaines would like. Instead, label executives see what retailers are doing and decide that if certain titles are going to be priced at frontline levels, then why shouldn't they enjoy the extra profits, too.

Consequently, over the last few years, a lot of greatest-hits type packages that have been mainstays of budget and midlines have been repriced to frontline, Dreesse says.

Another reason why midlines seem depleted of titles is because one of the majors hired a consultant, whose study found that, if midline titles are fully priced, "you don't lose that much in sales," says a head of sales.

Wherehouse's Gaines disagrees. "Midline and budget are still strong for us, and they become very strong when you go with aggressive pricing," he says. "You can really move the needle."

Not every major has been eliminating midline titles. If anything, Sony Music Distribution's midline has gotten bigger, says Curtis. "As we remaster and reissue older Nice Price (the budget line) catalog, we are repricing them to Best Value [the midline]. As for the Nice Price line, Curtis says it will still be around but will be more of a promotional line, with collections of hits from various artists rather than a standard deep-catalog line.

The weakness of the cassette, which last year fell below 10% of all album sales for the first time, also is hurting midlines. "We still see some strength on the budget cassettes," says Curtis. "We have titles that are midline CD and budget cassette."

LOST WITHOUT MAP

Another thing impacting budget and midlines revenues is that the elimination of MAP has made hit pricing pretty close to midline pricing. "If the world is selling new hits at $11.99 and $12.99, and we sell midline at $10.99, then it is not a value anymore," says Brian Poehner, VP of merchandising at Music for a Song, an Atlanta-based music chain. Discounters have their impact at all levels of the marketplace. In addition to the way their frontline pricing makes mid- and budget titles seem less attractive, Best Buy has been known to lose-leader the off-priced lines for as little as $5.99, losing about $1 from budget titles and about $2 from midline titles. That Best Buy strategy "made competition gun-shy about doing promotions, because it looks like they are not competing," says one major-label distribution executive.

On the other hand, label executives complain that, when merchants do midline promotional sales, they are using them to boost margins through exorbitant demands for cooperative advertising funds. "Retailers shoot themselves in the foot when they charge a lot of money for midline sales for titles that don't have a lot of velocity," says one label executive. The executive is not complaining about the sales, but rather the amount of promotional dollars that retailers are asking for, which he says is disproportionate to the revenue generated by the sale.

RELUCTANT PROMOTIONS

But even with demands for greater cooperative advertising funds, retailers still seem reluctant to do sales because of margin issues, label executives note.

Not only are merchants more reluctant to do catalog promotions, but when they do them, they are cutting back on the number of titles. Instead of doing a promotion for, say, the entire Sony midline, merchants might focus on only 40 titles. "With only 30 or 40 titles featured," says Curtis, "it is hard to push the depths of the catalog."

Also, midline and budget lines are losing some prime real estate on the speed tables. Speed tables are being used for the no-name, high-margin, super-budget titles, like mellow new-age samplers and re-recorded hit packages. "We understand that this is where they are doing volume and marking margin," Curtis laments.

In addition to addressing retailers' margin issues, which would help gain midline and budget lines more real estate, retailers think that the labels should devalue more catalog, which would help boost sales and get people back into collecting the entire catalog of an artist.

"The price of the midline needs to come down," says Music for a Song's Poehner. "We would like to see some midline going into budget. What's lacking is that people don't build catalog nowadays. Say for Jimmy Buffett, they buy the greatest hits, and one or two key titles. If we could get the rest of Buffet at a low price, we could get great sales."

Newbury Comics has come up with an unusual strategy to sell more budget product. It removes the shrink-wrap and sells it in its used-CD section, reports Dreesse. He wonders if there is a way for labels to sell budget product one-way with no dogbone, at a reduced price, so that the chain can sell it as used product for $8.99. "If that were to happen, then we would really have something for the consumer," he says.
Declarations of Independents

by Chris Morris

SCUFFLETOWN, which arrives from the Nashville-based company March 20.

Georgia native Taylor (who toured with Todd Rundgren in Columbus, Texas, between Austin and Houston) moved to Houston in the early "70s and became part of a mural circuit. He included such talents as Townies Van Zandt, Guy Clark, and Nanci Griffith.

"Houston was the place where the writers were," Taylor recalls. "There were no lines in the sand. We all hung together, we all played together."

Taylor recorded his first album, from November and over the holidays thereafter disappeared from the music scene. He says, "I was strung out. I cleaned up and went back to school, and became a licensed professional counselor."

In 1985, Taylor returned to the studio. He cut a album for Austin's Watermelon Records; a set for Koch Records followed three years later.

SCUFFLETOWN is a distinguished addition to Taylor's discography. He applies his husky voice to nine strong, original songs that are subtly linked thematically. "I've never been one to try and make a concept album," says Taylor, who acknowledges the influence of Southern fiction writers like Harry Crews, Carole Killough Murray, and Flannery O'Connor on his work. "There's probably a theme, I think in it. . . . The way we eventually put people on. Of his other road plans, he says, "I'd like to get out to California, but that's tough on nut to crack."

Devo's "Whipped

And

did

label

Death

Smooth Voyage

no

sales

that

West

After

bankruptcy

to

Entertainment

PACIFIC

AG

Gordon and Caldwell

Jeff Gordon, Brent's son and likewise a veteran of both PED and Bayside, will serve as VP of sales and marketing at Magic Music Music, according to a source.

Plans call for Magic Music Music to take over the distribution of the few independent labels that are currently serviced by the Bayside entertainment arm of Bayside's parent company, Warner Bros.

A G

Gordon, who is instrumental in arranging the one-stop's purchase by Magic Media Managers last fall—did not return a call from Declara
tions of Independents.

REVENANT LIVES: On

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BY EILEEN FITZPATRICK

While DVD accounted for nearly 20% of retail revenues in 2000, some dealers report that—in just four years since the debut of the format—it represents 50% or more of their video revenues.

During the holiday buying season, DVD sales doubled 1999 figures and represented 65% to 69% of Tower Video's overall video sales. In contrast, VHS sales were off about 20%, according to Tower VP John Thrasher.

Musicland also reported that DVD exceeded all sales expectations and represented more than 40% of the chain's overall video revenues during the holidays.

Best Buy's VP Joe Pagano notes that DVD outsells VHS by two to one, which is a complete reversal from just a year ago.

A popular destination for online shoppers, DVD became such a proven commodity that Amazon.com broke out a separate store for it last year. Selling DVD at between 25% and 30% off suggested list, Amazon has racked up some impressive numbers. DreamWorks Home Entertainment's Gladiator pre-sold 95,000 units last year, and others, such as Warner Home Video's The Matrix and Paramount's Home Video's Braveheart, have each sold 40,000 units at Amazon.

"It's amazing how many DVD buyers are collectors," says Amazon founder and CEO Jeff Bezos. "When people who had been buying VHS switched to DVD, they increased their buys by a factor of four. Consumers who never were VHS collectors are for DVD."

CHALLENGING VHS

Overall, DVD sell-through revenues totalled $4 billion in 2000, according toth Adams Media Research statistics. DVD rentals kicked in another $600 million. The figure represents a 269% increase over 1999.

Videocassettes, though, are still king of the hill, with $11.67 billion in sales according to Adams Media and $7.7 billion in rentals according to the Video Software Dealers Assn.'s Vidtrac statistics. More than 90 million households have VCRs, according to the Consumer Electronics Assn.

Unit shipments of both hardware and software continue to soar above expectations, as well, according to numbers released by the DVD Entertainment Group (DEG). DEG estimates that DVD player sales have exceeded 14 million since the product's launch in 1997. The figure is 2 million more than the original estimate a year ago. In December 2000 alone, consumers purchased 2.4 million DVD players—the total amount purchased in all of 1999.

"Based on the empty shelves over the holiday season, if manufacturers could have produced more players, retailers could have sold more," says Panasonic Consumer Electronics GM and DEG board member Rusty Osterstock. DVD hardware shipments are expected to exceed 13 million this year. DEG reported that more than 182 million movies and music titles shipped in 2000, a 96% increase over 1999. Nearly 80 million units shipped in the fourth quarter of 2000.

MAKE ROOM FOR DVD

As DVD continues to grow, retailers are making adjustments. Pagano, for example, says that the chain has increased shelf space for DVD by 50% over last year. Most of the space is being taken from that allotted to VHS, he says.

And unlike VHS, which is a hit-driven business, retailers are stocking DVD titles that are new, old, action, family, foreign, music and from all possible genres. "Basically, we're selling across all genres," says Pagano, "and we have noted a tick or two up in family titles."

Over the past year, Buena Vista Home Video has actively promoted its Disney DVD family line and on Oct. 9 will release Swan Lake and the Seven Dwarfs on the format. The title is part of the studio's Platinum Collection, which will see the release of one Disney classic on DVD each year. Other titles slated for the program are Beauty and the Beast, Aladdin, The Lion King, Bambi, The Jungle Book, Cinderella, The Little Mermaid, Lady and the Tramp and 101 Dalmatians.

(Continued on page 72)
CONSIDER
SEASON ONE
FOREPLAY.

Sex And The City: The Complete Second Season is coming to video and DVD.

Available in a 3-Disc DVD collection, fashionably packaged to match season one. Only $49.98 SRP Catalog # 99248

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IT'S BIGGER!
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ORDER DATE: 4/24/01  STREET DATE: 5/22/01
Labels To Source-Tag One-Third Of Product, But Retailers Don't Feel Secure

BY ED CHRISTMAN

While most retailers are happy that the industry appears to be head- ing toward the National Assn. of Recording Merchandisers' goal of source-tagging one-third of all newly manufactured CDs, many of them are having second thoughts about the NARM-recommended percentage, saying that the level should be increased to at least 50%—if not 100%—of all CD units. A higher percentage of the placement of electronic article surveillance (EAS) tags within jewelboxes during the manufacturing phase is essential if they are to feel secure enough to take CDs out of keepers (also known as trays and safes) and convert to "live" merchandising.

The initiative to place EAS tags inside CD jewelboxes as they are manufactured began about 15 years ago and was a long, drawn-out process creating deep divisions among NARM retailers, which urged different solutions, and ultimately involving lawsuits. Eventually, acousto-magnetic technology won out and the manufacturers were supposed to begin implementing sourcetagging in the fall of 1999, but a shortage of said tags stymied the rollout. It wasn't until the spring of 2000 that the tag supply could meet demand, at which point source-tagging began penetrating store inventory to any degree.

While waiting for the source-tagging ratio to get higher, most retailers are still applying their own tags to the outside of jewelboxes, where they can easily be torn off by thieves. In order to prevent the removal of tags, most chains merchandise CDs in plastic keepers, which offer double protection because such devices can be larger than the jewelbox, making it difficult to conceal stolen CDs. Most chains are still incurring the expenses of placing their own tags on product and putting it in keepers—costs that the industry anticipated would be eliminated with the implementation of source-tagging.

WHO'S ON BOARD

Currently, all five majors are placing EAS tags inside jewelboxes at the point of manufacture, but at varying degrees.

Executives at BMG Distribution, Universal Music and Video Distribution and Sony Music Distribution say they are now at the one-third level, while WEED didn't return calls on the subject.

Bob Schnieders, executive VP of operations at UMVD, says, "We started with new releases and gradually started doing catalog in new production. As of September [2000], we were doing fractional source-tagging for about 90% of our frontline catalog. So, we feel we have tagged one-third of catalog.”

Larry Hicks, senior VP of marketing, at Sony Music Distribution, says that, from the start, the company has been "source-tagging one out of three on all production, regardless of price point and have not backed off on that.

Retailers say that EMI Music Distribution lags behind the other majors in implementing source-tagging, but the company's president, Richard Cottrell, says that it will expand its efforts in that area this year. Currently, he says it is source-tagging about one-third of its releases, which is not to be confused with one-third of units.

Keith Womke, VP of loss prevention at the Minnetonka, Minn.-based Musicland Group, has been involved in this initiative for the last 15 years and says significant progress has been made on source-tagging. "I couldn't be happier with where we are at," he says. But he warns that there is still "a lot left to do.

Womke says that, in auditing source-tagging, four of the majors are in the 31% to 33% range, in terms of compliance, and he encourages EMD to step up its progress in the placement of EAS tags.

But, considering that EMD is not up to speed and that most independent labels haven't even begun to source-tag, Dale May, VP of loss prevention at Albany, N.Y.-based Trans World Entertainment, says that the overall effort is well below the 33% level. While the source-tagging initiative represents "a great opportuni- ty, certainly it still is in its infancy, and, because of inconsistent penetration levels from labels, we are still far away from where we need to be," May says. "I would prefer that the industry goes to 100% [source-tagging]. But, if the industry got to the one-third level, then we can selectively take keepers out of stores.”

This could be another chicken-and-egg problem, because Cottrell responds that EMD has been achieving a higher ratio of source-tagging for those accounts that are converting to "live" merchandising.

EAS IMPACT

Like May, Musicland's Womke says he too wants a higher percentage before Musicland would consider going to totally "live" merchandising. But he says that source-tagging has already had an impact on shrinkage and adds that the chain has begun "responsibly" converting stores with low shrinkage rates out of keepers.

According to the "most prominent retail shrinkage survey, which is conducted by the University of Florida," shrinkage for music and video retail- (Continued on page 73)
One of the true masters of the turntable, Paul Oakenfold, invites you to take a 12-track journey of the world's test trance. This continuous, exotically mixed record features tracks by TRANCEMISSION, TEQUEST, LCD, PAT BUDDHA and many more! A Voyage into Trance is both a celebration of Oakenfold's love of Goa trance and a trip into the expansive mind of the most hypnotizing genius in dance music today!

In the 14 years that he has been performing, DJ Matthew Grim has been at the forefront of the underground house music scene working with the best electronic acts including the CHEMICAL BROTHERS, DJ HOOJ, and RICHARD "HUMPTY" VISION! Hypnotic records proudly presents this unconventional and instantly recognizable talent.

"When they come to write the history of dance music, the word 'Garage' will have a section all to itself. The writers of that book, if they want to get the facts right, will use this collection as a damn near perfect example of what real Garage sounds like."
— Alan Russell, Soul Movement / Echoes Magazine

A non-stop musical voyage that features classic tracks from well-known artists such as DJ Akira and Bypass Unit as well as the best underground DJ's! A compilation to highlight any party in the year 2001 and beyond!

Furious beats and uptempo tunes to say the least. Happy Hardcore Essentials features groundbreaking artists including VIRTUAL SOCIETY, BORN OF A BITCH and exclusive tracks from TRANSMUTATOR and DJ MATTHEW GRIM!
THE MUSIC IN IT
Among one of the most rapidly growing genres for DVD is music video, and BMG Entertainment has been leading the charge. During the holiday buying season, the supplier teamed with Pioneer Electronics, 500 Wherehouse and 810 Trans World Entertainment stores to promote more than a dozen music DVD titles. Consumers who entered a sweepstakes drawing either in-store or online could win a Pioneer DVD player and assorted BMG titles. Approximately 90 consumers received prize packages as a result of the contest, which received in-store and Web site advertising. "DVD has rejuvenated music-video sales by making concerts an exciting home-entertainment experience," says BMG VP of music programming Mindy Pickard. "This was the first time music DVD received prime real estate in major music-retail outlets during a peak buying season." Southern Supermodels Live, Dave Matthews Band: Listener Supported, Whitney Houston’s Greatest Hits, Sarah McLachlan: Mirrorball and Christina Aguilera: Genie Gets Her Wish were among some of the titles in the holiday promotion.

With the introduction of Sony’s PlayStation 2, which also plays DVDs, BMG is hoping to capture the teen audience with the February releases Britney: Live and More and "NSYNC: Making of the Jeck Bezos, Amazon.com

OLD TITLES GIVE NEW LIFE
Catalog titles are also being reissued with plenty of extras that are also driving sales for the format.
Universal Studios Home Video’s Jaws, for instance, sold more than 1 million units since its release last summer. Several other titles, such as Ghostbusters, Jurassic Park and Terminator 2: Judgment Day, have sold nearly a million units or more propelled by the bonus features on the discs.

This year, Warner Home video will release the Charlton Heston classic Ben Hur on March 13 with commentary from the star; newly discovered screen tests of Leslie Nielson, Cesare Danova and Haya Harareet; the seldom-heard overture music and other bonus features. The extras add up to 66 minutes of additional material. The film is also shown in side-by-side widescreen and pan-and-scan comparisons to educate viewers on how much of the film image is lost when transferred to VHS tape.

 Paramount Home Video is preparing an Audrey Hepburn collection of first-time DVDs for release on April 5, priced at $29.99 each. Titles include Sabrina, Funny Face, Roman Holiday, Breakfast at Tiffany’s, My Fair Lady and Paris When it Sizzles. Bonus features include a retrospective documentary about Paris in the 1950s on Funny Face and a behind-the-scenes documentary about the making of Sabrina.
ers was 2.19% of sales in the 1997 survey and 2.14% in 1998, Wanke reports. In 1999, there was no survey, but, according to the 2000 report, shrinkage had dropped to 1.63%, a 26% reduction.

Meanwhile, all 17 categories of retail tracked in the survey (with music and video just being one category) had a combined shrinkage of 1.77% in 1997 and 1.69% in 2000.

For all the combined retail sectors, that represents a 4% drop in shrinkage, which means that music and video retailers have “more than quadrupled the overall retail reduction in shrinkage,” Wanke says. “That’s a pretty dramatic drop, and I attribute that in part to source-tagging.”

Nonetheless, Larry Gaines, president of Wherehouse Entertainment in Torrance, Calif., says, “Our shrink isn’t any different, and we haven’t stopped doing anything that we hadn’t been doing before. We are still keeping nearly 100% of the product, and we are still putting our own tags on it.”

Gaines says he would like to see the industry strive to source-tag 100% of CDs, the same way the video industry is source-tagging 100% of DVD titles and has begun source-tagging all DVD audio titles. But the chain would settle for at least a 50% to 60% ratio to begin testing merchandising product without keepers.

Similarly, Kellie Martin, VP of operations at the Virgin Entertainment Group, says that the one-third number just doesn’t cut it. “We need more product source-tagged before we think about taking off the keepers,” she says. “If we could get it to the 50% to 75% range, then we could pull back on our efforts with keepers. Keepers aren’t pleasing and aren’t operationally friendly. We would like to migrate out of them.”

**WAIT AND SEE**

Despite the fact that retailers are urging for, at the very least, an increase in the percentage of units that are source-tagged, the music manufacturers would rather wait until the industry hits the 50% level before considering where to go from there.

Sony’s Hicks points out that, so far, source-tagging has had a “staggering rollout,” with one major just beginning to ramp up, another major excluding some of its hit titles from source-tagging, and the independent labels not even thinking about it yet. Considering that, “how can you make an accurate assessment of the validity of fractional source-tagging?” he asks.

