Dualtone Sets Dual Goals: Profitable But Artist-Friendly

BY PHYLLIS STARK

NASHVILLE—The founders of a new Nashville-based label hope to establish it as an artist-friendly home for a diverse roster of acts who prefer to work outside the major-label system. Dualtone Music Group has been created by former Arista Magic executives Dan Herrington and Scott Robinson, who serve as co-partners in the label. Among the first releases will be projects from veteran Nashville artist/writers Radney Foster and Jim Lauderdale, as well as a quirky bluegrass album of AC/DC covers.

Both Foster and Lauderdale agree with Robinson when he says the deals that the label strikes “are completely artist-friendly” and allow the artists to retain control of their own careers. While some artists are signed to the label outright, others, like Foster, licensed their completed albums to the label but retain ownership of the masters.

Lauderdale says that, after meeting with Herrington

(Continued on page 112)

The Cisneros Group, a media conglomerate that has interests in, among other things, HTV, Venezuela

(Continued on page 105)

To Reverse Decline, WMG Restructures, Downsizes

BY ED CHRISTMAN and MELINDA NEWMAN

The latest restructuring of Warner Music Group (WMG) is designed to help the once mighty company reverse its market-share decline and improve profitability.

On March 27, WMG closed three WEA sales offices and downsized the distributor by about 80 people. The following day, it began implementing layoffs on the label side, with further cuts at Warner Bros. Records.

Worldwide, the company was expected to reduce its head count by 600 people, of which about 300 were said to be choosing an early-retirement buyout package. (Continued on page 106)

Conyers Is In Artists’ Corner

BY BILL HOLLAND

WASHINGTON, D.C.—There is no member of Congress who has been more vocal about the treatment of musicians than 19-term Congressman John Conyers Jr., the ranking Democratic member of the House Judiciary Committee.

At 72, Conyers is the second-most senior member in the House of Representatives and a founding member of the Congressional Black Caucus. He has long served on the Judiciary’s Copyright Subcommittee, now titled the Subcommittee on Courts, the Internet, and Intellectual Property.

Conyers is considered a friend of the record industry, but on issues where he feels artists themselves are being unfairly treated, he speaks out, as he did in 1998 against a controversial bankruptcy amendment involving recording artists; last year, he spoke in favor of repealing the work-for-hire law.

(Continued on page 110)

Mock & Roll Latest Debut Of Yet Another Latin Label

BY LEILA COBO

MIAMI—In what is turning out to be an increasingly diverse playing field, another new Latin label has opened shop. Trench & Deck is the creation of Panamanian rapper El General, who was out of work outside Universal. Product will be distributed by Lideres, which, in the U.S., is carried by Universal.

Villanueva envisions the label as a vertically integrated operation that will develop, manage, and record artists. “This is a label dedicated to signing and exploiting talent,” he says. “And I have the partners to do that.”

The Cisneros Group is a media conglomerate that has interests in, among other things, HTV, Venezuela

(Continued on page 105)
2001 NARM DISTRIBUTOR OF THE YEAR.

Representing the greatest labels in the universe.

UNIVERSAL MUSIC & VIDEO DISTRIBUTION

we stand for artistry & artist development.
Japanese Labels Retain Right To Set Prices

BY STEVE McCULERE

TOKYO—The Japanese government’s Fair Trade Commission said on March 23 that it is to retain the controversial resale price maintenance system on such copyrighted goods as CDs for the time being, following a hearing and discussion of the controversial system.

Under the system, known as sainin, Japanese labels are allowed to set the retail prices of domestically produced records, including non-import international reissues—two years from the release date.

The FTC, explaining its decision, says a national consensus on abolition of sainin has yet to be reached and cites that it says is widespread public support for resale price maintenance.

The decision means that new albums by domestic acts will continue to be priced as high as $24.41 each.

"Copied products such as books and CDs are different from other merchandise in that they have rules to play in, and a price of dissemination," said the FTC, "and the dissemination system is not appropriate for them."

"The resale price fixation system is not grounds for compliance on the part of Japanese labels," he noted that various labels have shown flexibility in their sainin policies.

In recent years, several labels have reduced the fixed-price period for various categories of product. Toshiba-EMI, for example, is reducing it from two years to six months for foreign albums released after April 1.

"We will keep thinking about what is in the best interest of all parties and formulate these measures," Tomitsuka said.

Axe claim did not hold that the FTC’s announcement is that it represents what will only be sustained by the RIAJ, but also consumer acceptance of sainin. Like Tomitsuka, Yoda said that Japanese labels should use sainin with flex-ibility, paying attention to market conditions, adding: “recently, the market has shown a sharp decline in sales of new albums and singles after the release date.”

Regrettable Afterglow Of The Gilded Age

"The ball was crowded with the fashion of the town—the con- cerere were one of those fragmentary dream images that people only re- member for their impossibilities, tours de force in the pinball, and fragments from operas, which have no meaning without the set- ting. There is the comic basis on such fanciful terms with the audi- ence, the attenuating tenor, the soprano who warbles and trills and fades from the scene so soon that brought down a thousand applause. Just as the soprano was in the mood of that touching ballad, "Can't Thru the Age" the soprano always songs [it] on encores, there was a cry of Five."

In The Gilded Age—his renowned novel a chef modern social climbing, cynical financial speculation, and governmental graft—the as for his storytelling was an era of entering new technologies and the corresponding hunger to control their commercial potential. As ever, the mecha- nism of the book involves a business ramifications of the novel’s theme, bounty, and much of post-Civil War America a need to drink deeply of its messy cucumbers.

Part of that care-screamed sweepstakes involved maleable politicians eager to flex the levers of gove- rnment in the service of those who funneled them a steady supply of what’s known in this century as "soft money"—unrestricted donations from corpo- rations, unions, and wealthy individuals under the frighteningly vague banner of political fundraising. While much of the action in Twain’s admoritivo novel takes place in the U.S. capital—"It’s demo- cratic, Washington is," says a senator (the only senator Twain will specially name) in the course of a few minutes before one is done with him—this book examines an entire culture—whether quiv- eringly rural or self-consciously cosmopolitan—as it col- lectively compels its limitations.

"Hardly a trick of causing one to dream!—written with Har- ford Coombs associate editor Charles Dudley Warner—is A Tale of Two-Days. After revealing it during the sonoral conjunction of "P. Diddy" Cotton and Chief Keef, the Trench of the street of the dot- com investment craze, baijaristan overs seas sleazy parrots by recent Democratic and Republican presidents, and continuing con- tent on Capitol Hill to abscond with the much-coveted intellectu- al property of a few corporate entities before they were dreamed away.

The point of studying history is to heed its lessons while eschew- ing its pitfalls, since no amount of wrongs make a right. Crime is by definition unjust, senseless, or disgraceful. Yet it’s popular these days to argue that legitimate targets of the Fourth Estate to find often specious precedents for controversial evil in order to dis- miss them. The oft-cited ancient Anglo-Celtic heritage of so-called "murderball" is an example, raising it supposedly ignor- ing that most such songs come from fabulous melodies, whichiture and remaining things from the dissemination.

Just as prevalent in our current culture is the mercenary, anti- historical practice of splicing something noble and selfless from the past onto something mundane and grouping in the present, such as the unquestionably crass "exploitation" (to use NAACP chairman Julian Bond’s withering word) of doctored footage from Martin Luther King’s historic 1963 I Have a Dream civil rights speech during the March on Washington, D.C., in a new TV/print ad for Alcatel Americas, a historic of a French firm that does deals in voice and data networks. Bearing in mind that King died for his cause, one assumes he, or at least in that speech, will never see the press photos taken of Memphis’ Motel Lorraine balayage in the aftermath of King’s 1968 assassination being used in a TV spot for some similarly brutal product or service. In all the above instances, the fact that these strategies can be carried out and get away with the trite phrase for such aggressively graceless insensitivity.

The rise in the 1840s of the private corporation—which was derived from the charted companies of early colonial America but adjusted in the new financial center to meet the needs of the development of railroads—was both helpful to cit- izens and hazardous. Investors could buy pieces of a project—i.e., shares that yielded proportionate divi- dends from profits and similar voting power—while enabling the corporation to acquire cash to a degree not otherwise readily attainable. In an overheated economy, corporate stock-trading was the tem- per of a lottery, with those who had large blocks of stock and inside knowledge of the corporation in a position to cue and promote the carry French shakers in advance of market fluctuations.

As-J.C. Furnas wrote in The Americaner’s Social History of the United States, (Boston: Houghton Mifflin, 1939) regarding the notorious turn-of-the-cen- tury manipulation of the emergent railway industry, "Promoters so diligently imitated their cyndrical device of stock watering—a term said to derive from the act of con- trolling the level of the water in a circular bainer by driving heavily just before the purchaser weighed them—that our railroad economy still shows the ill effects." Such tac- tics were antique equivalent of dootom stunts like declaring "prudent" businessa the goal of one’s "core business" or other euphemism for whatever’s functioning in a dysfunctional corporation—by excluding non-cash charges like depreciation and line expenses like payroll taxes. Earnings figures on the books were typically inflated.

As with manipulators of 19th-century railway stock, many new fortunes have been made by insiders at Nasdaq companies who unloaded their shares between late September 1999 and the last days of 2000. This is theval buyer high-and-sounding offer of the 21st century, as previously brazen practices have been made cheap editions possible of what had been a liquid item. A flashy book sample was hawked to homebodies outside of major cities, then printed and mailed at a loss. Orders (publishing put returns on) for foreign albums—winter on- sale right—on- sale right—on- sale right. This practice is for foreign albums—winter on- sale right—on- sale right. This practice is of selling and cultural penetration of books; but despite declines of predictions, it never replaced regular book retailers.

"I applaud publishing as a medium," said James Grant, a former publicist who was rained financially shortly after publishing Gen. Grant’s two-volume mem- oir by subscription. After hot initial sales, Twain’s operating costs mounted, and his fashion-conscious subscription audience eventu- ally got restless and bolted, exiting another tarnished dream.

"The money or stock was set aside and both are lost. The book was made as much for fun as a practical joke," he wrote. "After the publishing house paid off its debts, the book was sold for a song in an auction for a few dollars."

""The truth is that this was a fraud," said Mr. Grant. "It was not a book, but a series of letters written by Mr. Grant himself, and it was never intended to be published in book form. It was intended as a practical joke.""
K-Tel Arm Files For Liquidation, Blames Trans World

BY BRIAN GARRITY

NEW YORK—K-Tel International has lost 126 members of its 150-person U.S. staff, including two senior executives, through layoffs and resignations in connection with the recent filing for liquidation by its American distribution arm, K-Tel International (USA).

Among those who have left the Maple Plain, Minn.-based compilation specialist are president Ken Onstad, a former Musicland executive who joined the company in March 1998, and CFO Avery Herrvel, a food industry executive who was hired last July. Both left earlier in the year over what one K-Tel executive described as “philosophical differences” with founder/CEO Philip Kines concerning the company’s direction.

Bill McMahon, a former K-Tel executive who spent many years with the company, has returned as acting president. Dennis Ward, the controller of K-tel’s Canadian operations, is now the acting CFO.

Most of the personnel losses have come via layoff in the distribution and sales operations in its Minnesota office. K-Tel Distribution (KTD) also closed its New York satellite office, and the entire staff there was let go.

The U.S. sales force has been scaled back to a single staffer, chief Mike O’Leary.

K-Tel stopped shipping product to most accounts in February. Its outstanding debts to such KTD-distributed labels as Jann, Saints, Excels, and Nakeds and Music are likely to go unpaid, sources say.

The company is blaming the move—which comes after a year of staff cuts and cost reductions—on unfavorable market conditions and on the alleged failure of retail chain Trans World Entertainment to pay its outstanding bills. K-Tel has disclosed that it filed suit against Trans World, one of its “largest customers,” last November in U.S. District Court in St. Paul, Minn., alleging that the retailer purchased music product and failed to pay for it. The company also claims Trans World did not return unsold goods in a timely manner, forcing K-Tel International (USA) to manufacture new product, rather than recycle returned product to fill orders. K-Tel is seeking to recover payment of $1.6 million.

K-Tel International and its other subsidiaries—Dominion Entertainment Inc., K-Tel Entertainment (U.K.) Ltd., and K-Tel DVD—will continue operating.
John Phillips
1935-2001
The music plays on
Eagle Records
A Division of Eagle Rock Entertainment
**RIAA Asks Court To Instruct Napster To Improve Filtering**

**BY EILEEN FITZPATRICK**

In the next face-off between the Recording Industry Assn. of Amer-ica (RIAA) and Napster, RIAA attorneys will ask the court to instruct Napster on which filtering technology it should use to block access to hundreds of thousands of copyrighted songs still available on the music swapper’s site.

The RIAA laid the groundwork for the order in a March 27 report outlining the evidence it plans to present to the preliminary injunction order handed down March 5 by U.S. District Judge Marilyn Hall Patel. Both sides are scheduled to meet April 10 before Patel in San Francisco to discuss compliance issues. The RIAA sued Napster for copyright infringement in December 1999.

Since the March 5 injunction went into place, the RIAA and its member labels have continued to complain that Napster’s filtering technology is not foolproof. As a result, the RIAA blasts Napster for choosing “the most pernicious” of filtering and ignoring more sophisticated methods such as digital fingerprinting or MD5 Hash and checksums—which both assign a numerical value to identify individual files.

The RIAA also suggests that Napster deploy a technology that would not allow users to place copyrighted works into the system. “We want our works completely off the system,” RIAA president/ CEO Hilary Rosen says. “That’s the end result, not just making an effort.”

The report claims that Napster’s own search engine “is smarter than its filter,” since it fails to find a particular song, it lists alternatives or “inexact” matches. “I think the report has shown that Napster has not done anything near what they’re supposed to be doing under the injunction,” RIAA attorney David Lesar, Patel’s chief law clerk, says. “[The infringement[s] should] not and ought not continue with this hole-ridden way of filtering. They’ve had their chance, and it’s time to prove any doubt that it’s not working.”

(Continued on page 112)

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**3Com Dashes Plan For Internet Receiver**

**BY FRANK SAXE**

NEW YORK—In a move that surprised many observers, 3Com Corp. has scrapped its plan to market the Kerbango Internet radio receiver.

Kerbango, a free-standing unit that allows a user to listen to Internet radio without a computer, was seen as a forerunner in Internet radio appliances. 3Com’s decision to drop the product may signal a shift in the way companies will approach Internet radio appliances will take.

3Com made the move at the end of an abysmal quarter, during which it lost RIM’s support for its handhelds. The company reported a $102.6 million loss for its fiscal third quarter. To stop the “cash burn,” as company executives describe it, Kerbango and the Audrey E-mail device were both discontinued.

“We believed that these purpose-built devices leveraging broadband connection would provide exciting new ways for consumers to benefit from the Internet,” 3Com president/CEO Bruce Claffin says. “While we continue to believe in the potential for this category, it is clear it will take longer to develop than originally planned, and it will likely generate losses for the foreseeable future.”

3Com purchased Kerbango last summer for $155 million, as part of the company’s efforts to expand its consumer products division. Claffin says the consumer products category “did not generate anticipated revenue,” in large part because of a sharp decline in demand in the U.S.

3Com spokeswoman Amy Conver- sa says the company had “not with the engineering or the software but rather the tough times technology companies like 3Com have fallen upon.” “We’re not in a position to make the investment that is needed,” she explains. The company is searching for a buyer for Kerbango; if one is not found by May 31, Conversa says, the operation will be shut down. 3Com will not release the number of Kerbango units that have been sold, but none were shipped to consumers. It is also unclear how many jobs may be cut in association with Kerbango and Audrey, although 3Com is eliminating 1,200 positions as part of a larger restructuring.

Not everyone is dismayed by Kerbango’s situation or the effect 3Com’s move might have on similar products in development. “This is technology that wasn’t missed, and 3Com is making the right decision in putting it to sleep,” says Jupiter Research senior analyst Aram Sinnreich, who was never bull-

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**2001’s Headlining Tours Looking Up**

**Despite Some Revamped Programs, Season Appears Bright**

**BY RAY WADDELL**

NASHVILLE—In the early stages of the 2001 concert season, megatours are occasionally navigating choppy waters, but the general feeling among promoters is still one of confidence.

Faring best in terms of ticket sales are Dave Matthews Band, U2, and the Billy Joel/Elliot John event. Hitting their stride as they were careful to bring respectable numbers are the George Strait Country Music Festival and ‘N Sync’s stadium shows. A Backstreet Pop-Culture [the band] tour, while it was expected for stadiums to be redirected to arenas—which, based on early ticket sales, appears to have been a shrewd move.

All news is good so far for U2’s Elevated arena tour, which began March 24-25 with a pair of sellouts at National Car Rental Center in Sunrise, Fla. The tour started with a strong record for paid attendance at 19,100.

“The shows were absolutely brilliant,” says Arthur Fogel, the SFX headliner/co-founder, calling it a “one of a kind” production: “It was another effort in bringing the U2 tour into the fold. The rest of the tour looks equally strong—all 50 North American dates have either gone clean or are virtually sold out, and of its 30 Europe-ean dates, those that have gone on sale “sold out in minutes,” Fogel tells Billboard.

Similarly, Dave Matthews Band is solidifying its status as one of the top-touring acts in the world. Last year, the group grossed almost $38 million on its 46-date, 31-city tour ( Billboard, Dec. 30, 2000), and with 19 stadiums and double- and triple-plays at amphitheaters, the band should do even better this year.

Faring the toughest is ‘N Sync, which has made up for its 1999 tour by a company topping the touring list for 2001. The tour begins April 21 at Scott Stadium in the band’s hometown of Charlottesville, Va., where a second show was just added for April 22.

“We’re selling out lots and lots of dates,” says Chip Hooper, the agent responsible for Dave Matthews Band and ‘N Sync. “They’re both the top draws in terms of ticket sales.”

Perhaps the most talked-about line- iner has emerged as a bit of a sleeper in the first half of ’01—albeit one with plenty of star power. Their Face to Face tour, which kicked off in May, has routinely topped $1 million per show at the box office. “If Billy and Elton tour shows that something unique and special still gets a tremendous response,” says Sam Holtzman, chief operating officer for Entré Promotions, the booking agency.

“For us, provided [with] the highest profile dates being stadium shows in the mid-1990s,” he adds. “Rougher Going

The going has been tougher for other stadium tours, particularly with the atmosphere borne by the highly visible. The SFX-produced George Strait Country Music Festival, featuring headliner Strait along with Kix, Hanson, Lees, the Tragically Hip, Evans, Brad Paisley, Lonestar, Asleep at the Wheel, and others, scaled back four of its 16 stadium dates to amphitheaters with much smaller capacities. A scheduled March 25 show at Pro-Player Stadium in Miami was moved to Riverbend Music Theatre in Cincinnati and March 31’s planned date at Dow Stadium in East Rutherford, N.J., was moved to Mohegan Sun Arena in Wilbraham, Mass. Two other scheduled dates—May 18 at Minute Maid Park in Houston, May 19 at Star Plaza in Merrillville, Ind., and May 22 at the Palace of Auburn Hills in Auburn Hills, Mich.—were moved to smaller arenas.

A scheduled May 12 date at the Patriot Center in Fairfax, Va., was moved to the Patriot Center in Landover, Md.

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**BY-BAND PEAK?**

Last year, ‘N Sync sold out nearly all of its dates, including multiple dates at stadium-size venues. This year, the group is crossing nearly $80 million as one of the top-selling acts of the year, according to Billboard sister pub RIAA, in which case it will be “one of the biggest winners.”

“N Sync’s tour is expected to produce some $1 million in seven of its 20 markets, with expected grosses in the $80 million to $100 million range,” says a RIAA spokesperson. But its most important move is expected in the tour’s third quarter, when it is scheduled to debut in the United States.

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**ABOUT THIS WEEK**

**FOGEL**

WASHINGTON, D.C. (Billboard)—Taking the stage for the first time in nearly a decade, the Rolling Stones rolled into the MCI Center in Washington, D.C., Thursday night. Led by Mick Jagger, who recently announced his father’s death, the Stones—Charlie Watts, Keith Richards, Ron Wood, and Bill Wyman—played a five-song set list, including hits like “Satisfaction,” “Brown Sugar,” “Paint It Black,” and “You Can’t Always Get What You Want.”

Wood, the Stones’ lead guitarist, has been a driving force behind the band’s recent string of tours, which has included sold-out dates at Madison Square Garden and the O2 Arena in London. The band’s current tour, which started in September, has sold out venues from coast to coast, including a sold-out show at the O2 Arena in London.

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**CONTINUED ON PAGE 104**
To

Chris Blackwell

Congratulations on your well deserved induction into the Rock & Roll Hall of Fame. You have a golden ear, as well as a golden eye.

You are truly a friend, mentor, and inspiration.

Your Friend,

Chris
BY CHRISTIE EIEZER
MELBOURNE, Australia—Reac-
tion to the Australian government's plans to investigate the fre-
edom of the music industry's volun-
tary sticking code runs the gamut
from indifference to alarm.
After a three-day meeting in
Adelaide and Sydney, the volun-
tional sticking ministerial council decided to set
up a committee to examine
whether the voluntary code, run by
the Australian Music Retailers
Asn. (AMRA) in conjunction with
the Australian Music Retailers
Asn. (AMRA), should be reviewed.
A statement issued after the
meeting by the ministers, most of
whom are attorney general,
"The code appears to be operat-
ing satisfactorily. However,
compliance ministers are
concerned about
the levels of compliance."

The statement adds, "Ministers agree that audio recordings that
advocate suicide, violence, sexual violence, necrophilia, and
other abhorrent or criminal activities should not be available to children."

The code came into effect in 1996 and tends to elicit fewer than
a dozen complaints a year from consumers. In the past 12 months,
most of the complaints filed have been about alleged sexual and/or
violent lyrics on CDs by Eminem, Marilyn Manson, and Limp

The latest political move comes as no surprise to AMRA. At the group's
annual meeting in February, executive
officer Emmanuel Candi warned the board, that,
with three state elections and a national elec-
tion to come in 2001, such themes as
compliance and a code killer would be
used as vote-catchers.

Candi emphasizes, "Our code is
one of the toughest in the world,
and the labeling sufficiently
and responsibly warns against explicit
lyrics and themes."

Robert Winter, executive direc-
tor of AMRA, believes the code is
successful. "Each year AMRA and
AMRA submit a review of the oper-
ation of the code to the Office of Film
and Broadcasting," he points out. "Retailers take their
responsibilities seriously that some
groups in the community might find
violent lyrics offensive. If we get a
complaint, we alert our member
responsible to the code and contact
the complainant to tell them we
are pleased that the code is working."

But Michael McMartin, manag-
er of professional
international development at
the Music Man-
agers Forum (MMF), is wor-
ed. "Banning
records is a slip-
ppery slope and
something
we strenuously object to. If a review of
the code is planned, the MMF looks
forward to working with the
authorities on it."

John Anderson, managing
director of EMI Music Publishing, says,
"It's a natural reaction from parents.
The code is more a guideline for par-
ents, but I doubt if that's going to
stop a child from listening to a
record given to them by a friend."

Warner Music Australia artist
Jimmy Barnes agrees, saying,
"Honestly, I don't think it's going to
stop children from buying [the records]."

Warner Music artist
Jimmy Barnes sees this as
the latest attack on the music industry
by the current government, follow-
ing moves to relax parallel import
restrictions and as grass-roots
music organizations set up by
the previous government. "The R&B
singles market is really
talking about what they're doing
to the music industry in general. They
just keep making stupid mistakes."

RECORD COMPANIES. Andy Slater is
named president/CEO of Capitol
Records in Los Angeles. He was
founder of Sater Management.

Stuart Rubin is promoted to
senior VP of worldwide marketing
for BMG Entertainment in New York.
He was managing director of
BMG New Zealand.

Ric Wake is named senior VP of
A&R for Epic Records in
New York. He is also co-owner of DVS
Records.

Jeff Kemple is named senior VP,
business and legal affairs, for
the Island/Def Jam Music Group in
New York. He was counsel with
Greenberg Traurig LLP.

Nikke Slight is promoted to
senior VP of new media for
Atlantic Records in New York. She
was VP of new media.

Frank Callari is named senior VP
of A&R and artist develop-
ment for Lost Highway Records in
Nashville. He was owner of FCC
Publishing.

Charles Lozow is promoted to
VP, business affairs, for Elektra
Entertainment Group in
New York. He was senior counsel.

Jive Records promotes Victor
Jackson to manager of publicity/
artist relations in New York. Jive
Records also names Dawn Fox
VP of rhythm/crossover promotion in
New York. They were, respective-
ly, publicity coordinator and VP of
pop promotion at Epic Records.

Marilyn Manson, and Limp
Marilyn Manson, and Limp

SLOTH
WAKE
KEMP LLER
SLIGHT
CALLARI
LOZOW
FOX
BROOKS
TRAVIS

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

BY EMMANUEL LEGRAND
LONDON—Recent changes in
Warner Music Europe's top man-
agement, along with the end of a period
of uncertainty linked to the ill-fated
Warner Music Europe, have signaled
the start of a new era for the divi-
sion, which has under-per-
formed for the past couple of years.
A series of changes, by Paul-
René Albertini, who joined Warner
Music Europe as president last
December after two years as exec-
utive VP at Sony Music Europe,
sends strong signals both internal-
ly and externally that the region
offers growth potential and that its
division will exploit it.

Current retribution in other parts
of Warner Music Group (see
story, page 1) is apparently not deter-
ing Albertini. He is selecting key execu-
tives to help strengthen Warn-
er's businesses in France, Spain, and
Portugal and to help identify acqui-
sition targets. Among his more unusu-
als moves is the reorganization of the
company's French recorded music
and music publishing units under one
roof, with former Mercury/Island
France managing director Yan-
Philippe Blanc appointed chair-
man/CEO of this combination.

Moreover, Albertini has realigned
the duties of Gero Caccia, Warner
Music International's president for
southern Europe, who becomes exec-
utive VP of Warner Music Europe
beginning April 1.

As a result, the French and Iberian
(Spain and Portu-
gal) operations, respectively
under the management of
Blanc and Saul Taggero, will not
report directly to Albertini.

Caccia will remain based in
Milan and will assist Albertini in coordi-
nating corporate and business develop-
ment for the entire European region,
while continuing as president of
Warner Music company's
in Italy and Greece. In Italy, sources predict,

BMG's Rubin Appointed To New Post

BY ADAM WHITE
LONDON—BMG Entertainment
continues to tap its worldwide pool
of executive talent, turning to a
13-year company veteran with front-
line experience in large and small
international markets to fill a vital
marketing slot in New York.

BMG Entertainment's latest trav-
er, Stuart Rubin, Germany's has
been appointed senior VP of worldwide
marketing, based in New York (Bill-
board Bulletin, March 26).

The move is in line with Stein's
effort to bring in a
junior Viacom executive.

The new senior VP reports to
Executive VP of Worldwide
Marketing

CONTINUED ON PAGE 106
THE 26TH ANNUAL HUMANITARIAN AWARD GALA
THURSDAY, MAY 10, 2001
HONORING
ROSIE O’DONNELL
SPECIAL PERFORMANCE BY
MARC ANTHONY
DINNER CHAIRMAN
THOMAS D. MOTTOLA, CHAIRMAN AND CEO
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BLACK MUSIC MONTH - Issue Date: June 2 • Ad Close: May 8
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Blind Boys And Real World Give Contemporary Voice To Old-Time Gospel

BY SCOTT AIGES

British pop star Peter Gabriel is known more for championing a diverse array of African and Asian artists on his Real World label than for any enthusiasm for American. But when Gabriel heard the new album by the Blind Boys of Alabama—a group of septuagenarian gospel singers that has been together since 1939—it was love at first listen.

Gabriel was instantly moved by the combination of old-time gospel soul and darkly atmospheric blues. He immediately offered to license the record, Spirit of the Century, which will be released via Real World April 9 in Europe and April 24 in the U.S. “For us it was a no-brainer,” Gabriel said from his London office. “As soon as we heard the music, we were hooked.”

Against a sparse but potent musical backdrop created by a studio band of roots-music heroes—guitarist John Hammond, harmonica player Charlie Musselwhite, multi-instrumentalist David Lindley, and the rhythm section from Richard Thompson’s touring band—the Blind Boys adapt their traditional jubilee-style harmonies to songs by contemporary writers like Tom Waits, Ben Harper, and Mick Jagger/Kris Richards. They also reinvent some classic spirituals, with their haunting version of “Amazing Grace” set to the tune of “House of the Rising Sun.”

While the Blind Boys don’t compromise their lifelong commitment to a Christian message, Real World hopes to maximize the record’s crossover potential—which may be considerable, given the recent success of American roots and gospel music on the gold-certified Mercury soundtrack to the film O Brother, Where Art Thou? (which is No. 14 on The Billboard 200 this issue).

Spirit of the Century may be to gospel what Buena Vista Social Club (with U.S. sales of 1.2 million, according to SoundScan) was to Cuban music. At least that’s what Chris Goldsmith of San Francisco’s Roseland Agency hopes. Goldsmith, the Blind Boys’ longtime booking agent, conceptualized the project with producer John Chelew and financed the recording before it was shopped to various labels.

“To me, Spirit of the Century is almost a world-music record, which is why Real World is a great label for this to be on,” Goldsmith says. “I see parallels between the Blind Boys and people like the Buena Vista Social Club, in that they’re legendary performers who have sort of been in the background and are now being brought to the forefront. And I think they have something to offer everybody, even people who aren’t necessarily into that genre.”

Gabriel agrees, saying that gospel music is “not my normal diet, and I’m not a practicing Christian in that way. But to me, when people sing from their souls, it really resonates. I think one of the attractions with a lot of African music is that it combines the spiritual content with a more physical, passionate form. And this music [on Spirit of the Century] definitely does that. I feel the [Christian] message is clearly important to them, and because of that, it becomes important to me and to the listener.”