Hicks suggests that fractional source-tagging will be successful, with no need to go further. Moreover, he suggests that mass merchants already appear satisfied that it will work, as he reports that “Wal-Mart has about 100 stores out of the keepers, and Kmart has told us that it will have 800 stores out of keepers by Sept. 1.”

Universal’s Schnieders says that he doesn’t think that Universal would increase the percentage, unless it became a strong recommendation from NARM. “If we went to 100% tomorrow and everyone else was one-third, it wouldn’t solve the problem; it needs to be an industry-wide issue,” he says.

NARM president Pam Horovitz says, “Several of the retailers are starting to push for upping the percent of tagged product for CDs to 100%, at least on key new releases. Best Buy has been pitching that since last fall. NARM hasn’t formally taken a position on it yet, pending more data coming out of the Loss Prevention Committee to support the recommendation.”

If NARM recommends a higher percentage, who would foot the bill? Joe Pagan, VP of merchandising for music and movies at Elen Prairie, Minn.-based Best Buy, a big proponent of moving to the 100% goal, couldn’t be reached for this story. But he has said that Best Buy would be willing to share the cost.

Wanke reports that the majors would benefit even if they pick up the costs. If a higher percentage “prevents more product from being stolen, then they will benefit.” After all, he adds, “we can’t reorder something that is stolen, because we don’t know it is out of stock.”
NARM 2001
AN EXPANDED MERCHANTS & MARKETING SUPERSECTION

In-Store Kiosks
Retailers Weigh Options To Improve Service And Increase Sales

BY STEVE TRAIFMAN

Music retailers have seen the introduction of in-store kiosks as a benefit for their customers—and employees—to look up albums and singles evolve from the old Phonolog weekly print updates to the Muze in-store catalog kiosk and listening station to the new online digital kiosks that also offer Internet downloads for creating CDs "on demand" from Liquid Audio and RedDot.Net.

Waiting in the wings are such new technologies as DataPlay (Billboard, Jan. 13 issue), which offer the promise of portable or kiosk-based Internet streaming of songs from a new album and the opportunity to "unlock" that title and others on a tiny 1.5-inch-diameter optical disc for in-store purchase.

The bottom line for all these "new and improved" proposals is which will deliver more bonus sales to the retailer at the lowest cost.

EMPOWERING EMPLOYEES

Muze has dominated the in-store music-sampling and database-searching market since the mid-1990s, and most retail outlets have at least one station. All 22 Boston-based Newbury Comics stores have Muze units, which CEO and co-owner Mike Deese describes as "empowerment tools for our employees who are less knowledgeable but can use it to answer any customer's question on a song or album."

Compact Disc World (CD World) president Dave Lang certainly agrees, noting that all 11 of his chain's stores have Muze. "An employee helps a customer find the answer by showing them how to use the kiosk, which lets them become more proficient," he says. Lang is also using the Muze special-order option, which puts out a bar code for a requested album. If it's not in stock, the customer can place the order immediately.

Tower Records COO Stan Goman calls Muze a good reference tool and is looking into a special-order option that also would allow a link to each of the 114 stores' point-of-sale (POS) systems.

John Sullivan, CFO of the 1,000-plus Trans-World Entertainment group, has Muze units in all the stores and is considering the added value of special-order service. Virginia Entertainment is taking things a step further for its 29 North American chain owners, and Anthony Deen, VP retail development, says Muze is "very clearly a bonus for customers to self-shop. We're working with Muze to develop a digital preview system that would be integrated with our POS and inventory system to allow customers to stop and special order very easily."

DIGITAL KIOSKS

Digital on Demand/RedDot.Net, a wholly owned subsidiary of Alliance Entertainment Group, and Liquid Audio, the two proponents of digital online kiosks, have both had tough going with prototype in-store tests. Both Alliance president Eric Weisman and Paul Melnychuck, Liquid Audio VP, sales and marketing, acknowledge that a lack of major label commitment for kiosk licensing is the big obstacle. While both have licenses for downloads of some major labels' top artists' songs that allow for creating compilation CDs that can be "burned" at the store, they lament that, until recent catalog albums are available in depth, the kiosk market won't develop.

RedDot.Net was set to roll out a major test just before the holidays (Billboard, Nov. 15, 2000, issue), but Weisman pulled back because, he says, "The critical mass of major-label content wasn't available." He is reassessing their kiosk business model and expects to meet with key retail accounts at NARM to demonstrate the new smaller kiosk, Mercury Dot technology, which will be driven by the Alliance All Music Guide's "meta-data" and a recently created song-clip database. It will be similar to the Liquid Audio approach, which delivers "kiosks that are branded by each chain as their system with our software," Melnychuck explains. The "sweet spot" is finding the right blend with the kiosk as a component of the overall marketing strategy, observes Joe Pugno, VP music and movies, for the 415-plus Best Buy stores. "We see the digital kiosk as a sophisticated form of special-order service. It can be a stimulus to on-site packaged goods sales. A customer has the confidence that if the album they want isn't in the store, it's available another way."

While virgin was the first retailer to test a RedDot.Net kiosk, rolling out "Virging on Demand" in its Columbus, Ohio, megastore in July 1999, the company has created its own search engine. It hopes to test a proprietary kiosk in its L.A. Sunset Blvd. store this spring, which, according to Deen, is "designed to use our front-end system and Liquid Audio's back end. We'll have the added benefits of bringing in audio clips and Muze data, so we can help our customers build their own music libraries," he says. "We'll also be integrating our Virgin All-Access value-added program, which will offer discounts and specials to loyal customers this summer. Our own brand [kiosk] is very important."
policy in such a way that retailer consumer rights are protected going forward. That's a piece of our agenda that's been really small in the past.

What is at stake for those represented by NARM?
We are strong believers in copyright law and the need for strong law. We also are supporters of the notion that technology and secure digital delivery has a role to play with respect to copyright law going forward. But we believe strongly in consumer rights too. Therefore, we think there needs to be an appropriate balance between technology and copyright law, so that the ability of a retailer to innovate new business models—business models that are lawful, though not necessarily authorized by the content owner—is protected.

What do you think of all the consolidation going on in the marketplace?
In terms of more or less opportunity for small companies, the pendulum swing is always a function of what that individual retailer is willing to do and get done. The biggest rethinking that retailers are going to have to do, in terms of consolidation, is that they are going to have to redefine who their competition is. Competition used to be defined in terms of your geography. And while, to a certain extent, physical locations are still important, I also think we are going to see a fairly conservative marketplace in terms of the number of new store openings big and small. On the other hand, Internet niches that may not have been do-able for a small company before the Internet may now be possible.

Where is the debate on pure-play Internet retailing vs. so-called bricks-and-clicks?
There is no monolithic right approach for retail. Does that mean because Amazon was first to the market with books, or CDNow first with music, there was no advantage to them being first? No. Clearly there is an advantage. For companies that got into [e-commerce] quite a while ago, the learning curve is really much further along. On the other hand, does that mean a company like Wal-Mart has been asleep at the wheel? Certainly not. They have been very busy and active behind the scenes in recognizing that their consumer is not necessarily Amazon's consumer. Therefore, the way they approach the Internet in order to do it correctly for their customers has to be a different approach.

And that is "Retailing 101"—defining who your customer is and mapping out a strategy that fits the niche you are seeking. Part of NARM's challenge for the coming year is to get back out there, advocating to everybody the importance of a diverse retailer offering to the consumer as one that will best serve everybody.

—BRIAN GARRITY
Getting To The Point With Point-Of-Purchase Materials

Retailers And Labels Wonder How Much Is Too Much

BY ED CHRISTMAN

In addition to point-of-purchase (POP) materials getting more costly to make and more expensive to place, label and distribution POP professionals have another obstacle to deal with: Record stores are allotting less space to promotional materials.

Stan Goman, executive VP and COO at West Sacramento, Calif.-based Tower Records/Video/Books, says, “Our stores use minimal amounts; we usually make our own. The labels could cut back on making POP!”

Kellie Martin, VP of operations at the Los Angeles-based Virgin Entertainment Group, adds that “the quality of label displays isn’t good enough to withstand the amount of traffic in our stores.”

In addition to the superstores not being infatuated with record-label POP, even the null-based chains are taking less POP as they strive for a more uniform look.

George Valvidiez, WEAs national director of marketing, says that chains “are now very sensitive to their overall look and have scaled back on space available” for POP.

In addition, Jana Levin, director of marketing and merchandising at BMG Distribution, points out that “accounts are going to more uniform display fixtures,” which discourages labels from having creative displays. But that doesn’t stop the BMG family of labels from coming up with creative and “crazy” pop displays, as long as such displays conform to the realities of the marketplace, which in many instances could mean meeting different criteria as specified by various accounts.

One account that still likes to use label promotional material is Torrance, Calif.-based Wherehouse Entertainment, but chain president Larry Gaines emphasizes that it needs the artwork sized to accommodate the chain’s display space. “If we try to use as much of the available POP as possible,” reports Gaines, “but we talk to the industry and tell them it’s a certain size.”

CUSTOM FIT

Independent merchants are still bastions of POP, and the labels make many pieces for those stores, including mobiles, stickers and window clings.

Creating customized art is one way for labels to get their POP materials into chain stores, says Levin.

Valvidiez agrees and adds that one way to ensure that accounts truly do get customized art is to allow the local distribution branches—the people in the organization that know the stores in their territory best—to make custom POP for the accounts they service. He says that WEA is as flexible as possible for the company’s local field offices. For instance, he points out, “Our marketing manager can create it locally in Boston. We give them a digital image, and they can create custom-size images” for their accounts.

Sony Music Distribution also allows for local customizing, reports Deb Berman, senior director of merchandising for the company. “The branches have certain equipment that allows them to [customized] artwork,” she says. “They didn’t have it two years ago, they do now, and it gives them quite an edge.”

Another way to get POP materials into stores is to make “higher premium” items that will last longer in stores. In addition to foamcore (blow-up poster boards), labels are making a lot more artwork out of vinyl and cloth.

“The labels are spending more money on doing different things for different accounts with the hope that it is staying up longer in their stores,” reports Levin. The downside to that is that “it is more expensive.”

POP COSTS

But the escalating expenses for materials is nothing compared to the skyrocketing costs to get promotional materials into stores—something that was once free.

“We used to be able to do things inexpensively, if not free,” says Valvidiez. “Now everything has a price tag; there is a premium for space.” For example, floor units now have a cost to obtain placement, he reports.

Considering the cost and competition to place POP materials in stores, labels want to make sure that they are getting a bang for the buck, Levin reports. That’s why “we use digital cameras in the field,” she says. “We can shoot displays and send them right back to the labels, so they can have instant gratification that their materials are being used.”

While declining to discuss costs, Gaines points out that there are other issues associated with floor bins. “It needs to be something that really showcases the product, not just a big box with the label’s name on it,” he says. “It has to feature enough product that it is a good merchandising tool but does not block the store.”

Gaines adds that labels and distribution spend too much time concentrating on high-profile POP and not enough on making materials for the bins. “Catalog is not going out the door the way we would like, so we need to get customers into the bins,” he says. “More work needs to be done for bins and browsers.

For example, Wherehouse has been featuring bayonette-type signage that highlights a sale on an artist and shows where other releases by the artist are located in the store.

Gaines would also like to see more...
labels provide header cards with information about the artists. "I would like to see recommendations, which get the customer to spend a little time in the browser and works as a silent salesman," he states.

Sony's Berman says that such material is a favorite marketing tool, noting, "We like to place browser cards and header tent cards in the bins two weeks before streetdate, saying when a new release is coming out.

Sony takes the same approach with floor bins, sometimes creating displays for an artist that can accommodate catalog and alerting shoppers that a new release is coming.

But, even as labels and distributors maneuver their way through the POP minefield, the main problem industry professionals face is similar to the one faced by salespeople.

"All of us are putting out so many releases, where is the space for all the POP to support them?" wonders one executive. "Does it all fit in? Sometimes it does, and sometimes it doesn't. All of our releases need coverage, so at times we make too much [POP] material."

### IN-STORE KIOSK
(Continued from page 74)

we can get the music to them cheaper than any online kiosk can.

Lang has RedDotNet kiosks in two CD World stores and is looking to the promise of major-label commitment of thousands of top artist albums later this year. "The Mercury Dot technology seems interesting," says Lang. "And the test kiosk at Barnes & Noble in Manhattan had a nice small footprint and a scan device that worked well. It could take off if the content is there and the price is right."

### DATAPLAY PROMISE

Retailers who saw the DataPlay media demonstration and prototype kiosks and hardware at the January Consumer Electronics Show are mostly impressed. "It's awesome," says Virgin's Deen. "Everyone who is using digital music will have to buck up and look."

CD World's Lang also is bullish. "We're very excited, and it's probably a home run with great sales potential," he says. "It could bode well for retailers if the labels allow us to be fully involved in sharing the revenue."

Not everyone is that impressed. "They made it just large enough so that you can't swallow it," says Tower's Goman with tongue in cheek. "It's another pipe dream that is just too costly. Our customers want collectible albums on their shelves with graphics, not a string of tiny discs."

Newbury's Dreese sees a number of issues for DataPlay to succeed. "It assumes consumer acceptance and adoption of a new hardware and software technology," he says, "and that will take three to five years."

Goman is typical of most music retailers today, stating, "We're reevaluating everything we're doing related to digital and online technology, including all the customized kiosk options. There's a lot out there for everyone to consider."
New Media

MERCHANDISE & MARKETING

New Web Services Clue Labels, Stations In To Consumers Tastes

This issue's column was prepared by Christopher Molanphy.

After decades of relying exclusively on phone surveys and research from focus groups to test the hit potential of songs, some label marketers and PDs are now experimenting with a new crop of online testing services that specialize in tracking music listener preferences to help find the next big single. Can the Internet actually make determining the right songs to promote any less of an art (i.e., more scientific) than it is now?

Led by Pick the Hits (pickthehits.com)—a research firm founded by radio veteran Alan Burns—these Web-based consultants are offering clients a novel approach to research. The test pool is larger and composed of self-selected music and radio fans—who choose to participate in the research—rather than being engaged. One company, BuzzHits (buzzhits.com), combines Web and E-mail capabilities with old-fashioned telephone calls to make it easier for listeners to communicate with the research.

“Radio just can’t get a good test with a six- or 10-second sample played during drive time,” says Burns, a 30-plus-year radio veteran whose resume includes founding his own radio-consulting firm, Alan Burns and Associates, and a shot as PD at WRQX Washington, DC.

On the other hand, he contends, the Internet is unsurpassed in gathering and disseminating information. “It’s something we hope,” he says. “We tell the labels what consumers think about music.”

For consumers, such sites provide an easy and—in contrast with Napper—industry-sanctioned way to hear new music and get information about current and potential hits, while allowing them to give feedback to radio and the labels. Songs are streamed to users’ PCs rather than downloaded in full.

Labels also are particularly impressed by the new methodology, saying they have used the research to drive their marketing efforts to PDs and even labels. One of the site’s advantages is that it disputes with acts’ management over which songs to push over the airwaves.

Visitors to the Pick the Hits home page are immediately offered the chance to listen to new singles by current or emerging artists like Sheryl Crow, Smashing Pumpkins, and Vitamin C, either in their entirety or just by hook. Links are also offered to such format-specific pages as top 40, modern rock, and rap/hip-hop. Songs are rated on a one-to-five scale. When visitors click to send votes to Pick the Hits, they are asked to indicatewhere they live (that’s when a demographic record is associated with each user), so users are then periodically sent E-mail inviting them back to the site to vote on the latest offerings.

Ten labels committed immediately to try songs on Pick the Hits when the site launched last July, and since then the site has used the labels’ data. Some labels are experimenting with putting multiple tracks by the same artist into rotation on Pick the Hits to determine the best candidate for the airwaves.

Current hits given early exposure on Pick the Hits include singles by Evan & Jaron, Dream, and Kenny Leon. A recent E-mail to E-mail users invited them to sample two new songs from breaking J Records act O-Town and “help select the lead single from their debut album.”

Burns says his site, which charges labels several thousand dollars to spotlight a song and begins turning a profit in January, has not made any song into a hit single-handedly. Nevertheless, he says, it has proved its worth when labels receive early negative feedback on singles from PDs.

“We’ve used it on various projects in the last eight to 10 months. And it’s not only helped us with our marketing; it’s given us a way to combat callout research on radio,” says Jive Records senior VP Joe Riccitelli.

Riccitelli points to research the label did with the recent R. Kelly hit “I Wish.” Though the track was an early chart-topper on Billboard’s Hot R&B/Hip Hop Airplay chart, Riccitelli says, the label believed the ad they heard on a participating station.[...]

Additionally, he says, BuzzHits plans to sell its services to labels. It has already partnered with Sony, helping it track inquiries on Crazy Town’s current Columbia hit, “Butterfly,” at KITS (Live 105) San Francisco.

Meanwhile, Burns says, Pick the Hits plans to move in the other direction, from helping the labels to assist radio stations. The company has already provided research to several stations, including KMZK (Mix 93.3) Kansas City, Mo.

KMXZ operations manager Jon Zellner says Pick the Hits helped the station gauge the response of its younger listeners. “I would equate [Internet research] with requests, which represent the more active part of a radio audience,” he says.

But Zellner cautions that it’s too soon to give up time-tested methods like auditorium research, in which up to 100 listeners are recruited to sit in a room and rate potential hits. “I don’t think we’ll ever give up on research and auditorium tests, because I don’t think of a better way to find out who’s listening to your radio station, who’s spending more or less time with your station, and why,” he says. “But the good side of [Web testing] is you get thousands of responses every week or maybe 100 people in our test.”

Traffic Ticker

Top Online Retail Sites

Unique Visitors (in 000s)

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HOUSEHOLD INCOME: $15,000-$39,000/YEAR

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HOUSEHOLD INCOME: $40,000-$75,000/YEAR

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Source: Media Metric, Jan. 2001. Sites categorized by Billboards Researcher, which defines unique radio as the actual number of users who visited each site, without duplication, once in a given month. Approximately 6,000 individuals throughout the U.S. participated in the Media Metric sample.

![New Media](www.billboard.com)

**Billboard**

*Top Internet Album Sales*

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<td>No. 1</td>
<td>MARY J. BLIGE</td>
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<tr>
<td>No. 2</td>
<td>ALL THAT YOU CAN LEAVE BEHIND</td>
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<tr>
<td>No. 3</td>
<td>TAKE IT TO THE WALL</td>
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<tr>
<td>No. 4</td>
<td>Instrument</td>
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<td>No. 5</td>
<td>BURN IT DOWN</td>
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<td>No. 6</td>
<td>WISH</td>
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<td>No. 7</td>
<td>HAVE I TOLD YOU Lately</td>
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<td>No. 8</td>
<td>A DAY WITHOUT RAIN</td>
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<td>No. 9</td>
<td>I MIGHT</td>
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<td>No. 10</td>
<td>HOT SLOTS</td>
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<td>No. 11</td>
<td>THE LADDER</td>
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<td>No. 12</td>
<td>LADDER</td>
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<td>No. 13</td>
<td>LOVERS ROCK</td>
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<td>PLAY</td>
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<td>No. 15</td>
<td>PARACHUTES</td>
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<tr>
<td>No. 16</td>
<td>HONOR SCOTT AND SOUNDS VOL. 1</td>
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<tr>
<td>No. 17</td>
<td>LITTLE SPARRROW</td>
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<tr>
<td>No. 18</td>
<td>I'M NOT TRYIN'</td>
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</tbody>
</table>

**MARCH 17, 2001**
BY SAM ANDREWS

LONDON—An alleged video piracy lab that has flooded the market with more than 1 million VHS tapes since last summer was busted by British police and anti-piracy investigators last month. Officials say the bust is the largest ever in Britain and one of the largest in Europe.

On Feb. 7, local police and investigators from the Federation Against Copyright Theft (FACT) and the U.K. arm of the Motion Picture Assn. of America (MPAA) seized a warehouse containing 40,000-plus counterfeit videocassettes, including Gladiators, Mission: Impossible, Phantom Of the Opera, Saving Private Ryan, The Green Mile, American Pie, The Matrix, and Mickey Blue Eyes.

Several premises were raided in the county of Norfolk, a largely rural area in the East Anglia region of the U.K., and a man said to be the managing director of a small duplicating plant was arrested. If convicted, he could face three to five years in jail under U.K. copyright infringement law.

In a statement, MPAA chairman/CEO Jack Valenti hailed the bust. "The criminals behind this sophisticated operation were duping consumers across the U.K. into purchasing or renting counterfeit videocassettes and stealing business away from the legitimate distributors who work hard to compete fairly in a competitive market," he said.

FACT senior investigator Spencer Mott says that public complaints tipped them off to the operation. "The plant was running 24 hours a day and could potentially produce up to 10,000 VHS copies a day," says Mott.

Mott confirmed that at least two major video wholesalers had purchased tapes from the alleged illegal operation and sold them to retailers. "The copies were priced just right," he adds. "They were at an attractive price but not too low to attract suspicion."

The packaging of the videos was good enough to fool Gary Elwood, a sales director at video wholesaler Golds. Elwood saw some of the tapes seized in the raid.

"I looked at both legal and illegal copies of three films," Elwood says. "They were very, very difficult to tell apart from the packaging."

Golds did not purchase any of the counterfeit tapes.

The investigators also confiscated 1,120 VCRs, 600 of which were copying Halloween 5 at the time of the raid.

FACT estimates that the pirates had made profits in the region of 500,000 pounds ($725,000).

UNITED WE STAND: Twenty-six entertainment companies have filed a friend-of-the-court brief opposing an appeal by the distributors of DVD hacking device DeCSS.

Filed Feb. 27 with the U.S. Court of Appeals for the 2nd Circuit in New York, the brief lists everyone from the Recording Industry Assn. of America to the National Football League, representing the cable industry, the computer software industry, actors, writers, producers, composers and even college athletes. All have a vested interest in protecting copyrighted material recorded on DVD devices, the brief says.

Last August, the U.S. District Court for the Southern District of New York ruled that the hacking system was an illegal circumvention device under the guidelines of the Digital Millennium Copyright Act (DMCA). Eric Corley, aka Emmanuel Goldstein, and 2600 Enterprises are defendants in the case.

In the brief, the organizations dismiss the notion that the DeCSS technology falls under any First Amendment rights, which was argued by the defendants before the District Court.

"The appellants turn the notion of the First Amendment protection on its head," the brief states. "The DMCA was enacted to protect First Amendment rights... What the DMCA does do is forbid trafficking of a cybernetic burglary tool whose primary purpose is to destroy digital protection of copyright material and to facilitate piracy of that material."

The brief goes on for about 20 pages supporting that summary argument, citing a zillion cases, including the recent Napster ruling, to prove it.

Oral arguments in the case are expected to take place before the appeals court sometime this spring; no date has been scheduled.

NETFLIX OFFERS LEONARD: New subscribers to online DVD rental retailer NetFlix will receive a free copy of the new DVD magazine DVD Preview With Leonard Maltin. The disc was also bundled with the February issues of Schonau's DVD Advance and Film Score Monthly. The magazines have a combined circulation of 55,000 subscribers.

Valley Media will also distribute the Maltin disc to traditional retail as well. Consumers can also order it through the Barnes & Noble and Best Buy Web sites, as well as www.netflix.com.

DVD Preview With Leonard Maltin features reviews of current titles, behind-the-scenes interviews, and the latest in home theater improvements. The premiere disc has an interview with October Sky director Joe Johnston and news from the set of Jurassic Park 3.

King's Court. The Original Kings of Comedy star Steve Harvey, seated, poses with his entourage during an autograph-signing session at the Wherehouse in Los Angeles. Harvey appeared at the event to promote the release of the Paramount Home Video title, which arrived in stores Feb. 27. The Spike Lee film chronicles Walter Latham's comedy tour, which has showcased African-American comedians since 1997.

WALK THIS WAY!

Fashion guru Betsey Johnson rocks the fashion world by inviting 28 Playmates to walk the runway in her hottest designs. Playboy's Playmates on the Catwalk. From devilish and naughty, to flowery and delicate, these girls know how to heat up a runway -- and you'll be there for every dressed and undressed moment!

PLAYBOY HOME VIDEO
www.playboy.com

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### Top Video Sales

**April 2001**

<table>
<thead>
<tr>
<th>Title</th>
<th>Label Distributing Label, Catalog Number</th>
<th>Principal Performers</th>
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<tbody>
<tr>
<td>Dinosaur</td>
<td>Walt Disney Home Video 21570</td>
<td>Dwayne Johnson, Germany</td>
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<td>The Silence of the Lambs</td>
<td>MGM Home Entertainment 203746</td>
<td>Mia Farrow, Model</td>
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<td>Playboi: The Complete Anna Nicole Smith</td>
<td>Universal Music &amp; Video Dist. 0822</td>
<td>Anna Nicole Smith</td>
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<td>Far Scapes: Première I.E.T.</td>
<td>A.D.V. Films 702083</td>
<td>Ben Browder, Claudia Black</td>
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<td>Playboi's California Girls</td>
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<td>DreamWorks Home Video 85754</td>
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<td>Street Fighter Alpha: The Movie</td>
<td>Manga Entertainment, Palm Pictures 4064</td>
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<td>Erin Brockovich</td>
<td>Universal Studios Home Video 85710</td>
<td>Julia Roberts, Albert Stone</td>
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<td>Live at Madison Square Garden</td>
<td>Live at Madison Square Garden Video</td>
<td>Sync</td>
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<td>PBS Home Video 8262</td>
<td>Keith David</td>
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<td>Universal Music &amp; Video Dist. 0884</td>
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<td>Guinmund Wing, The Movie-Endless Waltz</td>
<td>Pioneer Entertainment 1666</td>
<td>Animated</td>
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<td>Lady and the Tramp: SCAMP'S ADVENTURE</td>
<td>Walt Disney Home Video 21226</td>
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<td>The Up in Smoke Tour</td>
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<td>HBO Home Video 99339</td>
<td>James Gandolfini, Lorraine Bracco</td>
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<td>Jive/Zomba Video BMG Video 41702</td>
<td>Britney Spears</td>
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<td>Baller Blockin'</td>
<td>Cash Money Universal Music &amp; Video Dist. 53834</td>
<td>Cash Money Miscellaneous</td>
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<td>Mary Kate &amp; Ashley: Our Lips are Sealed</td>
<td>DreamWorks Home Video 73236</td>
<td>Mary Kate &amp; Ashley Olsen</td>
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<td>High Fidelity</td>
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<td>American Beauty</td>
<td>Touchstone Home Video</td>
<td>John Gudka, Jack Black</td>
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<td>X-Men</td>
<td>FoxVideo 2000741</td>
<td>Patrick Stewart, Liam Neeson</td>
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<td>Buena Vista Social Club</td>
<td>Artisan Home Entertainment</td>
<td>Buena Vista Social Club</td>
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<tr>
<td>Playboi's Playmates Bustin' Out</td>
<td>Universal Music &amp; Video Dist. 0896</td>
<td>Various Artists</td>
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<td>Any Given Sunday</td>
<td>Warner Home Video 18322</td>
<td>Al Pacino, Dennis Quaid</td>
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<td>Sex and the City</td>
<td>HBO Home Video 99301</td>
<td>Sarah Jessica Parker, Kim Cattrall</td>
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<td>The Nutty Professor 2: The Klumps</td>
<td>Universal Studios Home Video 83591</td>
<td>Eddie Murphy, Janet Jackson</td>
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<tr>
<td>Incredible Adventures of Wallace &amp; Gromit</td>
<td>BBC Video</td>
<td>Animated</td>
</tr>
<tr>
<td>E</td>
<td>Interscope Universal Music &amp; Video Dist.</td>
<td>Animated</td>
</tr>
<tr>
<td>American Beauty</td>
<td>DreamWorks Home Video 86477</td>
<td>Kevin Spacy, Aimee Berengere</td>
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<td>Barbra Streisand: Timeless</td>
<td>Columbia Music Video, Sony Music Satellite</td>
<td>Barbra Streisand</td>
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<td>Star Wars Trilogy</td>
<td>Sony Music Entertainment 54020</td>
<td>Mark Hamill, Harrison Ford</td>
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<td>Fight Club</td>
<td>Sony Music Entertainment</td>
<td>Brad Pitt, Edward Norton</td>
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<td>Jubei-Chan the Ninja Girl: Volume 4</td>
<td>Bandai Entertainment Pioneer Entertainment 71168</td>
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<td>Digimon: The Movie</td>
<td>DreamWorks Home Video 83659</td>
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<td>The Road to El Dorado</td>
<td>Walt Disney Home Video 21570</td>
<td>Dwayne Johnson, Germany</td>
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<td>Making the Tour</td>
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<td>Dwayne Johnson, Germany</td>
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<td>Batman Beyond: Return of the Joker</td>
<td>Warner Home Video 18173</td>
<td>Animated</td>
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<td>Fantasia 2000</td>
<td>Walt Disney Home Video 21570</td>
<td>Tim Ament</td>
</tr>
<tr>
<td>Toy Story 2</td>
<td>Walt Disney Home Video 21570</td>
<td>Tim Ament</td>
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### Top Video Rentals

**April 2001**

<table>
<thead>
<tr>
<th>Title</th>
<th>Label Distributing Label, Catalog Number</th>
<th>Principal Performers</th>
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</thead>
<tbody>
<tr>
<td>What Lies Beneath (PG-13)</td>
<td>Walt Disney Home Video, Buena Vista Home Entertainment 21570</td>
<td>Dwayne Johnson, Germany</td>
</tr>
<tr>
<td>Gladiator (R)</td>
<td>Paramount Home Video, Buena Vista Home Entertainment 21570</td>
<td>Russell Crowe, Pacino</td>
</tr>
<tr>
<td>The Watcher (R)</td>
<td>Universal Studios Home Video 82710</td>
<td>Matt Reeves, James Gandolfini</td>
</tr>
<tr>
<td>Dr. &amp; the Women (R)</td>
<td>Artisan Home Entertainment 11525</td>
<td>Richard Gere, Meg Ryan</td>
</tr>
<tr>
<td>Me, Myself &amp; Irene (R)</td>
<td>FoxVideo 200078J</td>
<td>Jim Carrey, Renee Zellweger</td>
</tr>
<tr>
<td>Bring It On (PG-13)</td>
<td>Lionsgate Home Video 20960</td>
<td>Kim Kardashian, Janet Jackson</td>
</tr>
<tr>
<td>Coyote Ugly (PG-13)</td>
<td>Touchstone Home Video 21714</td>
<td>Ali Lohan, Adam Beach</td>
</tr>
<tr>
<td>Carter (R)</td>
<td>Warner Home Video 15825</td>
<td>Sylvester Stallone, Jamie Foxx</td>
</tr>
<tr>
<td>Erinn Broovich (R)</td>
<td>Universal Studios Home Video 85710</td>
<td>Julia Roberts, Albert Stone</td>
</tr>
<tr>
<td>The Virgin Suicides (R)</td>
<td>Paramount Home Video 33973</td>
<td>Jamesarch, Morena Baccarin</td>
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<tr>
<td>The Cell (R)</td>
<td>Warner Home Video 15825</td>
<td>Winona Ryder, James McAvoy</td>
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<tr>
<td>Dinosaur (PG)</td>
<td>Walt Disney Home Video 21570</td>
<td>Dwayne Johnson, Germany</td>
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<tr>
<td>Hollow Man (R)</td>
<td>Columbia TriStar Home Video 86456</td>
<td>Kevin Bacon, Elizabeth Shue</td>
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<tr>
<td>Disney's The Kid (PG)</td>
<td>Walt Disney Home Video 21570</td>
<td>Dwayne Johnson, Hayden Christensen</td>
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<tr>
<td>Cecil B. Demented (R)</td>
<td>Artisan Home Entertainment 11573</td>
<td>Jeff Daniels, John Cusack</td>
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<tr>
<td>Beetlejuice: Book of Shadows (R)</td>
<td>Artisan Home Entertainment 11573</td>
<td>Jeff Daniels, John Cusack</td>
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<tr>
<td>Woman on Top (R)</td>
<td>FoxVideo 200138</td>
<td>Penélope Cruz, Scarlett Johansson</td>
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<tr>
<td>Under Suspicion (R)</td>
<td>Columbia TriStar Home Video 86456</td>
<td>Gene Hackman, Morgan Freeman</td>
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<td>Scary Movie (R)</td>
<td>Dimension Home Video 21871</td>
<td>Anna Faris, Jon Favreau</td>
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<tr>
<td>Bless the Child (R)</td>
<td>Paramount Home Video 337914</td>
<td>Kim Basinger, Vivica A. Fox</td>
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**Note:** The data includes sales and rentals for the top films of the week. The ratings are as follows: PG, PG-13, PG-12, PG-10, PG-8, PG-6, PG-4, PG-2, PG. The box office data is compiled from a national sample of retail store sales reports. The data is as of April 2001.
The hilarious REAL LIFE Adventures Of Three Girls From NEW YORK... Hustlin' Their Way Into THE SOURCE AWARDS

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* National TV advertising campaign April, May and June.
* National and local radio promotions and interviews.
* Stories and reviews in THE SOURCE, Hip-Hop and mainstream magazines.
* Double truck and fullpage ads in THE SOURCE March, April, May and June.
* Coverage on MTV, BET, THE SOURCE All Access and THE SOURCE Soundlab.
* Internet advertising and promotions.

The hilarious real-life adventures of three girls from New York who try to hustle their way into THE SOURCE AWARDS. Featuring appearances by Jermaine Dupri, Jagged Edge, Da Brat, Yarlon Wayons, Tyson Beckford and others we’re not allowed to mention. See exclusive footage from the controversial fight that exploded during the taping of THE SOURCE AWARDS!

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Executive Producer Jermaine Dupri

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SRP 19.98
Order date: 3/19/01
Street date: 4/10/01

DVD: 1079
UPC: 634991109219
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www.americanradiohistory.com
**Toshiba Forms Alliance With Netflix, A Renter Of DVDs On The Web**

**BY ANNE SHERBER**

NEW YORK—As DVD player penetration continues to climb and more consumers are renting and buying DVDs online, one company from the hardware sector is teaming up with a company from the Internet sector.

Late last month, Toshiba announced it had formed a strategic alliance with online DVD rental retailer Netflix. Proposed projects under the deal were not disclosed, but the companies are expected to develop joint marketing opportunities.

According to the Consumer Electronics Assn., more than 15 million players are in consumers' homes. Toshiba director of marketing Jodi Sally says the company predicts that by 2003 more consumers will buy DVD players than VCRs. The prediction is even more impressive since VCRs continue to enjoy steady sales.

Netflix also continues to enjoy a healthy user growth rate and lists 300,000 active subscribers. Its site allows consumers to rent three DVDs at a time for $19.95 a month, five at a time for $29.95, and eight at a time for $39.95. The fees include postage and handling.

Personal restocking options enable consumers to submit a list of titles they want to see. Netflix will send them a new title when one is returned. The site has more than 2.5 million DVDs in its inventory and boasts 150,000 titles.

Netflix VP of marketing Leslie Kilgore says the privately held company should reach profitability during the fourth quarter of 2001, when it anticipates having a 500,000-subscriber base. Kilgore notes that Netflix will investigate the possibility of an IPO at that time. The San Jose, Calif.-based company projects a subscriber base of 10 million by 2004.

As another example of its growth in the market, Netflix accounted for 21% of all U.S. DVD rentals for *American Beauty*, Kilgore says.

But even as the DVD industry thrives, Netflix is looking ahead to when consumers will be able to stream films online.

Netflix co-founder and CEO Reed Hastings says that in three to 10 years it will take for the Internet to accommodate streaming video on demand, Netflix is getting “everyone used to renting online.” Hastings believes that when streaming technology becomes available to the mainstream consumer, Netflix will already have a roster of active subscribers who will be used to ordering their entertainment online.

Additionally, Hastings believes that when digital movies become more popular, the company will be able to offer independent filmmakers a new channel for film distribution. He anticipates that when Netflix’s customer base hits 1 million, filmmakers will want to distribute their work through the service, bypassing studios altogether.
Warner Video Puts Its Catalog Spotlight On X-Men, Batman

SUPERHEROIC. X-Men. Evolution, the hit animated series on Kids' WB!, will lead the second wave of family videos from Warner Home Video's yearlong Spotlight catalog initiative, which begins May 1.

Two titles from the X-Men series, UnXpected Changes and Xplode Days, are each priced at $12.95 and contain three episodes of the show.

As part of the Spotlight promotion, the studio is offering an ongoing 'buy three, get one free' video offer.

The feature-length Batman Beyond: Return of the Joker will be reduced to $19.96, and four other Batman titles will be available for $14.95. Five titles from the Batman Beyond TV series are now being repriced to $9.95. Warner is also reducing the price of the four Batman feature films—Batman, Batman Returns, Batman Forever, and Batman & Robin—to $9.94.

As part of the Spotlight promotion, the studio is offering an ongoing "buy three, get one free" video offer. Consumers who buy any three videos in any Spotlight product wave can get a free video. Warner has scheduled eight Spotlight product waves for this year.

The free-tape offer will be promoted through consumer advertising, packaging stickers, and booklet inserts. Plus, consumers can enter Warner's What's In Your Spotlight? sweepstakes. Instant-win prizes include a trip for two to a Warner Bros. film premiere in either Hollywood or New York, a DVD player, videos, and boxes of Act II microwave popcorn.