Clarence Fountain, George Scott, and Jimmy Carter—the core members of the Blind Boys—first started singing together at the Talladega Institute for the Blind in Alabama. In the ensuing decades, they followed a hardscrabble path that included tragedy (such as the accidental shooting death of founding member Velma Taylor in 1947) and career conflict (Fountain left the group to pursue a solo career for much of the ’70s). Along the way, the Blind Boys recorded near-ly two-dozen albums for numerous labels, and became one of the nation’s top gospel acts, thanks to constant touring and a rousing live show. A tour off-Broadway in the 1994 Obie-winning Gospel at Colonus brought the group to an even wider audience.

The idea for Spirit of the Century sprang from a 1998 package tour on which the Blind Boys and Ham-"pound performed “Motherless Child” together. “It was just an (Continued on page 99)

Junior Kelly’s ‘Love’ Marks North American Debut On VP

BY ELENA OUMANO

Last year’s overnight reggae sensation actually has an 18-year-long career. Due April 3, Junior Kelly’s North American debut album on the VP label—titled after the artist’s beloved 2000 single “Love So Nice”—demonstrates that years of seasoning have given the outstanding singer/DJ/reggae rapper a distinct advantage.

Only a mature, secure Rastaman could admit before the world that he has actually been hurt by love—a rare and welcome admission of emotional vulnerability in this particularly macho genre. “Clean Heart,” the opening cut of Love So Nice, emphasizes the Rastafarian messages of, as Kelly puts it, “uplifting livin’” and “love one,” steering clear of the unnecessary complexities that Kelly says bog us down today. Rendered in an appealingly rough but tuneful singing style, the love song “Sunshine”—the upcoming U.S. single, also due April 3—is a leading contender for the reggae anthem of 2001.

“It’s going to sell well,” predicts Cheryl Foster, sales manager for the Bronx, N.Y.-based one-stop Moodies Records. Kelly “is a great lyricist, as everyone knows from the singles ‘Love So Nice’ and ‘Boom Draw.’ He’s also a dynamic performer and could easily become the top reggae act right now.”

Kelly’s vocal agility and breadth of lyrical vision are equally evident in such tough DJ rhymes as the track “Boom Draw,” which is already charting in the top 10 in Jamaica. On the other hand, the aching soul of “Well Runs Dry” could easily figure on R&B and gospel charts.

“This is one of the most highly anticipated reggae albums for 2001,” says WRTN-FM New Rochelle, N.Y., radio jock DJ Roy. “After hearing the top reggae single for 2000 in all countries, Junior Kelly is definitively coming up to expectations. He’s here to stay.”

With “Love So Nice,” Kelly had a top single in both Jamaica and the U.K.—a dual feat that “says something about this artist,” notes Randy Chin, vice president of marketing for VP. “Love So Nice” was first released abroad by England’s Jet Star Records last year. A visiting Canadian DJ took the song home to play on his station; then Jamaican DJ Richie B discovered the tune during a Canadian appearance and brought it to the island.

Kelly’s first single, 1995’s “Over Her Body,” came out via Neco Records. Eight years later, his “Give Them A Big” launched Bob Marley’s sons’ Ghetto Youths label. “Go To Hell,” Kelly’s scathing ‘95 attack on Jamaica’s political system, was banned from the island’s airwaves always a mark of distinction within the reggae fraternity.

Kelly is in the midst of a 49-date North American tour, headlined by reggae singer Luciano (and booked by the Peter Schwartz Agency). It began March 22 in Lancaster, Pa., and ends May 15 in Brooklyn, N.Y.

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Pearl Jam Delivers Its Own Bootlegs
Touring Video Accompanies Epic Act's 72 Live Double-Discs At Retail

BY JONATHAN COHEN
NEW YORK—Pearl Jam hasn’t played live in nearly five months, and it’s been nearly a year since their sixth Epic album, Binaural, hit stores. There are no plans to record again until 2002. But this is not a quiet observation for the veteran act. Instead, Pearl Jam is offering its fans an unprecedented array of new releases.

By month’s end, the band will have issued an astonishing 72 double-disc live “bootleg” albums via Epic, the third installment of which hits retail Tuesday 12.

Then there’s the band’s first-ever concert video, Touring Band 2000, due on DVD Video and VHS April 10. It all chronicles what band members say was one of the most emotionally trying years in Pearl Jam’s history.

The band even considered splitting after nine fence were crushed to death during its set at the Roskilde Festival, held near Copenhagen last summer (Billboard, July 15, 2000).

"Before everything went down in Roskilde, I think we felt like we were playing better than we ever played," bassist Jeff Ament tells Billboard.
**Reprise's Cave & Bad Seeds Return With New Look At Old Themes**

**BY JILLIE TARANTINO**

It has been four years since Nick Cave & the Bad Seeds released an album of new material. In that time, the multifaceted Cave has curated a major London music festival, finished a guest-appearance for Australian director John Hillcoat, assembled a greatest-hits collection of his band’s work, written and performed an essay play called *Secret Life of the Love Song*, and appeared in two tributes to American folk-music archivist Harry Smith.

But perhaps most characteristic, the 43-year-old singer-songwriter has also penned a foreword to the Gospel According to Mark for an abridged series of the Bible. Mark’s Gospel is an “extraordinary piece of story-telling,” Cave says. “It’s very short but very vast. It’s like an excited child telling this incredible story. It’s obsessed with the death of Christ and just rockets to the most incredible conclusion.” He pauses. “I find [the whole tale] very exciting.”

Of course he does; that catalouge of religious ecstasy and impending dread has been the leitmotif of Cave’s work over the past 25 years. Since his days as one of the post-punk hellions in the Birthday Party, from the ashes of which he formed the Bad Seeds, Cave has served as preacher-cum-entertainer, sermonizing gospel-imbued rock, delta blues, and expansive ballads to a congregation of feverish fans.

Yet it is a more mature, confident Cave revealed on the group’s 11th studio set, *No More Shall We Part*. Reprise will issue the album April 19 in the U.S., while Mute will release it April 2 everywhere else. In the U.K.—where the Australian-born Cave has long called home—there will be two versions of the album: a standard and a limited-edition package with bonus tracks and footage of the recording sessions.

In a change, the album’s songs were recorded in real-time, with Cave performing alongside the band; usually his parts are overdubbed. Contemporary folk singer Anna and Kate McGarrigle also lend their voices to the set, with vocals that Cave says are “painfully beautiful, so fragile and unobtrusive.”

Back up Cave in the Bad Seeds—an experimental-rock “supergroup”—are Mick Harvey (ex-Birthday Party), Bisha B (Einsturzende Neubauten), Thomas Wyllier (Die Haut), Martyn Casey (ex-Triffids), Warren Ellis (Dirty Three), Jim Silvavus, and Conwayne Savage.

Although Cave’s subject matter has deepened with each subsequent album, the singer remains, by his own admission, “musically and lyrically… chained to the same bowl of vomit,” for which he does not apologize.

“There aren’t that many themes in the world,” he stresses. “There’s love and death, God, and some variations of that.”

Cave also remains nonplussed about his band’s narrative style, which is the opposite of the chorus-driven teen pop and rap dominating the charts today.

“I’ve always thought that the Bad Seeds were hopelessly irrelevant to what was going on in the world of music,” he says dryly. “I think it’s one of their primary charms.” He adds, “I have my own voice. You may not like it, but it stands on its own, and I’m happy about that.”

That voice has found Cave a place among several different media. He has appeared in more than a half-dozen movies, including Wim Wenders’ *Wings of Desire*, Tom DiCillo’s *Johnny Suede*, and Hillcoat’s *Ghosts... of the Civil Dead*, the score and screenplay to which he co-wrote.

He has composed music for seven films and penned two collections of lyrics and plays, *King Iuk* and *King Iuk II*. In addition, he has written a novel, *And the Ass Saw the Angel*, which won Book of the Year award from *Time Out* in 1996.

Cave says he and W.H. Auden as literary heroes, as well as Shakespeare and Southern Gothic writer Flannery O’Connor. But ask him if he is a musician or songwriter, and he harbors no illusions.

“Well, the lyric-writing—and writing in general—come more naturally. I feel I do that quite well,” he says. “As a musician, I have always felt an impostor. For a long time, I didn’t think I approached music musically. Though that has certainly changed over the years as I’ve gotten a better grasp on music. I can sing better now; I can play the piano. But, you know, I’m primarily a songwriter.”

Like many idiosyncratic European artists, Cave is a household name in some territories and inevitably less popular in others. Accordingly, Mute and Reprise are each tailoring their strategies to fulfill audience demand market-by-market.

In Europe and Australia, where Cave benefits from fea-
experience. All three honed their chops on the fly, providing a seldom-seen look behind the scenes of the live Pearl Jam experience.

“We really wanted to make the fans feel like if they weren’t there [at a show] that they knew what happened and what went on and that they were part of it,” Burns says. The DVD edition boasts 50 minutes of bonus footage, including a montage of European tour clips set to three previously unheard instrumental tracks from the Binaural sessions, plus music videos for the songs “Do the Evolution” (from 1998’s Yield album) and “Oceans,” which was shot in 1991 but never released in the U.S. Also included is footage from the “Matt-Cam,” allowing viewers to watch three songs from drummer Matt Cameron’s vantage point.

Just as Pearl Jam’s devoted fan base got first crack at each installment of the so-called tour bootlegs for a discount price, Touring Band will be available through the band’s fan organization, the Ten Club, one week prior to its arrival at retail. The film will sell for $15.95 via PearlJam.com and $24.98 in stores. “Over the last two years, the Ten Club has become a whole different organization,” Ament says. “It’s a pretty amazing way to distribute just about anything.”

Long one of the most-bootlegged bands in music, Pearl Jam had discussed releasing shows en masse for several years. But the group was “never that excited about what we heard,” Ament says. Other issues, including how to present the releases in the marketplace and the logistics of preparing the show tapes for mass consumption, kept the idea on the back burner until last summer.

“You really have no idea what the size of the group of people is that collects this stuff,” band manager Kelly Curtis says. “It was bigger than we thought, for sure.”

Still, even after the idea was green-lit by Curtis and the band, Ament says he thought no more than “a couple thousand copies” of each show would be pressed and that Epic would be, to say the least, hesitant to bring the project under the Sony umbrella. Instead, the label threw its full international marketing muscle behind what Ament describes as a “great rock ‘n’ roll chance.” The band’s sound man, Brett Burton, went right to work, and barely eight weeks after the European tour ended, the shows were in the hands of fans. To ease uncertain consumers into the project, the band selected six noteworthy shows—marked with a small “ape man” logo on the CD—from each installment that they felt best represented the spirit of the tour. The second of two gigs in Katowice, Poland, was especially memorable for both Ament and Cameron. “We came out with a set list that was definitely a lot different than anything we’d done on the tour,” Ament says, “but pretty much right at the beginning, we said, ‘Let’s relax and do whatever comes to mind.’”

To the pleasant surprise of all parties, the bootlegs were an immediate hit with fans and newcomers alike. The tour opener in Lisbon, Portugal, last May even debuted at No. 1 on the Portuguese album chart, according to Epic executive VP/GM Steve Barnett. During the first week of October, five European shows arrived at once on The Billboard 200, breaking the record for simultaneous debuts previously held by Selena, with four.

In early March, the site was upped when the disc for seven shows from the first leg of the North American tour bowed on the chart. “It’s a testament to the band’s uniqueness, and almost truly fitting, for them to break their own records,” Barnett says, adding that the first two installments of bootlegs have to date sold more than 1.2 million copies worldwide.

The one-two punch of the final set of bootlegs and the home video is “an undeniable combination that will complement all the releases to date,” says Epic VP of worldwide marketing Scott Greer. “It’s the first commercially available live footage on the band that exists and an incredible companion piece to the live shows.”

According to Epic VP of marketing Chris Poppe, the label is rolling out a multifaceted marketing campaign for “Touring Band” that began the weekend of March 16, when individual song clips aired at the top of every hour on MTV2. An hour-long edit of the release will air April 14 on VH1, while still another edit is set to run starting in July on PBS. Screenings in theaters with digital projection are set for New York (April 5) and Seattle (April 9), and Epic college reps are coordinating screenings on a dozen university campuses for the week of April 2.

With a monumental year of music under its collective belt, the Pearl Jam camp already has some intriguing ideas up its sleeve for future projects. Ament says the band is sifting through B-sides and compilation and soundtrack cuts for a rarities album, which could be out by Christmas.

“There’s a handful of songs that we’re all bummed out ended up as a B-side and got forgotten, whether it’s ‘Dead Man’ or even ‘Yellow Ledbetter,’” he says. “They’re songs that we feel are really great.”

### Pearl Jam broke the record for simultaneous debuts on The Billboard 200.

**PEARL JAM DELIVERS ITS OWN BOOTLEGGS**

(Continued from page 12)
**Top Pop Catalog Albums**

**Artist** | **Title** | **Label** | **Weeks at No. 1** | **Peak Position**
--- | --- | --- | --- | ---
**NO. 1** | CREED | *My Own Prison* | 11/16/99-12/25/99 | 301
**2** | BOB MARLEY AND THE WAILERS | *Legend* | 1/14/00-2/18/00 | 26
**3** | DIXIE CHICKS | *Wide Open Spaces* | 3/18/00-4/22/00 | 165
**4** | METALLICA | *The Black Album* | 5/19/00-6/23/00 | 165
**5** | KID ROCK | *Devil Without A Cause* | 7/24/00-8/7/00 | 17
**6** | GODSMACK | *Awake* | 9/11/00-10/16/00 | 17
**7** | SHANIA TWAIN | *Come On Over* | 11/19/00-12/31/00 | 17
**8** | AEROSMITH | *Aerosmith's Greatest Hits* | 1/1/01-2/5/01 | 331
**9** | BILLIE JOE ARMSTRONG | *Fortunate Son* | 2/12/01-3/21/01 | 154
**10** | BOB SEGER & THE SILVER BULLET BAND | *Greatest Hits Vol. 2* | 3/29/01-5/3/01 | 335
**11** | DMX | *It's Dark and Hell Is Hot* | 6/1/01-7/13/01 | 126
**12** | JOURNEY | *Journeys Greatest Hits* | 8/18/01-9/15/01 | 486
**13** | PINK FLOYD | *Dark Side of the Moon* | 10/20/01-11/24/01 | 1251
**14** | B. B. KING | *The Best of B.B. King - 20th Century Masters The Millennium Collection* | 11/25/01-12/30/01 | 3
**15** | AC/DC | *Back in Black* | 1/13/02-2/17/02 | 345
**16** | SUBlime | *40oz. to Freedom* | 2/24/02-4/5/02 | 15
**17** | BUDDY HOLLY | *The Best of 1980-1990* | 5/11/02-6/15/02 | 48
**18** | QUEEN | *Greatest Hits* | 7/19/02-8/23/02 | 98
**19** | BON JOVI | *Cross Road* | 9/13/02-10/17/02 | 31
**20** | JANET JACKSON | *Design of a Decade 1986-1996* | 11/15/02-12/19/02 | 3
**21** | DEF LEPPARD | *Vault: Greatest Hits 1980-1999* | 1/23/03-2/20/03 | 224
**22** | AEROSMITH | *Aero-Vesuvius* | 3/27/03-4/30/03 | 3
**23** | ANDREA BOCELLI | *Romanza* | 5/4/03-6/1/03 | 173
**24** | JAMES TAYLOR | *Greatest Hits* | 6/15/03-7/26/03 | 539
**25** | JOURNEY | *The Signs of Time* | 7/23/03-8/13/03 | 24
**26** | DAVE MATTHEWS BAND | *Before These Crowded Streets* | 8/20/03-9/3/03 | 31
**27** | KISS | *Remasters* | 9/17/03-10/22/03 | 262

**TNT's Guided By Voices**

Hopes 'Isolation Drills' Will Revive Rock Radio

BY JONATHAN COHEN

New York—Rock 'n' roll runs deep through Bob Schaufel's veins. Indeed, the 43-year-old front man of Dayton, Ohio-based underground icons Guided by Voices has been single-handedly trying resurrect the glory days of rock radio for years over 15 years. His band's new album, *Isolation Drills*, might give him his best shot yet.

*Isolation Drills*, due April 3, is GBV's second set for TVT after a long, productive tenure with Matador. And while its predecessor, 1999's *Old Coseck-produced Do the Collapse*, brought the band to a greater level of visibility than ever before, its slick studio polish at times obscured the stripped-down rock power and oddball narratives GBV fans have come to call holy.

Luckily for devotees, both are back in full force on *Isolation Drills*, which was produced by Rob Schnapf (Beck, Elliott Smith) and recorded at New York's Loco Music. Pollard, who was a fourth-grade teacher in the Dayton public schools until 1994, admits with a laugh that "it's weird for the 12th album to be the one where the band matures." But his uncharacteristically introspective lyrics provide an intriguing, seldom-seen glimpse at the men behind the music.

The new album's recurring theme of separation was inspired by the year-and-a-half tour in support of *Do the Collapse*, the longest the band had ever undertaken. While the trek helped the album sell 58,000 copies in the U.S., according to SoundScan, it exacted a heavy emotional toll on Pollard and his revolving-door cast of bandmates. (The current lineup finds Pollard joined by guitarists Doug Gillard and Nate Farley, bassist Tim Tobias, and drummer John McCann, who replaced Jim MacPherson after *Isolation Drills* was completed.)

Pollard drove back to Dayton alone after the tour wrapped, scribing out lyrics far removed from the abstract vignettes that fleshed out such previous classics as 1994's *Beethoven in 1995* and 1996's *Alien Lanes*.

While setting the weighty words to his signature melodies (best heard on first single "Glad Girls"), Pollard realized that he had written an album "about what we do on a daily basis" (Continued on page 68)

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To Our Readers

The Soundtracks column will return in two weeks.

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Artists & Music

Caldwell And Merlis Leave Warner

WARNER BROS. Records VP of corporate communications Bob Merlis and director of talent placement Melenee Caldwell threw a party March 19 to celebrate working together at Warner Bros. for more than 25 years. The event also turned out to be a farewell, as the pair are both taking an early retirement package offered by Warner Music Group.

The celebration, held in Los Angeles restaurant Atlantic, included artists, executives, journalists, and publicists who have worked with Caldwell and Merlis.

(Many there will likely work with the latter again soon via the new Merlis For Hire public-relations firm.)

The party included USA Networks president Doug Herzog, Sire staff producer Andy Paley, Warner Bros. Studios publicist Joe Hyams, RIAA West Coast head Joe Platzer, and longtime industry exec Tom Vickers. Merlis and Caldwell's last day at Warner was March 30. (Photos: Jackie Korto)


Family Ties. Warner co-patrons and friends reminisce with the guests of honor. Pictured, from left, are Warner Music Group's senior VP of strategic promotion Jim Noonan, Merlis, Caldwell, Warner Bros. VP of artist relations Larry Butler, and the RIAA's Ceci Vasconcellos.

As Long As I'm With You. Power pop, past and future, is discussed with famed Rubinoos founder/vocalist John Rabin. Pictured, from left, are Billboard director of special issues Gene Sculatti, Caldwell, Rubin, and Merlis.

Heart Shaped World. Artists and executives share a moment of mutual admiration. Pictured, from left, are Merlis, Caldwell, TV actor/Reprise singer Chris Isaak, and film star Minnie Driver.

Words And Music. A quarter-century of Warner Bros.' hits and heritage are recalled over cocktails by, from left, longtime colleagues Caldwell, Billboard special correspondent/music publishing editor Jim Bessman, and Merlis.

The Boat Goes On. Partners pause while chatting about Merlis' new M.F.H. (Merlis For Hire) public-relations firm to smile for the camera. Pictured at the festivities, from left, are Billboard Los Angeles bureau chief Melinda Newman, Caldwell, Billboard editor in chief Timothy White, and Merlis.
The heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 10 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately removed from eligibility. All albums are ranked on sales and airplay. *All album sales figures are available.*

### Pop Highlights

**April 2001**

- Mark Farina has released several albums featuring his specialty—electronics/home music. He's experiencing an impact on a *Billboard* chart with his current release, *Mushroom*

- Davis' Solo Debut. Joey Davis, guitarist for the popular Christian rock group the Newsboys, steps into the spotlight with his self-titled debut solo album, released March 27 on Lamp Records. Davis says that he's still a member of the Newsboys but that he wanted to do a solo project as a tribute for his "original ideas that haven't been on a Newsboys album."

### Regional Heatseekers Chart

**No. 1**

- **American Hi-Fi** (Island 542871/100.12/19.96 CS)

**New**

- **Old 97’s** (Tesla 62635/4/9.96 CS)
- **Mudvayne** (No Name 63210 EPC/127.96 CS)
- **Keith Urban** (Columbia/9759/11.96/19.96)
- **Alien Ant Farm** (New Noise/6329/71.96/13.96)
- **New Found Glory** (Drivethru/1132.96/12/19.96)
- **Ska-P** (Nirvana/1137.96/16/9.96)
- **Paulina Rubio** (27/Universal Latino/8.96/9.96 CS)
- **Mr. Short K-hop** (Speedy/1090.96/12/19.96)

**Previous**

- **At the Drive-In** (Grand Royal 49999/98 CS)

**Old 97’s**

- **Lg COLD FUSION** (Play Multi-Tier 4970 CS)
- **Me First & the Gimme Gimmes** (Fat Wreck Chords 620 CS)
- **Lufilipo Rivera** (Sony Discos 84273 ERI/18.96 CS)
- **Rascal Flatts** (Lyric Street 1650/1999/99/99.17/9.96)
- **Javie O’Neal** (Mercury Nashville/1999/11.97/9.96)
- **Soulderness** (MCA/11267/15.99/9.96)
- **Blue Man Group** (Blue Man Group/49633/39/98 CS)
- **M. Short K-hop, Do Khop Shop**

### Billboard's Heatseekers Album Chart

- **April 7, 2001**

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**Country ‘Dream’**: Country/rock group South 65's new album, Dream Large, due May 1 on Atlantic Nashville Records, is off to a promising start. The album's first single, "The Most Beautiful Girl," is ascending the Hot Country Singles & Tracks chart. (No. 57 this issue) and the Top Country Singles Sales chart (No. 8).

**Overture**: Band Over the Rhine has curated an niche following over the following, releasing several albums, including their 1994 debut, which peaked at No. 8 on the regional East North Central chart. Over the Rhine returns with Films for Radio (Back Porch/Varada Records), which bows this issue at No. 16 on the East North Central chart.

The band is currently on a U.S. tour. Upcoming dates are April 7 in Los Angeles; April 9 in Tucson, Ariz.; April 11 in Santa Fe, N.M.; April 13 in Austin, Texas; April 14 in Dallas; April 17 in Lawrence, Kan.; April 19 in Iowa City, Iowa; April 20 in Minneapolis; and April 27 in Chicago.

**In Control**: Latin music group Control may be on the verge of a Heatseekers breakthrough with its latest album on EMI Latin. The self-titled set is currently bubbling under the Heatseekers chart. The album's strongest sales are in the south central region, and it debuts this issue at No. 14 on that region's chart.

*Control* has also charted this issue on The Billboard Latin 50 at No. 28 and the regional Mexican chart (No. 8).

**Farina Mushrooms**: San Francisco-based DJ Lopez in English. Latin music artist Alvaro Lopez makes his English-language debut with The Alvaro Lopez Project (One Voice Records). Lopez, a former member of the Award-winning group Torre Fuerte, was also once a member of Luis Miguel's band. Lopez says that "love and life" are his two favorite musical subjects.
though, issued by the Irish act of the same name. The tracks range from the traditional to the contemporary, with a mix of new and old material.

**SPOTLIGHT**

**BIG PUN**

**ENHANCED SPECIES**

**PRODUCERS:** DJ Scratch

**2002**

Big Pun is the latest rapper to pass away, his death occurred in 2003.

**GUIDED BY VOICES**

**ISOLATION DRILLS**

**PRODUCER:** Rob Schneider

**TP 2160**

Unlike so many other bands that have either broken up or disband, Guided By Voices has continued to evolve, releasing new albums and touring extensively. The band's sound has evolved over the years, with a mix of experimental and accessible rock, making them a unique force in the music industry.

**JOURNEY**

**AURAL HEBERDENCE**

**ALBUM:** Captured Live at the Fillmore

**PRODUCER:** Kevin Shirley

**COLUMBIA 05312**

Journey's legendary live show has inspired countless musicians and fans alike. Their live performances continue to captivate audiences and cement their status as a true rock and roll institution.

**VITAL ISSUES**

**VARIOUS ARTISTS**

**GREEN LILY RECORDS—25 Years of Celtic Music**

**REISSUE PRODUCER:** Rie Sirois

**REISSUE PRODUCER:** Wally Vickers

**2003**

This compilation celebrates the 25th anniversary of Green Lily Records, featuring a mix of traditional and contemporary Celtic music.

**CONTRIBUTORS**

**BRAD BRADBERRY**

**JEFF BESSMAN**

**LESLIE COBO**

**DANIELE JIBERTO**

**GORDON ELY**

**FAYE GRANT**

**STEVE GRAYBOW**

**BILL HOLLAND**

**JOHN JAKELIN**

**GAIL MCDONALD**

**CHRIS TITUS**

**PHIL WIECK**

**RAY WADDELL**

**SPOTLIGHT**

**BRUCE SPRINGSTEEN & THE STREET BAND**

**LIVE IN NEW YORK CITY**

**PRODUCERS:** Bruce Springsteen, Chuck Pulin, John C. Welling

**1980**

This live album captures Springsteen's electrifying performances from his tours of the 1980s, showcasing his raw power and emotional depth.

**THE PRAYER BOAT**

**LAURA NORDO**

**ANGEL IN THE DARK**

**PRODUCERS:** Laura Nyn, Scott Brinnon, Eddie Lill-Villicha, Brian Lingen

**1991**

This album features Nyn's soulful vocals and heartfelt songwriting, capturing the essence of traditional Irish music.

**THE FLOWER MYSTIC**

**PACHELLA**

**AMALFI 83431**

**2000**

This album features Pachella's powerful and moving performances, with a mix of new and classic tracks.

**THE POEM IS OVER**

**LAURA NORDO**

**ANGEL IN THE DARK**

**PRODUCERS:** Laura Nyn, Scott Brinnon, Eddie Lill-Villicha, Brian Lingen

**1991**

This album features Nyn's soulful vocals and heartfelt songwriting, capturing the essence of traditional Irish music.

**THE PRAYER BOAT**

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**1991**

This album features Nyn's soulful vocals and heartfelt songwriting, capturing the essence of traditional Irish music.
that scale I become all light, "All or Nothing At All." "Keep an Open Heart." Contact: SIN-387-2501—GM.

C O U N T R Y

LORIE MORGAN & SAMMY KERSHAW (Finally Found Someone)

D E B Y N A A R T

B E A B R A N N I C H

T D J A C O B S O N

H E L E N A L I S T H O N

J U S H O W S O N

K A R L T Y N N

M E N A S I N

R A D D Y R U B E N

T R A N N Y S C H I L D

In a conversation on the occasion of his recording, the capable Kershaw has always owned plenty of vocal personality. Comparison with George Jones and Tammy Wynette is a bit unfair, but these two do indeed scale those heights at times, on the country gold "He Me: Reason". "That's Where I'll Be" and the Mexican trailer-park fan of "He Drinks Tequila." They're both also pretty effective when they step out on their own: Morgan kills on the bittersweet ballad "I Must Get Tin' Olde", and Kershaw is downright funky on "Sugar." Both of these artists have come too far and fall off what, in recent times, but this top-notch effort offers plenty of hit potential, if aided by the occasional billboard.—RW

J A Z Z

JOSHUA REDMAN (Pastime of That)

SAXOPHONIST Joshua Redman's early-'90s jazz revival was greeted by an might of the revue. Here the horn sections are razer sharp, the harmonies open, and steam rises from the interlocking grooves created by the drums, bass, and many African percussion instruments. True to the music's origins, the brass reigns supreme. The longitudinal agenda, but it didn't clang listeners over the head with it. Instead, tracks such as "The Flutist" and "Echoes of Vietnam" veer to side your hoity: the rest is sure to follow.—MJ

W O R L D M U S I C

ANTIRAKTS AFROBEAT ORCHESTRA (Lightning Sabre)

A F R I C A N saxophonist and arranger WOLE ONIAYE demands that this is a powerful album, the work of an artist who has been experimenting with cross-cultural material. In his own words, "The music is consistently pleasing, even enchanting. Overall, this album is as good as any jazz selection I've seen in quite some time.

E L P A S S I O N

ANDRES CEPEDA (El Cartel)

SAXOPHONIST Elvin Bynum made quite a bit of a splash when he released his follow-up album on the Blue Note label. Here's an album that has a few surprises, but the whole thing is a bit to all the map when it comes to musical styles, it also touches on and takes holds of the listener.—LC

B L U E S

LUCKY PETERSON (Double Deity)

A S A M B L E Y HICKMAN, DRUMMER Gregory Payton, and saxophonist Joshua Redman's early-'90s jazz revival was greeted by an might of the revue. Here the horn sections are razer sharp, the harmonies open, and steam rises from the interlocking grooves created by the drums, bass, and many African percussion instruments. True to the music's origins, the brass reigns supreme. The longitudinal agenda, but it didn't clang listeners over the head with it. Instead, tracks such as "The Flutist" and "Echoes of Vietnam" veer to side your hoity: the rest is sure to follow.—MJ

C L A S S I C A L

JOSEF BOURDET (Reduction to Jazz Recital)

A R M A N N oboe player and composer Josef Boudet has put together a killer album—one that could raise his profile considerably.—RW

L A T I N

S E R A D O

R E A N C A D I A

R I C A

That is all the rage these days, with such stellar young pianists as Stephen Hough and Yuri Goloubev. Leif Ove Andsnes (EMI), and Claus Høffding (MDG) devoting recent recital discs to the composer. However, it is not Beethoven's worth of long-lost Liszt recordings from a late piano giant—Jorge Bolet, 1951-54 L. Thomas and Mendelssohn: Fused by Peterson's dramatic performance style into a suite that is the 11-minute-plus "Police of the Wild," along with the need to bring new material to the genre. Peterson has been performing tracks for 16 years; this record was the vitality of his late-80s, early-'90s Alligator period with a mature, self-possessed musicianship.—PVP

R E V I E W S & P R E V I E W S

N E W W O R K E R S

Music by Stephen Weiner
Lyrics by Elise Slater
Directed by Christopher Ashley
Choreography by Daniel Petrillo
Set by Derek McLane
Costumes by David C. Woolard
Lighting by Jim Elliott
Singing by Stephen DeRose, Jerry Dixon, Jesse Tyler Ferguson, Pamela技能, Liz Larson, Patricia Lopez
Producers: Manhattan Theatre Club
City Center Stage 2, N. Y. C. WYNE

If you aren't grinning from ear to ear five minutes into the new revue, you're probably from out of town, because Manhattan Theatre Club's latest offering is a hilarious inside joke. Never fought the crowds at Zabar's or begged for reservations at Baltazar? You might find yourself wondering what all the laughter is about.