(Continued on next page)
**Chid's Play**

(Continued from preceding page)

In addition, every Spotlight title will be packed with the WB Spotlight Studio Pass, which is a coupon book containing a total of $1,400 in discounts from America Online, Ritz-Carlton, Club Med, Flowers USA, Fuji Film, Healthy Choice microwave popcorn, International House of Pancakes, Kid Rhino, Max Factor, Princess Cruises, and Samsung. It also contains a second coupon for the "buy three, get one free" tape offer and instant-win coupons.

Print ads and trailering on more than 20 million of Warner family entertainment videos are also part of the marketing campaign, and Post Cereals will push the Spotlight promotion on I.S. two million boxes of Honeycomb cereal.

In THE GROOVE: Buena Vista Home Video will give families three new video titles to choose from this spring, including *The Emperor's New Groove*, which is one of the funniest family films to hit theaters in recent years.

*The Emperor's New Groove*, featuring the voices of David Spade, John Goodman, Eartha Kitt, and Patrick Warburton (who is hilarious as Kitt, the dim-bulbed stud muffin) and music by Sting, hits stores May 1. The video is priced at $26.99 and $29.99 for DVD. The "Ultimate Groove" two-disc collectors' edition DVD is priced at $39.99.


*The Miracle Worker*, the latest version of Helen Keller's story, rounds out the spring schedule. It arrives May 8.

The film stars Alison Elliott as Annie Sullivan, Hallie Kate Eisenberg as Helen, and David Strathairn as Capt. Keller. *The Miracle Worker* is priced at $19.99 for VHS and $29.99 for DVD.

### CREATURE FEATURES

**Furry Films of Red Hook, N.Y.**, has a new twist on reality video with animals. Its take on the popular genre is called *Fuzz Buzz*. The series of short films features cats and dogs playing together.

In segments like *Your Food Is Better Than My Food and Thirst on the Pill*, these alleged natural enemies have a great time cavorting with one another.

There’s even footage of a mother dog nursing two adopted kittens, until they’re interrupted by a ferret. Twelve two-minute segments are included in the program, most of which were shot by Furry Films president Susan Elias, who directed the inspiration for the show.

Each segment is introduced by a cast of “talking” pigs, camels, horses, goats, and other four-legged types. The original music was scored by Joel Diamond (*Felix the Cat*). The title is priced at $14.96.

Another independent animal video project that’s making some noise is *Animal Bootcamp: The Adventures of Flower the Arson Dog*, from KHK Films of Los Angeles. The video is a profile of Flower, who works for the I.A. Fire Department, and is hosted by John Fugelsang of *America’s Funniest Home Videos*. Its price is $14.95.

The title has been endorsed by the Coalition for Quality Children’s Media’s Kids First! program and is the first in a proposed series that plans to depict how animals are trained to work in the entertainment industry, law enforcement, and health-related fields.

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### Billboard Top Kid Video

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<thead>
<tr>
<th>NO. 1</th>
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<td>MARY-KATE &amp; ASHLEY: SWITCHING GOALS</td>
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<td>THE LITTLE MERMAID II: RETURN TO THE SEA</td>
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<td>INCREDIBLE ADVENTURES OF WALLACE &amp; GROMIT</td>
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<td>THE LAND BEFORE TIME: STONE OF COLD FIRE</td>
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*RMRA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or at least 25,000 units and $1 million at suggested retail for nontheatrical titles. RMRA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and at least 50,000 units and $2 million at suggested retail for nontheatrical titles. © 2001, Billboard/EPIC Communications.*

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Boar-Killing Stunt Under Investigation, Animal Rights Activists Charge Cruelty

A morning show bit by WXTB (98 Rock) Tampa, Fla., host Bubba the Love Sponge has animal rights activists charging Bubba and Clear Channel with promoting animal cruelty.

An appearance reminiscent of CBS TV's Survivor, a wild boar was tied up, castrated without anesthetics, and had its throat slit during a feature in the station's parking lot. The animal was then cooked, and a testicle-eating contest ensued.

Tampa police are looking into the incident after receiving a number of complaints from listeners and animal rights activists.

"Radio stations are not slaughterhouses. They are licensed to transmit waves, not blood," says Gary Yourofsky, who is with the group Animals Deserve Absolute Protection Today and Tomorrow (ADAPTT). The group is also attempting to organize a boycott against WXTB advertisers.

A company spokesman says that Bubba never left the studio and that the sounds of the boar being killed came from a production CD. He added that WXTB is working with the local police department in its investigation.

ADAPTT contends that the boar-killing incident is part of a larger problem at Clear Channel. The activist group says a jock at album rock KPHI Depew, Okla., was violated of animal cruelty for orchestrating a stunt during which a chicken was dropped from a third-story balcony to see if it would fly. Also, a jock at album rock KEGL Dallas conducted an on-air bit that involved feeding a rabbit to a snake.

Immediately, the WXTB Web site has a link to the WXTB Pet Center, which is a pet adoption site run by Clear Channel. The site features a story regarding actor James Corden’s offer to adopt the cat and arrange for it to be delivered to Tabbio, who tend to get messages from the station.

"I feel like we’re coming out of the hole."

While the success of VPR artist Mark McGuinn’s Volatile Country-U.S. video hit “Mrs. Steven Rudy”--and (Continued on page 91)

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A sampling of playlists submitted by national & local music video outlets for the week ending March 17, 2001.

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**THE CLIP LIST™**

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Hall at age 19. But there’s also the connection of Anoushka playing with me.” Shankar also notes that the Carnegie concert was “very strictly controlled as performance to be recorded for album release. ‘I’m usually not very happy to make a recording of a live program, because if you’re in that room, you’re in our music,” he says, contrasting his Indian classical style with Western classical music.

With Western music, Shankar explains, “it’s much easier to record a live album because you already play the same music. It’s fixed—the only difference between the studio and the concert is the quality of the sound and atmosphere. But with me, it becomes very different when I am conscious that I am being recorded and have to worry about time and all the things that make a great record.”

When performing in public, Shankar can “let myself go and not worry about the clock,” he says, noting that the improvisatory raga format of Full Circle is generally not constrained by traditional recording considerations. “Maybe the instruments go a little too fast or too loose, but I have a way of tuning while performing,” Shankar says. “So I feel uplift when I’m being recorded in a concert—but somehow it all worked out magically.”

Of course, the presence of Shankar’s 19-year-old daughter added to his sense of musical magic. “She is like an extension of me,” he says. “I’ve had wonderful students, but she’s very special—and so much different in accompanying me.”

Shankar likewise praises the two young tabla players who perform on Full Circle, Bikram Ghosh and Taher Hussain. “The tabla playing is extremely interesting,” he says. “Our tabla playing, which has a lot of freedom. And we were able to build to a climax, which usually takes at least two, 2½ hours to build.”

Full Circle was released for both Angel and Shankar, notes the label’s senior VP/PGM, Gilbert Hetherwick. “Carnegie Hall is a very special place for him, a place where he feels he was there that night he knew he had been building up to it during the earlier [Full Circle] tour dates, and the feeling when he walked onstage, when nothing I’ve ever heard before. The audience had such complete reverence and respect for him.”

WORLD MUSIC ICON
Noting Shankar’s status as a long-terminer of what Westerners now consider world music is John Corigliano, whose ballet was the evening’s centerpiece at the Tower Records New York’s Lincoln Center.

“Here’s this incredible musician that you come from, you had to respect,” Coughlan says. “People don’t realize that he really shaped and gave credibility to the store’s world section. He’s more than just a man playing an instrument; he has an amazing spirituality that touches your soul. Very few musicians can turn a listener’s child inward, but Ravi Shankar is one.”

Tom Schnabel, producer at Los Angeles NPR station KCRW and the world-music program director at the Hollywood Bowl, further credits Shankar with presenting “the greatest Indian music to the world.”

Schnabel regards last “Ravi Shankar for the World” Entertainment Network Web site—“Before him, most people didn’t know about the sitar or the virtuosity, power, fluidity, and sensuality of Indian music.”

Pointing to Shankar’s pioneering of organic crossover music, Schnabel notes his recordings with such Western classical artists as Yehudi Menuhin and the likes start like George Harrison, as well as his soundtracks for director Satyajit Ray’s historic Apu Trilogy. Still, he says, “Carnegie Hall brings out the best in Shankar.”

According to Hetherwick, Angel seeks to make Full Circle an “event recording,” rising above Shankar’s other catalogs. “We’ll do a lot,” says Shankar, alongside his famed Monterey and Woodstock festival recordings. Angel will position Shankar at retail “in his rightful place as the godfather of world music in the same position of the 20th century and now the 21st,” Hetherwick says. “We’re working on the traditional world market, of course, but Ravi is way bigger than just that. We’re going much broader, positioning the album upfront in pop departments.”

Angel will work the album at NPR stations and is pitching mainstream press outlets because “the human-interest story” of his venerable career “and how this album fits in,” Hetherwick says. He adds that the album is a “key priority” for the label, which has emerged in India under the new, fully EMI-owned Indian India label.

In addition, Angel is continuing its label’s recent series of live concerts. “It’s an amazing spirituality,” saysangel, who in the past two years has been working with Hockman and Shankar, says, “They’re the best musicians to work with our projects.”

Angel has used its catalogs in the U.K., Germany, Scandinavia, and Germany.

Now that the financial “technology” has been invented, Horowitz says, other music publishers may look to create similar deals. He declines comment on whether he was working with any other companies or publishers publishers examining the market.

Showing the muscle power of the company’s collective catalogs, the securitization will allow Shankar to repay its existing debts and have capital to reinvest in the company’s growth.

Around 25 million pounds ($36.4 million) of the first will be used to refinance bank borrowings, and 16 million pounds ($22.3 million) will be used for projects in the music-and-book-publishing businesses. The remainder will be drawn down when required.

Horowitz says the $500 million U.S.-commercial-paper market offers a competitive cost of funds, allowing Chrysalis to borrow at approximately LIBOR (London Interbank Offered Rate) plus 150 basis points. At press time, LIBOR was 0.07%.

The most important spend for the label is forward-looking, he says. “We’re looking at our next year’s spending, how much money we’ll be making.”

Making assurances that royalties to the artists will go well, says Horowitz, “The way it works is that our NPS is in effect financing the deal. The writers are not affected by this at all.”

Songs by the likes of Blondie, Billy Idol, Bowie, David Gray, K-Tel, to name a few, are part of the global catalog. Before that, the label has put millions of dollars into projects and has a significant stake in Sony Music Entertainment’s SINE division.

Universal Music International in a VP of marketing capacity, reports to edel president David Hockman, who says he has in the past worked with Shankar on the management, and the person of edel founder/CEO Michael Haenel was key factors in her decision to work with edel, despite the fact she had proposed from major companies.

Marin’s team comprises international executive producers Julie Sersansie, formerly of Polydor U.K. and A&M U.K., Bill Chenoweth of Skyscraper international junior product manager, who joined edel in mid-February from Sony Music Europe’s SINE division.

Julie is a very experienced executive, who was in this line of business, even with indie labels, therefore she can understand the sometimes chaotic mentality of indie labels,” explains Marin. Sersansie will focus on U.K.-originated deals, who has already sold 1.5 million albums in Europe outside the U.K. (edel has European licensing for all TelstarWildstar records and has sold 2.5 million albums, including Shoobs, and Baha Men, Telstar boy band BBMak, former East 17 singer Brian Harvey, and a Who tribute album titled Substitutions. Baha Men have sold 2.5 million albums, including Shoobs, and Baha Men, Telstar boy band BBMak, former East 17 singer Brian Harvey, and a Who tribute album titled Substitutions. A lot of money has been made, but Marin says, “There’s a lot of work to do,” Marin says. “We are just starting now, and we have many exciting projects coming our way.”

‘There’s a lot of work to do. We are just starting now, and we have many exciting projects coming our way.”

—MONICA MARIN, EDEL RECORDS

CHRYSALIS USES CATALOG AS COLLATERAL FOR LOAN FACILITY
(Continued from page 2)

EDEL SETS UP UNIT AS INT’L MARKETING HUB
(Continued from page 1)

Addressing the complicated nature of securitizing a catalog, Lewis says, “In the past, you’ve had to work with edel to get David Pullman issues, but those are for an individual writer’s catalog. So David Bowie’s catalog is governed by the law of the country, from point of view and a copyright point of view. Our deal is far more complex—it is multi-jurisdictional. We have used our catalogs in the U.K., Germany, Scandinavia, and Germany.”

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Julie is a very experienced executive, ex-
sity tempered by considerable pop/rock craft. As made clear on Wingspan (MPL/Capitol/EMI)—a two CD set and a notable promotional tour—and the accompanying post-holiday boxset, the McCartney approach has matured: his work is no longer mere pop sound, meant to be heard live to a greater extent than ultimately possible with the super-fame-encumbered Beatles, and its associated tour reached the far, far flung corners of the Earth, including the valleys, and consoling plateaus of everyday life.

The product of a lower-middle-class, wartime upbringing, McCartney (born June 18, 1942) became an avowed family man, serenely unapologetic in his honest film and occupations, and he transformed the hard-won warmth he found in his own household into a car-radio hearth for an international fan base of vast proportions.

While not without critical scorn and controversy, as epitomized by his comically 1972 "Give Ireland Back to Ireland" air host, which was written after that January's Bloody Sunday Massacre in Northern Ireland and banned by the BBC, this subversive act was a cool, ballad-inclined balm amid the often barbed-bumbling fortunes of '70s and '80s rock. Indeed, McCartney's definitive challenge to his detractors in the court of public opinion with his 1976 single "Silly Love Songs," winning the summary judgment of a global No. 1 smash. ("Silly" held the peak position on The Billboard Hot 100 for five straight weeks.

Moreover, in the often female-besmirching sphere of rock, McCartney's songwriting has always evinced a distinct regard for the dignity of women, young and old—whether mothers, girl friends, daughters, sisters, or in-laws, be they schoolgirls, shoppers, keepers of the home, or spinsters, or cooks of the house. It's a consistent perspective, the author of "Eleanor Rigby," "My Love," and "Yesterday" was hardly an isolated one, and he was keenly noticed himself until it was recently commented upon by an observer.

"The songwriter Allison Anders [Gas Food Lodging, My Life Voca] pointed out to me recently that I do a lot of women's songs, songs supporting women," says McCartney. "I've never really thought about that, but I've certainly been aware of it. I've never been skeptical until Anders began reciting a long list, among them his first solo hit, "Another Day." McCartney, speaking of the powerful, positive impact the women in his life have had on his music—as demonstrated by the redemptive nature of his "Silly Love Mary" (a young nurse/midwife who succumbed to cancer in 1956), as portrayed in the Beatles' "Eleanor Rigby," or in the many others he penned for his wife. Linda died of cancer April 17, 1998, six months after the world premiere of the acclaimed Stand-

Young Paul with cousin Bett Robbins, whose musical tastes helped shape his artistic outlook: "I do a lot of songs supporting women."

ing Stone classical tone poem he composed in tribute to her and the family they raised together. An important component of McCartney's move forward was his adoption of Standing Stone, titled "Celebration," is a paean to love's endure despite the deepening shadow of death—and arguably one of the more affecting such pieces written in the second half of the 20th century.

"They were called 'redoats,' because of their smart red uniform," says McCartney, recounting of his comely young cousin and her spouse, "and these were jobs that at the time were considered by people of my social class in England to be as worthy as that of the Irish police. He was a bus driver, and she was a bus conductor and plane stewardess. I was 12, and Bett was 24. And the most striking young lady—she looked like a model—and her husband, Vito. She was an entertain ment director at the camp, had also been on the radio so they were show business to us. She had this exciting record collection—she'd play for me. This was a hip, young woman listening to what was then the most modern of songs and parents were into—

with albums and EPs by Peggy Lee and Frank Sinatra. I first heard an entire song of "Till There Was You" from Bet, and it was years before I knew the song was from The Music Man, but it was still one of my favorites. And Bett that I came to sing that song [beginning in 1962] with the Beatles. "After a while," McCartney concludes, "the idea of "Ticket to Ride"—in suburban Cavernsham near Reading, and then in the town of Ryde on the Isle of Wight. The former establishment was where he and Vito and McCartney sang in their late adolescence as the Nerk Twins, and the latter was the inspiration, via the pair's "Somebody to Love," circa 1969, for the song "Ticket to Ride." As the ensuing conversation reveals, McCartney's personal connection with the rock-and-roll spring for his public art, with the period that Wingspan preserves being an especially dramatic, fulfilling chapter. It's a fitting coda that during this talk our family man was periodically—and happily—allinterrupted by contact with his children, specifically a phone call most touching was a hymnlike homage to his late wife, with a refrain that included the poignant line "You're still here.

Just as McCartney's music—whether with the Beatles, on his own, or in Wings—seems uncommonly worthy of chronicling, so is his quietly compelling legacy as a public figure, private citizen, husband, and father.

The basic plan for Wingspan.

The album comes out in May, and the TV show of no more than two hours comes out around the same time; they're editing as we speak. Then the box set comes later in the year. The priority has been the album, and then one or two funny mixes that we're doing for radio. There are songs on there that strictly speaking aren't Wings. We've stretched the envelope a little bit—it's called Paul McCartney and Wings. And I always like value for money. You get all this music—over 2½ hours of it—for the price of one CD.

When will the solo album you're working on now be released?

I don't know, really. I will be finished before the summer, so it could possibly come later in the year.

Really, along with the Wings boxed set?

Well, really they're quite different things. The box set is a big Christmas gift to a secret admirer, Paul's secret admirer, and it's a regular CD. So I'm not sure they'd interfere with each other. But this is the kind of thing I need to talk to Linda about. If they've got major worries, then I listen to them. We'll see.

How do you feel about the success of the Beatles' 17?

It's fantastic, lovely. I took the time over Christmas to listen to it, and I really liked it. I thought, "Shit, this is good." The single most impressive thing to me was the track changes of the songs. I was very seriously repressed by the fact that there didn't seem a spare inch of fat on it. It seemed like what ought to be there was there. It was great, it wasn't. And I thought the sound on it was great; the guys did a fantastic job. And I recorded Abbey Road on the sound, remastering it and cleaning it up. I saw a guy yesterday who has [dance hall/poptastic] Shaggy's producer—I name's Shaun [Fitzo]

l outra, I really really wrong we kept you off the top spot. [on The Billboard 200 album chart until mid February."

He said, "Yeah, you were really sitting there." I said, "We were sitting there, and you really don't OG to Shaggy—no [laughs]."

But it's a good record. Young kids love it, and nobody's twisting their arms. The kids were buying it for their parents—but not giving it to them [grins], saying, "I'll hang on to this, man!" It introduces the group to people. And it's crazy to see us on the cover of magazines now as the world's hottest band! This Shaun guy was saying that the kids don't know and they don't care when the record was made. They just love the songs.