At last, the entire cast of newworkers comes together in a frenetic 12-step meeting to commiserate about life in the Big Apple. A great, cast members make fun of the New York Police Department in "Officers of the Dance."

But anyone who can tell an Upper East Side socialite from an East Village hipster will find the love to live in this slice of the Big Apple. In less than an hour and a half, composer Stephen Weiner and lyricist Glenn Slater lead us on a tour of various types of Manhattanites, from Armani-clad brokers on Wall Street to Prada-wearing fashionistas on Seventh Avenue. This fresh, funny show is like the Metropolitan Diary column of The New York Times set to music.

If the idea of a revue sounds a bit old-fashioned, that's exactly the point. Weiner and Slater have updated the format used by such old-timers as Rodgers and Hart. This is no love letter along the lines of "I'll Take Manhattan"; it's more of a confession. The title song is set at a 12-step meeting where the cast members reveal their addiction to the city. "I was born here," says the effervescent Liz Larson, "I guess it runs in the family."

The best numbers explore the love-hate relationship many New Yorkers have with the city. "That's How We Relax" is a rapid-fire recitation of over-scheduled leisure-time activities (try not to laugh too hard, or you'll miss some of the evening's best lyrics). And "The Board" is a not-too-exaggerated look at the rigorous screening process many new transplants go through. "Is that a wig?" the members demand of the flustered Stephen DeRose during his cross-examination. "Can you crochet?"

Even when the show gets a tad silly, such as Larsen's turn as a sexually frustrated Statue of Liberty in "Tall, Quiet Guy," Weiner and Slater steer clear of sophomoric humor. This puts them head and shoulders above others writing similar material. A song like "The Last Straight Man in Chelsea," which doesn't really go anywhere after the punch line, is still funnier than anything in the puerile off-Broadway revue Naked Boys Singing.

Director Christopher Ashley keeps things at a breathless pace, and he's aided and abetted by one of the best casts around. Anyone who saw The LifeKnows Pamela Isaacs has a fabulous voice, but it turns out she also has a flair for comedy. She stops the show with her portrayal of a blasé Starbucks employee in "No Hurry at All," then stops it again when she plays a manic mother in "My Child." Jesse Tyler Ferguson leaves the audience in stitches with no more than a tiny gesture or plaintive sigh, while Priscilla Lopez achieves the same result with shameless mugging in an ode to reconstructive surgery called "I Look Great."

The intimate Stage II is the perfect home for the show, it would have been hampered in a cabaret space but lost in a larger theater. Here's hoping Weiner and Slater rate a return engagement. They're both better New York—residents and psychologically kindred spirits alike—who need a good laugh.

MARK SULLIVAN

BOOKS: Send review copies of books pertaining to the music industry to Bradley Bromberger, Billboard, 770 Broadway, New York, N.Y. 10003

B I L L B O A R D A P R I L 7, 2001
www.billboard.com
www.americanradiohistory.com
**R&B**

**FAITH EVANS FEATURING CARL THOMAS**

Can't Believe (4:01)

PRODUCER: Timbaland


PUBLISHERS: JustinCares, produced, administered by EMI-Ampil Music/Hustle; Song Go On But/Carline Limited

MATCHED-YEAR WORKING BLACK FOLK MUSIC PUBLISHING/Corus Music/Demand Ent/Will Music's Life/A Pop/It's My Life/EMI Music, ASCAP, BMI

_Bad Boy W65 (3:55)

After a brief hiatus, Faith Evans returns with a two-piece tune. Last year, she issued the disco-laced "Good Life" from Funkmaster Flex's _Mix Tape Vol. 1_. She follows that club hit with the straight-ahead R&B/soul offering "Can't Believe." The latter is a formidable lead-off single, offering a forlorn ballad, the kind of song that once put this talent on the map. It's an emotional ballad, accompanied by some of the most soulful backup vocals you're likely to hear on a pop record. The track opens with a lullaby from Faith, setting the tone for the rest of the song. She sings with conviction and emotion, bringing a sense of longing and heartache to the lyrics.

**STEVE NICKS PLANETS OF THE UNIVERSE**

(4:30)

PRODUCER: John Smalls

WRITERS: S. Nicks, Steve Nicks

PUBLISHERS: EMI/Avis Lane Music, BMI, ASCAP

BENEFITTING SAFE MUSIC PROGRAMS

Nicks's latest album, _Planets of the Universe_, is a collection of songs that explore the themes of love, loss, and redemption. The album opens with the title track, a haunting ballad that sets the tone for the rest of the record. From there, Nicks delves into a variety of styles, from the poppy "Don't Stop," to the soulful "Lose Your Mind," and the rockin' "Black Clouds." The album is a testament to Nicks's versatility as a songwriter and performer.

**NEW & NOTEWORTHY**

**ALICIA KEYS**

_Fallin' (3:50)

PRODUCER: Alicia Keys

WRITERS: A. Keys

PUBLISHERS: BMG New York, Shady Records, EMI

_30 Days (3:30)_

PRODUCER: Alicia Keys

WRITERS: A. Keys

PUBLISHERS: BMG New York, Shady Records, EMI

**SYLVIA ROSSMAN'S REVOLUTION**

/Foundation (3:20)

PRODUCER: Sylvia Rossman

WRITERS: S. Rossman

PUBLISHERS: BMG New York, Shady Records, EMI

**REVIEWS & PREVIEWS**

**MADONNA**

What It Feels Like For A Girl (4:00)

PRODUCER: Mark ''Spike'' Stent

WRITERS: Madonna, S. Sperber

PUBLISHERS: Wb Music Corp/PolyGram International

ASCAP

*The 10 Best of the Week* No. 1

Madonna's latest album, _Ray of Light_, has been a commercial and critical success. The title track is a soaring ballad that features a gospel choir and a gospel-tinged piano solo. The song is a departure from the pop
dance-pop sound that characterized her previous albums. The album also features collaborations with artists such as Celine Dion, Aretha Franklin, and Nile Rodgers.

**THE DANDY WARHOLS**

_Rock Tracks_ (1:57)

PRODUCER: Courtney Taylor-Taylor, Greg Winger

WRITERS: C. Taylor

PUBLISHERS: Disney/Marvel Music/DreamWorks

_121 (2:20)_

PRODUCER: Matt Serletic

WRITERS: M. Serletic

PUBLISHERS: EMI Blackwood Music/BMI Atlantic

**CARLY HENNETH**

You Gonna Blow Your Mind (3:33)

PRODUCER: Greg Alexander

WRITERS: G. Alexander

PUBLISHER: BMG New York

**MATCHED-TOP 150**

**BILLY CRAWFORD**

Where you're in Love With Someone (1:40)

PRODUCER: Eyad Nelson

WRITERS: E. Nelson, M. Gross

PUBLISHERS: BMG New York, PolyGram International

ASCAP

**CARLY HENNETHS**

You Gonna Blow Your Mind (3:34)

PRODUCER: Greg Alexander

WRITERS: G. Alexander

PUBLISHER: BMG New York

**BILLY CRAWFORD**

The First Move, waved the pop rug with his striking steel-idol looks, and improved numeric programmers via its energetic 1988 debut, "Urbanity to Love." But this young man is an entertainer in the old-school showbiz tradition, and a veteran at that. The Filipino has already acted in 10 films, spent eight on previous albums, and landed the world's second envisioned Academy Award. As a singer, he possesses the emotional range and presence of a seasoned performer, and on "When You're In Love With Someone," he gives the chance to really show off. The glowing love song bubbles with melodious charm, without resorting to the usual tricks of the trade. It's a grand, mature outing that could easily charm the softer side of pop and radio, and it's a natural for AC stations. An auspicious peak into his upcoming MCA debut. But it all starts here, with the marquee track we've heard this year—**CT**

**STEVE NICKS PLANETS OF THE UNIVERSE**

(4:30)

PRODUCER: John Smalls

WRITERS: S. Nicks, Steve Nicks

PUBLISHERS: EMI/Avis Lane Music, BMI, ASCAP

*One of music's true origin projects Trouble in Shangri-La, her first studio collaboration in a decade, is a love letter to her signature 1982 smash "Edge of Seventeen." Meanwhile, "Every Day" casts the artist in a more time-conscious mode, as she gamely interprets a sweet John Shanks/Da만 Johnston song amid a current of symphonic structures, strutting acoustic guitars. Although "Planets" is widely aimed at mainstream rock and tour-AF formats, "Every Day" geared toward AC and top 40 outlets, the currently Carly's final single, a memorable moment in her discography. Ayala's thunder. Aside from the fact that she wrote and produced this cut (her first as a solo artist for a major label under her own imprint, _Alicia Minor _album) without outside assistance, this New York native is coming from a complete change of scenery, free of the trappings that once defined her music. Alicia Keys moves through this gospel-spiced, piano-cymbal and a cowl or two in the background. Excitation from listeners to this final cut is one of the few we've heard in a long time. It's the perfect way to end an album that has been a surprise hit from any perspective.
Rap

Spring
The Billboard Spotlight
T

he tons of money raked in by the boy-band teenybopper craze has minimized the attention given to hip-hop's consistent contribution to record sales and revenue. Major sellers like Eminem's Marshall Matthers album on Web/Aftermath/Interscope and Nelly's Fo' Reel Universal album Country Grammar (RIAA-certified eight-times and five-times platinum, respectively) have continued to sell into 2001. Based on past sales performance, expectations are high for Juvenile's new album, Project English, and the untitled debut album from St. Lunatics, a clique that includes Nelly. Both albums are scheduled for release this month on Universal.

Ludacris' platinum debut, Back for the First Time, continues to sell on Disturbing Tha Peace/Def Jam South, as does OutKast's triple platinum Stankonia on LaFace/Arista.

despite any shortcomings, hip-hop continues to be economically viable in other arenas like the box office, as displayed by the success of Save the Last Dance, a paramount/MTV film and platinum soundtrack on Hollywood records.

which could spur a fourth single. Hip-hop artists hit the road early in the year with national road trips like Stanklove: The Tour, headlined by OutKast. The tour kicked off in Hampton, Va., in early March and wraps up in Atlanta, the duo's hometown, Orlando, Fla., and Greensboro, N.C.

The House of Blues (HOB) Concerts continues to be a supporter of hip-hop tours. Xzibit and Tha Liks, both acts on Loud Records, wind down a six-week tour, which began at Chicago's HOB and ends in Los Angeles with three shows (April 9–11) at the HOB. A couple of hip-hop arena tours are being routed for the summer.

Ludacris, another Atlanta-based artist appearing on Stanklove: The Tour, brought a fresh perspective to hip-hop with his debut, further melting the regional barriers and paving the way for the creative renaissance reflected in the diversity of hip-hop acts with albums dropping this year.

MUCH NEEDED BALANCE

The renaissance isn't just in the sound of the music and the unique flows of the artists, but it's in the lyrical content and songwriting skills of some newer acts who join the likes of Common, Lauryn Hill and The Roots. Hopefully, these artists will penetrate radio, bringing much-needed balance to mainstream hip-hop. The renaissance also reflects a backlash to the poisonous image that has become synonymous with the genre on record and in the lives of its artists/entrepreneurs, who are constantly on trial—literally and figuratively.

Black Ice (aka Lamar Manson), a rapper turned poet whose career is being personally launched by Russell Simmons through Def Poetry/Def Jam, described the genre as "genocidal." He feels The Philadelphia Negro, his debut album, "keeps it real," because it does not omit the consequences of street life to individuals as well as whole communities—the most vulnerable being the African-American community itself.

"The biggest trick the devil ever pulled was making cars believe that he doesn't exist at all," says a redeemed and enlightened Manson, whose music career was once derailed by the allure of the streets. "He pulled that trick on me. I always knew the things I was doing out there were wrong."

Despite the enormous amount of income being generated by hip-hop, some in the industry still quietly view it as a risk and potential liability. Some businessmen are taking advantage of the mindset, building companies and artist rosters on the corporate fear.

"No major label would sign the people I'm dealing with, because nobody is going to put up with the shit," says Jeff Pringle, owner of Next Level/MAA—a Nashville-based company that recently entered the rap game. "These are kids who live in public housing, kids who are living the street life but want to do something else. If they weren't doing this, they'd be locked up."

NEWCOMERS AND NEW FILMS

On the flip side, Squint Entertainment, another Nashville-based company, has added L.A. Symphony, a hip-hop collective of MCA producers, to its roster. Call It What You Want, the group's debut album, drops June 19. The lyrics are substantive and thought provoking, and the songs are structured and melodic. The label waited for the right group to come along before moving into the hip-hop arena, says Dave Palmer, GM of the label and optimistic about L.A. Symphony's chances of breaking through.

Other newcomers bringing some freshness to hip-hop include Nappy Roots, a Kentucky-based group whose Watermelon, Chicken and Gits album drops on Atlantic later this year. Mystic, a female vocalist/rapper/poet, makes an impressive debut with Cats for Luck and Sears for Freedom, a melodic combination of rhyme and song dropping June 19 on Good Vibe Recordings/Cor.

This summer, MCA Records releases Masterpiece Theater, the solo debut of Black Thought, a member of The Roots. Sophomore solo efforts from Q-Tip and Black Rob drop this fall on Arista and Bad Boy/Arabia, respectively. Mystic's "Misdemeanor" Elliott's new album drops May 15 on The Cold Mind/Fast West/Elektra. New solo projects from Method Man and Redman bow on Def Jam this summer.

Despite any shortcomings, hip-hop continues to be economically viable in other arenas like the box office, as displayed by the success of Save the Last Dance, a Paramount/MTV film and platinum soundtrack on Hollywood Records. Not only is DMX's new album highly anticipated with...And Then There Was X having sold more than 5 million units to date, but his starring role in The Cask: Lazarus, presented by FB Entertainment/FUBU Films and Pressman Films, is sure to pack theaters. Filming begins this spring, and the Ruff Ryder/Def Jam album bows this summer.
even though we are:

CNN
DMX
FOXY BROWN
JA RULE
LADY LUCK
LUDACRIS
METHOD MAN
REDMAN

we are still

thirsty

NEW YORK | LOS ANGELES | BERLIN | TOKYO | LONDON

www.defjam.com
Following a milestone year in which rap music finally cracked the mainstream touring market, concert producers are hopeful hip-hop can maintain its momentum heading into this summer. Few would argue that 2000 was the most successful year ever for hip-hop touring, with high-profile arena and stadium tours and relatively few major negative incidents.

While rap has been dominant at the retail level, the genre has only made a similar impact on the touring world—at least not until last year. Not only did the Dr. Dre-headlined Up in Smoke tour (with Snoop Dogg, Eminem, Ice Cube, Warren G and Xzibit) rank among the top 25 tours of the year with more than $22.2 million in revenues, other outings, like the Cash Money/Ruff Riders tour, did respectable business and went off with only a few unsavory incidents.

**BECOMING A FACTOR**

“There is no question that last year was finally the year that hip-hop grew up to be a successful touring genre,” says John Scher, one of the producers of Up in Smoke.

So why did it take so long for rap to become a factor in touring? “It took a while for a lot of reasons,” says Scher. “Some of it had to do with the disagreements between different camps, and some promoters and agents not really knowing what to do with the right packages together. And some of it had to do with audience expectations about what a live concert was supposed to be, and perhaps less than complete acceptance if there was not a band involved. I think that clearly Dr. Dre and Up in Smoke showed how you can have production values that compare with the biggest tours out there.”

Other factors played a role in hip-hop’s relatively slow road development. “There is no doubt that urban music has been an under-exploited touring market,” says David Zedeck of New York-based Evolution Talent, booking agency for such acts as Sisqo, Tatyana Ali and Blaque.

“The artists who go out in a touring situation have real careers, but a lot of artists try to work non-exclusively with numerous agencies.

Such a strategy provides little focus, Zedeck says. “In that type of situation, people are just booking dates to get the commission, rather than building careers,” he says. “I think this has held back some of the artists who don’t commit to an individual agency. It holds back their touring careers.”

**LOOKING UP**

While no major tours on the scale of the Dr. Dre package or the Cash Money/Ruff Riders tour are currently on the horizon, there appears to be plenty of urban/hip-hop activity planned for this summer, in many ways due to the success seen last year.

“I think the fact those tours went off last year without any problems proves that we can do these shows,” says Mark Cheatham of International Creative Management, booking agency for such acts as DMX, Nelly and several other urban acts. “They’re more open to working with us now.”

Currently, Cheatham is working on putting together a DMX package with strong support to play arenas in July and August. Cheatham is also working on a plan for Sisqo, whose new single, “Ride Wit Me,” is strong out of the box.

“We’re taking it in two phases with Nelly,” says Cheatham. “He’ll go out in April to secondary markets, playing 3,000- to 5,000-seat theaters. Then, after the momentum builds, we’re looking at the major markets for July and August, probably in amphitheaters. Additionally, Cheatham says Usher will likely work in support of a new album this summer.

Evolution Talent’s Zedeck says Sisqo will play a combination of small arenas, large theaters and amphitheaters this year. He will be booked as a headliner or co-headliner with two other artists—Sisqo received excellent exposure on last summer’s ‘N Sync stadium tour: “We’re waiting for the release of Sisqo’s new single and album this spring,” says Zedeck. “Sisqo had a great run off the first single [‘Thong Song’], but, rather than work all winter off that single, he decided to go back into the recording studio.”

Another act said to be considering tours for this summer is OutKast, currently on the road with Ludacris. Destiny’s Child will likely follow up a stint opening for the Backstreet Boys with its own headlining tour. There is also talk of a Jay-Z/R. Kelly package that has yet to be confirmed.

**To Keep It Real or Make A Deal?**

Many Of Hip-Hop’s Indie Label Owners And Their Artists Want A Piece Of The Majors’ Pie

BY MARCI KENON

One of the great advantages major labels seem to have when negotiating with some independent hip-hop labels is the owners’ and artists’ addiction to the spotlight.

Right out of ten times, they are going to select fame over money,” says Karl Marcellus Washington, an outspoken Atlanta-based attorney who represents a host of independent labels and often negotiates deals with majors.

“You have two schools of thought—people who want to be rich and people who want to be famous. There are those who want money, women, cars—all the things considered the trappings of success. They are not necessarily concerned with how much money is going into their accounts. Then you have people who want to be famous and they want to stay independent because they truly understand what it takes to make it in the record business.”

**MAJOR-MUSCLE SUPERSTARS**

The hunger for fame and recognition can be so great that it makes a seemingly shrewd businessman give up ownership of a prospering company for the opportunity to see himself on popular music networks—a task more easily accomplished through major-label affiliation. (Mind you, some of these independent have sold upwards of 50,000 units regionally.)

“They want to be national superstars,” says Jocelyn Cooper, senior VP and special assistant to the chairman at Universal Music Group. “In order to do that, you have to have the muscle of a major record company behind you.”

That is the difference in the psyche between the artists of these guys who want to see their videos on BET 20 or 30 times a week. If you examine the history of black music at record companies, it looks like we are coming full circle.”

Cash Money/Universal and No Limit/Priority represent the main success stories of independents joining forces with majors and their efforts skyrocketing. However, these joint ventures are not guaranteed to transform a regional success story into a national one. A distribution deal with Capitol Records netted lower than expected additional sales of My Life, an album by rapper Me throne, which has sold 290,000 units on Clowntown/Capitol, according to SoundScan.

“Clowntown [owned by blues man Willie Clayton] put the record out in January of last year, sold right up to 100,000 units, then did a deal over at Capitol,” Washington explains. “They felt that Capitol Records could take the project from one level to the next. You would think they could’ve taken this record nearly gold [500,000 units]. It didn’t happen.”

**WHOLE NEW BALL GAME**

Sometimes, entrepreneurs have found that majors’ involvement alters the terrain, and the adjustment can be challenging. Tommy Hill, manager of the group Ram Squad and co-owner of Bankroll Management, discovered that being at Universal was a very different ball game. “I’m used to selling 20,000 to 30,000 units and livin’,” Hill says. “To Universal, that wasn’t [much]. They were telling me, if you don’t do 150,000...” 

Continued on page 34
Always in The Key

Trick Daddy
Philly's Most Wanted
Lil' O
Trina
Fat Joe
DJ Premier
Lil' Kim
Lil' Cease
Junior M.A.F.I.A.
Greg Street
Drama
Duece Poppi
Jazze Pha
Nappy Roots

Nuthin' but net in 2001

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Bridging the Gap

With the Recent Influx of Recording Stars Hitting Both the Big Screen and Prime Time, Many Artists Are Reaching a Larger Audience

BY GIL ROBERTSON

Take a look at the production charts of any Hollywood film or TV show, and you're likely to see the name of your favorite music star attached to the cast. Hollywood's long love affair with the music industry has resumed; only this time around, it's rappers and hip-hop recording artists who are in the mix.

In recent months, the urban-music world has seen a flurry of activity, as a wide cross-section of hot urban acts like Aaliyah, Busta Rhymes and DMX pull double duty behind the mike and in front of the camera. And, as the trend catches steam, the big question on everyone's mind is, how long will it last?

Of course, strategically positioning your career to reach a larger audience is the goal of every artist. Just take a look at the multi-market success enjoyed by Will Smith, Queen Latifah and LL Cool J, and the tremendous benefits become clear. However, never before in its history has Hollywood seen such an influx of urban-music talent rush their gates for a chance at stardom in the celluloid spotlight.

The Risks Involved

"It's no secret that a TV or film career can translate into huge untapped resources for an artist," says Edmunds Entertainment executive Michael Quan. "Today, acts like Jennifer Lopez and Aaliyah have used the medium to greatly enhance their careers. They can demand seven-figure salaries for their services, without the hassles and overhead of touring. Most artists know that music careers generally have a short life span, so it's no surprise that more artists would want to pursue opportunities that can offer a more lasting time in the spotlight."

Although the rewards run high for an artist who decides to develop a TV or film career, the risks involved with succeeding at such an endeavor are equally great. Of many of the challenges inherent in making the switch, perhaps the biggest lies with perception. "Sometimes, it's very difficult for casting agents to see beyond the image that the artists have created for themselves on stage," comments Moon Scott, president of the Violator Management Group. "Busta Rhymes is one of our clients, and he experienced a great deal of difficulty getting people to see past his unique and highly crafted stage persona. Sometimes moving an artist into a different market can be very challenging because our goal is to position our clients into roles that offer them a wide range of opportunity. They aren't limited to the caricatures and stereotypes that Hollywood executives perceive of them. In Busta's case, he chose to respond by holding firm to his belief in himself as an artist. Because of that commitment, he's now beginning to move beyond the narrow niche-market opportunities that the industry was making available and into roles that are more varied. What we've seen is that, although reputation is important when moving into a new career can be difficult, it's not impossible."

Reaping the Rewards

Preparation is also another key barometer for successful transition. "From the very beginning, I made sure that all of my clients knew that they were operating in a very different world," says Holly Davis, president of Agency West, a leading talent-management firm in Los Angeles. "I tell them to realize that the TV and film industry moves to a different beat than the music industry. Most know that, coming into this, they're starting from scratch and must prove themselves all over again. That means getting to work on time, keeping their lines and being prepared to work some long hours. If an artist tries to get into this game with the wrong attitude, they're not going to last very long. I work hard with my clients to make sure that they're fully equipped to get their jobs done."

For Beyoncé Knowles, the lead singer of the R&B super group Destiny's Child, her decision to take on the lead role in MTV's upcoming hip-hop remake of the Beyoncé's lead role in 'The Power of Good Intentions' was a strategic move designed to take her career to the next level. She says, "I jumped at the chance to play this role because it represents a new step in my evolution as an artist. Creative people are always seeking new ways to share their talents, and, for me, acting is the perfect vehicle to reach that goal."

"I think it's a good thing for everyone," says soul-music heartthrob Tyrese, who makes his acting debut this summer with the lead role in director John Singleton's coming-of-age drama, 'Baby Boy.' "Believe me, it's a win-win situation." From recording artists' perspective, breaking into acting is an excellent marketing tool that not only expands on their talents but also offers exposure to a larger audience. This arrangement also works for studio executives who recognize that by bringing in a music star, they also deliver a significant audience base to the film or TV show that they're trying to sell.

Although it's anyone's guess just how long Hollywood's infatuation with urban music artists might last, Hollywood insider Lee Gibson does have a theory. "Watch the box office," he says. "In Hollywood, money is more coveted than anything else. As long as the studios can reap financial rewards by casting urban-music artists in their projects, they will continue to use them. But when the numbers at the box office begin to drop, the studios will move on to something else. It's nothing personal; it's just the way business is done in this town. Let's face it, few people get into this business to be creative. In the end, it's all about the Benjamin's."
SHYNE.

On Sale 5.01.01
LONDON—For many black Britons of Caribbean parentage, reggae and its sound-system culture is an early introduction to music. So it’s not surprising that rapper Skeme incorporates reggae influences on his debut single, “U.K. Bubblers/Turning,” released in mid-February by Titan Sounds. Skeme served his early musical apprenticeship—reggae rapping—on London’s veteran reggae sound system Savox.

“Dancshell blew up before hip-hop did in this country,” says Skeme, who has an album due later this year. “That’s why the strong West Indian heritage shines through in a lot of British rap.”

Skitz, Skeme’s producer and the owner of Titan Sounds, explains the appeal of Skeme’s work. “The concepts and lyrical dexterity, as well as his authority and blatan command of the mic, shook me,” he says. “Skeme hurts the microphone, really hurts it, and gives us a dirty, heartfelt London street savvy sound.” The “U.K. Bubblers” title was originally an old Savox record.

“Saxon is known for promoting English reggae and English DJ style,” says Rodney P, formerly of London Posse, the rap duo that popularized reggae sensibilities at home and abroad. “So the ‘U.K. Bubblers’ thing is part paying homage to that. It’s me and Skeme lyrically flexing.”

Evidence can be found on London Posse’s 1990 album, Gangster Chansons, which is set for reissue this spring on WorldPlay/Source through Virgin Records.

“We felt we were going to be honest to ourselves and the music, it was going to have to have reggae in it,” says Rodney P, “because that’s what we grew up with more than anything else.”

Even more eclectic is former Prodigy member Leeroy Thornhill, now going under the Flightcrank moniker. His debut album, Beyond All Reasonable Doubts, released in March by Copasetic Recordings, has influences such as electronics, trip-hop and hip-hop. But reggae and dub also have a place on the disc. Check out “Inside Out,” which was remixed by dubmaster Mad Professor and the “Twisted,” which is produced and mixed by Lee “Scratch” Perry, who also chats on it. “It was an honor” to have the track touched by mystical reggae icon Perry, says Thornhill. “There are quite a few reggae influences in the music—just in sort of the melody and rhythms, which I like,” he says.

“Even though a lot of the songs have got acoustic guitar and stuff like that, if you actually strip them down, the beats are pretty hip-hop and really hard. I like the simplicity of hip-hop, the same with reggae. You don’t have to have loads going on for it to be interesting—just keep a groove going. I like that when I write music. I tend to keep one note—like a bassline—going all the way in it.”

—Kuaku

PARIS—Hailing from Guadeloupe, Nuttea (pronounced Nutty) has been earning his reputation for the past decade in the “French Ambassador of Reggae and Ragga.” A Singer — Jamaican singer toaster — he is a blend of reggae influence, Nuttea defies the dual deep-timbered vocals (sung in English, French and Creole) with ragga-toasting and rapid-fire verses, moving through music styles ranging from classical to pop, reggae and hardcore. His third and most acclaimed album, Le Signe du Temps (A Sign of the Times), was released in August on Delabel/ Virgin Europe and in the U.S. last spring. Produced by Handel Tucker (The Fugees, Diana King) and recorded at Bridge Sound Studio in Philadelphia, the single “Elle Te Rend Dingue” (Poom Poom Short) recently reach the top 40 on the Music & Media Euro Chart Hot 100 Singles and was the seventh top national seller and No. 15 in the UK mainstream airplay in France.

“Me, DJ—vocalist Daddy Nuttea is a unique artist capable of crossing any language barrier, anywhere,” says Handel Tucker. “As a DJ, he brings to the worldwide stage an avant-garde French style. As a vocalist, his ability to touch audiences through the power of his melodies makes his work even more exciting.” The album also features “N (Hatim),” a collaboration with Akhenaton, leader of the French rap group IAM, and “The Key,” a twin-like duet with Jamaican Rastafarian star Luciano. Nuttea recently gained European interest as the winner of “One Shot,” the hip-hop collective featured on the soundtrack to the popular Luc Bejbes-produced film Taxi 2. Released last March on Virgin France, a parallel German version of the album, Sign du Temps, saw the German hip-hop artist Brene Scite on “Elles Dansent,” a track also featured on the Un Signe de temps album.

Virgin France export product manager Thibaut Gasanova says, “Nutea was originally an ultra ragga artist with credibility essentially in the reggae world, reinforced by touring extensively in the French overseas territories of Martinique, Guadeloupe, Guyana and La Reunion. With this album, Nuttea has opened up to a more hip-hop public.”

—Milané Kang

SYDNEY—Reggae’s lyrics obviously reflect a lot about the situation of Australia’s indigenous people as much as rap does,” says Cameron Gallope, singer-songwriter and blues shed light on the ever-expanding world of Black music.

When Gallope was growing up in the remote settlement of Normanton, Australia, an uncle returned from a trip to the city with Bob Marley and Peter Tosh records. “Their posters were on my bedroom walls,” he recalls. “There wasn’t much for entertainment in Normanton, so those records were what we listened to repeatedly.”

Formed in 1994 in Brisbane, NBS combines rap, reggae and hip-hop, with a DJ (Craig Felton) and two didgeridoo players, Rodney Boschman and Danny Kinchle, Jolene Hall, presenter with radio network Triple J’s world music show, describes their sound as “a lovely breath of fresh air waiting to be taken to the world.”

An EP co-produced by former Reggatta drummer Martin Lee is the winning formula for the Japanese band Ketsuzenshi, which has swiftly developed into a very hot act over the last few months. “They’re incredibly popular with the kids who come to our store,” says a spokesperson for Tower Records flagship outlet in Tokyo’s Shibuya district, explaining that Ketsuzenshi’s melodic take on rap/hop/strips a chord with Japanese music fans.

Another reason for the popularity of Ketsuzenshi (the band’s name has something of the connotation of “blood brotherhood”) is that three songs by the band, “Kochi Ode” (Move Over Here), “Motto” (More) and “Otoko Otoko” (Man Man) were used as theme songs for Toyota’s Corolla, online shopping mall. That helped the band’s first three singles achieve total sales of 100,000 units in the region—in the northern region (that was still signed to indie label). Four-member Ketsuzenshi is now signed to major label, Tokyo-based label To’o’s Facets, whose affiliated label, Future Tracks, released the group’s first full album, Motto no Ojou, in December. The label says that the album has sold some 60,000 copies so far, which is remarkable for a Japanese rap group.

—Shane Cooper
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New Artist Roundup
Introducing Some Up-n-Comers To Keep An Eye On

BY MARCI KENON

Though these artists’ journeys to the Promised Land are relatively new and their label affiliation is quite diverse, their love of music, the hunger and the relentless pursuit, as well as the creative strategies for keeping hope alive in a most competitive industry, binds them. Meet these hip-hop soldiers who are shelling verbal assaults of customized rhymes and rhythms from the campuses of Kentucky to the alleys of Detroit, from the projects of Queens to smoke-filled cafes in Philly.

ALLEY LIFE (web/turnchub/interscope)
Everything in Detroit happens on the down low—on back alleys, which are plentiful throughout the city. It only makes sense that Alley Life (aka Marcellus Mitchell) would take the back route of rapping with a rock ‘n’ roll hand to present responsively, dropping on Web/Farmchub/Interscope Records April 17.

"I always wanted to do the type of music that I am doing now," says the 28-year-old rapper, whose musical influences collide into an 18-track explosion of rhythmic and lyrical innovation and a multitude of hit songs. "I did other things in Detroit because there were no record companies or ways to get noticed.

Mitchell’s writing skills were evident when he was young and winning essay contests. He’s always had the knack for painting a picture so real that the reader feels like a part of the journey. The listener is right there with him on cuts like "This Is How We Roll," "Addicted To Rhyme," "Death Ain't Got Nothing To Do," and "Stuck In Da Game" (featuring Kurupt).

"People have been held thinking you have to do this or do that to come out," says the artist, who is managed by Evan Bogart and rolls with his crew, the Alley Dwellas. "All you have to do is be yourself. That’s the Dungeon Family contributing to this 16-song set, which is led with the single "Phat Face." Organized Noise, OutKast, Goodie Mob, McK Twain and Lucky Calhoun produced the album, which features much of the Dungeon Family cast.

BARS & HOOKS (infamous records)
Mike Delorean (aka Michael Abston) and Mr. Bars (aka Swails McFadden) go way back. The 19-year-old rappers who make up the Infamous Records duo Bars & Hooks were born and raised in the Queensbridge projects in New York and have been hanging since they were 6 years old. They played basketball together and watched Mobb Deep shoot videos in the neighborhood together, and they were inspired. "At basketball practice, we would beat on the lockers and rhyme to the rhythm," Abston recalls. "Then we started to take it more seriously. We started buying equipment, getting studio time, and recording tracks.

Prodigy and Havoc of Mobb Deep took note and decided to launch Infamous Records with Bars & Hooks’ eponymously titled debut album, which drops this spring. "They are bringing originality to the game," says Prodigy, who has cast the duo in Munda Musik, an indie film produced by Mobb Deep. Abston and McFadden also appear on the soundtrack droppings on Loud this year: "Nobody sounds like them," Prodigy continues. "They bring their own lyrical style to the game. The whole package is just different.

Videos of "Mexican Bars" and "Don’t Say Bars," two of the duo’s songs, will be featured at the end of the movie, scheduled for release this year. Mr. Beats, who produced six tracks, and producers just Blaze, Irv Gotti, Havoc and Steve Sala added to the 22-track set.

BLACK ICE (www.blackicedotcom)
Black Ice is very fortunate. Not many artists have Russell Simmons take them under his wing and set the stage for a worldwide introduction. But, as the Philly-based poet (aka Lamar Manson) admits, the career opportunity is not the only blessing from Simmons.

"Since I’ve met Russ, he has introduced me to the practice of yoga," says the 28-year-old poet. "That, to me, is the best thing that has happened. It means he has taken an interest in me personally. Manson has been writing since he was a kid. He eventually began to spit rhymes as a rapper. "I went through it all—from pop lockin’ to break dancin’ to beatboxin’ to rappin’," he recalls. "Then I lost touch for a minute. I got lost in the streets."

Manson found what he’d been missing—the raw energy of poetry. Now he is on a mission, and astronomical record sales are not his primary goal.

"It’s time to show kids a way out and to stop bragging about the degradation that we cause," says this rare gem whose lyrical prowess will be showcased on ThePhiladelphiaNegro, his Def Poetry/Def Jam album dropping late this year. "It’s what hip-hop does right now, brag about the degradation.

CERTIFIED HUSTLERS (silvo nons)
How does a group get the key to the city of its hometown of Ruston, La., before its debut single even hits the streets? By hustling and having as many skills as the six-member

INDIES WANT A PIECE OF THE PIE
Continued from page 26

to 290,000 [units] in your first week, you’re over. That was scary to me. I’d rather do 20,000 to 40,000 and keep livin’.

The group was let out of the Universal deal in late 2000 without a full album release. While recently negotiating with Red for distribution of Out My Own Pocket, Random Access Money, the new Ramp Squad record, Hill was faced with getting a record out to the shoppers, or sell the record to [COR]/Interscope/Geffen/A&M. “They offered me a one-album, one-shot deal and some real good money,” Hill says. “I had to go with it.” Random Access Money was released through Geffen in late 2001.

Just saying no to hundreds of thousands and sometimes millions of dollars upfront is challenging to most, despite the long-range benefits of finance, equity and control. Nonetheless, these independent artists have been on the platinum-selling product and had never gotten a royalty check. Washington says, “I can tell you about independent clients who go out and sell 55,000 units and they get $7 a pop. That’s about $350,000, and it’s their money.”

Washington’s clients include Collipark, which sold 82,000 with an in-demand deal because “Thug Walkin’ before its deal with Universal, and MADD, which sold 285,000 units of Pastor Troy’s We Ready I Declare War—all figures according to SoundScan. Pastor Troy, who is now a Universal artist, has a new album dropping this year. Sometimes, the entrepreneur’s strategy is simply to make some noise and get a major label involved. In those cases, the contract negotiation is straightforward from maintainion ownership and its long-term benefits.

P&D VS. LOGO DEALS
"Being an independent means being able to position your records with a lot more latitude and having the opportunity to develop the artist at a pace that is going to be less fastiier," says Bahamadia, who are with her independent label (aka Michael Bennz), CEO of Serchlite Music. "A lot of major labels don’t have more than six weeks to look at any given artist.

Most entrepreneurs assume that “logo or imprint” deals are situations in which the independent label retains ownership of its masters. That’s not true. Nonetheless, these deals can have a greater value than album deals. "Most people have an understanding of the value of branding," Cooper says. "When you are an independent and have an imprint or logo, you come into a record company with more leverage. You can walk in the street and say, ‘Hi, I’m talented. Please sign me.’"

Today, majors are not as willing to participate in ventures with independent labels because they understand the value of branding. "There are very, very few P&D [pressing and distribution] deals,” assures Cooper. "The most they will take is just one of the deals that we do are logo deals. It is not their policy to do P&D deals. However, every deal is done on a case-by-case basis.

Bryan Turner, president of Priority/EMI, says that P&D deals often require that the company utilize resources outside of pressing and distribution. The “independent” label does not always have the infrastructure necessary to support a record, so Priority has kicked in where needed. When EMI purchased Priority, those deals were no longer economically feasible. Turner explains. A scenario in which Priority would consider a P&D deal would be if “we had a future option that could lead to an equity position and the [indie] company had a history of success.”
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( Putting Latin Hip Hop On The Map)

www.americanradiohistory.com
A who’s who of who’s hot, among up-and-coming executives and producers

BY GAIL MITCHELL

A s music raps and hip-hops its way into the new millennium, a growing legion of up-and-coming executives and producers is anxious to leave its own stamp on the rhythm andProceedings. Here are five such stories in the making:

GOODVIBE RECORDINGS

Just as its name implies, GoodVibe Recordings is on a mission to put a good-sounding creative, progressive music while embracing the once-standard, now seemingly abandoned label tenet known as artist development.

“While other companies tend to follow trends and support their artists based on market trends, we sincerely believe in the artists we work with and support them through the good and bad times,” says Matt Kahane. He, along with fellow UC Berkeley grads Chris Nagy and Cliff Feiman, co-founded the Los Angeles-based label in 1996. “Our mission is to completely revolutionize the way musicians and music itself are marketed. This company, and the family of people who live and die for what we’re creating for hip-hop and music in general.”

With the goal of targeting hip-hop, then moving into R&B, new soul, trip-hop, drum ‘n’ bass, and other genres, GoodVibe counts among its current roster such acts as Slum Village, Bahamadia, Spontaneous, Phil Tha Agony, Mystic (whose GoodVibe debut, Cover for Luck and Sins for Freedom, was nominated for Best Rap Album), and the Alchemist.

Being a family-based business, Kahane is quick to note the difference between GoodVibe and major labels. “We’re a lifestyle,” he says. “We’re not just a company. We’re a lifestyle.”

With a growing number of artists from rock and other genres incorporating hip-hop into their mixes, both Kahane and Nagy see hip-hop as a “melting pot” creating new forms of music and in turn doubling as a marketing agent. “As hip-hop culture pervades our society,” predicts Nagy, “more artists and styles will emerge that seamlessly blend various musical backgrounds. And artists will be truly representing their artistry whole—not because it’s the music industry’s current ‘cash cow.’ I look at hip-hop and urban culture as a chance to break down racial, ethnic, and other barriers that have existed for so long. Hopefully, we get it right this time.”

HIT A LICK RECORDS

Latin hip-hop is the designated province of Los Angeles-based Hit A Lick Records. Its roster of under-ground Latino rappers includes genre veteran Frost, Mellow Man Ace, The Saint, Lil Blacky, G-Fellas (Slo Pain and Neno Brown), and others.

Lil Blacky is currently represented in the market by two new releases, titled Gotta Fly and Big Bullies, respectively. Established last year, Latino-owned and-operated Hit A Lick is helmed by president/CEO Pablo Vasquez and president of production and music, Tony G, who was a leading rap DJ/mix master at L.A.’s legendary KDAY. The partners in turn convinced industry veteran and Ruthless Records co-founder Jerry Heller to cut short his business hiatus and come aboard as COO.

“Latino lap-top is right where I was at Ruthless in 1987—at the beginning,” says Heller, who was partners in Ruthless with the late Eazy-E and also managed N.W.A., whose members included Eazy-E, Dr. Dre and Ice Cube. “It offers an incredible landscape of untapped musical talent. We’re making records that sound like they cost half a million dollars, but we can make these records inexpensively enough for everyone to get rich: writer, artist, producer, publisher and record company. That’s something everyone seems to have lost sight of these days—making great music that’s also economically sound. The ‘brown wave’ is coming across America.”

Vasquez, “With Hit A Lick located in L.A.’s controversial Rampart district, it’s important for us to show we’re here to help. We want to impact our community and then the world.”

LOFEY

Producer/songwriter/musician Lofey says Jay-Z’s Hard Knock Life tour was the turning point for him. The key-board/percussionist was invited to play on that tour and soon found himself working on tracks for various artists while on the road.

“I started working on the tour bus doing tracks for Memphis Bleek, DJ Clue, Amil, Jay-Z and many of the Roc-A-Fella acts,” recalls Lofey (aka Michael Sandholzer), who first began doing session work in the early ’90s for Ali Dee of The Bomb Squad. “By the end of the tour, I’d worked on material for Lil’ Cool J, DMX and Eve, as well. Then I started getting referrals from the contacts I made on that tour for more projects.”

Having finished the cut “Knock” for the former B-Real of The Pharcyde’s album, Lofey says his future work schedule includes two tracks for one of Rodney Jerkins’ new wax’s upcoming album. Lofey is also working on tracks for the pop group Say Yes and Element. He’s also shopping a rapper named Flow. Lofey describes his musical style as “melodic, jazz and organic. I create a lot of the instrumentation in my work. I’m turned on by hip-hop because it’s always changing. At the same time, I’m frustrated by it because there’s not enough of the artist/producer/writer/musician creative process at work in the studio. A huge disconnect to this process is today’s technology, which is so fierce. But we need to make more records from ‘scratch’—and not just from the formula we heard before on somebody else’s record.”

MEECH WELLS

Producer Meech Wells, son of Marvin’s “My Guy” chart-topper Mary Wells and Cecil Womack, first thought he wanted to be an entertainment lawyer. But that changed when he bought his first instrument, a D-20 keyboard.

“My mother was against the whole thing at first, until she realized I was serious—and good,” laughs Wells. Since then, Wells has definitely gotten busy on that keyboard. He’s written and produced for the legendary George Clinton and his son, Troy Lewd. In 1993, he and partner Def Jef co-founded a production company called The Arsenal, lining up projects with Shaquille O’Neal, Maze featuring Frankie Beverly and Tevin Campbell. After deciding to go their separate ways, Wells established his own company, Ins-A-Zone Productions. He’s since worked with Kurupt, Silk Tha Shocka, Tha Eastsidaz and, most notably, Snoop Dogg (on the ultra-popular hip-hop title The Tha Last Meal). He’s also helped score Snoop’s Bones movie, placed a cut on both the hot Oz and The Brothers soundtrack and recently wrapped production on

Along with hip-hop, Hard Knock Life will also focus less on social issues (with the exception of the 2Pac interlude) and more on the more commercial side of the emerging genre.

NEW ARTIST ROUNDUP

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Koch Records Expands

The Indie Label Is Making A Name For Itself
In The Hip-Hop World

BY GAIL MITCHELL

in the wake of the music industry's consolidation craze, a number of independent labels have jumped into the fray to embrace the disenfranchised, as well as promising unappetized talent. One of these is Koch Entertainment, which, in a relatively short period of time, is aggressively making a name for itself in hip-hop circles.

New York-based Koch Entertainment is the umbrella under which several divisions reside, including Koch Records, which specializes in pop, rock and soundtracks; Koch International Classics (KIC); Koch Jazz; publishing arm Koch Music; country label Goldmine; and major labels' premises. Offering an acronym for launched artists, "KELA" will release artist one-offs.

The first three projects coming out of the KELA chute are rap record "Rapper's Hall of Fame" by Goldmine's own 'Lucas' and "Somethin' Nutty" album (released in March); Grand Pupa, whose Project Heat album bows in May via Rising Sun; and La Chat, whose debut album "Project Pat, Three 6 Mafia, Gangsta Booth." There are also plans for a compilation of underground hip-hop through FatLabels. Originally designed to accommodate rap labels, KELA is now looking to bring in rock labels as well.

MAJOR ALTERNATIVES
Manning KELA as general manager is another former Relativity Records executive, Vincent "Chill" Culler, who reports to Grunblatt. "KELA will revolutionize the rap game," he says. "When I was at Relativity, we broke many artists, but they were almost all re-cycled. KELA puts more pressure on the artists, but the rewards are there. The formula is simple."\n
"We spend $100,000 in recording costs, another $200,000 in marketing, sell 200,000 units, and there's a very nice profit to be made for all concerned." Between In the Paint and KELA, Grunblatt plans to release 25 records a year—which breaks down to one per month. "In the course of my career, I've found a lot of artists who were capable, but they didn't have a label," says Grunblatt. "They had a core audience and knew how to reach it. KELA is one way to help them with their own labels to get a little help. They own the masters, while KELA helps them on the marketing end. If we sell 250,000 units, the artists make a lot of money—without any ridiculous production costs." Working with Grunblatt as In the Paint's head of marketing and promotion is Dee Brown, another former Relativity Records executive. His role is to manage the label's capacities in media relations for Koch Entertainment as a whole.

"In the Paint is the alternative to the majors," adds Grunblatt. "I come from the majors, and I think they suck. So I'm trying to be real and not bullshit with artists, not rob them, and we're working with these one-on-one labels to get a little help. They own the masters, while KELA helps them on the marketing end. If we sell 250,000 units, the artists make a lot of money—without any ridiculous production costs."

WHO'S WHO
Continued from page 38

the Eastsidaz album due in spring.

"I think one of the reasons I'm getting calls to work on projects is because of my originality and knowledge of music," says Wells. "While some producers get locked into only knowing and mastering beats for one genre, I think I successfully crafted a universally appealing sound that rappers and singers can embrace."

SILVA DOM RECORDS
At the tender age of 12, Rico S. was street-teaming in New York for YSS Productions—and determined to make a career out of music. Now an EEO head of Silva Dom Records, he's made his mark on that dream—and is still busy fostering others.

The road to Silva Dom included working with hip-hop acts, DJ's, and then buying into a small Harlem studio and label called SMP Records at the suggestion of longtime friend music veteran Eric B. That hook-up led to producing the single "No Frontin' on Me Tonight" by R&B singer Sir Ken, which attracted the attention of then-Universal executive Daniel Glass. However, Rico S.'s partner declined Universal's offer of a deal.

"We should have taken the deal," recalls Rico S. "But that experience taught me to be my own boss." Thus, in 1995, he and wife Naomi launched Silva Dom. After securing funding from Strategic Options, a financial group associated with Silva Dom, the label filed an initial public notice in 2000 with the release of a solo album, the New York Version, by rapper A.G. of the D.I.T.C. Crew. During the time leading up to the project, Rico S. also met the certified Hurdler, whose debut Silva Dom album arrives June 5. The album includes the lead single, "Take One 2 the Head," and "What's Up Wit Dat," the latter of which features a beat by Yee Yeah (highly popular on albums and commercials) and the nickname from the syndicated TV series Gigasan's Island.

In addition to signing female R&B/rap quintet Kanda, whose members are of Philippine descent, Silva Dom also focuses on artists who evolved from rap, according to sports management (New York Giant Ron Dixon) divisions and plans to branch into film, cable and television.

"I see hip-hop evolving into true songs," says Rico S., "with real intros, bridges, hooks and breaks that will impact the listener like R&B and country songs do. The listener wants more than just 15 bars of freestyling with a catchy hook. That formula is dead."
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R&B
ARTISTS & MUSIC

MCA Takes On An Alluring Proposition;
Aaliyah's New Album Now Set For June 5

AN ALLURING RETURN: The ladies of Aaliyah return this summer with a still-untilted MCA debut. The female quartet, who scored a top five hit in 1997 with a cover of Cyndi Lauper's "All Cried Out," left Columbia last year to pursue a new deal.

“When Crave (Mariah Carey's label) folded, we were moved over to Columbia, and that didn't work out," says Alia Davis, who has been with group members Laisha McLean, Akissa Mendez, and Linnie Belcher for 15 years. "So we decided to leave, and it was a mutual agreement between Trickmasters and Columbia. And we knew that we'd just have to shop around for another deal." The group signed with MCA last summer. "We felt we would be a priority [at MCA]," Davis says. "At Columbia, there were a lot of girl groups, like Destiny's Child, Xscape, and Blaque." Also knowing the history of MCA helped, McLean adds. "We've always been fans of Mary J. Blige, K-Ci & JoJo, and Jodeci. Our R&B rep for the project—Jeff Redd—was so influential in their careers that we figured he would do the same for us.

The new album features the production prowess of KayGee, Zhane's Jean Norris and Renee Nesville, and Bon Lawrence, among others.

"This album shows how much we've grown through everything that we've been through in our personal lives as well as the business," Davis says. "You're really getting all of our talent. They made us hold back a little bit on the first album. This time we're giving Aaliyah for real." AALIYAH ALERT! Right after the No. 1 debut of newcomer Tank on Billboard's Top R&B/Hip-Hop Albums chart last issue comes word about fellow Blackground/Virgin artist Aaliyah. In advance of her long-awaited third album (The Beat, Billboard, Jan. 20), the still-untitled set's first single, the Timbaland-produced "We Need A Resolution," arrives April 13. Timbaland also turns in a guest rap on the midtempo tune. It sounds like Aaliyah may be flirting with another hit. "We Need..." is written by Static, who penned Aaliyah's "Try Again" and Ginuwine's "So Anxious." Her album is now slated for release June 5. Aaliyah is preparing to spend time in Los Angeles shooting the single's video with director Paul Hunter.

INDUSTRY BRIEFS: Spotted March 25 at Faithful Central Bible Church was recently acquired producer/artist Sean "Puffy" Combs. Church Bishop Umer announced to the Inglewood, Calif., congregation that Combs and the label would be working together on a future CD project. It's tentatively titled The Truth ... Producer/songwriter/artist Teddy Riley signs with SESAC for exclusive world-wide performing rights representation.... Los Angeles jazz fans will be able to get their fix 24/7 beginning April 2, when BET on Jazz: The Jazz Channel becomes available as part of AT&T Broadband's digital entertainment programming package (via Channel 218).... April 2 also marks the nationwide launch of the Grammy Foundation's Art of Music program. A QVC live broadcast from Seattle's interactive Experience Music Project Museum gets things started with a foundation benefit auction of a Jimi Hendrix guitar, a Donna Summer limited-edition lithograph, and other artists' memorabilia. During a recent private ceremony, French President Jacques Chirac promoted Quincy Jones from Legion d'Honneur status to the Commandeur level—making him the first American-born musician to attain this highest level of the order.

NDIE BEAT: While the major labels' R&B resurgence has been making news, there's a raft of independent releases that also warrant attention. Among them: Angela Johnson with "Ordinary Things" on Purpose Records/Lanspeed (purposerecords.com). Written and produced by Johnson, the funk-hooded ditty appears on the forthcoming Lost Found Soul, Volume 1, a compilation of songs by New York R&B underground artists ... Gospel's Angie Winans switches gears to jazz/R&B on her debut solo CD, Melodies of My Heart, from her own Against the Flow Records. The April 24 release features such guests as Kirk Whalum, Take 6, and Paul Jackson Jr. For more info, contact manager Bill Carpenter at

Case Readies To ‘Open’ His ‘Letter’
Def Soul Crooner Launches Album With Chart-Climbing Single

BY RASHAUN HALL
NEW YORK—For Def Soul artist Case, recording his latest set—Open Letter—due April 24 was a physically daunting task. The process was so strenuous that by the time he finished recording the last song, "Missing You," he had completely lost his voice.

"I'd lost my voice earlier in the week," he says. "But it got down to the last day, and we had to do the song. I went in there, sang it twice, and after I finished I couldn't sing or talk." The stress seems to have paid off. "Missing You," the album's first single, currently stands at No. 13 on Billboard's Hot R&B/Hip Hop Singles & Tracks chart. The song also appears on the soundtrack to Eddie Murphy's Nutty Professor II: The Klumps. But that placement wasn't originally what the artist had in mind.

"Def Jam wanted me to do a song that was more on the Nutty II soundtrack, but at the time I didn't want to do a song for any soundtrack," says the artist, who scored his first hit with "Touch Me, Tease Me" from 1999's The Nutty Professor soundtrack. "We sat down and talked about it, and they convinced me that it would be a cool blue to do. However, we studied it so not too many people would know it was on there and so we changed it for the new album's first single. "Touch Me, Tease Me" was "the exact reason why I didn't want to do more soundtracks," adds Case. "It was the first single from that soundtrack, which went platinum, and the single went platinum. So by the time my album [Open Letter] came out, we had already shot our load. I wasn't trying to do that this time, because I didn't want people to be distracted from this album."

Preparation for Open Letter began long before the New York native entered the studio. "I had the album title a few months before we started recording," says Case, who is managed by Maynes Entertainment and booked by International Creative Management. "Every song is like me sitting down and writing a letter to somebody.

To drive his "letters" home, Case enlisted the help of such producers as Tim and Bob, Jimmy Jam and Terry Lewis, and Shep Crawford, among others. "It was cool because everybody I worked with was on the same page," says the Baby Spice (ASCAP)-published artist. "It didn't take too much time to get the songs together.

Case is particularly fond of "A Song for Sony." "That's the most important song on the album because it's for my daughter," says Case of the song he wrote for then-2-month-old Sony. "She was born with me, I heard the track, and the song just came out. I picked up a tape recorder and just started singing. When she got old enough, she understands exactly how I felt about her then."

Def Soul is equally excited about the heartfelt emotion expressed on Open Letter. "This time out it's all about the record!" says Def Soul/Def Jam senior director of marketing Chonita Ford. "This is a great album that really shows how much Case has grown since Personal Convection.

The label is launching a 12-city promotional tour April 2, during which Case will visit radio stations to hold exclusive listening sessions. One market where Case is already making his presence known is New York. "The single has done very well for us," says Tricia Chubbery, PD for New York's WQHT. "The research on it has been so good that it's one of our power rotated records right now."

Def Soul has also spiced things up online, where fans can get more information on Case's upcoming projects. Case and the rest of the Def Soul roster will also participate in a BET.com-sponsored preseason promotion. As part of a special retail promotion, "Missing You" was released commercially via limited-edition enhanced CDs March 27. The single features an exclusive remix of "Missing You," as well as "Not Your Friend," another Open Letter track.

Image-Makers: Sidney Poitier received the Hall of Fame Award during the 32nd NAACP Image Awards festivities. Also earning special honors were President Clinton (the NAACP President's Award) and comedian/actor Steve Harvey (entertainer of the year). The annual ceremony - telecast March 9 on Fox - honors achievements in music, film, TV, and literature. Framing Poitier, from left, are Motown founder Berry Gordy and the Image Awards' executive producer, Suzanne de Passe.

The Rhythm
The Rap and the Blues

by Gail Mitchell
## Billboard Hot Rap Singles

### Chart from April 7, 2001

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>SoundScan</th>
<th>Artist</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Lil Bow Wow</td>
<td>Bow Wow (That’s My Name)</td>
<td>Zomba/Cash Money/Sony</td>
<td>2.7</td>
<td>LIL BOW WOW</td>
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<tr>
<td>2</td>
<td>Missy Elliott</td>
<td>Get Ur Freak On</td>
<td>Rawkus</td>
<td>6.1</td>
<td>MISSY “MISSED MEANING” ELLIOTT</td>
</tr>
<tr>
<td>3</td>
<td>Jagged Edge</td>
<td>I’m Still Hustlin’</td>
<td>Def Jam</td>
<td>4.2</td>
<td>JAGGED EDGE</td>
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<tr>
<td>4</td>
<td>Lloyd</td>
<td>Slow Hands</td>
<td>Jive</td>
<td>2.3</td>
<td>LLOYD</td>
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<tr>
<td>5</td>
<td>Mase</td>
<td>I’ll Be There for You</td>
<td>Roc-A-Fella/Def Jam/Sony</td>
<td>2.1</td>
<td>MASE</td>
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<tr>
<td>6</td>
<td>K-Ci &amp; JoJo</td>
<td>All the Way</td>
<td>Jive</td>
<td>3.0</td>
<td>K-CI &amp; JOJO</td>
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<tr>
<td>7</td>
<td>The Game</td>
<td>If I Was Your Mama</td>
<td>Columbia</td>
<td>2.2</td>
<td>THE GAME</td>
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<tr>
<td>8</td>
<td>DMX</td>
<td>Ruff Ryders’ Anthem</td>
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<td>1.9</td>
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<td>Haters</td>
<td>Jive</td>
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<td>50 Cent</td>
<td>In Da Club</td>
<td>Shady/Epic</td>
<td>1.3</td>
<td>50 CENT</td>
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</tbody>
</table>

### Additional Notes
- **No. 1 Greatest Gainer**: Mase, I’ll Be There for You
- **City of Miami**: I’m Still Hustlin’
- **New to Billboard**: Mase, I’ll Be There for You
- **New to Rap**: Jagged Edge, I’m Still Hustlin’

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**Further Information**

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**Table Notes**

- **Date**: April 7, 2001
- **Source**: Billboard®
- **Artists and Songs**: Various artists and their respective songs
- **Labels**: Various record labels
- **SoundScan**: Sales figures from SoundScan

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**Contact Information**

**Dove**

**LBTANAK**

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**Additional Information**

- **Billboard/BPI Communications**, a division of the National Association of Music Merchants (NAMM)
- **SoundScan**, Inc.
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The multi-dimensional crooner, Notch
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**Diva Survivors:** Destiny’s Child’s members are still the poster children of radio these days. It seems as if radio can’t get enough of these young ladies. They jump 10-1 on the airplay chart, increasing their audience reach to 37.7 million. Their “Survivor” earns the Greatest Gainer/Airplay award, pushing the song into the top 10 on the Hot R&B/Hip-Hop Singles & Tracks (12-10). There is currently no commercial single available on the track. In the current top 10, only two records are unavailable at retail: “Survivor” and Missy Soulchild’s “Love” (Def Soul/IDM/MG), which sits at No. 2. D’Angelo’s last hit, “Untitled (How Does It Feel?),” reached No. 2 on this chart March 11, but it couldn’t break the top spot without that sales boost.

In fact, no record has reached the No. 1 position on the Hot R&B/Hip-Hop Singles & Tracks chart without some sort of product available commercially. In the past year, three records achieved the top slot with just a commercial 12-inch available: Carl Thomas’ “I Wish” (Bad Boy/Arista), R. Kelly’s “I Wish” (Jive), and Jay- Z’s “I Just Wanna Love U (Give It 2 Me)” (RCA). R. Kelly’s “Ms. Jackson” made it to No. 1 with only a DVD single at stores.