Some things have been said lately regarding current music that's considered offensive, with the assertion being made that is previous generations people were also upset by the Beatles or Elvis. But I don't think that people were upset by the Beatles or Elvis. That was the big difficulty for Wings. So it was a question of, Do you just try and get a bunch of great musicians around

(Continued on next page)
MARVIN MARVIN

Paul McCartney on his Not-So-Silly Love Songs

Continued from preceding page

you—which is probably the most logical thing to do—and just pick
up where you left off?

Like a Blind Faith.

Exactly. Yeah. And that was
the option, to do a Blind Faith. But
I didn’t fancy that, and I think that’s
what’s happening now that we’ve
got a real band, and to get a new
direction, you’ve got to start at the
bottom, square one—start there. So we
got a band, and the Beatles almanac
which was really just a couple of
friends, and in this case one of
them was my new wife. And it was
an interesting thing, because new bands are. You don’t
have to answer to anyone. So we
just took off in a van and did this
real crazy little thing.

Denny Laine you had known [from the Moody Blues, but
did you previously know Den-
y?] I auditioned drummers and
guitarists when I came to New York
to do Ram [1971]. I knew I
was going to do Ram, and I wanted a
real band, and really a real band,
so I just put the word out
through my office that I was in
-town and wanted to look at
 drummers. Peter Criss came
along, but I was looking for
a new band rather than the Blind
Faith thing, so I didn’t really
want weighty, you know.

So Michael point came along, and he was just great, the best. He
had a great attitude, and we got on;
he was a real good all-
around guy and he was funny, and
we had a laugh. Then Hugh Mc-
Cracken came around as a guitar
player, and we worked on Ram
together, and he later rejoined Wings,
and he came to Scotland. But I
think it was all a little bit too
distant from his New York base, and
so we ended up with Denny Laine,
that far out with his life. I
worked also with Dave Spinoza,
New York cat. But then eventually
he dropped out of that as the
first Wings drummer.

The college tour was crazy. I
didn’t get a [booking] agent, and I
was really working from home,
just doing stuff for myself. So I
thought that we’d just get a van,
and like a little, nondescript,
unknown group we did exactly
that, and we did everything the
motorway; we thought we’d go to
look for universities because there
are captive audiences there.

So these were all surprise dates?
[Smiles] Yeah. We didn’t book ’em. We
hired them. I nearly joined Wings,
which is the big central motor-
way, and we said, “Let’s go
north.” So we went far enough
central to Detroit, and then and
then we’d just turn off the
motorway and look for a gig. We
saw a sign that said Asby-de-la-
Zouch, and we asked, “Have they
got a university or a college
here?” and they said no. So we
were near Nottingham, and we
said, “Have you got a universi-
ty?” They said yeah, so we said,
“Where is it?”

We just showed up, and our
road manager went in and met
them with the student’s union.
He said, “I’ve got Paul
McCartney outside in the van.”
The guy said, “Sure. Pull the
road manager out of the van,
and find a hotel now, and we’ll
come back tomorrow at lunch,
and you’ve got time to stick up
posters and put the word round
the university, and we’ll have
an instant gig.”
Then we went to find a hotel.
It was that disorganised; it was
a surprise hotel tour as well.
And we often couldn’t find
them, because if you haven’t
been there before or go to a
town where they’re not going,
you’ll have to go to some
pretty crappy hotels. There was
a place called Preston Park, and
I thought that was a great little
city because our two roads got in
outside and there was only one
room and they had to sleep in the
deaf, and Denny Purdie—so the
guys in the police—they thought
they were homosexuals, and he didn’t
like that. They weren’t, but the
police did come and take them to
a reception place, and the guy was
weird; it was like suddenly being in
one of those old British movies.

Like Carry On, Road Man-
ager [as if part of the 50s/60s
British Carry On comedy film
series].

[Laughs] It really was, man.
Honestly, there were people we
found on that tour who were like
that. Like a Carry On character.
It can be quite wild, but we just went ‘round,
and with some people [at certain
colleges], we got turned away
anyway before we could try
and see what we’re trying here,
and we’re trying to make a band
called Wings. And it’s just got
to do its own thing, even though
there’s this legendary past that
I was connected with.
So we just went out on our
own, and it doesn’t always work,
and I’ve often got a lot of
criticism for it [emilex]. But I’m
still here.

Yet, along the trail, it must have
been hard.

Sure. I even changed my writ-
ing style. I could have, obviously;
I did a lot of writing. I did a lot
of number of tracks that were
Eleanor Rigby’-esque. I
could have done that thing.
I could have done that thing.
But we had to draw on all
our resources, so we’d say,
“We’ve had a request”—and
we’d just find somebody’s
name, or a whole lot of the
songs, or just use things we’d
always been people who’ve done
Beatle-type things. Look at
some of the bands who’ve
come out in the last twenty or
thirty years or whatever, the
Beatle-esh stuff. It’s good
that they like it. I had to move on, but
there were many people saying,
“Don’t do this, stick with your oil
stuff, don’t take a new road.” To
us, that seemed like a cop-out.
As time went by and the pres-
sence of Wings was felt, we
didn’t wink at the Beatles stuff, so
I could now do “Yesterday” on a
Wings tour [as preserved on the
1976 live Wings Over America album]
and it was quite a success, until
we had enough Wings
songs and an identity as a group,
I didn’t do any of that, even
though the Beatles had come into
“Please, “Finish with Yesterday.” And I’d say, “No,
we’re not even gonna do it.”
I’ve always wanted to try to get
that as a band, and we really
ever thought we did, because
everything was always stacked
against the Beatles. So it was,
“Well, that’s not quite as
good as the Beatles tour or
That’s not quite as good
of a Beatles record.
” I remember meeting up with
David Bowie, and we were look-
ing through one of those Bill-
board chart books that shows
your record sales. And after
looking through it we said,
“Wow, it’s been going up
and we haven’t seen
people like James Brown, we
looked up ourselves, and when it
came to Waters’ and the stuff
we didn’t know we were that
successful.” I’d been slightly
embarrassed by it, because the
critics and so on always
made it look like we did
sometimes listen to. You try
to not to, but you can’t help it if it’s
There’s a great looking back on it
now with this kind of record and
thinking, “Hey, we did OK.”
You announced in August
1971 that you were gonna
form a new band, but before
that you had done “Another
Day” as a solo artist.

“I don’t know how you write these
songs that aren’t to do with
sailor boys and that sort of thing
in the marketplace” in “Ob-La-
Di, Ob-La-Da.” Because
he writes more from personal
experience, and he’s sort of
out of it, “I didn’t want
either.” But I like the crafts-
manship, like doing the [James]
Bond [film theme] thing (“Live
And Die”). It’s like making a
Chippendale table; I think of
songwriting a little bit like that.
To do “Another Day,” to me,
was like that. As I said earlier,
“Sometimes I thought that you
can look through my stuff
and find a lot of these women
songs; I hadn’t realised I did
it.” It’s a weird way of
expressing yourself, just
making it up.
I don’t know anyone called
Desmond or Molly who’s “a
singer in the band.” But I
could do, so I knew who was
down on the physics department
to do ‘Give
Ireland Back to the Irish’ again,
because it’s such a controversial
song!” We’d always do that
song. “We said, “Nope.” It
was the rule, even if we’d
got 11 songs. Obviously, we
could have packed the act out
with plenty of Beatles songs,
and I don’t want a lot of things
doesn’t matter if you
loved it. But we just thought
that it’s not down to what
the audience loves, even though
it’s a successful album and we
ought to. But the
critics love us, and I’ve
often gone on a
pro-women song.
It’s “Love
Singers.” I’m quite
proud that in what
we presented to the
public and what we
did, we championed
peace, love, and
human values.
And we put down
discrimination and
hate.

Paul McCartney

On the Beatles and
Wings: “I’m quite
proud that in what
we presented to the
public and what we
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Paul McCartney

“Daytime Nightime
Suffering,” a 1979 B-side, was
great song.

That’s a pro-women song, “Ladies and Gentlemen this is
Daytime Nightime suffering.” It’s like the plight of women.
You were saying about the Beat-
el” and a love
song. And I’m proud of
that. It’s quite nice for that reason. It
opened the McCartney album, so
it’s evocative of it now.

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that. It’s quite nice for that reason. It
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it’s evocative of it now.

You’re a parent, so you un-
derstand the difficulty of that
role.

It’s a son, as well—I’m a son and I’m a parent, so it comes
from both ends. And I loved my parents. I was very
happy, unlike some people who’ve had lots of
problems with them, except me mum died, which
was a major problem. But I didn’t think that was a problem.
I didn’t have any problems in my
relatives. And then they,
similarly.
We always thought we made a
good record there with “Day-
time.” That was one where the
critics could say whatever they
wanted; we thought that was
great. I’ve got my list of favorite Wings
tracks that weren’t necessarily
million-sellers, that had to be on it.

(Continued on next page)

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Maybe I'm Amazed” was a big hit and a beautiful song that could likely be covered again and again over the next 50 years. It’s about Juana makes it is about it. Would be accompanying it. Again, that’s satisfying, it’s the Run, It’s an “at home” song, when I would some free time, sitting around, a bird flying in, from the point of view of the bird. It’s actually the bird singing it, so it’s mystical, I suppose. It could work in a mystery or a movie like Crouching Tiger, Hidden Dragon; it’d fit in something like that.

The sax solo was Howie Casey, and it was one of those first takes. Howie thought he was just busking it through, very roughly, and wasn’t thinking about it. We said, “OK! That’s it!” He said, “Oh, no, can I do another one?” I said, “Look, do another one by all means, but believe me, Howie, that was it.”

In the Wingspan TV thing, there’s a moment where we do just a cappella version with just one guitar accompanying it. Again, that version will get in the box set. It’s from when I was busted in Japan in January 1980, for marijuana possession and was not allowed to go back in the middle of state.

The promoter said that it would be good to not disappoint the fans—and it would help my career never wanted to get back in—to do a little message for the Japanese fans. So I’m saying, “Hello, people of Japan. Sorry, can’t play on this occasion, but we hope to see you in the future. Meanwhile . . .” And we do a cappella version of “Bluebird.”

Did you ever write any music about that jail experience? No, but I wrote a little book about it, a memoir after being busted, I felt I had to get it down. It’s like sometimes you want to write a dream down. So I spent an hour or two each morning for a couple of weeks and wrote a little book. It was mainly for my kids, in case they ever hear, “What was that, Dad?” I actually had some printed up by a friend of mine and gave my kids each a copy, and I’ve got a little box somewhere with a few hardbacks. I called it Japanese Jailbird. It’s 20,000 words. It’s not too bad; I’ll put it out one of these days.

I wrote it the week after I was released, when I could remember all the names, the number of the room I was in, what department I was taken to in handcuffs, what car it was in. So it’s explanatory. I knew I would forget what those nine days were about.

But there’s a longing in that song, a sense of what it would be like to be lonesome.

That’s right, yeah. Sometimes when you write a song, I’ll allow it to evolve. So it may start off being just about “Every night I just want to go out,” so that’s me going to clubs, getting wrecked or whatever, which is what you did then. So it’s a bit autobiographical. But then I said, “If I’m going to write, I just want to stay here and be with you,” so that’s the Linda bit. But sometimes I see where a song takes me, and it will lead me into a nice bridge . . . a word, a phrase, a verse . . . and you can see the exact unfolding, and you realize the song is unfolding, not just retracing patterns.

That’s mine of the magic things about songwriting for me, because I’ve never been trained in it. I started off trying to figure out how to do it. And then John independently started figuring out how to do it. And then we came together and started figuring out how to do it. Then later, we split up and went on in it again figuring it out individually. So for me, probably the lack of training was a good thing, because I can just continue to sit down to write, 99% of the time there’s no preconception at all of what I’m gonna do. It’s just I know what I’m going to do, but I don’t know how to do it.

It’s like I want to paint a picture; I’m in the mood, and I know I’ve got a bit of time. So I sit down and try to paint what I was thinking of. It’s just something, see what that seems to indicate to me. An E chord might indicate basic rock’n’roll. If it’s a major 7th, it might be like we’re going a bit more like jazz or something. So what you say about it unfolding is true. I do let that happen. I’m a genuine songwriter, in “It’s come to me, and I shouldn’t turn it away.” I can turn it away later on the mix or when we get to arranging, which is why you can go back to the brain part, who thinks it.

I do have a big sense of wonder about it generally, but this morning, I was walking, and there’s this hummingbird going up, and it suddenly went into this kamikaze dive, and I thought, “How does it do that?” Then the sun’s come out, so the bees were out in force, and I wondered why do they all make just one song? If you listen to the buzz, it’s got to be a reason.

When I do a class at my school, Like a Little Revue, I’m with the Performing Arts [founded by McCartney in 1996]—I talk to the songwriters and say, “Let’s get one thing straight, I don’t know how to do this. I know it looks like I do. But I encourage you to just reach out like that and see what comes.”

“Man We Were Lonely” from McCartney II and “Back Seat Of My Car” from Ram are both great songs. I always thought “Lonely” sounds like it’s been around American folk music for 150 years. It’s very much the country, like from a couple of hicks. It’s nice when little words come out, like “And we was hard-pressed to find” or “I like the sound of this hokey thing. I think I’m remembering it wasn’t that easy when I left the Beatles, “Man, we was hard-pressed to find” was like a little bit of a reflection of those feelings.

My biggest problem was I had to sue the Beatles; I tried to sue [Apple Group business manager] Allen Klein, but he wasn’t a party to any of the agreements, so I ended up having to sue my best friends as a technical matter. It was the last thing in the world I wanted to do, but it was pointed out to me that it was the only way to do it.

I knew I had to get out of [of the Beatles], and I knew I would apologize to them, and I knew once I got out, they’d get over it. It’s nice when you have a row with them. It was a very difficult period. I went through a lot of tough times emotionally, so reading the last line of that, I was thinking, “We Was Lonely” reflects that.

“Back Seat Of My Car” is the ultimate teenage song, and even though it was a long time since I was a teenager, I kept going back to it. I’d览 as a girl’s dad and explain myself, it’s that kind of meet-the-parents song. It’s a good driving song. I knew in many ways, we were the Beatles, I’ve never driven to Mexico City, but it’s imagination. And obviously “back seat” is snogging, making love.

“Waterfalls” is from the [1980] McCartney II album. I need to work on my songs because people tell me that’s a good song. It’s a very basic version because that album was a very experimental recording. But I’d been messing around with some synths and sequencers. I was just seeing if I could work them; 1980 was like early times for read/write available synthesizers. You had the Moog, but that was a big setup; you had to be professional to have that sort of stuff. But then they started to appear in the shops, like home synthesizers, so I just got a couple and made the stuff on McCartney II. This, in many ways, we probably have worked better with a proper string arrangement and a proper band—and it could be a hit. But I have to do these days to do that—but when I had to decide whether it would go on this or not, I thought there was really something about being a minimalist. It is. And some artist in the last few years has [put a song whose refrain seemed to resemble] “Don’t stop the waterfalls,” and then there’s a completely different song [“Waterfalls” by TLC, 1994] tagged onto it. I thought, “That’s cool, that’s amazing.” It’s quite like it’s like a quote.

You quote yourself in one of the songs, “I’m the sax solo.” I’ve heard that in the studio today—that handheld, contemplative piece that weaves in and out of acoustic and know that song. And I know then ends on the one ringing acoustic guitar note.

Yeah, there are a couple of lit- tle moments. I remember John saying something like that in a song. I remember John talking about that sort of stuff in his songs. He said, “It’s a quote! It’s OK!” So long as it holds up.

Tell me about “Tomorrow” [from Wings’ debut Wild Life album in 1971].

(Continued on next page)
Paul McCartney on His Not-So-Silly Love Songs (Continued from preceding page)

"Tomorrow" was a song Linda’s dad really loved, and he said, "You should do a version of that really slow." But I could never really do it -- the way he wanted me to do it. It’s very much like going into a local shop in France and buying a baguette and some cheese and going and sitting under a tree in a vineyard and the sounds all right me!"-

No More Lonely Nights" is one of the best songs you’ve ever written. It’s a sad song that’s uplifting, but the title cut of Tug of War [1982] pulls listeners into the sad place you were.

[Note] "Tug of War" doesn’t let you off the hook. There’s been plenty of things in my life that have been tugs of war. I think for me I’m always very aware of opposites: day and night, black and white, and so on. Don’t call it bright because I’m a Gemini I’m very aware that there’s always two sides to things. And life’s very much made up of that. It’s like a baby you’ve got to have a man and a woman. To me, it’s what life’s all about—these two elements have to come together to become one whole. So “Tug of War” is about that. If things are two-sided, then there’s a pull that’s always pulling at these two sides. But I always try to alleviate things. I actually do have our “flag unfurled” on top of a mountain in it, so I try to put a little ray of hope somewhere in all this doom.

With “No More Lonely Nights,” I’d done the film (Give My Regard to Broad Street [1984]), and I needed a hitch to go with the whole thing, so I just set about trying to write a hit. I enjoyed singing it, and it worked—it got some interest in the album.

That’s a very irking Berlin-style thing. You’ve got the show but--

...where’s the hit? And you’ve gotta come up with that! The Beatles let me do that, or the show was in the big city of craftsmanship. One of John’s favorite songs was “Little White Lies” [a hit in 1945 for both Dinah Shore and Dick Haymes in 1961] and that was a great tune. In our early days, when we’d talk about songs, it wouldn’t necessarily be about Chuck Berry or Fats Domino, it would be about those who we loved. There was a husk element; the outgoing culture still influenced us. In a lot of our ears, the hits were in a lot of our later ones too, there’s still that influence.

My grandfather James McCartney, the one who used to play in a brass band, and I used to like the very homely sound of that; you used to hear them in the pubs, and sometimes when you were a kid. I was asked to do a TV theme tune for Stanley Holloway, the guy in My Fair Lady who sang, "Me and My Chariot." Then I wrote the theme for the pilot, which never came off, but I did the theme with this little brass band from up north, the Black Dyke Mills Band, and it was a little little thing called "Thingymubob," which was one of the first Apple things [in August 1968]. And I still have the piano my father [jazz bandleader James "Jim" McCartney] played on -- you know, in front of the North End Music Stores—or NEMS as it became known—from Harry Epstein, the father of Brian Epstein, who became the manager of the Beatles!

Silly Love Songs" [1976], coming after you No. 1 in 1973 with "My Love," was your answer to critics, obviously, but it also seemed to make a larger point in terms of the actual heritage you drew from.

See, “My Love” was my definitive one for Linda, written in the early days of our relationship, and that came easily. We had an interesting moment on the session where we were going to cut it live at Abbey Road Studios, and the guitar player [Henry McCullough] came over to me right before the take—when we were all there— and the orchestra was arranged—and he said, “Do you mind if I try something different on the solo?” It was one of the moments where I could have said, “I’d rather you didn’t, stick to the script,” but I thought he seemed like he’d got the idea and I said, “Sure.” He came out with the really good guitar solo on the record; it’s one of the best things he played. So that was like, “Wow.”