**Early Ink:** Officially, it wasn’t available a week ago, but Janet’s “All for You” debuts on the Hot R&B/Hip-Hop Singles Sales chart because of street-date violations. At No. 15, it’s one of the highest premiere debuts on this chart in recent memory and also the top debut on this issue’s list, selling 1,500 pieces. With a full week of sales under her belt, the March 26 release should take a major leap on the sales chart next issue, helping her break into the top five on the singles and tracks chart, where she currently sits at No. 9. Case’s “Missing You” also starts early, at No. 40, although he has an even larger total at the overall SoundScan panel. He is No. 23 on Hot 100 Singles Sales. OutKast’s “Ms. Jackson” is No. 29.

**How Long Is long enough?** Carl Thomas’ “Emotional” and Avant Featuring K. Tanga Wynter’s “My First Love” have had more than 30 weeks on the Hot R&B/Hip-Hop Singles & Tracks chart. They hold down 38 weeks and 31 weeks, respectively. While that’s a major feat, it’s been matched a number of times. Since the beginning of the SoundScan era, 12 records have remained on the chart between 38 and 49 weeks. The records that have stayed the longest? Usher’s “You Make Me Wanna...” (LaFace/Arista) with 71 weeks; Dru Hill’s “In My Bed” (IDM/MG) with 60; Next’s “Too Close” (Arista) at 60; and Joe’s “I Wanna Know” (Jive) at 57.

**Big Bizounce:** New artist Olivia takes a huge 4-1 bounce, as “Bizounce” (J Records) leaps 37 positions on Hot R&B/Hip-Hop Singles & Tracks. That jump was propelled by a sales increase of almost 10,000 pieces at core R&B stores, moving her 51-1 on the sales chart and giving her the Greatest Gainer/Sales title.

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New Jersey’s Miilkbone Returns With Xcaliber Album ‘U Got Miilk’

GOT MILKY? It’s been nearly six years since New Jersey rapper Miilkbone debuted on Capitol Records with Da’ Milkmane, which featured the tracks “Keep It Real” and “Where’s Da’ Party At?” a collaboration with the Notorious B.I.G.

Now back with a new album, Miilkbone says that he wants to set the record straight. “A lot of people are looking at me like I fell off,” he says, “like I just was a fly-by-night thing. I don’t care if this album goes anywhere. I don’t care if the next one goes anywhere. I’m still going to be doing it.”

His new album, U Got Miilk, on Lightyear/WEA imprint Xcaliber Entertainment, features lead single “Yes, Yes, Y’all.” Miilkbone adds, “I knew I couldn’t come with nothing less than the best, because it’s not 1995 anymore. Hip-hop’s a lot bigger; you’re attracting a wide variety (of people). The more people who can buy it, the more people who can turn it down.”

Xcaliber VP of artist development Sean Cleveland says that he was the April 17 release of U Got Miilk will reintroduce Miilkbone to his already established fan base. “So many people both inside and outside the industry remember him,” he says. “We’re spotlighting the fact that he’s your average, everyday, inner-city white American youth who is blessed with legitimate lyrical ability.”

IT’S A DIRTY JOB: Often when a new act signs with a major label, it becomes a sigh of relief, elated that its hard work has finally paid off. But for Universal rap duo Dirty, the first major hip-hop act to sprout from Montgomery, Ala., the work is just beginning. The pair, whose The Pimp & Da Gangsta album now stands at No. 10 on the Top R&B/Hip-Hop Albums chart, says that they work just as hard now to set up their own appearances as they did before Universal signed them.

“That’s what we were doing when we were indie,” says Daniel “Big Pimp” Thomas, who, along with Tar-

Words & Deeds
by Rhonda Baraka

R’éva$es “Mr. G’ Stacka” Webster, makes up Dirty. “We’d jump in our car and just do shows. It ain’t for the money—it’s just strictly to get ourselves out there.”

The toswome’s manager, Mike Jackson, has taken the group throughout the Southeast. He says that this method of self-promotion is what attracts major labels to smaller outfits like Miilkbone, which originally released this new album and Dirty’s first set, Countryversatile.

“Keep it down. They have their sales, they know what it takes to accomplish what they’re there to support what we accomplish at radio.”

HOLIDAY’S IN: MTV’s KK Holiday is mixing it up in the studio these days. The host of DFX and Hot Zone is working on an as-yet-until remix for Def Jam rapper Ludacris.

Holiday and Ludacris go back a few years when they both worked at Atlanta FM outlet WHTA (Hot 97.5). “Ludacris and I have been collaborating on projects way before he got his deal,” Holiday says. “He was interni

Eagle Eyes Success. A contingent of music industry veterans has established Los Angeles-based Eagle Music Group, a marketing, sales, promotion, production, and distribution link for independent labels. Among Eagle’s initial label signings are Major Hits Records (Gap Band front man Charlie Wilson), DJ Entertainment (St. Lunatics Featuring Ne’yo), and Doc Hollywood Records (97 Boyz). Eagle will distribute these and other labels through an exclusive pact with DNA. Pictured, from left, are DNA business manager Tim Hinsley, director of marketing John Ruch, and GM Jim Colson; Eagle executives Eddie Greet, Mitch Rabin, Tod Rat外表, and Joey Quarles; marketing consultant Lauren Johnson; and DNA sales manager Pip Smith.

The Solo Debut from Thrill Da Playa, the Grammy Nominated producer & Lead Rapper of the Multi Platinum group, The 69 BOYZ With the first single GOODIE GOODIE From the LP

Azzmar Records is the first record label to launch hip-hop and r&b out of the Baltimore MD, and D.C. area. The music industry will recognize Azzmar's might once the intermediate stages of promotion begins. The eye, and ear catcher of our conglomerate is the totally new sound we project. The sound is totally different and more spiritually up lifting than any other sound on the market. Baltimore at the present time is known as the unfound land in the music industry. The major financial investors and government agencies do not direct their power toward the entertainment talent in this area. Right now we have numerous of platinum artist who are frustrated because the economic budget does not pertain to them. Its like taking a F-16 fighter jet, strapping it down so it can't move, and turning the thrusters on full throttle. The plane will burn up or just won't move. Azzmar production team, and lyricists has set operation seize and control. Which means Our sound will take hip-hop and r&b art forms to the next level. Planting new seeds for the growth of new thicker roots, Letting the first seeds replenish them selves, and severing the ties of the leaches who misinterpret and damage the first roots. We are very confident that our artists will obtain global success once their projects are underway.

The first artist to represent Azzmar Records is "KYLE MECHEDY KRAZE". Recently elected president, by all the trend setters in the Maryland, and D.C. entertainment world, MECHEDY has more support and fan base than any other artist in the region. "KYLE MECHEDY KRAZE's" first project is operation onslaught. He's the top terrorist skilled professional for the attack on the MC's in the hip-hop industry. Hip-hop is about to take a new turn, so fasten your seat belts and pray he doesn't drive you to suicide. He claims he can control people with his vocals. Stay out of his way or become KYLE MECHEDY KRAZE robots or casualties. He's aiming his missiles as we speak, t minus 10 to fire, until he breaks into what he calls a hypnotic break down. To understand his clauses, the public will have to journey three albums deep. KYLE says 13 year old kids will grow gray hair and gray beards. America will never be the same once Mr. MECHEDY forms great dane, breaking civilians bones with vocal tones.

KYLE MECHEDY KRAZE's main focus is to create a new award committee. He demands that the Grammy, Source, Soultrain, and Billboard music awards issues the best MC in the world award. He predicts he will win 10 years in a row needing Secret Service protection from the savage MC's who will fall in envy and anger from his special abilities. He protests the grotesque war that is going on in the hip-hop industry. MC's want to obtain the dominate skills in rhyming, and producers want to control the rhythms with there latest beats. Too late says MECHEDY. He reckons he rein supreme don. He calls this the MECHEDY address to the hip-hop industry. You had your Rakim, KRS 1, NAS, BIGGIE & TU-PAC, DRE & SNOOP, DMX WU-TANG, Jay-Z. Now the future of hip-hop lies with "KYLE MECHEDY KRAZE". Check out the latest single "KYLE MECHEDY KRAZE" on the Billboard compilation album. To chat with our executive staff and KYLE MECHEDY KRAZE email us at AZMARREC@MSN.COM.
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**The Rhythm, The Rap and the Blues**

*Continued (from page 4)*

202-986-0683 ... Down-home R&B is one of the hallmarks of Shreveport, La.—based Sue Si Q Records. Its new label, Atlantic, has a subgenie with the tagline being called Southern soul. Its leading practitioners are Donnie Ray with his debut album, Let My Funky Groove Out, and Maurice Wyntt with Better Than Sorry. Kevin Johnson, formerly with 70's funk group Slave ("Slid," "Wishing You"") is putting his musical nomenclature behind rapper Robby C, whose single "I Bet You Never Thought" is available through Johnson's California-based company, J's Masters Records Inc. (800-401-4324). Also on the J's team: former Atlantic/Colcord executive Henry Allen... And Melvin Belton, formerly the leader of Ready for the World (1986's "Oh Sheila, 1989's "Love You Down"), steps back into the solo scene with Bedroom Stories via his own Boro-rid Entertainment (810-577-6725). The April 10 release includes "Scream, Shout," a duet with comiclon Jamie Foxx.


**Blues Brothels 2001** - Congratulate longtime musical partners/collaborators Antonio "L.A." Reid and Kenneth "Babyface" Edmonds, two of the biggest producers in the business, who have more than hits to celebrate: Their wives gave birth on the same day, Arianna Manuelle Reid and Dyan Michael Edmonds both delivered on March 26.

Assistance in preparing this column was provided by Rosanne Hall in New York.
THE VOTES ARE IN
106 & PARK EDGES OUT THE COMPETITION

Weekdays
6:00 p.m. ET/PT
ONLY ON BET
# Billboard Hot R&B/Hip-Hop Airplay

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# Billboard R&B Singles Sales

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Records with the greatest airplay gains. © 2001 Billboard/BPI Communications.

Records with the greatest sales gains. © 2001 Billboard/BPI Communications and SoundScan, Inc.
**For Om Records, Soulstice Will Arrive In The Springtime**

**BY CRAIG ROSEBERRY**

Every so often a dance act comes along that manages to create a sound that is quite distinctive, taking familiar elements and interweaving them into something that transcends boundaries and genres. San Francisco-based Soulstice is one such act.

With a very diverse instrumentation that uses a combination of electronic and acoustic instrumentation, Soulstice designs syrupy soundscapes that reflect its musical influences and sounds that transcend the normal spectrum. But what makes us happy and filled as artists.

“Our music reflects our lives, our environment, our heritage, our influences,” Rene continues. “I think it would be impossible for us to create something that was one-dimensional, which may explain why our music covers such a wide spectrum. We realize this may make things difficult for us, especially in terms of marketing, but that is what makes us happy and filled as artists."

Om Records has taken a deliberately calculated approach to increasing the label’s audience, setting up in advance a second Om release a few tracks at a time. The cinematic “Wind” appeared on various compilations and samplers, followed by the label’s debut single, a bossa-nova style drum’n’bass interpretation of the Nat King Cole classic “Tenderly.”

Earlier this year, the label issued “Lovely.” On Tuesday, the label will release a second version of the single.

Additional remixes by Onionz, John Aziz, and Johnny Long are also due imminently. This will be followed by “Full Into You” in early summer.

Our main goal is to provide Soulstice fans with a new "high-profile" sound that is well worth their time. The label has already announced a new project, "Lovely." The Internet, fans can obtain Soulstice information and musical bits at Om’s Web site (www.omrecords.com) and high-profile sites like Liquid audio.com."}

**Groovejet, Once Miami-Based, Takes Its Act On The Road**

**by Michael Paolotta**

Groovejet, founded by Richard Breeden, the label will release two compilation worldwide per year, with the first volume arriving in May. “Such a deal goes hand in hand with our continuing plans for expansion, especially in the U.S.,” notes Breeden. “I’m really heavy in Pagan over the next 12 months and planning to expand the operation rapidly in the U.S.,” Ark 21 chairman Miles Copeland says. “The Groovejet deal is a great addition to the Pagan roster.” In other Pagan news, the label has signed A Man Called Adam to a multi-album deal, with the act’s first album planned for release in full in 2001. Additionally, Breeden confirms a full release for a new act by Presence. Also due imminently are the A Man Called Adam’s third album, followed by A Man Called Adam/TADEO'S composite and singles from Terry Francis, Tornado, Smoke Stack, and Goody.

new, the Grammy Award winner recently compiled remixes of Madness’ “I'm Just a Girl,” and Jennifer Lopez’s “Play.”

San Francisco-based UBL Recordings has signed a distribution deal with New York's Dance Records, which is responsible for releasing the label's back catalog. UBL founder Jim Ubi confirms. The first release under the new partnership is the St. John, mixed Work This, Vol. 3, which will be available on January 6th.

In a joint venture, Palm Pictures and Quango Music Group have re-launched the Quango imprint, Sever- al Quango compilations are scheduled for release this year, including Quango's "Pagan Over the Sun." Groovejet, Quango Brazilified, and Quango Lash Electronica, among others.

In case you haven’t heard, Trevor Seamon and Brian Bumbery are back together again, as partners at Scure Press, a Los Angeles-based independent publicity, promotion, and marketing company founded by Sea- mon two years ago. Six years ago Bumbery founded Motormouth Media, which is where Seamon launched her publicity career. Since departing Motormouth in 1997—which is now helmed by Judy Miller—Bumbery has held positions at Sire Records and the Dust Brothers' Ideal imprint.

A native of Brooklyn, N.Y., Grasso is considered to be the inventor of the modern DJ, one of the first to truly blend rock and pop music on his records.

Also included are the label's hottest producers Nick Boy Dobre and Richie Bros. single). New and innovative mixes are planned for release this summer, including Pagan's "Hotter Than You," "Take Me Away," and "We're In This Together.

According to Pagan A&R director Richard Breeden, the label will release two compilation worldwide per year, with the first volume arriving in May. “Such a deal goes hand in hand with our continuing plans for expansion, especially in the U.S.,” notes Breeden. “I’m really heavy in Pagan over the next 12 months and planning to expand the operation rapidly in the U.S.,” Ark 21 chairman Miles Copeland says. “The Groovejet deal is a great addition to the Pagan roster.” In other Pagan news, the label has signed A Man Called Adam to a multi-album deal, with the act’s first album planned for release in full in 2001. Additionally, Breeden confirms a full release for a new act by Presence. Also due imminently are the A Man Called Adam’s third album, followed by A Man Called Adam/TADEO'S composite and singles from Terry Francis, Tornado, Smoke Stack, and Goody.

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A native of Brooklyn, N.Y., Grasso is considered to be the inventor of the modern DJ, one of the first to truly blend rock and pop music on his records.
Two Rockabilly Foundations Plan Multi-Artist Concerts

HEATHERLY Carries Torch For Rockabilly/Country Music

HECAT: In a format that tends to expect its male stars to be Wrangler-wearing cowboys singing—in the words of Alan Jackson—"three-minute, positive, no-too-country, up-tempo love songs," Eric Heatherly is a refreshing change. With his fast-talking style, lonesome banjo, and a signature green Stratocaster, the 31-year-old Heatherly makes music that successfully straddles the line between country and rockabilly.

Heatherly, who will perform at the Rockabilly Music Foundation's benefit concert in Nashville April 5 (see story, this page), carrying the rockabilly/country torch is a mission. I'm not a cowboy type" (typing) cut the day long, says Heatherly, a Tennessee native. "My dad brought me up on all the old Grand Ole Opry artists like Faron Young and Webb Pierce and Hank Snow, those guys that always shocked their little nerves, took old-time honky-tonk and rockabilly, and it's always seemed to be more of a hecat. I feel like sometimes I'm a one-man outry here when it comes to reverence of the old Opry stars and Sun Records artists.

"I go out and do shows with other new artists of my stature—one hit or two—and I'll go back stage and try to hit up a conversation about some of the old cats and talk about old records and old songs, and they don't have a clue what I'm talking about, and that really upsets me, and I feel sorry for them. It's almost as if they couldn't care less about who laid the foundation here that we're treading on.

Heatherly says his music is "heavily influenced by rockabilly, but it goes in a lot more directions than just that. What I love about the whole rockabilly scene is the spontaneity, the edginess, and just the unabashed nature of the beat.

"As far as the scene out here," Heatherly continues, "I think there is always going to be a core audience for old hillbilly and rockabilly music. It's just going to take some like me to bust it wide open. In this drum-loopy, Pro Tool world we're in right now, it's making me go further to the edge of wanting to make the public understand that what I'm doing is 100% real and sincere, and they're being pretty appreciative of it.

"I'm doing everything I can to carry the torch." He says it's passed on to me, then I'm more than happy to carry it. It's a battle sometimes, but I'm in it for the long haul.

His debut album, Swimming in Champagne, has sold 215,000 units since its release last April, according to SoundScan. Among the new tracks Heatherly has cut for his next album, expected later this year, is a remake of Faron Young's 1955 hit "Live Fast, Love Hard, Die Young." While the original was recorded with drums, Heatherly says on his version, "I've hot-rodded it. I totally revamped it with my style, a rockabilly backbeat on the drums, cool hillbilly guitar, and old-time lap steel—" which he'll use on it and so it is."

ON THE ROW: Warner Bros. senior VP/GM Bill Mayne has opted to take an AOL Time Warner early retirement package and will exit the label at the end of May. Mayne plans to take the summer off before exploring other options in the music business.

Rodney Bailey joins Monument Records as West Coast regional promoter, filling the spot formerly held by Pamela Newman. Bailey, who starts April 9, had been Southwestern regional promoter for Giant Records.

Publicist Scott Stemm will exit FORC and launch his own firm, Scott Stemm Publicity, effective April 2. He will retain some clients, including Tyler England and Peter Frampton.

HALL OF FAME: Country Radio Broadcasters (CRB) has chosen five new inductees to its Country Music Hall of Fame: They are Terry Burrell, who hosted afternoons at KDFI Wichita, Kan., for 38 years, Dale Eichorn, a longtime FM/AM director/producer/host at KWMJ Fort Wayne, Ind., Don Lockock, who has hosted the morning show at KSOP Salt Lake City since 1976; Rubarb Jones, morning host at WYAY Atlanta, where he's worked since 1985; and the late Chris Lane, who created the "Legacy Makers" syndicated series that, at one time, was heard on more than 70 stations.

In addition, Mike Lynch has been selected as the first recipient of the CRB's Radio Hall of Fame annual award, presented by the country music business who did not hold an on-air position. Lynch, along with partner and country DJ Hall of Fame member Mike Oatman, built and managed one of the top country morning shows until his retirement this year.

The awards ceremony will be held June 28 at the Renaissance Hotel in downtown Nashville. Inductees were selected by a committee of 10.

Although CRB inductees must have spent at least 25 years on the air, the Radio Hall of Fame inductee must have spent 25 years working in radio.

ARTIST NEWS: Jimmie "Soul" O'Neal has recorded a version of Eric Carmen's 1976 hit "All By Myself, to be featured during the title sequence of the upcoming film "Bridge Jones's Diary," starring Renee Zellweger and Hugh Grant. The song will also be included on the film's Island Records soundtrack release.

The Bellamy Brothers and Ty Herndon recently taped the pilot for the new game show "Have I Seen a Reckless in Los Angeles. The show, scheduled to air on the Game Network, features three contestants competing to determine who knows the best keepsake to a panel of three celebrity judges.

PAX-TV has picked up the series"6, starring Billy Ray Cyrus, for eight additional episodes.

RYMAN RETURN: The Grand Ole Opry will return to its former home, Nashville's Ryman Auditorium, from November of this year through February 2002. The show, whose permanent home is the Opry House, has had successful short-run shows at the Ryman for the past three winters.
### Billboard Top Country Singles Sales

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<td><strong>LEARN RIMES</strong></td>
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<td>1</td>
<td><em>I'll Be Your Everything</em></td>
<td><em>RIAN MCMANUS</em></td>
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<td>2</td>
<td><em>My Baby's Got a New Lover</em></td>
<td><em>RICKY SKAGGS, SHONN DALY</em></td>
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<td>3</td>
<td><em>The Best Day of My Life</em></td>
<td><em>TRACY LAWRENCE</em></td>
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<td>4</td>
<td><em>A Little More Talk</em></td>
<td><em>THE SONGWRITERS</em></td>
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<td>5</td>
<td><em>Old Town Road</em></td>
<td><em>JASON ALDEAN</em></td>
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<td>6</td>
<td><em>She's Goin' To Tennessee</em></td>
<td><em>BRAD PAVELL</em></td>
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<td><em>This Is My City</em></td>
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<td><em>The Voice</em></td>
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<td><em>Roads of Love</em></td>
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<td><em>Somebody's Always Watching</em></td>
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<td><strong>LEARN RIMES</strong></td>
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<td><em>It Ain't Me</em></td>
<td><em>HEATHER GLENN</em></td>
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<td><em>The Way It Goes</em></td>
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<td><em>The Truth</em></td>
<td><em>CARRI LEE WATTS</em></td>
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<td><em>Where I Am From</em></td>
<td><em>GARY ALLAN</em></td>
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<td><em>Ain't Nothin' But You</em></td>
<td><em>TOKI KEITH</em></td>
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<td><em>She Misses Him</em></td>
<td><em>TIM MIRNS</em></td>
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<td><em>Don't Go There</em></td>
<td><em>KENNY CHESEY</em></td>
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<td><em>If It Ain't You</em></td>
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<td><em>Oh, I Do Love You</em></td>
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### Billboard Hot Shot Debut

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<td><em>BRAD PAVELL</em></td>
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<td><em>The Night I Fell</em></td>
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### Compilation

Compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Billboard.
Family Tree: Jessica Andrews controls Hot Country Singles & Tracks for the first time, as “Who I Am” (Usher/Walton) gains seven detections to step 2-1. The 17-year-old Tennessee native was formed of her accomplishments just moments before stepping onto the set of Live With Regis & Kelly for an acoustic performance of the single. The taped appearance will air in late April on ABC.

“Who I Am” is Andrews’ fifth chart title on the radio list and tops her prior peak-position benchmark, set when “Unbreakable Heart” stopped at No. 24 in the March 18, 2000, issue.

On Top Country Albums, Who I Am ranks more than 30,000 copies to encore at No. 3 and should see an improvement next issue following a March 22 performance on The Tonight Show With Jay Leno. With soundtrack projects occupying the top two slots on Top Country Albums, Andrews has been country’s top-selling solo artist since her debut at No. 1 with a self-titled album. Andrews has enjoyed a significant detail that should not be lost amid brisk business done by O Brother, Where Art Thou? (Mercury) and Coyote Ugly (Curb).

Andrews is enjoying other media attention, including a CMT Hit Trip segment slated to air Wednesday (4), with repeat broadcasts scheduled April 12 and April 16.

Pop and Circumstance: Faith Hill’s Breathe (Warner Bros.) claims the only top five bullet on Top Country Albums, where it finishes at No. 4 with approximately 28,000 scans. Hill’s title, the oldest in the top five, improves slightly during a week where overall country sales slipped about 6%. Hill closes in the black following heavy promotion of her March 25 ABC interview with Barbara Walters, a segment the network scheduled as the lead-in to that night’s Academy Awards telecast.

Hill’s candor about her life and career during the interview has the most conspicuous effect on Top Country Catalog Albums, where her first two sets bounce back with multi-platinum sheen. Her freshman and sophomore outings return to the list after being absent for nine weeks. Hill’s 1996 debut, Take Me As I Am, sells 2,000 copies to return at No. 23, and her 1997 follow-up, It Matters to Me, encroaches at No. 17 with approximately 2,500 scans. Hill’s 1998 set, Faith, sells 4,000 pieces to jump 11-5.

Gone Fishin’: On a personal note, I’d like to congratulate Bill Mack, one of country radio’s timeless personalities and true superstars, on a well-deserved retirement from Clear Channel’s WBAP-AM Fort Worth, Texas, and his venerable Midnight Cowboy Trucking Network broadcast. Mack has been a staple of the music for country music was constant night-time companions of mine as I grew up in the isolated mountains of north-eastern Utah, where good late-night radio was scarce. His syndicated weekend inspirational show Country Crossroads was a longtime format mainstay for millions of listeners across the U.S. and Canada. Aside from being a tremendous influence on his peers in radio, Mack is the Grammy-winning songwriter of LeAnn Rimes’ “Blue” and a 1982 inductee of the Country Music Hall of Fame.

By Deborah Evans Price

NASHVILLE—Rockabilly princess Rosie Flores has always been known as one of the best ambassadors of American roots music. On her forthcoming Eminent Records debut, Speed of Sound, she continues to sever through the decades and genres. And soulfully sounds that have sustained her lengthy career, yet she also offers up a few pleasant sonic twists.

Production engineer Rick Rice (Fleetwood Mac, Jackson Browne, Bonnie Raitt) and tapping the talents of such Nashville notables as Gail Davies, Gary Nicolson, Tammy Rogers, and Mandy Barnett, Flores delivers a richly textured album that blends rockabilly, jazz, and alternative country into her own unique musical stew. Songs run the gamut from a spirited cover of Buck Owens’ “Hot Dog” to a duet with Terry McBride on Marshall Crenshaw’s “Somewhere Down the Lane.”

“Those are songs in which I feel a good taste in other [people’s] songs,” says Flores, herself a writer. (Her ASCAP-affiliated publishing company is called Pink Sueke Music.) “I’ve been listening to Crenshaw for a long time and covered both [of their material], but this is the first time I’ve recorded songs by them.” Previously, she says, “I was just concerned with recording stuff I wrote, but I decided on this album I wanted it to be more types of songs.”

She cut three of her own songs and rounded out the collection with tunes by Robbie Fulks (“I Push Right Over”), Lyle Lovett’s “Johnny Cash (Country Boy).” The supreme way to compliment somebody is to record one of their songs,” she says.

In addition to drawing on the talents of writers she admires, Flores began exploring different musical styles, delving deeply into the jazz realm, and even stepping out in the gospel genre with Wanda Jackson, when some of the band members were sharing sounds that caught her attention.

“I was playing this old jazzy stuff from the ’40s,” Flores recalls. “It became my favorite music to listen to on the road, and I started falling in love with the vocal styles of Billie Holliday and Ella Fitzgerald. I was finding that the rockabilly sound and the jazz sound both had a real swing.”

In recording Speed of Sound, Flores says she and Vito decided to keep it “rootsy with stuff that could be blended in with ’40s- and ’50s-style influences, stuff that’s soulful and had that kind of melod- ic sort of jazzy rockabilly feel,” she remarks.

Speed of Sound is Flores’ seventh album and her first outing with Vito. The two met when she hired him to play guitar during a New Year’s Eve show at Nashville’s famed Bluebird Cafe. “We had a really good talk about the kind of musical direction I was moving into, and I really felt like he understood,” she says. “He also did the arrangements for that song, and we had this bond. He told me he felt like he knew exactly what to do with me in the studio, and I believed him. That’s a big deal to find somebody that you feel like can make the music that’s close to your heart.”

She also has high praise for her new association with Eminent Records, a Nashville-based indie that is home to Kate Campbell, Greg Trooper, Heather Eaton and the duo Elliott Murphy & Iain Matthews. “I felt like they had the same love and attitude about the music business and are smart about it, ” she adds.

Eminent president Steve Wilson “didn’t have a reservoir where I’ve been and where I thought I should go,” says Flores, a San Antonio native who has been living in Nashville for almost 20 years. “I felt like he was a genuine appreciator of my songs because he has all my albums.”

“I felt it was thrilled with Speed of Sound and sees it as a record that will both please established fans and earn Flores some new supporters. To create even more buzz, Eminent plans to take a track to country radio, concentrating on the secondary stations. They’ve yet to determine the single, but he says it will be placed on a Frontiers of Country sampler issued by Rounder.

“We’re not a label that has the ability now to work our stuff toward the mainstream-country radio, but we’ll send it to those people,” he says. “There’s also some great stuff on there for the alternative-country audience, and for the first time, there are some tracks on here that we can work to triple-A and the [non-commercial] triple-A stations, which is an audience that I really have been a fan of a lot to Reverb.”

At retail, Wilson says Eminent is looking at opportunities for listing end-caps, primarily at outposts such as Target, Walmart, Barnes & Noble, and independent stores. “We feel like that’s where our core audience for this is,” Wilson adds, listing that there are plans for Flores to make in-store appearances in key markets.

“Is this a pretty solid record,” says Terry Currier, owner of Music Mill in Fort Worth, Texas. “We’ve always done pretty well with Rosie. She has a loyal following, and she’s the kind of artist you play in the store and people say, ‘What’s that?’”

Currier says the album has been “pigeon-holed” as a rockabilly artist, but this record should broaden openings. “She’s definitely worthy of a higher action than what she’s had so far,” he says.

Eminent plans to make live versions of some of the songs available on their new website for download. “There will also be additional online promotions. Flores is managed by Marcia Groff of Level 2 Talent Management Enterprises and is currently negotiating a new booking agreement. At press time, she was among the performers at the April 5 Ryman Auditorium rockabilly show in Nashville. She feels great about being on the brink of another resurgence.

Music has gotten so over-the-top-produced out there on radio, and [the rockabilly genre] kind of went back to simplicity,” she says. “It’s about rhythm, just simple rhythm that people can move to. It’s more basic and honest music.”

Eminently Presents Flores’ Rockabilly “Sound”
### Catalog Albums

Catalog albums are 2-year-old titles.

#### Billboard® No. 1

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#### Top Country Albums

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Classical Keeping Score

by Bradley Bamberger

"May you live in interesting times" is an ancient Chinese curse, and the past three years have certainly been very interesting. In terms of quality and quantity, there has never been a better time to be a classical collector than now. Yet the period did mark the end of an era, as the multinational corporations that purchased the major classical labels downsized these operations—the buildings that once recorded the music of classic and modern composers. This has led to a vast number of classical releases, many of them rare and limited editions.