But over the years people have said, “Ah, he sings love songs, he writes love songs, he’s so soppy at times.” I thought, “Well, I know what they mean, but, people have been doing love songs forever. I like ‘em, other people like ‘em, and there’s a lot of people I love—I’m lucky enough to have that in my life. So the idea was that ‘you’ may call them silly, but it works with that.

The song was, in a way, to answer people who just accuse me of being soppy. The nice payoff now is that a lot of the people I meet, who are at the age where they’ve just got a couple of kids and have grown up a bit, settling down, they’ll say to me, “I thought you were really soppy for years, but I get it now! I see what you were doing!” [big laugh].

But “Silly Love Songs” also had a good bassline and worked well live.

You’ve put “Pipes of Peace”—the title track of the 1983 album, which was a hit in the U.K.—on Wingspan. But the song that caught on in the States was the B-side, "I’ve managed all our stuff, and I think it’s the one that became the manager of the Beatles!

Goodnight Tonight was a top five U.S. hit in 1979. Did you tend to do a dance record?

It’s like the disco version of “Let’s Spend the Night Together” [Beatles], only put more genteelly.

With A Little Luck was one of the most inventive arrangements on a Wings single, with its pleasing reprise at the end.

In the words, in the whole of it, I know we recorded it on the boat in the Caribbean when we were doing the [1978] London Town album. I have good memories of doing it [with] the band, and I’ll remember that “pizzicato” thing will work out. I’m playing the synth solo there. It’s one of my more hopeful little ditties.

Lastly, “Coming Up” was a No. 1 U.S. hit [in 1980] that you cut live in Scotland at the Glengarry Hotel in Inverness, and the B-side was the studio version.

On the American Wingspan album, we’re gonna have the live version; on the English album, I think we’re gonna have the studio version. I originally cut it on my farm in Scotland; I did a little version with just myself, fiddler, doing everything and getting into my own world like a laboratory. The absent-minded professor is what I go like here—doing being one thing and sort of in yourself—it’s weird, crazy. But I liked it.

You know, I heard a story recently from a guy who used to record with me. He went to New York, and he said that John would get lazy—but then he’d hear a song of mine where he thought, “Oh, shit, Paul’s putting it in, Paul’s working!”

Apparently that was one song that got John recording again. I think John just thought, “Uh-oh, I better get working, too” [beams]. I thought that was a nice story.

Nelly Furtado Sweeps Junos (Continued from page 6)

Among those performing during a month of Cockburn songs were Arden, Clark, Sarah Harmer, and Barenaked Ladies. In a video tribute, U2’s Bono described Cockburn as a “songwriter. . .one of those heroes producing the best of all time... I’m filled with gratitude that so many of you have let my songs touch you," said Cockburn during his acceptance speech, "To all of you who have donated the honors to me, I want to say thank you for all you’ve been doing for the little guy. I can’t wait to see what I do next."" Also performing on the show were the famed jazz combo, Southside Saxophone, Fabian, and the Guess Who. A tribute to the 15th anniversary of the Juno’s urban music categories included a medley by Maxa, Dream Workx, Deborah Cox, Jilly Black, Ghetto Concept, Rascalz, Michelle Mees, and Jaxx.

Indeed, some artists met for the first time—including newcomers the Moffatts with veterans the Guess Who and guitarist Colin James with long-time Juno favorite Lightfoot.

"I can’t believe I haven’t met Gordon before," James told Billboard.

"This is like a big family get-together," Lightfoot added. "You see some new faces, there’s and a lot of old faces."

Produced by Lynn Harvey and directed by Ron Merasca, this year’s ceremony was hosted by Canadian comic Rick Mercer. The show returned to Hamilton, where it had been held four times in the past six years, after being in Toronto last year. Juno Awards were presented in 41 categories. Nominees and winners are determined by varied criteria in each category, including sales, panel voting, and ballot voting of Canadian Academy of Recording Arts and Sciences members. Following is a partial list of winners:

Bestselling album (foreign or domestic): The Marshall Motters LP; Eminem (Interscope/Universal).

Best solo artist: Nelly Furtado (DreamWorks/Universal).

Best group: Barenaked Ladies (Reprise/Universal).

Best female artist: Jan Arden (Universeal).

Best male artist: Neil Young (Reprise/Universal).

Best new solo artist: Nelly Furtado (DreamWorks/Universal).

Best record: Nelly Furtado’s “Say It Right” (Reprise/Universal).

Best country group or duo: The Moffatts (Giant/Warner Bros).

Best country female artist: Terri Clark (Mercury/Nashville).

Best country male artist: Paul Brandt (Rounder/Warner Bros).

Best Francophone album: Un grand Noel Dioane; Gisette Bande (Monét-M瞭).

Best R&B/Pop recording: “Sleepless,” jad/Sony BMG/RCA.


Best alternative album: Music From Tomorrow Young People’s Trust (Reprise).

Best rock album: Music @ Work, the Tragically Hip (Universal).

Best pop album: Maracas, Barenaked Ladies (Reprise/Universal).

Best songwriter: Nelly Furtado (DreamWorks/Universal).

Best producer: Gerald Eaton, Brian West, and Nelly Furtado (DreamWorks/Universal).

Best video: “Alive” by Edwin McCain(Epic/Sony), directed by Rob Hoyten.

Walt Disney Special Achievement Award, David Caan."
value of CDs sold in stores.

Napster's proposals that users pay $4.95 a month for a basic subscription worry retailers, especially if shoppers would get access to a CD's worth of material or more.

“The prices they are talking about in the papers will immensely devalue music,” says Solomon.

Similarly, Larry Gaines, president of Wiebenson Entertainment, says that the $4.95 price “seems ridiculous. Once again it totally devalues music.”

So far that price apparently isn’t flying with the majors, because none of them have signed on with Napster.

**Universal Bows Promo Game**

**Smash Encourages Retailers To Push New Acts**

**BY ED CHRISTMAN**

NEW YORK—a Universal Music and Video Distribution (UMVD) executive has taken one of the industry’s main pastimes—betting on how much a new album will sell in any given week—and turned it into a retail promotion designed to help its developing acts.

The game, called Smash, allows merchants to build their own fantasy labels by drafting two acts from a rotating group of five UMVD developing acts every month. At the end of the contest, the six merchants with the six labels that have generated the most sales, or scans, will win prizes valued at more than $50,000, including a BMW Z3 Roadster and a Panasonic home theater.

But Napster is only the tip of the iceberg. When it comes to digital distribution, retailers argue, the majors should protect music’s value in whatever subscription services they roll out to consumers.

Some merchants say they aren’t too worried about subscription models at this point, considering that other than BMG, the other majors haven’t signed on with Napster.

“If the majors don’t sign on with Napster at the $4.95 price point, it will leave with them content that is not appealing to anybody,” says Mike Dees, CEO of Boston-based retailer Newbury Comics. “It will be like a really bad Chinese buffet or the breakfast buffet at the Excelsior Hotel. You can eat it, but it won’t be worth it.”

Others say that now that the courts have upheld the value of copyrights, they aren’t worried about what form subscription models take because the consumer hasn’t showed any inclination to pay for digitally downloaded music. Even Napster itself, which Napster’s VP of marketing and artist development Cliff O’Sullivan says, “hasn’t really done the digital download, whether paid for individually or by subscription, a high priority. Bob Hurwitz, director of music merchandising for Seattle-based Amazon, says downloads “are on our radar but not high up the list.”

He says he has other issues to pursue at the convention.

“A lot of focus is being put on peer-to-peer with the success of Napster. And (some are) using that as some sort of tangential support for use subscription services,” says Barry Soenick, a retail analyst with New York-based FASnetco & Co. “But let’s face it: Napster users are there because it’s free.”

Storm Gloor, director of music at Artillo, Texas-based Hastings Entertainment, says that out of all the free music available on the Internet, “there will be a slow adoption rate for subscriptions, and therefore it will have a minimal impact short-term.”

**BEGINNING OR THE END?**

But changes coming to the consumer’s apparent reluctance to pay for digital downloads, some observers question whether the industry is at the beginning or end of E-commerce’s life span, click-free.

Until that question is answered, the majors will continue to pursue an E-strategy; therefore, merchants want to weigh in on the value proposition.

Moreover, Soenick says that labels have an incentive to work with retail on that issue. He notes that the shift from physical to digital product will be gradual and that labels are going to need retailers to manage the customer transition, if only to avoid over-producing or under-producing CDs in that shift.

Aram Sirmreich, an analyst with Jupiter Communications, says that many major’s actions already are predicated on what impact they will have on brick-and-mortar stores. For example, he says one reason the majors have tenaciously approached digital as the CD up to now is the potential of the retail relationship. “One of the secondary issues that has prevented labels from being more aggressive in online sales is the fear of cannibalizing their offline distribution channels, which, for the foresee future, will continue to drive the sales of their product,” he says.

**SUBS VS. PHYSICAL SALES**

Richard Cottrell, president of EMI Music Distribution (EDM), says that retailers shouldn’t be alarmed by the subscription pricing discussed in the media in connection with Napster. He says that the majors are aware that if subscriptions, at the prices currently discussed, replace physical sales and don’t provide incremental sales, “then we are all out of business.” He says his company is viewing subscriptions as incremental business.

Moreover, he adds that the subscription model could mean a different way of accessing music. It could be a substitute for radio rather than physical sales. “Then such pricing could make sense, he says.

Pete Jones, president of BMG Distribution, says that when it comes to subscription pricing models, “the entire content community is certainly going to make its case as to what that equation needs to look like in order to make it valuable.”

Jim Urie, president of Universal Music and Video Distribution, says discussions about subscription models will absolutely have to “look at what impact they will have on the current economic model.” He adds that the subscription business model is “bhotely debated, and we don’t think any of us have it sorted out yet.”

Danny Yarbrough, chairman of Sony Music Distribution, agrees that “nobody knows what a model is going to look like.” But he adds that while the industry will be sure to weigh in on the topic, the consumer’s vote will have to count as well. Subscription pricing “is going to have to be something that the public is willing to accept,” says Yarbrough. “Research shows that at this point what the public would be willing to pay is in the $5-10 per month range.” While that number may frighten merchants, Yarbrough says that another thing to consider is that those building the subscription model can control content.

(Continued from page 105)
with the largest U.S. radio conglomerate, seemingly a match made in promotional heaven.

In the past year, SFX has reimagined its management structure and more clearly defined the relationship between SFX and Clear Channel. “We’re all one company with one mission. But while we’re an ensemble cast, the company isn’t a crested aggregation of a lot of local businesses, with the benefits of local experience and local relationships,” says Steve Smith, co-founder and CEO of SFX. “In an uncertain economy, we have good news everywhere. We’re lining up all these opportunities that fund growth in consumer ticket sales.”

Irv Zuckermandl, co-CEO of SFX, also touts the company’s regional clout. “Our regional structure has helped us take advantage of ancillary business, not only with the people at SFX but also with Clear Channel and outdoor advertising subsidiary.”

**TOURS AND MORE TOURS**

What hasn’t changed heading into this season is SFX’s strategy of paying top dollar to attractions and produce entire tours, providing programming to the company’s many amphitheaters, and also taking tours to arenas and stadiums not owned by SFX.

Last year, SFX reported total concert grosses of $389.6 million, well over half of the total concert dollars reported by Billboard (328.9 million). According to SFX’s Arthur Fogel, who heads up the company’s touring division, SFX will produce 25-30 tours this year, up from 20.

Already announced or under way under the SFX banner are tours by Backstreet Boys, ‘N Sync, U2, the German rockers Hootie & the Blowfish, Brooks & Dunn’s Neon Circus, Ozzfest, Charlie Daniel’s Volunteer Jam, and 38. Also likely to tour with Clear Channel are Crockett Johnson, the classic rock package, Nickelcodelon All That Music & More, a Moby/Out Kast package, James Taylor, a Journey/Peter Frampton package, Steve Nick, and Joel Stewart.

Tours that may work with either independent promoters or a national promoter include Aerosmith, Janet, denim, Elton John, Billy Joel, Paul Simon, Mitchell, Linda Ronstadt, Ron, Jovi, Mike Watt, or the pop rock package, Electric Light Orchestra (with Jeff Lynne), and Jennifer Lopez. SFX will also produce the bulk of the 2001 arena tour of stadiums and amphitheaters.

Other tours working with multiple promoters, or that haven’t announced formal booking procedures this year, include the National Tour, those for Elton John/Billy Joel, Paul Simon/Linda Ronstadt, Ron Jovi, mix/twelve, tour with McDaniel, with Clooney, Brener/Crews/Oak, and SFX’s Shadowcone. Various local promoter groups are Aiken, David Gray, Green Day, Yes, and Wopni Goldy.

**INDIANS PROMOTEURS’ CUT**

SFX is not the only company in the national touring game.

**FOR CLEAR CHANNEL AND SFX, IT’S SYNERGY TIME**

**BY RAY WADDELL**

NASHVILLE—SFXNASHVILLE—SFX promoters hope that adding Clear Channel’s radio business to SFX’s concert business will mean more business for both sides. "We’ve been following the Clear Channel/flymerger and Clear Channel and SFX are trying to implement the synergies promised a year ago when the deal was struck. "My goal is to make success happen for our company," says Steve Smith, the SFX VP charged with capitalizing on the potential of the Clear Channel assets. "From a local perspective, we’ve really engaged the Clear Channel radio stations on a marketplace basis to help us develop creative solutions to our marketing challenges.

The traditional concert model has promoters securing time and promotional cutbacks in every local radio station, either through cash media buys or bartering tickets for promotions. “The Clear Channel stations, not only with Clear Channel stations but also with formats-specific stations run by other companies," says Smith. "But only in the right situations, whether the station is a part of Clear Channel stations in a market, we set down with [Clear Channel] cluster managers and say (for example), ‘We need to sell 100 tickets, use all stations, sales, marketing and promotional staff. What does the company own that we don’t have to pay much extra for that we can focus on selling tickets?"

Sometimes market cluster managers are approached for ideas before an event ever goes on sale, Smith says. “Other times, if we’re faced with a challenge, if an event is not living up to expectations, or if the expectations are huge, we go in and try to put some extra creative Clear Channel local radio to work for us. That can include taking advertising to any and all Clear Channel formats in the market, including talk radio. Clear Channel understands the music business, because it keeps the money in the company," says Smith. Such coaxes the question of SFX promoters’ media buys on Clear Channel stations are handled. "There is no one size fits all," says Smith. "In some markets, it’s all ‘you can eat, fee, and in others a’s a favored nation. We’re in each market, town. It varies from town to town.”

So what does an SFX discount do to each station’s budgeted revenue? "SFX has established some spending millions more than last year with Clear Channel stations," says Smith. "We understand that Clear Channel stations are being sold in the market. We want to grow the radio business and the concert business. "Currently, SFX has set a goal of spending $150 million more with Clear Channel stations this year," Smith continues. "In this economy, how many advertisers are sitting down with radio saying (they are) spending millions more than this year?"

Some promoters outside the SFX system tend to view with cynicism SFX’s vow to spend more on Clear Channel stations. "They’re a club owner spending $10,000 of his own money at the bar and saying he had a $10,000,000 last night," says one promoter who didn’t want to be identified. "You know what I say to that? I say they’re setting themselves up to use that as an expense at Clear Channel. It’s not happening, so don’t say, ‘These are your radio stations. That’s hilly time.”

Non-SFX promoters are still buying blocks through Clear Channel stations. "Certainly Clear Channel stations are still gladly doing business with SFX competitors, because [these stations] are incentivized to help their company make money," says Smith. "Local market decisions are made by the people who are connected to Clear Channel stations. The competition is not there, of course." SFX has the ability to go to an agency and tell them if they play with SFX, all this option is gone along with the package.

That’s a big stick to wield, and some say it’s not always used with discretion. The list of folks willing to speak on the record about this subject is testament to the caution on the marketplace. "There has been some abuse, like, if you don’t play with us, we’re pulling the Clear Channel promo, says one high-profile agent under the condition of anonymity. Some of those who have been doing this in the past are not representating this in the right way. And there are not too many acts out that transcend radio.

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**_FOUND MONEY**

SFX has gained a reputation in the business for paying healthy—some would say too healthy—guarantees to artists in an attempt to keep exposure high and keep the artists on the market. It’s no secret that not all SFX promoters are happy with an amplifier has an appeal to acts is when they pay more money than anybody else. If you don’t get overpay, the artist loses its importance to the artist.

END OF STORY
The Billboard 200: March 17, 2001

The top-selling albums compiled from a national sample of retail store, mass merchant, and Internet sales reports collected, compiled, and provided by SoundScan®.
Like Devil Without a Cause, Uncle Kracker’s Double Wide wasn’t an immediate success. Released last June, Double Wide bowed on the Heatseekers chart at No. 45 on the July 1, 2000, issue. After spending months on the chart, the album rose to No. 1 in the March 3 issue. Double Wide reached Heatseekers Impact status on March 10th, and it jumped to No. 91 from No. 105 on The Billboard 200. The album is No. 75 this issue.

The Kid Rock connection runs deep. He not only produced most of the tracks on Double Wide but co-wrote many of the songs, and Uncle Kracker is a huge fan of Kid Rock, according to The Billboard Dog Records. Uncle Kracker also juggles dual roles as a solo artist and as a DJ in Kid Rock’s Twisted Brown Troubadour bus, which recently toured with Kid Rock. Members of the outfit also played on Double Wide.

Hailing from the same Detroit area as Kid Rock, Uncle Kracker has completed No. 1 in the Sept. 30, 2000, issue, and the set would eventually spend a total of four weeks at the top of the chart.

The album was completed during a five-week period in December 1999 at the March 10 chart, as well as No. 27 on the Top R&B/Hip-Hop Albums chart.

Meanwhile, airplay is playing “For the Right Reasons,” which jumps to No. 65 this issue on the Hot R&B/Hip-Hop Singles & Tracks chart. Early signs point toward a crossover success, McClurkin says. “My music is something that you don’t have to be religious to relate to. Everyone has a spiritual side, even atheists.”

On stage McClurkin is unforgettable on a self-contained PD of adult R&B station WMXD Detroit, concurs. “The single of most of the others is not pulling a chord with people because it relates to everybody,” he says. “Gospel artists crossing over is part of a trend, because if different people can relate to it, it doesn’t feel like religious music being preached to them.”

Mixing and raised in Amityville, N.Y., McClurkin now lives in Detroit. His gospel-singing career, dating back to 1979, includes stints in the McClurkin Singers, the New York Restoration Choir, and the McClurkin Project.