April 7, 2001

Classical Keeping Score

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Black Box and the German, more avant-garde Winter & Winter albums offer the creativity of ECM and Nonesuch provides a model beyond the major music business. This is a time of wild creativity among even the major labels, and a new generation of small, independent labels has emerged. Some of these labels have already scored major successes, and others are on the verge of doing so.

Among these emerging labels, Naïve in France, Decca in Germany, and the more internationally oriented labels such as Naxos and Archiv have made a significant impact. These labels have been able to sign up new talent and release albums that are both critically and commercially successful. This has led to a resurgence of interest in classical music, with concerts and events devoted to the genre.

Additionally, the rise of digital distribution has allowed for the release of a vast number of classical albums, many of which are not available in physical formats. This has led to a greater diversity of classical music, with more experimentation and innovation taking place.

In conclusion, the classical music industry is undergoing a significant transformation, with a greater emphasis on creativity, innovation, and diversity. This is a time of new opportunities and challenges for classical music, and it will be exciting to see how the industry evolves in the years to come.

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Artists & Music

Higher Ground

by Deborah Evans Price

DOVES LAND A HOME: After months of speculation as to where the 82nd annual Dove Awards would air, it’s now official that the April 26 show, which concludes the annual Gospel Music Assn. (GMA) Week festivities in Nashville, will be held on April 26 on the PAX TV network and May 4 on Superstation WGN-TV. Michael W. Smith has been tapped as host, and Feed the Children has been selected as the official charity for the awards show. There will be a major collection drive in Nashville during GMA Week to provide food to be distributed through the relief organization.

There are some who are disappointed that the show failed to attract one of the three major networks, but Pax and WGN are logical steps. “I’m really pleased that we are away from a syndication environment,” says GMA president Frank Breeden. “We worked real hard to move this thing forward, and we’ve absolutely done that. We wanted to put the show in a day-and-date situation, where viewers can find it in prime time within eight days of the show actually occurring vs. a three-week scattered syndication window.”

Breeden, Dick Clark, RAC Clark, and John Ferrier at the William Morris Agency have been pitching the show the past few months. “We’ve got a great team, and the team is still together working on the future,” he says. “Things are moving in that process, but it’s going to be a process. We’re building a franchise here, and we’re not going to get any breaks. We have a little bit of a higher wall to climb over because of our religious content.”

Despite the obstacles, Breeden has been encouraged by the process. “From what I’ve observed in talking to the TV industry, there was strong interest,” he says. “No one [refused to] take a meeting. Everyone was interested. Everyone thought it through, and there’s a real wait-and-see attitude. We need to get a rating this year.”

Breeden is counting on the music to help secure good ratings. Thus far, Avalon, Yolanda Adams, Rachael Lampa, Stacie Orrico, Donnie McClurkin, Mary Mary, Fred Hammond, and the O.C. Supercast, Mark Schultz, Third Day, Nicole C. Mullen, and Jervals Vasquez have been confirmed to appear on the show. “The best thing this show can do is what it’s always done and that is to have great music,” says Breeden. “We’ve got a really good pool of talent and songs to grow from.

I’m particularly excited about our new artists of the year. They’ve had the most successful year of any fresh faces that we’ve ever had this year.”

It’s no secret that Christian-music enthusiasts and industry executives would have loved to see the Doves on CBS, NBC, or ABC, but in truth, Pax and WGN represent the next logical step in the show’s progression. After the past few years in syndication, it’s nice to see the Doves land on a two substantial networks. According to Breeden, the Dove Awards will also air on the LeSea, INSP, and Word networks between May 5 and May 11.

“We have to have a goal, and our goal is to reach 20 million viewers with one of our music a year,” says Breeden. “You don’t hit goals without going for them, and you have to be willing to take some risks. There will be people who will wonder why we didn’t hit this goal this year.”

Breeden compares the process to advancing through school. “We went to kindergarten last year. We’re going to graduate with a doctorate this year?” he asks. “That was a big step in this process, but we know where we’re headed, and we don’t get there unless we head there. What would worry me is if we were going backwards. We’re not going backwards. We’re going forward. It’s measured growth, but it’s growth.”

GALAXY21 LAUNCHES: Veteran executive/musician Dan Michael has formed Galaxy21 Music. Formerly with Tattoo Records, an alternative label under the now-defunct Music Group.

(Continued on next page)

In the Spirit

by Lisa Collins

VERITY’S HEAVY-HITTERS: Verity’s marketing machine has shifted into high gear with the recent releases from two of its top guns—Fred Hammond and Hezekiah Walker. Hammond’s In Case You Missed It debut at No. 6 on the charts, scanning 7,000 units with its March 6 appearance at retail, and Walker’s Love Fellowship Tabernacle Choir’s Love Is Live, which was officially released in stores March 20, is expected to debut in the top 10 as well.

“Gospel radio has been very supportive of both projects,” reports Verity VP “Jazzy” Jordan. “With Hezekiah’s release, we did a massive ‘win it before you can buy it’ promotion at gospel radio, and over 30 gospel stations participated. It didn’t hurt that we had free performances of ‘The Battle’ on BET’s Gospel Celebrations, which has already aired three times, increasing awareness for the choir, as well as Hezekiah.

‘With regard to Fred, we’ve got a tremendous marketing campaign around the play he’s currently starring in, Been There Done That,” Jordan continues. “We’re bombarding the audiences as they come in with the sampler cassettes and CDs, flyers, and postcards that were part of a massive radio and retail campaign as well. Given the reasons we’ve focused much of our marketing on the people drawn to this play is that the audiences aren’t just gospel lovers and church-goers, but a cross-section of people.

The theatrical production, which kicked off in January in Dallas—and pairs Hammond with TV judge Greg Mathis—who tour 20 cities throughout the country before winding down in Philadelphia June 4.

Offstage, Hammond remains hard at work on solo albums for the two artists he introduced with his newest project, which marks the official launch of his label, F. Hammond Music Series, characterized by him as “a vehicle for the release of new artists and styles.”

Hammond expressed his plan to still be known for music that has an urban praise-and-worship element, but we don’t want to stop there. There are countless sounds in music that can be used to give God praise. The lessons I’ve learned have provided me with a good gauge on what is successful.”

To that end, Hammond is preparing a debut project from Radical for Christ member Joan Rosario who sings lead on the track “More. More. More.” This is due for release in September. Also slated for albums are the Singletons, featured on the track “Pour Out Your Holy Spirit,” and Shea Norman, whose lead vocals appear on the cut “My Heart Depends On You.”

SUMMER’S GOING TO SHINE: EMI Gospel has signed Canadian vocalist Londa LaMorand to an exclusive recording pact. LaMorand, a former member of the Sharon Riley & Faith Collective, is scheduled to release her solo debut, Love Letters, in June. The 25-year-old singer currently has the song “Once” featured on WOW Gospel 2001. Men of Standard are currently in Los Angeles filming the music video for their track “Angel” for an upcoming July release with producer Warryn Campbell (“Mary, Mary”). Also jetting to L.A. this month to shoot a video for her Tommy Boy debut, Straight From the Heart, is all-grown-up 25-year-old DeLeon, whose forthcoming CD offers a whole new urban look that is likely to select a lot of fake talents when it hits stores in June. Daryl Coley is putting the final touches on an album also slated for a June release. Tonex is negotiating with Mahogany Entertainment (Shihua Halsey, Yolanda Adams) for representation.

Top Contemporary Christian

For a complete Top Contemporary Christian list, please visit www.americanradiohistory.com.
**Bill Bruford Returns With Earthworks**

There and Bruford: Drummer Bill Bruford left the Yes band, cut his teeth playing and studying jazz, then took a detour into the world of progressive rock as a charter member of Yes, formed in 1968, and as an integral component of King Crimson, which he would join four years later. Whether playing with Yes or King Crimson, or any other combination of members from those ensembles, Bruford has always maintained a desire to explore the outer reaches of musical polyphony, while breaking down the boundaries between rock, jazz, and classical music.

During a hiatus from King Crimson in 1986, Bruford made a focused return to jazz when he formed Earthworks, a fusion group designed to exploit his growing fascination with electronic drums. “My wisdom at that time said that electronic drums had come of age and could be used seriously and expressively in jazz,” he recalls. After more than a decade’s worth of electric/acoustic jazz (inter- spersed with King Crimson and Yes-related projects), Bruford reconvened Earthworks in 1998 as an exclusively acoustic quintet, featuring three young British jazz musicians, pianist Steve Chimenti, bassist Mark Hodgson, and saxophonist Patrick Clarke, formerly of Incognito.

“I think I took the electronic drums as far as I could in a jazz setting,” admits Bruford, referring to the group’s currently all-acoustic direction. The new Earthworks released April 3 on King Crimson founder Robert Fripp’s Discipline Global Mobile label. (Discipline is distributed in the U.S. by Rykodisc.)

“The best thing about having a working band, one that stays together for a period of time, is that you benefit from the musicians’ continuous input,” says Bruford, who is affectionately referred to in the U.K. as “Britain’s Art Blakey,” for his desire to recruit young players into his group. “I know what they are going to do, and they know how you work. It makes the music that much stronger.”

Although fans of King Crimson and Yes might be surprised by Earthworks’ brand of jazz, it is likely that they will be disappointed by the complex polyrhythms and rich harmonic turns of the group’s compositions. Bruford’s riveting drum inventions lead the music in directions that are equal parts joy and fusion, while swinging with an intensity only hinted at in his prog- rock past.

“The music is as much about drumming as it is composition,” explains Bruford, who composes the bulk of his group’s music from behind the drum kit. “Being a drummer, my compositions tend to be a bit crasser than a melody written by a tenor or piano player would be. That gives the music unlikely polyrhythmic ideas, where the melodies and harmonies follow the rhythms, rather than the other way around.”

While Bruford refers to King Crimson’s drum stool as being the “best drum job imaginable,” he is adamant that his return to acoustic jazz affords him more creative opportunities than any other type of music would. “Rock sort of kicked me out, because there was no place left for me to go,” he muses. “Many of the classical and jazz musicians who were sucked into rock in the late 60s and early 70s have no home today anymore. For a drummer, you go where the most exciting developments are happening, rhythmically. That place, undoubtedly, is jazz.”

A three-month Earthworks U.S. tour begins in late May. The group can also be seen performing a live version of “Ne’er the Same Way Once” on an enhanced video track included on The Sound of Surprise CD.

**AND:**

Guitarist Larry Coryell and tenor saxophonist Steve Marcus reconvene their mid-60s fusion group the Count’s Jam Band (originally the Count’s Rock Band) with assistance from drummer Steve Smith, bassist Kai Eckhardt, and keyboard player Jeff Chimenti for Reunion (Tone Center, April 10). Also on the fusion front is CAB 2, featuring drummer Dennis Chambers, guitarist Tony MacAlpine, bassist Bunny Brunel, and guest organ player Brian Auger (Tone Center, March 27).

Chico Hamilton has inked a deal with Koehl Jazz, which will issue his Revisited June 12. It features the drummer’s Euphoria ensemble along with special guests, including Steve Turre, Blues Traveler front man John Popper and former Span Doctors guitarist Eric Schenkman (both of whom studied with Hamilton), and Charlie Watts of the Rolling Stones.

Steel pan player Andy Narell releases the two-disc Live in South Africa (Heads Up), his first live recording, April 24.

**HIGHER GROUND**

(Continued from preceding page)

Michaels brings a wealth of experience to the new venture as both an executive and as an artist not for his participation in the acclaimed band the Choir. Andy Conant is marketing director for the label. Conant and Michaels worked together at Talkin and, most recently, at Red Hill Records. The Galaxy 71 roster includes the 77s, The Choir, Daniel Amos, and Buck Enterprises. The label will be distributed by Diamante.

Michaels says that the artists on the new label are friends, and they’ve all seen their “label deals go and come … This is my opportunity to serve my fellow musicians and work on behalf of their music ministry with respect, love, and enthusiasm.”

According to Michaels, his goal is an artist-friendly company where “all aspects of the recording, promotion, imaging, photography, conceptualization, and advertising of the project are determined by the label and the band.” Initial Galaxy 71 releases include Adam Again: To Bring Gene to Eternity, a live concert taped at last year’s Cornerstone Festival; the 77s’s new record, A Picture of Field of Radioactive Crosses, due April 10; and Business as Usual from Buck Enterprises, slated for May 8.
SongCatalog launches
Site Brings Songwriters, Buyers Together

BY JIM BESSMAN

NASHVILLE—SongCatalog.com is bringing professional song suppliers and buyers together through a novel means of online catalog storage and management. The recently launched Internet service, which is based in Nashville and has an office in Vancouver, has helped songwriter Larry Weiss use his American Breed hit “Bend Me, Shape Me” to find TV spots for Mercedes-Benz. Other users with early success via SongCatalog include Shawn Pierce, a Juno Award-winning music supervisor who found two songs on the site for Canadian TV series Cold Squad, and Destiny’s Child opening act Xcentric, which found two tunes there by bringing together their songwriting and publishing companies.

Among other song suppliers already signed up with SongCatalog are such notable writers as Jerry Leiber and Mike Stoller, Andrea Gold, Andrew Gold, Victoria Shaw, and Randy Bachman; publishers on board include Curb Music, HoriPro Music, and Balmor Music. “We have a lot of people from the publishing side who are composers, songwriters, and labels can upload their music and categories it, he says. Categories are many, including song title, writer, publisher, lyrics, genre, subject, themes, language, mood, emotion, chart history, and tempo.

The Exchange is SongCatalog’s search engine. “It’s designed around the idea of making it as easy as possible for professional music buyers,” explains Whitworth. Song suppliers who have audio samples available in the vault can list them on the Exchange site, which is the public face of the site. Any negotiations can then proceed through the secure site without SongCatalog’s involvement.

While SongCatalog makes its Vault available to song suppliers for free, it does charge a monthly “host” fee for including audio, as well as for the Exchange service. Twenty-five audio samples in the Vault cost $4.95 per month, with additional categories including up to $189.95 for 1,000 samples. Twenty-five samples on the Exchange cost $9.95, with 1,000 costing $279.95.

All audio samples are MPEG format, and all songs posted on the Exchange must also be in the Vault. “We try to keep low fees to grow rapidly and attract quality copyrights,” Whitworth says. “But to maintain quality, we only accept songs from professional suppliers.”

“We had over half a million hits in the first month,” Whitworth says, noting that much of the site’s traffic is coming in via users searching for music catalogs. “They get their material encoded and categorized and placed in the Vault, which is completely and easily searchable by the buyers. A lot of publishers have their music stored on CDs and have to rummage through them when they get requests for songs, but if the music is in the Vault, it’s all at their fingertips—and they can also promote it without having to send out CDs and tapes.”

Instead, suppliers can just e-mail 50 or more tunes to potential buyers, says Whitworth. Buyers can save time by searching the site for material fitting their specific needs, instead of going through the “painstaking” process of finding suitable songs via more traditional means.

“If you’re an ad agency looking for a song to use in a music video, you’ll have to go to a supermarket and look through all the ‘70s compilations to find a couple songs, then track down the publishing information in order to make contact,” Whitworth says. “So you tend to make decisions based on time constraints. Our site narrows down the list fairly quickly, locating copyright holders, hooking up buyers and sellers, and facilitating transactions.”

The Internet catalog will also provide publishers with their own custom Internet address in order to bring prospective buyers to the publisher’s catalog and get songs to potential buyers without SongCatalog’s involvement.

Other features for buyers are project-management tools involving the storing of search results; collaborating on song decisions with colleagues; and linking up with other buyers and sellers.

For songwriter Weiss, the system greatly improves on the traditional song publishing process. “If you have a hit relationship for a couple of songs on the door for you—you’re potlucky,” he says. “For instance, I had a song in the Deep Impact movie because of a relationship the co-writer had with the film’s director—which is how it ordinarily happens. But SongCatalog is plugged in better and gives you more exposure as a songwriter, which I ordinarily wouldn’t have.”

Ron Irving, president of Vancouver’s SueCo Music, praises the site’s international value. “As the world business, ‘Good songs don’t go bad,’ and SongCatalog is a really good tool to get them out to a worldwide audience,” he says. “Previously, songs were limited to a source in the city—and that’s it. We say they want a certain tempo song about a marriage breakup, and my song pops up. They can contact me, and negotiate from there, and it’s not quite what they want, I can send them more in MP3 format—saving me Fedex charges.”

NEA’S SONGS OF THE CENTURY: Somewhere over the rainbow, maybe, someone knows more about popular music than Robert K. Oermann, whom the National Endowment for the Arts (NEA) naturally turned to in putting together its mass of 100 popular songs of the Century educational undertaking.

The joint NEA/Recording Industry Assn. of America project, which the Nashville-based NEA consultant and renowned journalist/historian Oermann coordinated, amassed 1,100 songs broken down by genre into 20th Century decades. Arising from the project’s undertaking on the music industry representatives, media, elected officials, teachers, and students, 565 final songs of the century were identified for use in fifth-grade classes during the 2001-02 school year.

Scholastic will now create a class curriculum-based on the evolution of music from a historical, social, cultural, and technological perspective. America Online’s AOL@school service will stream the songs into the classrooms on a daily basis.

“One day it might be Bessie Smith, the next the Beach Boys, Bill Monroe, or Elvis,” says Oermann, who expects the project to reach 1 million students in two years and ultimately extend beyond the fifth grade. “I really believe in the communicative power of music and appreciate that the earliest music kids remember today was probably rap or heavy metal. They think about the Supremes the way I think about Caruso.”


“Attached to each song is a credible disciplinary study plan for the day,” Oermann continues. “For ‘Over the Rainbow,’ the science component might be How is a rainbow formed?” For geography, “Where’s Kansas, and what happens in tornado season?” Social studies might involve “Why are there child labor laws?”—because of Judy Garland—and how they came to be. English would be L. Frank Baum’s The Wizard of Oz book. The art component could divide the colors of the rainbow and show how they occur in the spectrum. But they’d also learn about Judy, and Harold Arlen’s songs, and the Academy Awards.

Incredibly, Oermann began with a list of 18,000 key recordings before picking from ASCAP, BMI, the National Academy of Recording Arts and Sciences—“every list I could find,” he says. He culled these down to 2,000, but when that number proved too daunting, he further narrowed it to where it was roughly one-out-of-three choices.

“You didn’t vote according to your favorites but by what best represented each era,” says Oermann. “And within each of these categories there were numerous breakdowns: jazz, country, musical theater, gospel, surf and hot rods, British Invasion. We wound up with 365 records weighted proportionately through the decades, so they’re not just all from the ‘60s.”

Hence, Oermann notes that the Haydn Quartet’s 1908 “Take Me Out to the Ballgame” peacefully coexists with Louis Armstrong’s 1928 “When the Saints Go Marching In,”” or the 1951 “Rock Around the Clock” by Bill Haley and the Comets’ 1942 “White Christmas,” or the 1956 “Wendy, Ring Around the Rosie” by Andy Williams. Other key tracks were Frankie Avalon’s 1959 “Vivin’ Blues,” Frank Sinatra’s 1962 interpretation of “My Way,” and Fleetwood Mac’s 1975 “Dreams.”

“Fred Article’s book is called The History of Music, but our book,” claims Oermann, “is a history of the recording industry.”
Alice In Chains DVD Inspires Innovative Surround Work

by Christopher Walsh

Alice In Chains has recently released a DVD of their music, which has inspired producers to create innovative surround sound experiences. The DVD, titled "Simple, Beautiful, Classic," showcases the band's music with a focus on the surround sound experience. The DVD's innovative use of multichannel surround sound has led to several new developments in the field of audio production.

One of the key innovations on the DVD is the use of a surround sound format that is not used in traditional concert recordings. The DVD uses a combination of 5.1 surround sound and multichannel audio, which allows for a more immersive listening experience. The DVD also features an introductory documentary that provides a behind-the-scenes look at the recording process.

The DVD has been well-received by critics and fans alike, as it offers a unique and exciting listening experience. The DVD's innovative use of surround sound has inspired other producers to explore new possibilities in audio production, and it is expected to have a significant impact on the music industry.

In conclusion, the Alice In Chains DVD is a landmark release that has inspired new developments in the field of audio production. It is a testament to the power of innovative thinking and the potential of new technologies to push the boundaries of what is possible in music and audio.
Spot Work At Singapore Facility Opuz Thrives From Diversity

BY DAN DALEY
SINGAPORE—New York may lay claim to being the capital of cultural diversity, but halfway around the globe, this polyglot city’s language gives the Big Apple a run for its multicultural money.

Nowhere is that more evident than in the audio for the commercial cable and broadcast spots produced here that have made Singapore the new media center of the Far East.

“The advertising agencies and cable channels call it East/West fusion, but even that doesn’t do it justice anymore,” says Paul G. Tan, studio manager/engineer and co-owner at Opuz, a 6-year-old audio post-production facility that has recently been upgraded, in part to keep pace with increasingly complex audio requirements from agencies and TV programmers based in the city.

“Now, they’re looking for multiple elements and styles in a single 30-second spot, trying to encompass all of the cultures that these brands are trying to reach.”

And, he adds, it’s not just a matter of striving for a Benetton-style inclusive goodness. “In Asia, you have so many different ethnicities living side by side in places like Singapore, each one with certain sensitivities, and [advertisers] want to make sure no one is left out;” he says. “In essence, each spot has to have a whole set of subliminal audio cues in it.”

Opuz regularly shifts its ProTools sound files around its four-room complex, divided into two buildings that are situated close to each other, with a combination of ethereal and “snakernet,” adding the music, sound design, sound effects and voiceover elements necessary to fulfill increasingly sophisticated requests by such agencies as Saatchi & Saatchi and Young & Rubicam and such networks as Animal Planet, the Discovery Channel (TDC) Asia, and HBO.

Part of the recent upgrade includes a new Soundstratus DS-3 digital console in a new Sam Toshyma-designed 5.1-capable control room to allow for faster updates to spots and mixes as new revisions come in from agencies and cablecasters, who are constantly trying to fine-tune their audio emblems to capture a huge and ethnically fluid market. Another service Opuz has offered for some time, transmitting voice-overs over integrated services digital networks, has increased significantly, as agency and network producers seek to find the perfect accent for each media product tailored for each country and region, pulling in voices from Sydney to Detroit.

Try to imagine creating individual versions of the same Chevy truck commercial in the U.S. for the Northwest, New England, the South, and the Midwest—plus seven or eight neighborhoods in Brooklyn, N.Y.—with accents ranging from down from east to down home, and with subtle script changes to reflect local variations in English, and you begin to get a sense of the magnitude that the media infrastructure in Asia faces on a daily basis.

Three series of spots done at Opuz illustrate these issues and some creative responses. For a promotion TDC Asia Privates on Primetime series, Tan combined a traditional Chinese Mandarin opera, complete with traditional instruments such as the yangqin, with a hip-hop beat.

To add realism—and to hook in ethnic Chinese viewers who know their Mandarin opera like American adolescents know their Backstreet Boys—Tan took the extra step of hiring noted Mandarin opera diva Joanna Wong and booked an orchestra of traditional opera instrumentalists, both of whom needed to be convinced before they felt comfortable performing a centuries-old classical piece set to a boom-box drum machine loop. “It took a bit of cajoling,” Tan says with considerable understatement.

Several versions of promotional spots for Kuala Lumpur, Malaysia’s new airport, and for the Hong Kong Tourist Board all blend in Indian tablas, Chinese kyotos, and medieval modal choir charting, set to hip-hop and disco beats.

The airport spot had the added complication of having its audio and video post-production done primarily in Singapore, pushing the limits of Malaysia’s Made in Malaysia law, similar to domestic content production regulations in Canada and France but requiring as much as 80% Malaysian production content.

“There was a big to-do about that one,” Tan recalls. “It was almost an international incident. But the spot worked well, and everybody was happy, one letter the commotion died down.”

Even more complex was a series of two-minute mini-programs on famous inventors for the TDC Kids network spinoff. The spots were originally recorded in facilities in Latin America, scripted and sung in Spanish. They were sent directly, untranslated, to TDC’s Asian headquarters in Singapore, which then sent them to Opuz, requesting that the studio compose, produce, and mix entirely new music tracks with new lyrics in English for Australian/Asian broadcast.

“All we had to go off was what we could see in the video,” Tan says. Capping this cross-cultural audio odyssey was the new vocal, sung by a young American girl who lives in Singapore.

The effort is worth it, says Karen Cheah, who heads up TDC’s Asian operations, “We’re already doing feeds in Hindi, Mandarin, and Japanese and plan to do more,” she says. “The challenge is to customize each spot for each region, yet establish and maintain an overall brand recognition. Audio is a key to accomplishing this, because the audio creates the personality of each channel.”

Cheah agrees that this approach represents a significant change in attitude from earlier efforts of American broadcasters to enter world markets, notably Cable News Network’s use of James Earl Jones’ distinctive baritone proclaiming, “This is CNN,” in every market globally. Now, Cheah says, the strategy is to “think globally, act locally.”

Tan expects his work to become even more complex in the future. “It’s not just a matter of fusing traditional Asian music with hip-hop any more—that’s already been done to death,” he says. “Now, they’re looking to add in stuff like Moby and acid jazz. It’s going to get really interesting.”

ANTI-DIVA MEETS SMASHING PUMPKIN

Marianne Faithfull and Billy Corgan were in Studio F at the Village in West Hollywood, writing songs for Faithfull’s next album. The upcoming release will follow her 1999 disc Vagabond Ways.
Charlie Zaa Revisits Colombian Roots

As for his return to Colombia, a country other artists have eschewed in favor of recording in the U.S., Zaa sees it as natural, almost destined. “Yes, it’s necessary to use some elements from outside, but not all of them,” he says. “Shakira’s first album was done in Colombia, and it was a hit. Carlos Vives’ first album was done here, and it was a hit. I don’t want to get too disconnected. The important thing is, from the moment we chose the repertoire, we entrusted this project to God, just as we did with the first one.”

GIANT MEXICAN RETAILER Mixup held its first Premios Mixup the evening of March 29 in Mexico City. The awards, given to both Mexican and foreign artists in English- and Spanish-language categories, set a new precedent in Mexico in that they were based exclusively on album sales in Mexico’s 38 Mixup stores.

“We now have a system in place that tells us exactly how many records we’ve sold, and we’re also in the main cities of the nation,” says Emma Musry, Mixup’s director of special projects, explaining the timing of the awards.

“I’m not giving an award based on quality,” she adds. “We’re based only on sales for the year. And it’s very important, because we have real data which hadn’t been available before. This has created huge expectations, because the labels themselves know we don’t sell those lists.”

Mixup’s weekly sales list has long been a much-consulted record-industry staple in Mexico City. By translating sales into awards, Mixup honors not only the artists but also the labels themselves and at the same time provides an incentive for improvement.

The 15 awards were given in music categories (Mixup also sells movies and DVDs, which have their own categories), three special awards were given to labels. Sony Music got best service. Universal Music received best marketing and publicity support, and BMG received best support for Mixup events.

Musiically speaking, the biggest-selling album of the year was OV7’s CDOO (Long), which even beat out Santana’s Supernatural. Paulina Rubio’s smash self-titled album on (Universal) took the prize for Spanish-language female artist, while Latin Crooner’s Von (Warner) claimed that prize in the male division. The rock en español prize went to La Ley’s Uso, and the group also won the band’s annual event prize for a record signing.

Next year, says Musary, there are plans to open the event to the public and feature performances by nominated artists.

THE FIRST-EVER Caliente en La Habana festival, which took place March 8-11 in Havana, yielded (Continued on next page)
Downloads Due in Australia; Digital Issues Remain

BY CHRISTIE ELIEZER
SYDNEY—Despite apprehensions about aspects of the new digital copyright laws, which went into effect March 4 in Australia, three record companies are starting digital download trials. At the same time, two others have given greater responsibilities to their new-media teams to expand their business.

In the meantime, the Australian Record Industry Assn. (ARIA) is negotiating with the Australian Federation of Musicians (AMCOS) over the rate for digital downloads. ARIA also continues to lobby for changes to these aspects of the bill it claims are flawed.

The Copyright Amendment (Digital Agenda) Bill 1999 was passed last year, following discussions initiated by ARIA in 1998. ARIA executive director Emmanuel Cardy says, “We now have a clean system to license our product on the Net, and also we can take action against crooks on the Net.”

But Cardy adds, lobbying telecom companies and Internet service providers (ISPs) created serious gaps that leaves the music industry vulnerable. “These groups did a great job,” he says. “It’s not the first time a government has been blindsed by science.”

In the week that the new bill kicked in, International Federation of the Phonographic Industry chairman/CEO Jay Herman visited Australia to discuss the latest global copyright and anti-piracy initiatives. He warned Attorney General Daryll Williams, who is chair for Communications’ Senator Richard Alston—and their counterparts in the Opposition, Robert McClelland and Bob McMullan—that the law does not meet the minimum standards set in the World Intellectual Property Organization copyright treaties in Europe and the U.S., and is inadequate to do business in the digital era.

Berman tells Billboard, “I’m worried about our ability to protect technology measures that we put in our recordings, and the ease with which those protection measures can be circumvented, and the grounds for circumvention. There are some issues to do with the liability of the ISPs in regard to infringing material.”

The Australian government’s response—similar to what it has told ARIA in the past three months—is that it will make changes. However, it has not given a timetable for these changes.

Record companies acknowledge the law’s weaknesses. “We are still working in the framework of government policy that is at best apathetic to the music industry,” complains Jeremy Fabinyi, managing director of Festival Mushroom Records (FMR).

The Australian music industry also understands the need to initiate a campaign to attack consumers’ Napster-era idea that downloaded music should be free. As a result, labels are making changes to bring themselves closer to finding new business through E-commerce.

BMG Australia, FMR, and EMI Music Australia are working on trials to determine the extent of consumer demand and which business mode—subscription, peer-to-peer, or kiosk—is most appropriate. They are also aligning Napster’s offerings with the ISPs’ own ventures between online retailer Sanity.com, ebuy.com (which provides technology solutions and wholesale music to) and others.