But the soulful 26-year-old’s name and his father’s will be forever linked to McClurkin’s debut. His successful solo album was also a hit on the Heatseekers chart, peaking at No. 49.

McClurkin speaks out against any backlash from gospel purists who believe that crossover gospel artists are “selling out” to a secular audience. “As long as their community is like a country club — they don’t want to let any ‘outsiders’ in, and they don’t want you associating with others who aren’t in the faith — that’s where the problem lies. I don’t believe that crossing over is wrong, it just gives artists like myself more latitude to interact with the secular people.

Everything’s been said about how gospel music needs to be heard. My next album will be more inclusive than exclusive.”

According to Sherry Anderson, owner of retailer New Life Gospel Records in Los Angeles, McClurkin isn’t an artist who’ll suffer a crossover backlash. “He’s got the right sound put out to be a crossover hit,” she says. “It just happened.”

McClurkin’s album is “filling a void,” says Charlie Crow, who writes and produces black music marketing. “It speaks to the times when people are looking for more nurturing. Don’t think of gospel as one gospel as you can get. There was no attempt for this record to sound like a R&B hit.”

Early signs point toward McClurkin for Live in London and More included McClurkin appearing at gospel conventions, in addition to Vetrya targeting gospel and Christian radio with albums, who have a large promotional items.

“The turning point in the album’s sales has been the crossover appeal to mainstream radio and on TV, Jordan says. “More R&B stations are playing McClurkin’s music and he’s been a mainstay on BET. His performance at this year’s Stellar Awards [held in January] and February via a syndicated program in various markets] was one of the show’s highlights.”

McClurkin’s tour is managed and booked by Sierra Management, completed a U.S. tour in January. A video for “We Fell Down” is due out by the end of March, and McClurkin will perform at BET’s Love and London and More is nominated for best contemporary gospel album in this year’s Dove Awards, to be presented April 3 at Nashville’s Grand Ole Opry House.

McClurkin’s songs are produced by Don Mac Music/Seventeen Summits Music/Sid Moat. As the first volume of a larger message, McClurkin says he is also looking forward to the publication of his book, Eternal Victim, Eternal Victor (Pneuma Records). The book is expected to be released by late April.

The book is “about overcoming the victim’s mentality,” McClurkin says. “It’s not just for religious people, it’s for every one of us who has suffered through dysfunction and survived it.”
and music publishers. The list of copyright material must include the title, artist, file name on the Napster system, and proof of ownership of the song. Once the criteria are met, Napster has three days to block access.

Two days prior to Patel's injunction, Napster began deploying a screening technology, in an attempt to block access to about 200 songs by Metallica and Dr. Dre, which each sued Napster in separate actions.

For more than a year, Napster has said it cannot filter or screen copyright material. But with the force of the court's decision, it developed the ability to do so. Napster revealed its plans at a March 10 hearing in San Francisco before Patel, declaring that it would "block millions" of music files within days of the hearing.

REFINEMENT
At press time, though, the technology continued to be riddled with problems and could not block the Metallica or Dr. Dre tracks, as well as many other hit songs. A company spokesman-says the technology is being refined. "The technology that was put up on Sunday was just a starting point," she says. At press time, no refinements appeared to be working.

Napster says it uses two filters to screen copyright content: the first, called a term-based filter, screens all file names that correspond to an artist and song title to be blocked. The words in the artist's name are compared with a list of artists in the Napster database. If an artist's name is found, the words in the song title are compared with a song title database. If the song is found, the file is blocked.

Recording Academy, EMusic File Suits Against Napster

BY EILEEN FITZPATRICK
LOS ANGELES—Now that the courts have sent the message that Napster is guilty of copyright infringement and must police its file-sharing service, other companies are jumping on the litigation bandwagon.

In separate suits filed in U.S. District Court in San Francisco, download service EMusic and the National Academy of Recording Arts and Sciences (NARAS) claim Napster is illegally swapping its songs on the service. EMusic, which filed suit March 6, also accuses Napster of unfair competition, since EMusic charges about $1 for each downloaded and Napster's service is free.

NARAS, which filed March 5, is suing Napster over more than a dozen live performances from the Feb. 21 Grammy broadcast that are now available to Napster's 50 million users. In a release on its Web site, NARAS says it owns the rights to the performances and has supplied Napster with more than 300 renditions.

In addition, NARAS says it had intended to commercially release some of the performances, but the songs are available to 50 million Napster users who have put that plan on hold.

Specifically, NARAS has accused the company of "illegally obtaining and selling musical works" that are the property of the music publisher, the John/Eminen duet of "Stank" as a fund-raiser for its charitable efforts. "That was not just a performance," says NARAS counsel Michael IF. "It was a function." "Hoffman has said that he didn't know there's no pot of gold at the end of the rainbow. We're just sick of being lied to."

Both lawsuits seek an injunction to remove the songs. Napster executives would not comment on the new lawsuits.

Implementation
In her order, Patel says a court-appointed technical adviser is needed if there is a dispute over implementing the injunction. Meanwhile, the RIAA and music publishers are compiling the list of thousands of songs to deliver to Napster. At press time, the group had completed the task.

"We need to see what Judge Patel would say that could be delivered," Frickman says. "They will probably be delivered in a series of lists.

On the other hand, March 2, Frickman said that his clients had delivered a list of between 5,000 and 6,000 songs to Napster, but it was unclear whether any had been blocked.

The National Music Publishers' Assn. (NMPA) also had not delivered its list to Napster at press time, but it may deliver, according to NMPA president Ed Murphy. "Most of the information is in the Hardy Fox index, so it's relatively straightforward," he says. "Now we have to cross-reference to see what's encompassed in the class action, because some works are not contributed in that way.

The Harry Fox Agency database has more than 600,000 songs spanning 2 million renditions, and Murphy expects it to be delivered by Monday (12) or Tuesday (13).

Howard King, attorney for Metallica and Dr. Dre, says his clients have "sent lists thousands of times over" the course of the case. "We've submitted information beyond the parameters of the injunction", King says. "The screening technology has to be broadened."

Although the injunction is in place, Napster still faces an uphill battle to negotiate licensing deals with the labels. Napster CEO Hank Business says that the labels have been "evil," but no progress has been made. "Our hope is that we can work something out.

Retailers Debate
(Continued from page 98)

what the subscriber has access to, and must also be factored into the value proposition.

In addition to having some input into subscription pricing so it doesn't negatively affect current business, retailers also say they would like to be able to participate in the roll-out of subscription models. "We would encourage the majors to work with their partners that they have already worked with, using our servers and our Web sites," says Bob Higgins, chairman of Trans World Entertainment.

Amazon's Douglass says that although the majors do, "they need retailers with traffic, and they always will. If any of the subscription models will work, it will work with retailers like us.

Distribution executives say not to worry. "We should figure out a way to let the retailers be involved," says a JCPenney executive. "We have storefronts, and we certainly need their involvement.

Likewise, Universal's Urie says, "All of our plans for the Internet include retail, online providers, and other third party Internet companies. And EMD's Cottrill says they hope to see brick-and-mortar retailers tying in special offers involving buying CDs, whether online or in the store, with subscription services.

BILLBOARD MARCH 17, 2001

www.americanradiohistory.com
**Billboard Issues 2001 Edition Of Record Retailing Directory**

The music industry's most valuable retailing resource returns as Billboard releases the 2001 Record Retailing Directory. The 2001 Record Retailing Directory is a must-have guide for anyone who services or sells products to the retail music community. Whether involved in music promotions, marketing, business development, management, or sales, this unique resource, with more than 7,000 updated listings, is every professional's one-stop guide to music retailing. In addition to updated listings, the Record Retailing Directory offers advertisements, product and service information, plus contact information for the key players in the music industry's retail sector.

**PERSONNEL DIRECTIONS**

Matt Benz has joined the Billboard Music Group in New York as financial reporter for Billboard, Billboard Bulletin, and Amusement Business. Benz replaces Brian Garriott, who was recently promoted to marketing & technology editor for Billboard.

Benz will work with the senior editors of Billboard and Amusement Business to develop in-depth coverage of the rapidly growing music industry. He will also coordinate financial news for Billboard, a daily news service.

Benz reports to Billboard's Ken Schlager, who heads the magazine's marketing department.

**MARKET WATCH**

**YEAR-TO-DATE OVERALL UNIT SALES**

2000  2001

**TOTAL** 132,645,000 128,448,000 (DN 3.1%)

**ALBUMS** 120,886,000 121,828,000 (UP 0.8%)

**SINGLE**s 11,777,000 6,620,000 (DN 43.8%)

**CD** 106,400,000 112,328,000 (UP 5.6%)

**CASSETTE** 14,191,000 9,264,000 (DN 34.7%)

**OTHER** 277,000 236,000 (DN 14.6%)

**OVERALL UNIT SALES THIS WEEK**

14,511,000

**ALBUM UNIT SALES THIS WEEK**

14,579,000

**SINGLE UNIT SALES THIS WEEK**

832,000

**LAST WEEK**

14,745,000

13,839,000 (UP 5.3%)

**CHANGE** UP 4.5%

**THIS WEEK 2000**

19,571,000

14,496,000 (UP 0.6%)

**CHANGE** DOWN 3.5%

**NORTH EAST**

7,233,000 7,271,000 (UP 0.5%)

**MIDDLE ATLANTIC**

18,829,000 18,529,000 (DN 1.6%)

**E. NORTH CENTRAL**

21,067,000 18,551,000 (DN 13.5%)

**W. NORTH CENTRAL**

8,365,000 7,770,000 (DN 7.1%)

**YEAR-TO-DATE TOTAL SALES BY GEOGRAPHIC REGION**

2000  2001

**NORTH EAST**

25,112,000 24,474,000 (DN 2.5%)

**MIDDLE ATLANTIC**

20,905,000 19,315,000 (DN 7.6%)

**E. NORTH CENTRAL**

9,030,000 9,078,000 (UP 0.5%)

**W. NORTH CENTRAL**

22,104,000 22,461,000 (UP 1.6%)

**SOUTHERN REGION**

32,985,000 32,332,000 (DN 2.0%)

**SOUTHWEST**

21,748,000 21,452,000 (DN 1.4%)

**PACIFIC**

22,104,000 22,461,000 (UP 1.6%)

**COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILLED, AND PROVIDED BY**

**SOURCES**

**For more information contact Michele Jacangelo at 636-634-1660, email bcrents@billboard.com, or visit www.billboard.com/events.**

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There's Nothing Left To Win

RCA Records

Congratulations Foo Fighters on capping off a tremendous 18 months by winning two Grammy Awards:

Best Rock Album—there is nothing left to lose
Best Short-Form Video—learn to fly

Besides the little gramophone statues, over the last 18 months Foo Fighters have also:

Sold 2.5 million records worldwide including:
- US Platinum
- Australia 2X Platinum
- New Zealand Gold
- Canada Platinum
- UK Gold
- Portugal Gold
- Japan Gold
- Ireland Gold
- Singapore Gold
- Indonesia Gold
- Brazil Gold

- Played over 200 live shows
- Traveled over 250,000 miles—including over 100,000 in the air, and you know how hard that is nowadays
- Their first-ever #1 modern rock track—learn to fly
- Nominated for three Grammys, winners of two
- Nominated for two MTV Awards
- Multiple TV appearances and performances on:
  - MTV, mtvU, VH-1, The Late Show with Craig Kilborn, The Daily Show
- Their first-ever live pay-per-view concert special

It may not be some TV show in the Australian outback, but it's one helluva band and one helluva record from four guys who would drop their instruments to help if you fell into a campfire.

ProducED BY ADAM KASPER AND FOO FIGHTERS/Mixed BY ANDY WALLACE/Management: G.A.S. Entertainment Co.
With “Could It Be” reaching #1 in 14 markets, including New York, DC and Atlanta, Jaheim is quickly becoming a major player in the world of R&B. His song has been the Top 5 R&B Single for 4 weeks and the #1 R&B Core Store Single for 3 weeks running, earning him an audience of over 40 million fans. The video is all over BET and MTV, and his TV appearances include BET Live, Soul Train and an upcoming performance on Showtime at the Apollo. Now with international success in Germany, Japan, London and Paris, Jaheim’s about to get even hotter.

“...a fluid collection of ballads and uptempo tracks that highlight the singer’s notable Vandross-escue tenor.”
—Vibe

“A new voice has emerged on the scene. This powerful, yet tender voice nakedly portrays our everyday emotions of joy and sorrow. It is a voice filled with intense sensitivity and deep feeling. It is the voice of Jaheim.”
—Show-G, J-WAVE

“It’s macho soul that I haven’t heard since Teddy Pendergrass... testosterone-fueled soul of the highest quality.”
—Trevor Nelson, Radio1/MTV

The debut album
GHETTO LOVE

features the #1 single
COULD IT BE and JUST IN CASE

Guest appearances by Next, Li’l Mo, Duganz and Miss Jones

IN STORES MARCH 13TH

R&B HAS A NEW VOICE

Jaheim
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 charges.

(Continued on page 83)

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 business, 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 rebuilding 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 bands like ‘N Sync and Backstreet Boys.

Both classic and mainstream rock boast 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 claim at the top of the marquee.

Proven ticket-sellers like Metallica, Dave Matthews Band, U2, Pearl Jam, Red Hot Chili Peppers, Stone Temple Pilots, Lenny Kravitz, and the Black Crowes are now

(Continued on page 92)

‘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 bandmates 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 Nelson, Mick Jagger, and country newcomers Phil Vassar and Holly Lamar.

Thomas “is like a chameleon—he can write with anyone,” says Evan Lamberg, 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 even 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 85)

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 spare and precise reading of Stravinsky tone poem to 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 83)

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 Entertainment, 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 electronics and music retail stores to demonstrate surround sound to consumers and retail staff. The vehicle, which features 5.1-channel audio systems,

(Continued on page 84)

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 [Napster-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 86)

Heatseekers

At the Drive-In ‘Commands’ Chart With Grand Royal Set

See Page 28

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contains 7 remixed titles from their groundbreaking CD’s:

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From there to here. It started simply enough.
A four-piece band made a splash in their native London, recorded a pair of EPs, then poured their souls into a full-length debut.

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,
and the LOS ANGELES TIMES heralded the local arrival of “a band with the potential to actually lead us into new territory.”

Now, propelled by unceasing dedication, worldwide sales are shooting past 2 million.
The album is ascending the U.S. charts at an escalating clip, the group is returning for an appearance on SATURDAY NIGHT LIVE April 7 and again for a lengthy Spring tour.
It just keeps growing — all over the globe.

It’s the force of timeless songwriting.
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.”
Spectrum Auctions Called ‘Contaminated’

BY FRANK SAXE

The Federal Communications Commission (FCC) puts the finishing touches on its list of winners of cellular and broadband spectrum space, the loosers are complaining that telecommunication giants are using them as pawns in the wireless war in order to nab government subsidies.

The 101-round auction, conducted Dec. 18, was the 28th and final one. In one of the wildest deals, in which the loosers would be able to participate, the auction ended with a plan that could best be described as a land grab: It awarded large blocks of spectrum space that today is used for cell phones but tomorrow could power new technologies that deliver everything from multimedia entertainment to financial information. (Billboard, Dec. 23, 2000). Over the course of 24 days, the nation’s largest wireless companies battled with upstarts for more than 400 licenses covering New York, Los Angeles, Dallas, Boston, and nearly everywhere in between. When the dust settled, just under $17 billion was brought in—money that will go straight to the U.S. Treasury.

Of the 422 licenses auctioned, 170 were sold in a closed bidding process, and only to companies that had prepaid a minimum stake of $1 billion. AT&T owns a 39% stake in the company, whose primary coverage area is a state known more for polar bears than for wireless. The AT&T rules caps are among two of its newly acquired markets.

According to FCC documents, AT&T teamed with Alaska Native Wireless to win a stake in a national wireless service that will sell for $2.9 billion. The company will pay $2.9 billion, while the balance of $260 million will be paid by Alaska Native and other investors. A company press release tout as “the largest acquisition ever of federal communications licenses by a minority-controlled entity.”

All other representatives could not be reached by press time, but AT&T wireless spokesman David Cauette says the company abided by all FCC rules.

“The stake that we have is non-controlling, and it allows the start-up to be well-capitalized and better suited for success,” he explains. AT&T also owns a stake in the U.S. District Court communictions, which did not win any wireless licenses in the most recent auction.

Not far behind AT&T is Cingular Wireless, a joint venture between Bell South and SBC Communications and companies in Warner, Lenoir, Lincoln, and almost everywhere in between, which will settle under $17 billion brought in, money that will go straight to the U.S. Treasury.

Forunately for Leap, company president/COO Susan Swenson says the auction “a tremendous opportunity to acquire more affordable individual markets that fit our business model, rather than filling out a national or regional footprint.” Among the new markets it won are Houston, San Antonio, Providence, R.I., and Columbus, Ohio. According to the FCC’s regulations regarding auctions, any company can participate and still qualify as a small business—long as the said small business retains control. “The FCC allows the investment of big companies into the small ones, because it’s a capital-intensive position to particpate in these auctions, and a lot of these smaller companies might have difficulty getting financing from banks to facilitate their participation,” explains a commission spokesperson.

“We are looking for a return on our investment,” says an FCC source. “We are not interested in the government controlling the company, and investment does not necessarily mean control.” The FCC looks at whether the company controls such operations as staffing, policy, facilities, and finances.

The FCC is giving the public until March 9 to petition to deny winners their bounties. It will then investigate the claims and deny licenses to the bidder if the licenses, by the summer.

“If you want to throw darts at the rule, that’s fine. But we’re looking for specific information on why a winner should not get the license,” says an FCC spokesperson. “Complaints by unhappy, non-winning bidders just to stir the pot don’t do anything for us.”

Meanwhile, Next Wave Telecommunications continues to battle the FCC to regain its licenses, which made up eight of 10 of the licenses in the most recent auction. When the company filed for bankruptcy, the FCC took its licenses back for re-auction. NextWave is asking the U.S. Court of Appeals for the District of Columbia Circuit to allow the government to return the licenses to it. Although the company has lost most previous rounds, if it is ultimately successful, the most recent auction could be worth $35 billion.

The next battle may be in the halls of Congress. A number of the largest wireless companies are lobbying to have caps limiting the amount of spectrum licenses they can hold. The larger carriers are very aggressively moving to eliminate those caps, when in fact there is no justification to do so,” says Pegg. The current auction is offering more than 45 megahertz of spectrum in an urban area and 55 megahertz in a rural area.

‘Roots Music’ Bill Is The Star Of 4th Annual Rainforest Benefit

NEW YORK—The impressive roots of an annual benefit were definitely showing as the final lineup for the fourth concert to conserve tropical woodlands was announced exclusively to Billboard this week.