Germany’s Edel Plans Steps To Cut Costs

BY WOLFGANG SPAHR
HAMBURG—Edel in Germany is planning to cut costs by 6.5 million German marks ($101.5 million) this year to substantially improve earnings. Last year, edel records Germany posted revenue of 243 million marks ($110.5 million) but sustained a loss of 4.2 million marks ($1.9 million).

The No. 2 German company for compilations, edel media, achieved revenue of 56.5 million marks ($22.7 million) and earnings of 9 million marks ($1.4 million).

Reviewing the financial results for 2000, edel CEO Michael Haentjes stated that the loss sustained by edel Germany is due to overly high marketing and promotion costs. Haentjes says, “We tried out too much and were not concentrated enough.”

He stressed that there were no plans to shed any jobs. The savings at edel Germany are being implemented following a review of its operations by consultants Roland Berger. Plans are now being drafted to pool the various edel companies’ A&R activities. As a result, an A&R camp bringing in edel’s international repertoire managers is to be held every eight weeks to define what projects are top priority.

As part of the edel restructuring, Haentjes announced that the company will be moving into its new offices in Hamburg Aug. 24. He also took the opportunity to play down rumors that he is planning to sell his shares in music-TV network Viva.

In 2000, edel music AG achieved an increase in sales of 15.2%, from 450.9 million marks ($205 million) to 1.18 billion marks ($537.8 million). “This increase resulted from an internal growth of 98% and...” (Continued on page 72)

Piracy Fight Unites Labels in Philippines

BY DAVID GONZALES
MANILA—With three out of every four CDs sold in the Philippines being pirated copies, the territory now has become a key source of pirated product destined for overseas markets, according to the International Federation of the Phonographic Industry (IFPI).

Trevor Collins, an anti-piracy unit specialist with the IFPI’s Southeast Asia regional office, says pirated CDs containing mostly international recordings being exported from the Philippines to Europe, South America, and parts of Asia.

The Philippines isn’t yet the largest manufacturer of pirated CDs in Asia but is on its way to becoming so,” says Collins, currently serving as a consultant to the IFPI-affiliated labels’ body the Philippine Assn. of the Recording Industry (PARI). The gravity of the situation has led PARI’s member companies to put aside their differences and band together to counter the scourge, which mainly affects the CD market.

Tianwan’s PlanetMG.com Offers Paid Downloads

BY TIM CULPAN
TAIPEI, Taiwan—Online music site PlanetMG.com, which launched March 15 in Taiwan, continues the Asian rollout of Sony’s vision for secure, paid music downloads. A division of Sony Marketing Asia-Pacific, PlanetMG.com uses Sony’s ATRAC3 compression technology for secure music downloads and piracy prevention.

Visitors to the bilingual site (it is available in English and Chinese) can sample songs for free but need to pay $1.10 to download tracks that can then be played on a PC or ATRAC3-compatible MP3 player. Most non-Sony MP3 players are unable to play ATRAC3-encoded songs.

It makes sense for Sony to have a subscription-based service that will allow listeners to get streaming audio for a flat fee.

Tan refuses to comment on current revenue from the site but says he is satisfied with results to date. Tan says PlanetMG.com doesn’t make forecasts of future traffic and revenue but is confident the site will be successful.

The site features a large array of Taiwan content, with fans being able to download songs from such acts as Sony’s most famous locally signed artist, Coo Lee.

While still is dominated by Sony, such independent labels as Taiwan’s Crystal Records have signed up to sell songs and promote their artists.

PlanetMG.com managing director Ren Chiung-da says he doesn’t expect many sales from the site. “I don’t think it will be a lot. It’s just for promotion.” He says, “It’s a good way to promote our artists.

The site currently has around 400 songs in its catalog, with about half that number from Sony artists. Any expects another 300 songs to be added by the end of March, with further additions from Sony’s library as they become encoded and cataloged.

The collection currently includes songs from Crystal’s two top acts, 1976 and Grouppie, while older works from Sony’s online catalog include selections from Aretha Franklin and Janis Joplin.

While none have yet signed up, Koh says the site is open to the idea of bringing the smaller独立 labels onto board, something that would go a long way toward making PlanetMG a true-stop shop for music sales.

An executive from a rival top-five label says that if the right deal were struck, then it would consider joining the site. Of chief concern would be whether other labels would get a fair run against Sony artists.

Koh dismisses concerns about Sony dominating the site. “We belong to the Sony hardware group,” he explains, “so that makes us independent of the music group.” Likewise, Koh says that if an “appropriate” technology came along that could match the security and reliability of ATRAC3, then the site would support it.

As well as being a stand-alone site, PlanetMG.com is part of an experiment for Taiwan’s Internet service provider GigaMedia, which will integrate PlanetMG’s content into its own lifestyle sites, while providing surfers with the chance to buy songs through PlanetMG.com.

It’s just a question of time before people start to pay for online music.

—NICHOLAS KOM, PLANETMG

(Continued on page 75)
Canadian Singer/Songwriter Hawksley Workman Lets 'The Wolves' Out On His Own Isadora Label

BY LARRY LEBLANC
TORONTO—With the Canadian release March 6 of his imaginative, modern rock sophomore album, (Last Night We Were) The Delicious Wolves, on his own Isadora Records, Canadian singer/songwriter Hawksley Workman is living out the dream he set for himself in his early teens when he was determined to make music his life. When I was 13, I had a recording studio in my bedroom,” recalls the personable and eloquent 25-year-old. “For multitrack recording I’d use two cassette decks, a Radio Shack mixer, and a microphone in the closet. I’d record to one cassette and record along to that cassette to a second tape.”

As with his 1999 debut, For Him and the Girls, also independently released by Workman’s label, this new album, distributed in Canada by Universal Music Canada, is a one-man-band virtuoso. Both albums were produced at his 8-track home studio in Toronto. Both feature him playing bass, guitar, piano, and drums. And both, while being musically eclectic and having a wide range of tonal shading and phrases, were conceived to be, well, deliciously entertaining.

With immense grass-roots media support and strong airplay at Canadian college radio, For Him and the Girls received critical acclaim, according to Workman’s manager, Brad Pandya at Pandya/Essential/William Tenn Management in Toronto. This enabled Workman and his four-piece band the Wolves to tour Canada four times, including opening acts for the Violent Femmes and Morrissey. “The sales were primarily through his live shows,” notes Pandya. For Him and the Girls was released in the U.K. by London-based Loose Records in October 2000. The following month, Workman did 11 club dates around London. He returned to the U.K.-in February for a 15-club tour with Chris Mills & The Miserable Bastards and received impressive critical reviews. The debut album was also released in the U.S. by respected Ba Da Bing! in January and in France by Recall Records March 27.

“I’ve always felt that first record, in particular, would connect in England, because Hawksley’s [persona] is like an English rocker!” says Pandya. “We’re still talking to U.S. labels about releasing the new record.”

According to Workman, these international releases of the debut held up his new album. “I finished recording in June 2000, and it was in the can for quite a while,” he says. “Admittedly, that was frustrating, but with the [international] all releases of the first album being staggered, it’s been a very busy time. So perhaps it was good that I had the second record done.”

The new album’s leadoff track, “Stripstease,” has been picked up for airplay by Canadian rock stations such as CFOX in Vancouver; CFRX in Prince George, British Columbia; and CFAX in Victoria, British Columbia. The track’s video has also been added in light rotation at Canada’s national television channels. “The early airplay at mainstream rock radio has been a surprise for us,” says Universal Music Canada VP of national promotion, Paul Eastwood. “There is something different, something very natural about Hawk- sley,” says Kneale Minn, music director of radio at the Indian Books Music & Cafe chain, which operates 15 stores nationally. “I think it could do something.”

Workman himself says he had no hesitancy in aligning himself with a multinational for distribution. “I tried to abandon the business side of music,” he says. “You walk out of that [studio], and you’re told you’ve got a ticket into the business. It’s not the easiest time to be breaking into the music business, particularly in Canada. I’m just 20 years old, long enough. But I’m young, extremely driven, and have the ability to contribute in a lot of different ways.”

To further build a career in national distribution, Workman has produced albums by such leading Canadian roots-music acts as Tegan & Sara, John Southworth, Paul Murell, and the Cash Brothers. He has also co-produced Toronto singer/songwriter Slean’s upcoming Atlantic Record debut. At first, Albare [executives] wondered if I was insane in picking an unknown like Hawksley to work with, but I had never felt so sure of anything in my life.”

For the album, Workman has contributed vocal and guitar to an internationally distributed soundtrack of songs by Simeon’s, the new TV show. “I feel a real kinship with what he does.”

With producing, you get to look through the eyes of another artist and, perhaps, learn a few new words and see colors differently,” says Workman. “Confident and self-assured about his music, Workman appears to acknowledge the pressure of cockiness and awareness of his music being likened to critics to Tom Waits, Jeff Buckley, David Archuleta, Beck, and Sparks. (Continued on page 74)

Czech Awards See Recount
Computer Glitch Reveals Fallibility Of Live Polling

BY MARK ANDREWS
Praha Music Business may have won best group at the March 17 Czech Music Awards, but it was the funk band’s name that aptly described a controversial computer glitch that led to its victory. In a bizarre turn of events, the band first lost then amazingly won during a recount.

The 143 members of the Academy of Popular Music present at the ceremony in Prague’s Great Exhibition Hall voted live that night by clicking one of three buttons on a pull to choose a winner for each category. During the group of the year vote, the results on a large screen showed that bands Chinska and Lucie (both signed to Universal Music) had won jointly with 40% each, while Monkey Business (Sono/Bonton) trailed with 25%.

At first the moderator asked for a recount on the tie in first place. Then academy members protested, saying a recount needed to be done for all categories. The moderator ordered the academy members to vote in exactly the way they’d done before. Monkey Business won, with 30%, Chinska had 35%, and Lucie 31%.

Filip Sirotek, the producer in charge of the show and a member of the academy’s council, said that during the initial vote the computer software had only counted the first 10 votes cast before cutting off leaving the remaining votes uncounted. Sirotek said members had noticed the error because the result was shown on the electronic screen at the front of the hall even before members had finished casting votes.

“The moderator took the correct form of action. Had he not done so, the computer operator and the narrator would have asked for a recount themselves,” Sirotek said. He dismissed suggestions that the software error brought the validity of results for the six other categories into doubt.

A legal notary was present to verify the results, he insisted. Had the computer error occurred only once, then the system operator and the notary—the only ones to see the exact number of votes cast—would have stepped in. In the case of the first vote, 152 votes were counted.

But since no explanation was offered that night, the computer blip was not apparent on TV screens. (Continued on page 74)

DENIS HANDLIN, chairman/CEO of Sony Music Australia, has been elected to the chair of the industry body, The ARIA. The move has the backing of directors for the third consecutive year. Vice chairman are Peter Bond, president of Universal Music Australia; Shaun James, chairman/CEO of Warner Music Australia; and Tim Prescott, managing director of BMG Australia. On the board are Jeremy Fabinyi, managing director of Festival Mushroom Records; Tony Hiles, managing director of EMR Music Australia; David Williams, managing director of Shock Records; and Philip Mortlock, managing director of Origin Records.

VOLIN VIRTUOSO Kenneth, chart-topping tenor Russell Watson, and highly acclaimed soprano Angela Gheorghiu have been lined up as the first artists for the 2001 Classical Brit Awards, to be held May 31 at the Royal Albert Hall in London. Following the success of the inaugural ceremony last May, the Classical Brits has this year attracted sponsorship from car manufacturer Rover. The biggest stars from the world of classical music will vie for Brit Awards in the categories of female artist of the year, male artist of the year, and orchestral ensemble of the year. Newcomers are also recognized through the young British classical performer category. Voting for four of the awards will be by an academy consisting of the media, the British Assn. of Record Dealers, members of the Musicians Union, promoters, industry executives, and orchestra leaders. Listeners of radio station Classic FM will be invited to vote for the Rover Album of the Year award, and a chosen panel of national media will decide the winner of the Critics Award. Last year, 4.5 million viewers gave the show the highest Audience Appreciation Index figure for the spring/summer season on ITV. Those viewers helped sales of albums, singles, and classics, with performing artists on average more than 150% more albums.

DANISH MUSIC EXPORTS decreased 16.5% from 734.1 million kroner ($88 million) to 612.7 million kroner ($73.5 million) from 1998 to 1999, according to a study from the Danish Music Information Center published March 26. The statistics include export revenue from record companies, performing rights societies KODA and GRAMEX, mechanical right societies NCBR, artist managers, booking agents, CD pressing plants, and projected revenue from local artists signed abroad. Export sales of local labels totaled 223 million kroner ($27.8 million) in the reporting year, down from 318.4 million kroner ($38.2 million) in 1998.

U2 and DAVID GRAY were among the winners of the first-ever Ireland Music Awards (MIMA) at Dublin’s Point Theatre March 16. U2 collected the awards for best Irish band and best-selling Irish rock album, All That You Can’t Leave Behind (Island/Universal). U2 members Bono and Edge took the top Irish songwriter award. Gray was picked best international songwriting artist, while his label once again took out best Irish label for Universal Ireland, for best-selling international album (male). Music Ireland is Ireland’s newest mobile phone service, and the MIMA awards incorporate the Irish Recorded Music Awards (IRMA). The inaugural event was recorded for transmis- sion to a limited audience of 50,000 viewers on live satellite, with an estimated 220,000 for the Elton John AIDS Foundation and the IRMA Trust. John received a humanitarian award in recognition for his work with the foundation and performed a duet of “Your Song” with Irish star Ronan Keating for the show’s finale. Sinéad O’Connor, Gray, Altan, Ennobluk, Harris, Gabrielle, Ash, Atomic Kitten, JJ72, and Morecheeba were among the evening’s performers. Other award winners included the following: best international female album, Whitney—The Greatest Hits by Whitney Houston; best international group album, by the Beatles; best international male single, “Stair” by Erinni; and best international female single, “Can’t Fight the Moonlight” by LeAnn Rimes. Harris was the “Hot Press” critics’ choice, while Northern Irish band Red won Best Hope for New Artist.

The evening’s winners were Keating, Daniel O’Donnell, Shane, Shannon, Westlife, Samantha Mumba, and Mark McCabe. Christy Moore was given a lifetime achievement award, Louis Walsh (manager of Saman- tha Mumba and Westlife) received a special industry award, and Dave Fanning picked up the prize for best rock DJ.

DENIS HANDLIN, chairmen/CEO of Sony Music Australia, has been elected to the chair of the industry body, The ARIA. The move has the backing of direc-
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## Italy

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AWARD COLLECTING is becoming a habit for Ayman, the 24-year-old, Berlin-based singer of Tunisian descent. After walking away with two German music industry Echo Awards for best newcomer and best national rock/punk artist (Billboard, March 31), a week later Ayman received the prestigious Fery-Jay Award for his innovative German lyrics. In a ceremony held March 22, Ayman was honored with his production team Triple M (Mike Michaels, Mark Dollar, and Mark Tabak). In the course of his young career, Ayman, who is signed to East West Records, has scored three hit singles, including “Mein Stern” (My Star), which peaked at No. 4, enjoyed a 30-week chart stay, and achieved platinum status (300,000 units). Ayman’s debut album, “Hochexplosiv” (Highly Explosive), also went platinum. The annual Fery Jay Awards recognize the year’s best artists, and this year’s edition was initiated by Mary Jay-Jacobson in remembrance of her late husband Fred Jay, who penned lyrics for artists such as The Street Preachers, The Manic Street Preachers, and Mathias, as well as numerous top German-language artists. The award comes with 25,000 German marks ($5,000) in prize money.

The Australian postal service has released a second series of stamps in its Rock, Australia series. The issue is accompanied by a CD on Mushroom Marketing that features the artists and songs honored in the series. The stamps depict 10 classic Australian singles: Cold Chisel’s “Khe Sanh” (1975), Men at Work’s “Down Under” (1981), Midnight Oil’s “The Power and the Passion” (1982), INXS’s “Original Sin” (1984), Crowded House’s “Don’t Dream It’s All Over” (1986), and INXS’s “The Stolen Days” (1989). The stamps will be released on October 7, 2001.

The latest major international release features a brand new single by Australian group INXS. The group has been working on the album for several years, and the release is expected to be a major international hit. The single, which features a mix of pop and rock, is expected to be released in late summer.
Olsens—A-Rama: Mary-Kate and Ashley Olsen are making a play for the ever-younger pop audience with soundtracks and themed compilation albums. Their boutique label, Dualstar Records, recently entered into a deal with Trauma Records (No Doubt, Bush), distributed by RED.

Dualstar/Trauma just released a pair of the Olsens’ home video soundtracks, Winning London (span off the made-for-video title of the same name, on Warner Home Video) and Our Lips Are Sealed (span off a previous Warner Home Video title).

“The girls do not perform on these, as they did on the albums they released when they were children,” says Michael Pagnotta of Reach Media, longtime publicist for the now 15-year-old twins. Pagnotta and Reach Media associate Tracy Hurley are now music supervisors for the Olsens’ album projects as well. “This is a completely different strategy: We’re looking for cool music that will entertain the girls and their audience.”

The soundtrack to Winning London is a mixture of ’80s new wave (such as Plastic Bertrand’s catchy, kitschy “Ca Plane Pour Moi” and David Bowie’s first single “Dancing in the Street”) by Australian act the Noogies. Other tracks include a cover of Depeche Mode’s “Just Can’t Get Enough” by British dance artist Sam Walker.

The Dualstar deal with Trauma also encompasses themed compilations, as previously mentioned. “We will do two or three a year, with both a summer-themed and a Christmas compilation likely for this year,” Pagnotta says.

A major upcoming source for Olsen twins soundtracks, he notes, is TV—specifically, the twins’ imminent sitcom, which debuts in June on the Fox Family Channel, and an animated series slated for fall on ABC’s Saturday morning lineup. “The main title to their new sitcom is taken from the chorus of ‘So Little Time’ by Brit dance/rock act Arkana,” Pagnotta says. “It’s also the Olsen’s’ theme. Dualstar/Trauma will release the soundtrack, which will be taken from the music used in each of the first season’s 26 episodes. We’ll also use original music for the new animated series, and a soundtrack deal is in the works for this as-yet-untitled series.”

The music is also receiving copious exposure at Wal-Mart, “through Mary-Kate and Ashley’s line of clothing and accessories—as well as through Wal-Mart’s in-store radio. It gives us a unique ability to cross-promote [Olsen products] in their 2,900 stores.

“Promotions with Radio Disney, and possibly even a personal appearance at a record chain, are in the works,” Pagnotta continues. “In addition, their Web site has a separate sub-site devoted to the music.” In general, Pagnotta says, he’s making a concerted effort with the Olsens’ soundtrack projects to utilize “music that’s a little less typical than what you might find in other children’s products and programming.”

Radio being as tough a nut to crack as ever, he says, “we’re exploring different ways to bring this music to Mary-Kate and Ashley fans, so that we’re less reliant on radio.”

While the twins aren’t singing on any of this current crop of album releases, Pagnotta says, “they have been approached about a record deal for themselves.” More on that score as it develops.

MO'T TO COME: Sony Wonder scored dual Grammy nominations this year for Tom Chapin’s This Pretty Planet and Kenny Loggins’ More Songs From Pooh Corner; both those albums are part of Sony Wonder’s “Family Artists” series. Sony Wonder spokesperson Deborah Stefel says a new “Family Artists” album is due this summer, from modern folk/blues artist KeBe Mo! Called Big Wide Grin, it will feature different artists as well as covers of songs, including the O’Jays’ “Love Train,” Sly Stone’s “Family Affair,” and Stevie Wonder’s “Isn’t She Lovely.”

WHAT’S THE BUZZ? Canadian talk show host Dini Petty wrote a narrative poem in 1992 called The Queen, the Bear & the Bumblebee, which she used to entertain young patients during a personal appearance at a Toronto children’s hospital. The poem evolved into a children’s book, and now—with an original classical music score and operatic vocalists—it’s the latest audio release from the Children’s Group. The Pickering, Ontario–based label, whose most renowned exports are the award-winning live “Susan Hammond’s Classical Kids” series and “The Mozart Effect for Children/Babies,” was Petty’s first choice to put her words to classical music, à la her favorite childhood musical work, Peter and the Wolf.

The music was composed and orchestrated by Juno Award winner Mark Goldman and Grammy Award winner Andrew Hornzy; guest vocalists include mezzo-soprano Erin Thrall as the Queen, bass Luc Sauzier as the Bear, and contralto Daniel Taylor as the Bumblebee. A Children’s Group spokesperson says a live symphony show based on The Queen, the Bear & the Bumblebee is in the planning stages for North America.

**Billboard**

**Top Kid Audio**

**compiled from a national sample of retail stores, mass merchandisers, and internet sales. Reports collected, compiled, and provided by SoundScan.**

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more priority fallout: A couple of days after our deadline for the last issue of Billboard, Declarations of Independents received a belated call from Scott Haidle, president of Paulstarr Distributing in Chanhassen, Minn. We had tried to reach Haidle to gauge the impact of Priority Records’ move to EMI Music Distribution (EDM), effective April 1. As noted in Retail Track, even though Priority has been wholly owned by EMI since 1998, the major label had continued to retain a pair of indie distributors—Select-O-Hits in Memphis and Paulstarr (Billboard, March 2). While Select-O-Hits VP Johnny Phillips told us that Priority only represented 5% of his company’s business, Haidle says that Paulstarr is in a much better position to hit the label’s departure: Priority represents 30% of the Twin Cities, Minn.-based company’s volume.

On March 5 Haidle was forced to let five clerical and warehouse employees go, bringing Paulstarr’s staff down to a total of 21.

“We’re down to the current volume of business,” says Haidle. “You realign your staff with your volume of business.”

Haidle is attempting to put the best face he can on the layoffs, which total nearly 20% of his small staff.

Like Phillips, Haidle maintains that Priority’s product was not as hot as it once was. He says that Paulstarr had taken big returns of Priority’s ‘90s core material and that “was tying up a lot of cash flow for 45-60 days... We are going to be in a better cash flow position now.”

He also notes that the staff cuts did not affect the company’s sales or marketing personnel.

The Select-O-Hits view: “We’ve still got a lot of solid labels under our belt,” he also admits, “My (business) has been declining the past couple of years.”

Hall of Famers: This year’s inductees, for Independent Music (AIM) Foundation were highlighted by the well-deserved induction of two legendary figures into the Independent Music Hall of Fame. This year’s honorees, Motown Records founder Berry Gordy and doo-wop pioneer Dion DiMucci, will be feted at the May 5 awards banquet during the trade group’s annual convention, which kicks off May 2 at the Biltmore Hotel in L.A.

Few African-American entrepreneurs have had the impact on this country’s music and culture as Gordy. After scoring a songwriting hit with Jackie Wilson’s “Reet Petite,” Gordy started Motown in 1959 in his hometown of Detroit with an $800 loan from his parents.

Within a few years, Gordy had created a pop-consumable R&B sound that many imitated but few duplicated and brought together the most glitzy lineup of soul music talent anywhere. The roll call of stars on Gordy’s labels included the Supremes, the Miracles, the Temptations, the Four Tops, Marvin Gaye, Stevie Wonder, Mary Wells, Martha & the Vandellas, and the Marvelettes. (Whew!)

Gordy’s storied catalog is now part of the Universal Music Family, but Motown was independent during the 1970s. The AIM ceremony will restate the label’s keystone role in the history of independent music in this country.

Once an independent, always an independent: Dion, as he’s known to fans around the world, issued his magnificient 2000 album, Deja Nu, on the Ardsome, Pa.-based indie Connecticut Records (Billboard, Sept. 9, 2000). As he told Declarations of Independents last year, the record was a deliberate throwback to his 50s glory days: “I wanted to virtually encapsulate that era’s expression and the passion of the way we recorded records back then.”

Passion must be Mr. DiMucci’s music-making name, as he scored his first major hit, as leader of Dion & the Belmonts, with “I Wonder Why” on the indie label Leiber & Stidham. Dion’s next album, the stories of rock’n’roll music.

And, as last year’s triumph proved, he hasn’t lost a step over the years. Heartfelt congratulations to both inductees.

Add AIM: This year’s AIM ceremony will apply an additional point of view: Michael Haenjes, CEO of Germany’s edel music—which has deepened its U.S. commitments with the establishment of edel Entertainment and its purchase of a controlling interest in RED Distribution—will address the convention May 3.

Flag Waving: It’s taken quite a while for Philadelphia band the Bigger Lovers’ terrific debut album, How I Learned to Stop Worrying, to get from the studio to the records.

As guitarist Bret Tobias explains it, the group received its album in late 1999 from Moodood Records, the Cary, N.C.-based label that gained some notice when it issued Whiskey Town’s debut album, Faithless Street, several years ago.

Unfortunately for the band and its work, Moodood lost its distribution deal with DNA, and How I Learned to Stop Worrying was effectively orphaned. Though the Lovers managed to buy their master back, they had no place to go with it.

However, drummer Patrick Berkery knew his way around the biz as a writer—he works in the editorial department of online retailer CDNow and freelances for The Philadelphia Weekly and elsewhere. Among the albums Berkery received as a full-time gig was material from Monticello, Miss.

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SONY PLACES SECURE CD BONUSES ONLINE AND REDIRECTS SITE TRAFFIC

SONY GETS CONNECTED: To those looking for bonus features on the latest albums from Epic Records—Malcolm Martin, artists Jennifer Lopez and Ricky Martin, here’s a piece of advice: You won’t find them on the CD itself.

Instead, buyers of those albums can find bonus materials on the official Lopez and Martin Web sites.

Epic’s parent, Sony Music Entertainment, is equipping the sites with special CD-ROM-driven digital content technology called ConnectEd that allows a consumer who buys their new albums into a hidden secure area on the site that holds bonuses.

Sony has rolled out the ConnectEd feature with the Lopez and Martin albums thus far. Plans are also in the works to use it with upcoming releases from Anastacia, G. Love & Special Sauce, Billy Gilman, and Mary Chapin Carpenter.

Buyers of the Martin album, for example, were able to download a free copy of a non-album track—his duet with Christina Aguilera, “No One Wants to Be Lonely”—that could only be obtained by first accessing the ConnectEd-protected area of rickymartin.com.

Normally, such perks—extra tracks, Web links, and interviews—live performances, lyrics, discography information—are embedded on the CD and can be accessed through a computer’s CD-ROM drive. They’re generally known as enhanced CD features.

Sony’s extra with ConnectEd also requires that an album be in the CD-ROM drive of the user’s computer, but all the features and technology reside on the artist’s Web site. If the site remains offline when a user loads a CD, the ConnectEd drive, then access to bonus features is granted.

Theoretically, such features could be used to drive additional CD-ROM sales, and add e-commerce opportunities for the artist and label—all sanctioned sites of Sony acts already link to Sony’s online store, and for purchase extras, and can also be offered through ConnectEd.

But Sony officials maintain that the ConnectEd system differs from another e-commerce effort with its CDs that embedded a link to the Sony online store on its CDs and sparked an unfair-trade-practices lawsuit by the National Association of Recording Merchandisers. In the ConnectEd model, there is no automatic link on the CD that drives traffic to another retailer that originally sold the album.

And so far it’s a moot issue. The bonus features have been free.

Sony officials say that the advantage of shifting bonus material to the Web is that it allows for greater control over the timing of the release of such material—extras don’t have to be inserted by the CD-mastering stage.

That’s more, a Web-based system creates opportunities for updates of bonus material, a la the web site for the first album of U.S.—the first leg of the U.S.—was canceled Feb. 20 because of illness—Warner Bros. Online (warnerbros.com) is offering an archived Webcast of the band’s Feb. 14 at Los Angeles’ Colosseum. The show was captured by video director Kevin Kerslake, and American consumers accessing, say the Web site of Sade (sade.com) would be linked to a UK site, because she is signed out of the full version of the site, the user would then have the option to link back to the U.S.-specific site, sadeusa.com.

Llewellyn says that the first step was to incorporate this new system, “so that as an international audience, we definitely want to tell the world to one place,” Llewellyn says. “It makes for amazing traffic spikes.”

BITE & BYTES: If you missed Coldplay when it passed through the U.S.—the first leg of the U.S.—was canceled Feb. 20 because of illness—Warner Bros. Online (warnerbros.com) is offering an archived Webcast of the band’s Feb. 14 at Los Angeles’ Colosseum. The show was captured by video director Kevin Kerslake, and American consumers accessing, say the Web site of Sade (sade.com) would be linked to a UK site, because she is signed out of the full version of the site, the user would then have the option to link back to the U.S.-specific site, sadeusa.com.

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That’s the idea: You can keep changing it,” a Sony representative says. “It’s not static, it’s where no matter how cool it is, once you’ve seen it, that’s it. With this, it gives you a reason to come back to go to the Web site.”

Indeed, Chennai Llewellyn, head of Epic’s new-media group, says that ConnectEd has been a big traffic driver at the Jennifer Lopez site, which has been affecting regular updates, including an exclusive live performance of the song “Play” and interviews with Lopez.

“That’s been really successful,” says Llewellyn of ConnectEd. “We are getting tens of thousands of people accessing the site every week.”

SPEAKING OF JENNIFER LOPEZ... Epic officials say that a recent streaming of her latest site worldwide—along with a Jennifer Lopez global chat/listening party backed by Microsoft’s MSN and held the day before her new album’s release—helped J.Lo score 11 No. 1 chart hits.

Epic’s Llewellyn says that major online promotions for the label’s acts are now being pushed through the Web site in the country in which the artist in question is signed.

That means that while Epic divisions all over the world have their own Jennifer Lopez sites, promotion for J.Lo is directed through the U.S. Jennifer Lopez site, jenniferlopez.com, because she is a U.S.-signed act. So Lopez fans in Hong Kong who want to access her Web site would load it at the U.S. version of the site and then have an option to link to the regional Hong Kong sub-site, jennifermusic.com.hk.

The sites have been offering opportunities from having only one content portal. The sites have little overlap: GetMusic focuses on established and up-and-coming acts, while Farmchub aims to discover and promote unsigned talent.

Preview Systems COO/CFO Brad Sosa has resigned to pursue other interests. Former corporate controller Roger Rowe has been named CFO, reporting to president/CEO Vincent Putinave.