Noted musician/writer/producer Steve Jordan, Smart Sounds’ musical director, confirmed a stellar “roots music” bill for the Tuesday (6) show at New York’s Beacon Theater that will includegae-accompanied Pat Croce, Brussels, BB-54, Keb’ Mo’, Levon Helm, Dr. John, Southside Johnny, Kim Wilson of the Fabulous Thunderbirds, Hubert Sumlin, Otis Clay, and blues legend Clarence “Gatemouth” Brown—plus special guests.

According to Jordan, the stellar house band will feature Willie Weeks, Danny Kortchmar, Steve “Boltz” Bolot, Larry Taylor, and Memphis Horns veteran Jack Hale with Jim Horn and Alphonse Johnson. Bass gunslingers include Babi Floyd and Curtis King. The MC will be actress Mary Stuart Masterson.

“It’s gonna be a night of serious grooves,” Jordan says. “We’re gonna evoke a feeling that hasn’t been stirred up quite some time. With the current environmental/conservation/environmental exploitation looks likely to increase rather than decrease—we want to shine a light on these abuses. So we’re going back to the roots of the problem, its solutions—and the kind of music known for expressing social concerns.”

The Rainforest Alliance—which sponsors the yearly concert (Billboard, Feb. 3)—focuses on community-based conservation, refrigeration, and environmental education around the world in its efforts. The Alliance also yields such unique initiatives as the Smartwood program (now in its eighth year) which provides market-based certification for forest and farm products and common implementations from around the world. Natural forests are grown, harvested, or produced according to strict environmental and social guidelines.
Murphy Back In Music As Warner Executive

BY MATT BENZ

NEW YORK—Helen Murphy, who served as senior VP for corporate development at Sony's PolyGram before becoming head of corporate development at Universal Music Group (UMG), reenters the music industry as executive VP/COO of the Warner Music Group (WMG). In doing so, Murphy, who replaces Jerry Gold, who resigned, will report to WMG chief executive Bob Birnbaum, as has been characterized by the Wall Street Journal.

"It's an opportunity to come back to the music industry as executive VP/COO of a major label," Murphy said in a statement. "This is an exciting time to join such a large and well-respected company and work with a talented team of executives and artists."

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 for developing nontraditional distribution methods.

In joining WMG, Murphy is also reuniting with Dawn Bridges, 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 1990 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 1986 to 1989, Murphy was a senior analyst in the entertainment and merchandising 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 boosted sales for a number of winners and performers on its awards show (see Between the Bullets, page 21), music merchants say that they don’t expect there to be one big breakout sales week as was the last year when Santana swept the show.

But music merchants do say that Steely Dan, which won three Grammys, will likely be the biggest beneficiary, with sales of its duo’s Two Against Nature album (Giant) increasing by about 800%. Also, songs by top merchants, U2, which won 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 3.7% to 14.4 million units, from 15.6 million during the same week last year.

SSL: Seattle, purchasing director of 13-unit New York-based HMV USA, says that the chain experienced upticks on all Grammy-related titles and：“Our music buyers will be able to carry that momentum into March,” he adds.

But other sources agree, but they note that previous Grammy sales have not always been affected. Interscope Geffen A&M (IGA) president Tom Whalley is slated to come to the airwaves with Warner Bros. in January 2002, when his current contract expires. (According to sources, Thyet’s leaving does not affect Whalley’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 mandate to cut 600 positions. A McGraw-Hill executive has his eye on the throne, 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 2000, and despite his efforts to re-sign him—until at least Whalley’s arrival, if not longer—Thyet decided to go. It is not known whether Thyet would have shared the chairman’s position with Whalley, 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 Whalley was coming in, they add that Thyet has the idea of leaving for quite some time.

“Russ thinks the world of Tom,” says a source. “I think he just really felt it was time to go. I think he wanted to get through this period, 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 Whalley.

To stay as a music executive would have been an uphill battle. His departure was not an uncharacteristic move for Thyet, whose devotion to the label, staffers, and artists was extraordinary. “Russ is the most special human being,” says one person who worked with him for a number of years. “He’s a low-key man, but the people who now him know how special he is.”

Thyet, 55, is a 30-year Warner veteran who started his career at the label in 1971 as singles sales manager. He was named chairman/CEO of Warner Bros. Records Inc.—which includes Warner Bros. Records and Reprise Records—in May 1999.

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 three years. Although Warner Bros. is not snuggling up to Quartararo’s tenure—the latest releases by such acts as R.E.M., K.d. lang, (Continued on page 83)

**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 series of AIDS charity albums without a major-label affiliation or traditional retail distribution.

Since Feb. 28, online retailer Amazon.com has offered consumers the option to download songs from the Red Hot + Indigo album. The album, Red Hot’s 13th, will be sold exclusively through Amazon.com for six months beginning May 13. The idea is to “do something special in the digital arena,” says Red Hot spokesman Seth Unger.

The new album, which can be pre-ordered at Amazon for 30% off suggested list price, is a tribute to Duke Ellington and features covers by Mary J. Blige; the Roots; Kenny Burrell, Wynton Marsalis, Martin & Wood, among others. In addition, MP3 tracks from previous Red Hot + albums will be 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 and distributor if a retail release is scheduled. In the past, distribution of the Red Hot titles has rotated among three labels.

Red Hot + Indigo kicked off Amazon’s new download area, which features more than 1,000 authorized songs from major and independent labels for the $1.99 per song price. Artists available in the MP3s and Liquid Audio formats. Some featured acts include Beanie Boys, Pearl Jam, Boz Scaggs, and Boz Scaggs, among others. 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 has “time-out” capability. That means consumers will be unable to listen ten 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 computers and MP3 tracks do not have time-out capacity, but Hart says Amazon will remove any MP3 tracks at the request of artists.

“Song sampling and downloads are a great service to our customers, and we’ve seen a 40% increase in CD sales since we began offering it,” 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 adds.

Amazon.com is the first to offer downloadable albums through a major-label deal, although it was recently announced that Napster will offer downloadable albums through a deal with Warner Music Group.

The Red Hot Organization receives $10 from each sale of the new CD on Amazon, as well as proceeds from a “virtual tip jar” when a consumer contributes to the cause, accessed from the album’s page.

The tip jar is a feature of the Amazon area that allows consumers to leave a gratuity when they listen to a song they like. For the Red Hot promotion, consumers can make a direct contribution without sampling any of the Red Hot tracks. Another feature of the Amazon page is that consumers can add the album to their wish list and allow friends to send a download tracks to the site.

“Admin tips are for the artists to get an additional source of revenue and the fans to show support for the artist,” says Hart. When consumers leave a tip, the artist receives 70% of the gravy.

**WB’s Thyet Exits; Quartararo Steps In**

**BY MELINDA NEUMANN**

LOS ANGELES—Warner Bros. Records Inc. president Phil Quartararo, who is running the label following chairman/CEO Russ Thyet’s departure Feb. 28, 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 Whalley is slated to come to the airwaves with Warner Bros. in January 2002, when his current contract expires. (According to sources, Thyet’s leaving does not affect Whalley’s start date. He will serve out his IGA contract.)

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**Keith, Womack Top ACM Nods**

**BY PHYLLIS STARK**

NASHVILLE—Toby Keith and Lee Ann Womack topped the nominations for the 36th annual Academy of Country Music (ACM) Awards with six each. Faith Hill scored four, followed by Dixie Chicks, Billy Gilman, Brad Paisley, Sons of the Desert, and George Strait, with three each.

Six additional acts scored two ACM nominations, which were announced Feb. 27 in Los Angeles: A & M’s Ron Fair, Tim McGraw, Sara Evans, Tim McGraw, John Michael Montgomery, and Jamie O’Neal.

Keith, who records for DreamWorks Records, is nominated for entertainer of the year, single, top male vocalist, and video. He is also nominated as both songwriter of the year and male vocalist of the year in the song of the year category. Keith has never won an ACM Award.

Womack, an RCA Nashville artist, is up for album of the year, top male vocalist, single, video, and vocal event. She previously won an ACM Award for best new female vocalist in 1997.

Hill’s nominations are for entertain- er, female vocalist, and video, and she is nominated in the vocal event category with her husband, McGraw. Hill has 11 ACM Awards to her credit, including two video events. McGraw and Hill were presented with McGraw’s new album, “It’s Your Love” in 1997, and “Just To Hear You Say That You Love Me” in 1998. She was last year’s female vocalist of the year.

The ACM Award show will be held April 26 in Las Vegas.
The critics raved.
The public agreed.
The Rock n’ Roll Hall of Fame inducted.

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Walter Becker and Donald Fagen

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Blix's Eva Cassidy Gone but Far From Forgotten

BY PAUL SEXTON
LONDON—In the country that nurtured her talent of her untimely death in 1996, Eva Cassidy has gone overground.

During Cassidy's lifetime, the versatile vocalist may never have won a broad audience, but her interpretations of blues, jazz, and easy-listening styles, live and on record for the Los Angeles indie Bluebird Records, along with the recognition of her artistry in the British market-place—where Cassidy's story has been percolating for some years via her label's partnership with U.K. label/distribution firm Hot—surged last week, as the artist became a major chart attraction that rubbed shoulders with Dido and Limp Bizkit.

Cassidy's Songbird anthology had already sold 150,000 copies in the U.K., since its release here in August 1996, according to Hot, without ever appearing on the published top 75 sales chart. That "secret" success was achieved with the enthusiastic, almost missionary support of national AC/soft-rock broadcaster BBC Radio 2, plus the old-fashioned elements of wide-reaching word-of-mouth and Hot's press work in meeting orders and dealing directly with supportive retailers.

The buzz spread back across the Atlantic, where Cassidy has become a favorite of online consumers (especially at Amazon.com), contributing to a No. 9 debut for Songbird on Billboard's Top Internet Album Sales chart. Blix Street/Hot's subsequent Cassidy collection, Time After Time, issued last year, has sold 140,000 copies in the U.K. alone, reports Hot.

All of that is remarkable enough for an artist who never even appeared on TV during her short life—and obviously could play no part in the organic promotion of her material. But her tale has a new British chapter, captivating Songbird into the top three.

In December, Cassidy's video clip performance of the standard "Somewhere Over the Rainbow" (included on Songbird) was featured on BBC's "Top of the Top" segment, which airs twice weekly and mixes vintage performances from the archives of its venerable parent, Top of the Pops, with a handful of new feature tracks. "Rainbow" became the most-requested clip in the program's history; it was rebroadcast in late January and caused the album to leap 61 places to No. 33. It climbed to No. 19 and then 18 in subsequent surveys before leaping to a healthy No. 3 on the March 3 chart. "It's like having a boy— you're putting wood on it," says Hot managing director Martin Jennings of the broadcast's cumulative effect and the subsequent upswing in media attention for Songbird. "There's a critical mass, you start to get a lot of press (including recent feature articles in newspapers The Daily Telegraph and Scotsman), and it's the old magic momentum."

TOTP series producer Mark Hague says, "I was still getting calls about the December screening when I put it on again. We've never had a response like this." He notes that there was sufficient awareness of Cassidy to justify screening the low-resolution clip. The average audience for the show's two weekly screenings is 4 million-6 million, with an all-time, 8 million.

"It's a full spread, from small children right up, and they're not the kind of viewers who'll rush into the store, they're hungry in reference to the enduring image of the screenings. [The show] is a... (Continued on page 85)

Guitar Master, Label Owner John Fahey Dies

BY CHRISSY MORRIS
LOS ANGELES—"There is something about guitars—maybe something magical—when played right which evokes past, mysterious, barely conscious sentiments, both individual and universal," wrote John Fahey in How Bluegrass Music Drowned U.S. with a collection of his writings published last year by the Chicago indie label Drag City.

Fahey might have been describing his own contemplative work, which mined almost his entire life, from country picking and fused them in a dark, transcendent style—which its author described as "American primitive guitar."

Fahey, 61, died Feb. 22 in Salem, Ore., 48 hours after undergoing coronary bypass surgery. As an idiosyncratic, intransigent musician and independent-label operator, Fahey forged a creative legacy that had an impact on artists as diverse as tradition-oriented fingerpickers Leo Kottke, Robbie Basho, and Peter Lang (all of whom recorded for Fahey's Takoma Records) and latter-day experimentalists like Jim O'Rourke and Loren Mazzacek Conners.

Fahey was also a formative influence on such new age musicians as guitarist Will Ackerman (whose debut album for his own Windham Hill label, Search for the Turtle's Navel, emulated the style and look of Takoma's releases) and pianist George Winston. Fahey himself took a very dim view of that genre, and he made his feelings known in the title of a cacophonous 1997 audio collage, "On the Death and Disembowelment of the New Age."

Denny Bruce—who managed Fahey in the late '60s and early '70s and produced his Warner Bros. albums Of Rivers and Religion (1972) and After the Ball (73)—says, "It's hard to describe what his musical influences were because they were drawn from everywhere. He really was one of the innovators of tunings, and he was a remarkable player who drew from remarkable sources."

Fahey was born Feb. 28, 1939, in Takoma Park, Md. As a boy, he heard... (Continued on page 89)

EXECUTIVE TURNTABLE

RECORD COMPANIES, Helen Murphy is named executive VP/COO of Warner Music Group in New York. She was chief financial and administrative officer for Martha Stewart Living Omnimedia.

EMI Christian Music promotes Rick Horne to executive VP/COO, Richard Green to executive VP and general counsel; Bonnie Campbell to senior VP, information technology; and Scott Hughes to senior VP, strategic marketing; and development and new media, in Brentwood, Tenn. They were, respectively, senior vice president, COO; senior VP and general counsel; VP, finance and information technology; and VP, strategic marketing.

Stephen J. Bernstein is named GM of ARI Music Latin America in Miami. He was VP of business development for Cineros Television Group.

Carol Delia Penna is named VP of publicity for Sony Classical in N.Y. She is 8.5 million, director of publicity for Universal Classics.

Jeff Walker is promoted to VP of publicity and artist development for Rounder Records in Cambridge, Mass. He was national director of marketing.

Gary Marella is named senior national director of crossover promotion for Universal/Motown Records in Los Angeles. He was senior national director of promotion for Priority Records.

Maverick Records names Kymn Britton head of media relations in Los Angeles. Maverick Records also names Berko to the A&R staff in Los Angeles. They were, respectively, senior director of publicity at MCA Records and a member of the A&R staff at Giant Records.

Jon Sidel is named head of rock for A&R for Jour Records in Los Angeles. He was senior A&R executive for Interscope Records.

Arista Records promotes Cheryl Broz to regional promotion director for West Coast, in Los Angeles. Arista Records also names Ivette Camacho to the director, film and television music licensing, in Los Angeles. They were, respectively, regional promotion director and director of business affairs for Universal Music.

PUBLISHERS, Linda Newmark is promoted to senior VP of acquisitions for Universal Music Publishing in Los Angeles. She was VP of acquisitions.

Toye Kates Jr. is named A&R manager of R&B for the Westwood Music Group in New York. He was president of T.I.L. Associates.

RELATED FIELDS, Jack Sussman is promoted to senior VP of specials for CBS Entertainment in Los Angeles. He was VP of specials.

Andrew Adler is promoted to manager of royalty compliance for Woldinguer, Erek & Chaniz in New York. He was senior auditor.
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Blake Babies Make A ‘Blessed’ Return

Zoe/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 cracked 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/bassist Juliana 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 pull 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 put off shortly after forming the group in 1986 in Boston—the project was delayed for a year until all three could find time to record.

The trio’s December 1999 recording in Strohm’s 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 (Mammath). 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 Juliana Hatfield Music/Zomba Songs, BMI; Ultimate Loophole; 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 group be reimbursed for the recording costs, and that the band retain rights to the album’s future international release.

Zoe/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 Rounder’s profile beyond roots music to mainstream pop. Retail interest has been encouraging, especially from the 22-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 into over the years,” Dube says. “They still get a lot of airplay and are supported by all kinds of retail clubs, college, and beyond.”

The Blake Babies were spawned from the same early alt-rock scene that launched the Pixies, Smashing Pumpkins, and Bob Mould. They were back in the limelight heads, 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 cook 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, Velo-Deluxe and the Mysteries of Life, respectively. Hatfield acted on her desire to launch a solo career, which spawned the quirky pop hit “Spin the Bottle” and “My Sister.”

Up until the moment Love phoned Hatfield and Strohm with the new Blake Babies ideas, 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 well on the second round that the trio is touring to promote God Bless. Because of Love and Strohm’s school schedules, the tour will be brief, lasting mostly to the East Coast. The jaunt wraps March 17 in Austin, Texas. West Coast shows may be added later this year. (The band is booked by the North Hampton, Mass.-based Legs of the 21st Century.)

In the meantime, Love and her husband, Jack Smith, are looking for a new label to issue their new Mysteries of Life record, since they’ve parted ways with RCA. Hatfield, meanwhile, is working on her solo project, which she says is an extension of Beautiful Creature, 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.

Beyond God Bless, the clear-eyed Strohm says the tour will be a good indication of things to come—or not to be—for the Blake Babies. “We’re traveling in a van,” he says. “We don’t want to be in debt to the label or anyone. Juliana is certainly cutting back from what she’s used to. 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 takes on border-town ballads and Fiesta classics, Tex-Mex supergroup Los Super Seven—comprising Los Lobos’ David Hidalgo and Cesar Rosas, Rick Trevino, Flaco Jimenez, Joe Ely, Ruben Ramos, Joel José Guzman, and the late Freddy Fender—brought a rootsy American regional style to a new, national audience via its 1996 BMG Nashville debut, bagging a Grammy in the process.

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 Cuban and South American influences along with the group’s signature Tejano sound.

In summing up his affection for Canto, country singer/guitarist Trevino describes the ideal audience for his collective’s musical adventure. “The new record expands on the basic three-chord song structure with jazz and Cuban styles, and it’s a little more sophisticated—could be that’s why I like it more. Then again, I don’t think just hardcore Tejano fans bought Los Super Seven. I think people who simply love music bought it.”

Los Super Seven developed out of series of local gatherings held at a favored 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 was Rick, Joe, Freddy, and Flaco—whoever was in town would hang out and play,” Berlin says. “Dan Goodman [who would become the collective’s executive producer and de facto representative] thought it was cool and called 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 felt the hell out of it. Then, we were lucky enough to win a Grammy.”

Articulating the fundamental distinctions between Los Super Seven and Canto, Berlin reflects, “For the first record, there weren’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’d made an eclectic record à la the Traveling Wilburys that didn’t fit in a niche.

“For Canto, we had the backing of Sony and, more important, Sony International,” Berlin continues. “While on vacation in France, I heard Manu Chao’s Chanclaeando, which wasn’t rock or pop and was kind of all over the place. Being in France and hearing a record in Spanish that was so popular had me thinking that perhaps a Los Super Seven record could be made the same way. Such an album wouldn’t necessarily be so closely allied with Tex-Mex. It could have a broader vision.”

To complement a few of the players returning from the first (Continued on page 86)