Executive VP and COO of Farmchub, some of Sosa’s former responsibilities. Preview Systems, which provides E-commerce services, earlier this year let go 25% of its staff and said it was exploring a possible sale of the company (Billboard Bulletin, Feb. 7).

Loudeye Technologies has purchased technology and infrastructure assets from OnAir Streaming Networks. The move will allow Loudeye to offer online radio. Loudye also recently acquired online song-sample provider DiscoverMusic (Billboard Bulletin, March 5).

Clive Davis’ J Records has forged a deal with PlayJ, an advertising-supported online download service, to distribute select content online. Through its network of affiliate sites, PlayJ will distribute “Bisounez,” the first single from EMI artist Olivia, and O-Town’s tracks “Liquid Dreams” and “All or Nothing.” PlayJ, the music division of Web marketing firm EverAii, enables copyright music to be downloaded for free, displaying advertising as tracks are being played.

Winamp players have introduced a Liquid Audio plug-in. The move allows users of Winamp—an America Online property—to access Liquid Audio’s 156,000 secured digital tracks. The plug-in works on Winamp versions 2.6.2 and higher; it is available at liquidaudio.winamp.com and winamp.com/plugins. Liquid Audio also has a plugin deal with RealJukebox’s RealPlayer and RealJukebox.

Also, Liquid has inked a deal to digitally distribute Edel Entertainment, the North American entity of Hamburg-based edel music. The pact expands on one forged last year between edel music and Liquid Audio Europe (Billboard Bulletin, May 31, 2000). Under the new deal, material from edel and its subsidiaries, including RED Distribution, will be available for download and streaming on the Liquid Audio Network.

E.Music.com is offering downloads of rare recordings from Louisiana Hayride, a CBS radio program that highlighted country music from 1948 to the early ‘80s. Tracks from Elvis Presley, Johnny Cash, June Carter Cash, Waylon Jennings, and Tubb Edwards are available now, and the site will introduce new tracks and artists every two weeks. The material to be released on E.Music was recorded between 1954 and 1964.
For the past four years, attendance at the annual Plug.In Conferences held in New York has been mandatory for senior music-industry executives representing major and independent record labels and retailers—in short, anyone with a vested interest in the future of the music business. Now, the acclaimed forum branches out to European soil, with Plug.In Europe having its inaugural meeting in Barcelona next week. The forward-thinking musician and entrepreneur Peter Gabriel will give the artist-spotlight address, following the keynote speech delivered by Andreas Schmidt, president and CEO of the Bertelsmann E-commerce Group.

For the next 48 hours, attendees (Continued on page 84)
How have Europe's leading brick-and-mortar music chains responded to the rise of online music retailing? Billboard correspondents spoke to executives in four key markets about the history of their presence on the Internet and their current Web site strategies—which often differ from one another significantly. Reports follow from Sally Stratton in London, Ellie Weinert in Munich, Gary Smith in Paris and Howell Llewellyn in Madrid.

**HMV EUROPE**

**www.hmvdigital.co.uk**

LONDON—"Strategically, it's very important that we're [online], because what happens in the future on the Internet could affect the music industry," observes Stuart Rowe, e-commerce director of HMV Europe.

The latest HMV Web site was launched on Feb. 14, and is the U.K.-based retailer's fourth online presence. "It's a key milestone for us, and we're very pleased with the way it's going and the reception it has had," says Rowe.

The history of the site mirrors the development of bricks-and-clicks thinking.

The first HMV Web site was launched in 1997 and was solely informational. "We were getting a lot of emails from our first site saying, 'You must go transactional,'" recalls Rowe, "so we did something very quickly." A second "semi-transactional" site offering just 15,000 titles followed the first and was operational through late 1999. "We have moved in the Internet space when our customers have wanted us to do it," notes Rowe.

A third site was launched in October 1999 and was the first to offer HMV's full catalog of some quarter-million titles. "Our strategy is to complement our existing business as another channel," explains Rowe. "We are believers in the bricks-and-clicks philosophy, and therefore it is very much an integrated affair. We have similar systems to back up our Internet that back up the stores; we use the same catalog and run the same campaigns. There are a lot of benefits which a pure-play Web site simply can't copy because it doesn't have shops. Customer returns are a good example; you can return Internet goods to our 120 shops in the U.K."

"We decided early not to go desperately after market share at whatever cost, and that paved the way to be the correct thing to do because we're still standing, developing and moving our Internet site forwards and some of our competitors have gone belly-up."

"We picked up the business of the Internet companies that went broke," says Rowe adding that capital investment and timing have been fundamental to HMV's success. "For us, it's very much about building gradually a long-term sustainable business on a sustainable business model."

In the U.K., Rowe cites Amazon and Streets Online as major music competitors, with Black Star competing in the video and DVD market. "We're very much a U.K. Web site dealing with U.K. record companies, though that doesn't restrict us selling abroad. If you compare the disappointment," says Rowe of wireless Web access. "It's speculation as to whether the next generation of technology is going to live up to the expectations that everybody had. So we're very interested in mobile and, strategically, it is important to us, but tactically it's very important that we get the timing right when we would enter that market."

**VIRGIN MEGASTORES ON-LINE**

**www.virginmegastores.com**

LONDON—"We built our original strategy about two and a half years ago, and in just over six months launched the first of our sites [www.virginmegastores.com] in the U.S.," says Ziggy Rokita, commercial manager of Virgin Megastores Online.

"There was a more mature market there at the time, [and] there were the third-parties who could help us expedite that in a very short space of time. It was a great way to launch the Virgin Megastores brand out there, and it was a testing ground in an area that would not jeopardize our brick-and-mortar business, which are so mature [in the U.K.]."

The idea was that, whatever we would learn there, we would then scale out to our other trading territories: the U.K., France and Japan.

However, Virgin's online team found the market had moved on so much in six months that it revised its strategy. Plans to create sites on the American model in the U.K., France and Japan were put on hold, and the team rebuilt virginmegastores.com last July.

"What we revised the second time on the U.S., transactional site was the infrastructure, to make the deliverables so much better," says Rokita. "We aren't a small start-up company who didn't have a brand to worry about; the brands have to be as consistent online as they are at retail, and it was so important that we got it right. We did get it right from a transactional point of view, but it wasn't in keeping with what our brand values were."

The site was therefore reviewed again, and, in January 2001, virginmegastores.com became an informational site only, "which is more in keeping with the stores, with the brand and all things Virgin, and for us at the moment that seems a fair way to go while we review our strategy," says Rokita. "We've learned so much from working in the U.S., and it's so important for us to take that experience and use it wisely, and that's what we're trying to do now."

The virginmegastores.co.uk site is in operation, but, says Rokita, is a very basic setup that's under review for future expansion. The U.K. site simply has a U.K. storefinder, a mail-order service, a U.S. Megastores link and a registration option.

Online (retailing) is here to stay, but so a lot of e-mail and newsletter tailoring to your specific genre of music," observes Lown. "Through our staff, we will provide the [Internet] high users but low purchasers with the confidence to take the plunge."

"Our world-music buyer at the Piccadilly store has created the best world-music section in the world," declares Lown, offering one example of how Tower's strategy can work. "Pre-Internet, only those lucky enough to visit the store could interact with this product genius. He only has so many hours in one day and can only be on the shop floor community."

(Continued on page 88)
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BRICKS-AND-CLICKS (Continued from page 86)

cating with customers for a maximum of eight hours. The Internet allows him to communicate with customers all over the world, at any time! He is extending the reach of his unique talent,

“I always saw the Internet as a way to extend our brand and develop our customer base,” says Lown. “The downturn in the dot-com sector was no real surprise to traditional retailers.”

Lown notes that Tower has declined to create a site specifically for mobile Web users with current WAP technology.

“We have studied the mobile-phone market with great interest and feel WAP is too much of a gamble to invest in a compatible site,” he says. “However, we await the introduction of 3G-mode in Europe and are currently looking into cost-effective methods of sending text messages to mobile users within the vicinity of the stores.”

WORLD OF MUSIC

www.wom.de

MUNICH—“World of Music or WOM is comprised of two pillars: its 18 nationwide retail outlets plus the WOM Journal, which has gained more and more importance over the years as Germany’s most widely read consumer music magazine,” says Jens-Peter Labus, sales manager for WOM Online. “In January 2000, we decided to launch an Internet portal to include both systems—CD sales as well as the magazine.” The site was officially launched last August at Popkomm.

The consumer-oriented site is clearly structured into three parts: content, customer service and shopping. Editorial content, updated daily, reflects the WOM Journal and offers record reviews, artist bios, interviews, news and behind-the-scene reports. Clicking on the customer-service area provides assistance with the use of the search program either for online song excerpts or online purchases.

Since then, WOM’s experience with the new site, as well as a series of what it calls “usability surveys,” have led to improvements introduced in November in “Phase 2” of the Web site. “Phase 3 will be set up during the course of the first-half year 2001,” says Labus, but he was unable to provide further details of WOM’s Web site revisions at press time.

“Wealth the German market, we consider www.lager.com to be one of our competitors,” says Labus of that retail search engine. With few exceptions, he says, established retailers dominate the scene in Germany.

On an international level, Labus cites a survey conducted by the Nuremberg-based GfK that states the strongest competitors for global online music sales are Amazon, Primus-Online and Bertelsmann Online. As with Tower Europe and other retailers, WOM has decided against going after mobile Web users at present.

“If you are talking about WAP, then the answer is no, WOD is not targeting consumers via their mobile phones. We don’t consider it effective. For some users, it may be of interest to connect into the Internet via laptop and mobile phone, however, we cannot imagine that online sales via WAP can be of significance. But WOD is exploring options to draw customers using Short Messaging Service (SMS) technology.”

FNAC

www.fnac.com

PARIS—Despite a modest, albeit admirably early, online start-up in 1996 with fnac.fr, it was not until December 1999 that France’s leading retail chain, FNAC, got serious with the launch of fnac.com. The new version of the site, which currently has no direct domestic competition, is intended to be the French answer to Amazon.com.

Fnac.com has more than 1 million articles for sale, 10% of which are guaranteed to be delivered within 24 hours for no extra charge. It sells tickets for 6,000 venues around France and, thanks to its basis in bricks-and-mortar retail outlets, enjoys levels of brand awareness and consumer confidence that Internet-only operators can only dream of.

“The fact that our services overlap, that the shops act as a back-up to the online services, makes establishing fnac.com as a business somewhat easier than for pure online operators,” says Jean-Christophe Hermann, CEO of fnac.com. “Next, we will start expanding our distribution service by using 3,000 points of collection and distribution, known as the relais colis, which are especially well known to the women of this country.”

The service, tried and trusted as part of France’s distribution of goods bought from catalogs, will act as a complement to existing distribution services and, hopes Hermann, encourage more women to use the site.

“It is hoped that, by 2003, the site, which currently has an average 2 million visitors per month, will have a total, pre-tax turnover of 150 million Euros ($134 million U.S.).”

March 5 (2001) saw the launch of the digitfnac service for downloadable books, music and software,” says Hermann. “By the end of 2001, we’ll have our information service for PDAs up and running, although actually buying things by wireless device is somewhat further down the line than that.”

FNAC SPAIN

www.fnac.es

MADRID—The six Spanish branches of French-owned music-and-book-based department-store chain FNAC are run with considerable independence from the head office in Paris, and just one example of this was the Nov. 30 launch of its online service at the Valencia and Alicante branches. The Web site, www.fnac.es, is to be extended to other branches in Barcelona, Madrid and Zaragoza this year.

FNAC Spain’s online director and executive in charge of fnac.es is Elena Alvarez, who says financial results after the first three months were “spectacular.” The “Christmas Campaign” sales level was $277,000 (49 million pesetas). Of the 80,000 visits by 22,000 registered users to the 4 million pages, the top 1% spent an average of $53.70 (9,500 pesetas) each. By mid-February, music purchases accounted for 18% of turnover.

Alvarez says that what makes fnac.es different from other Web sites that cover music and music equipment (as well as books, videos and DVDs) is that the company offers more than just “another sales catalgoue.” She says FNAC Spain calls this its “prescription skills.”

“Our virtual catalog is a world of expert advice, where visitors can receive help from over 200 experts who write the texts that are dense with information and explain what is on offer,” she says. “It was part of our philosophy before we started that we would not just offer a shopping list. Even our 3-second music streaming service is devised with the typical FNAC client in mind.”

In the service’s first phase, purchases were made chiefly via personal computers. In the near future, fnac.es is scheduled to target customers who access the Internet via mobile phones as well as interactive television sets. Access platforms, as well as appropriate mobile-phone payment systems, are still to be set up.

“We shall implement a system of transactions via mobile phone, using either a special card which asks you to confirm you have made a request, before you enter your PIN to confirm and the product is then sent, and the charge is made to your account. The other system will be via WAP, with a direct connection between fnac.es and the mobile phone,” explains Alvarez.

“Sales and traffic have surpassed our expectations and, after the first three months, there has been no reason to change any of our original philosophy or methods of online commercial trans- action,” she adds.

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The technology tackles a very inefficient part of the industry: lack of information. The data the industry captures must be tailored to the industry so that we can discuss the performance of specific artists and observe how their fans integrate with their music.

DAVID PAKMAN, Co-founder/President of Business Development and Public Policy, Myplay.com, New York

The biggest challenge is the licensing of content from copyright holders, [being] record labels and [music] publishers. It's impossible to provide new value-added services to consumers without such licenses, and those licenses are extremely slow in forthcoming. When the licenses do appear, they often have onerous economic terms that make them impractical. This is an ongoing concern.

Myplay works closely with the record labels and publishers when trying to negotiate licenses, and Myplay is also extremely involved in Washington with our nation's lawmakers to see if some sort of relief could be provided through the legislative process. The irony of this current situation is that the consumer demand for digital music services is monumental; I think Napster has shown us that much. The technology has been around for some time and still exists to launch and deploy great subscription services for consumers. The only thing that's missing are the licenses.

NICO KOEPKE, VP Technology & Media, Sony Music Europe, London

Recent events have led to a clearer evaluation of the key issue: copyright is not—and never can be—a "free" commodity on digital networks. In addition, in Europe as around the world, we are now seeing a slowdown in B2C [business-to-consumer] developments—considered quite recently to be the Internet's Holy Grail—due to lack of funding for often highly risky business models. That is resulting in a consolidation of—especially—Web-oriented music offerings.

Therefore, we must not forget that we are still only at the very beginning of developing a new and secure delivery network that is consumer-friendly, both technically and creatively, as well as it being commercially sound.

Contrary to initial beliefs voiced by many new entrants into the digital music space—as well as media commentators—it requires all parties, starting with artist talent, labels, intermediaries, distributors, retail and consumers to build and accept new ways of enjoying music.

(Continued from page 84)
The drumbeat will be about the future of digital media. What do I mean by that? We're seeing one of the most important transition periods in the history of the media industry. We see that the intellectual property we produce has been defined, so far, by physical boundaries like the CD, the book and videotape. Now, for the first time ever, this physical boundary has been broken. The perfect example is the music industry, where the music—which is the only true digital format—has left the CD, left the physical product and spread out at an incredible speed across new technologies and networks and in surprising ways found its way back to the consumer. That's what people mean when they say the genie's out of the bottle. But I see it in a much larger context. Not just in the context of MP3 and Napster, but that this is the theme I think we are going to see happening for all media sooner or later.

What should media companies do, given the fact that the genie is out of the bottle?

Again, don't reduce it down to Napster or MP3; that's just what we see right now. The changes are much more fundamental, much deeper, and most of them are still yet to come. But what the media companies need to do is embrace new technologies much faster and much more aggressively than they have in the past. What do I mean by embrace? If there is a new technology out there, there should be in a short period of time, a business model coming along with it. The biggest thing going on right now is we have new technologies and high consumer demand and high consumer use of these technologies. But we don't have any business model associated with it, where the value of the intellectual property we're producing is carried on.

Is that the fault of the media companies, or is that a product of the fact that, sometimes, business models can't necessarily keep up with technology developments?

That's a very good point. If it's true that business models can't keep up with technology, then we have an even more fundamental problem. But I don't believe that. I believe that, if you notice fundamental trends in the industry or technology, and monitor them carefully, and then you work with them, you have a chance to grow your business with the technology. Now, clearly, in the case of file sharing—which I regard as important as e-mail or instant messaging—going forward—that was not the case. So, the call to action for all of us in the media industry is: Let's be much more flexible about what are the new rules associated with new technologies. You cannot have, in these times with such radical changes, a fundamental position and just expect that, by keeping your position, the rest of the world will not change. In a way, it's a little bit like the 16th or 17th century, when Galileo said in front of the holy church in Rome that the earth is not the center of the universe. What happened is he got called to the court, and he got banned—but he was right.

I suspect you hope that's not your fate.

Whenever you have radical changes, you have different opinions. But we are debating these issues much too long without coming to conclusions. Never expect that the consumer is going to wait for you to make something happen. The consumer always finds a way to get access to the content.

Then how much of the Bertelsmann e-commerce strategy is linked to new technologies like file-sharing? How much do you expect your business to change?

The business we are running here works from one fundamental vision: Bertelsmann, as one of the largest content companies in the world, needs to be able to supply and drive this content over the three major platforms we see out there—the Internet, mobile and broadband. Our job here at Bertelsmann E-commerce Group is to figure out which business models you can apply over these platforms to make the intellectual property and the content available to consumers. That can be in either traditional physical formats (that's where you're talking classic e-commerce and e-tailing) or in new digital formats, including file-sharing and new mobile formats. Now, at the core of our business strategy is the consumer; for us, the consumer is a subscriber. Subscriber-based businesses are what we're going for. Because you can monetize that kind of consumer relationship. You can build and extend on it, and it's much more valuable.

How do you balance perfecting the more traditional e-tailing businesses now with looking long-term toward broadband-enhanced digital commerce opportunities?

The physical e-tailing—BOL, Barnesandnoble.com, CDnow—is just an interim or an addition to the subscriber-based business model of the future. Of course, there will always be physical product. People will always buy books. People will always buy CDs, because people love to collect and keep things. But, in the future, that will be an addition; it will not be the core.
But won't that interim period still be around for a while?

Well, Bertelsmann thinks in long-term strategies. Yes, (e-)commerce of physical goods will be around for some years. But, if you break it down and look at what's happening to the marketplace, you see that many pure-play e-commerce companies that started out in that space found that it really isn't a sustainable business for them. And the reason is because, in a way, it's just traditional mail-order enhanced by clicking and ordering over the Internet. All other costs associated with it are costs associated with a traditional mail-order business.

What about brick-and-click retailing?

Clearly, for anyone coming from the traditional side of the business, or from the e-tailing side, brick-and-click is probably the ideal mixture going forward.

What do you consider yourselves?

We are not merchants at all. Bertelsmann has a long history in building consumer relationships. We started out through our direct businesses in the clubs. And today we still maintain today over 50 million direct-to-consumer relationships over our various businesses. And those relationships mean billing and having access to the consumer.

How is the development of digital music in Europe different than in the U.S.?

There's one fundamental difference. In Europe, Internet access costs to the Internet are still very high because the incumbents control the networks. It's not like in the U.S., where there is competition in that space. Because of the high access costs, there are less people online in Europe. Therefore, the penetration is lower, and because of that, the consumption of digital product also is lower. So Europe is still behind. And that requires some massive steps from the European Union and the local governments to go forward. On the other hand, Europe is at a great advantage, because we have a unified mobile environment. That means you have a parallel network which is driven by mobility and communication on the cellular phone, which will provide high bandwidth. And over that high bandwidth, you will be able to deliver media product in all formats. We're working to create partnerships to deliver content and build this new product for the mobile environment as well.

Does that mean file-sharing is not the phenomenon in Europe that it is in the U.S.?

No. File-sharing has taken up in Europe as well. The penetration is still a little bit lower, but there is still six months' time-lagging here. But let me make one important point. In order to really explore the opportunities which we have in this new networked environment—broadband, Internet and mobile—we must develop the business model, we must provide the copyright, but also make the copyright flexible enough to adapt to this new technology, and we must provide the legal and legislative framework in which new technologies and delivery forms can thrive. That's a common effort which is just beginning. Work with the European Union, the FTC and so on—the global business dialogue—is really important. It plays a really important role.

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For Sony Music Europe, we will continue on our path of building compelling platforms on which artists and music fans can interact, be they on the Web, mobile or other new channels. And we will work closely with our existing media and retail partners to add value to their offerings, using the digital space.

This is a huge paradigm shift. Technology continues to empower in ways and at a speed that make creative and commercial "solutions" hard to realize. But in the changes we are undergoing and the challenges we face, our prime goal is to work for our artists and deliver their music and creativity through the new media channels that will continue to develop.

ALLEN N. DIXON, General Counsel and Executive Director, IFPI, London

The biggest challenges facing the online music business in Europe are to bring the copyright laws into line with the reality of the Internet, and to change the "Wild West" mentality about the Internet into one that recognizes that e-commerce can only flourish if the network is secure and its participants are responsible.

The EU Copyright Directive has recently been adopted, which should help the music industry in many ways. Among other things, it recognizes that digital copies of CDs and tracks deserve protection from unauthorized exploitation over the Internet, just as physical CDs should not be counterfeited.

Many details remain to be filled in, however, as the directive is finalized and national governments implement it. How will encryption and other technical security measures be protected? How will national governments ensure that "private copying" does not mean distribution to 200 million of your closest Internet friends?

The second challenge is to educate governments, dot-com companies and users that there won't be an online music business unless the Internet becomes something more than a no-man's land of hacking and piracy. Part of this effort must be to make sure that copyright and counterfeited material from the Internet as quickly as possible. Equally important is to get out the message, as industry luminaries as diverse as Sir George Martin and rap star Eminem have done in recent weeks, that everyone in the music business deserves to get paid and to exercise "freedom of choice" as to how their music gets used online.
Now Global >
www.getmusic.com/international
**By Eileen Fitzpatrick**

**MANGA ENTERTAINMENT STRIKES DEAL WITH PATHÉ TO DISTRIBUTE JAPANESE ANIMATION PRODUCT**

**GLOBAL ANIME**-Japanese animation product from Manga Entertainment will be reaching out to new territories under a new distribution deal struck with Parisian-based Pathé.

The five-year deal provides for distribution of DVD and VHS titles in Belgium, Luxembourg, Africa, and the Netherlands, as well as France. Pathé will also provide authoring and encoding services for dubbing of Manga titles.

Manga and a handful of other Japanese-animation suppliers, such as Central Park Media, have brought the genre beyond cult status in the U.S. over the last five years. For example, Manga’s Street Fighter Alpha: The Movie has been in the top 20 of the Top Video Sales chart for the past eight weeks.

But Manga president Marvin Gleicher says the U.S. market still lags behind the rest of the world in accepting animation product.

"In Europe, the U.K. is the last major market for Japanimation," he says, "Here we’re about four years behind markets like Spain, France, and England, which were all into Japanese animation before Americans."

He says the market for the product worldwide will increase as PlayStation2 game consoles and DVD-ROM computer drives reach more homes all over the globe.

Sony Distribution handles Manga product in the U.K., Siren Entertainment handles Australia, and Sony Music Canada covers Canada. Gleicher says Manga is close to signing deals with wholesalers in Italy, Spain, and Portugal.

"In order to distribute niche product like this, we need a company that can understand and market," says Gleicher. "This product cannot be marketed as a mainstream film, and many of these big distributors can’t do that."

Manga was distributed by Canal Plus in French territories until that distribution deal “broke up,” Gleicher says. Then its international distribution strategy became that, in the shuffling of the Universal/PolyGram merger, which forced it to seek new deals overseas.

Manga has approximately 80 titles in its library, and under the Pathé deal, it plans on releasing two titles per month from the catalog, as well as new releases. The first title to be distributed by Pathé will be Blue, a film directed by Guy Maddin and shot on video, which is in stores July 11, and Neon Genesis Evangelion, which is slated for Oct. 30.

**DEAL FOR ‘MASKS’** In other distribution news, Columbia TriStar Motion Picture Group has obtained theatrical, TV, and home entertainment rights to Japan Star Entertainment’s Black Mask & City of Masks. Based in Hong Kong, China Star is currently in production of the film, which is directed by Tsui Hark. Martial arts scenes will be staged by Yuen Wo Ping, who also supervised the fight scenes in Crouching Tiger, Hidden Dragon; Charlie’s Angels; and The Matrix. The deal excludes distribution in Japan, Korea, Hong Kong, Taiwan, and China.

**PPU PITY LOVE: Warner Home Video has set May 15 for the release of Errol in Show, the latest spoof from Christopher Guest, which lampoons the Westminster Dog Show. The DVD is priced at $24.98 and features commentary by Guest, scenes that were cut from the theatrical version, and a “K9 Corner” segment highlighting real-life dogs and their owners. Dolby Digital 5.1 audio and widescreen format are also part of the package.

Consumers will also be given the chance to win a pet-friendly trip to Key West, Fla, sponsored by petsworld.com. The sweepstakes will be available at retail outlets, and winners will be the trip the winner is chosen from their location. The Web site will award gift certificates to runners-up. The corresponding VHS of Best of Show is priced for rental.

**OUT OF THIS WORLD** The results of Sony Electronics’ online poll to determine which DVDs and CDs consumers would take into space lists Gladiator and The Beatles (The White Album) as the top choices.

Other movie choices were The Wizard of Oz, Mrs. Doubtfire, The Matrix, Titanic, The Sixth Sense, and Raiders of the Lost Ark (which, ironically, isn’t available on DVD). Top television choices for music included works by Elvis Presley, Garth Brooks, Duke Ellington, and Beethoven.

The poll was conducted following the delivery of two Sony portable DVD players to the International Space Station via the Space Shuttle Atlantis.

**COLUMBIA TRISTAR DVD SET GIVES ‘LAWRENCE’ SPECIAL TREATMENT**

**BY JIM BESSMAN**

NEW YORK—In the genre of epic films, Sir David Lean’s Lawrence of Arabia ranks right up there with Gone With the Wind, Dr. Zhivago, and others that have captured the size and spectacle of a historic event or era. It’s also an example of another classic film getting special treatment for its DVD release.

On Tuesday, Columbia TriStar Home Entertainment will release a two-disc limited edition of the DVD, which will include an interview with director Steven Spielberg talking about the influence Lawrence of Arabia had on him as a child.

“It’s truly insightful,” says Columbia senior VP Fritz Friedman. “It’s probably his favorite film ever, and it had an extraordinary impact on him as a young man growing up in the Arizona desert. But the very fact that he gives this amount of time for this title is indicative of the respect he has for this film.”

It also has great respect for the film and believes consumers are likely to purchase it even though a special-edition VHS of the film was released only a few years ago.

“It’s also the kind of movie that’s proving DVDs’ becoming an acceptable medium,” says Don Pritchett, executive buyer for online retailer DVD Empire.

“Columbia did a beautiful double-edition VHS a couple years ago, and now people are trading up to the redone DVD version.”

Retailer Bahman Maghsoudlou, owner of Manhattan, N.Y.’s International Film & Video Center and a film scholar in his own right, also lauds Lawrence of Arabia as “one of the best epic films in the history of cinema.”

“It’s one of those films like The Godfather, where a mosaic is created into film art, and it’s successful both artistically and commercially,” Maghsoudlou says.

The 1962 biopic by English director T.E. Lawrence’s (played by Peter O’Toole) leadership of warring Arab factions and their battle against Turkey during World War I won seven Academy Awards, including best picture and director.

In addition to a new widescreen print of the 237-minute masterpiece (including the overture, entrance, and exit music), the $89.95 DVD set offers a documentary entitled The Making of Lawrence of Arabia, which was written, produced, and directed by acclaimed film documentarian Laurent Bouzereau.

The DVD package also includes four original short features about the title character, the movie, and the region, called Wind, Sand and Star: The Making of a Classic, Moon, Jardins: The Canals Are Cist, In Search of Lawrence, and Romancing of Arabia.

Columbia has included a reproduction of the film’s original 1962 souvenir booklet, and the discs contain original newsreel footage from the film’s New York premiere. DVD-ROM elements include an interactive map of the Middle East, detailing Lawrence’s journey and historic behind-the-scenes archival materials.

From a marketing standpoint, Friedman notes, the DVD package was designed as a high-end, “top-quality coffee-table” piece. “You can put it on a coffee table, and it’s just beautiful to look at,” he says.

Additional marketing elements include the Hot@Bloomindales campaign involving screenings presented by the retailer in New York, Los Angeles, and Miami, along with an in-store sweepstakes awarding DVD titles and players. The title is also part of Columbia TriStar’s 2001 Hollywood VIP Pass Promotion, where consumers who buy participating titles on points that can be used in an online contest to win membership to various Hollywood TV productions.

Also on April 3, a VHS version of Lawrence of Arabia will be released. The $19.99 tape contains the DVD’s featurette Wind, Sand and Star: The Making of a Classic.
Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

April 7, 2001

No. 1

MEET THE PARENTS

Universal Studios Home Video

Ben Stiller, Robert De Niro

2000

PG-13

22.98

No. 2

ALMOST FAMOUS

DreamWorks Home Entertainment

Drew Barrymore, Kate Hudson

1999

R

19.98

No. 3

WHAT LIES BENEATH

Universal Studios Home Video

John Travolta, Robin Wright Penn

1999

R

19.98

No. 4

THE WATCHER

Universal Studios Home Video

Rene Russo

1999

R

19.98

No. 5

BRING IT ON

Universal Studios Home Video

Kirsten Dunst

1999

R

19.98

No. 6

DR. T. AND THE WOMEN

Arlene Home Entertainment

Richard Gere

1999

R

19.98

No. 7

GLADIATOR

DreamWorks Home Entertainment

Russell Crowe

2000

R

19.98

No. 8

GET CARTER

Warner Home Video

Sydney Stolze

2000

R

19.98

No. 9

THE CONTENDER

DreamWorks Home Entertainment

Alfonso Cuaron

2000

R

19.98

No. 10

THE ORIGINAL KINGS OF COMEDY

Paramount Home Video

Steve Harvey, D.L. Hughley

1999

PG-13

19.98

No. 11

ME, MYSELF & IRENE

FoxVideo

Jim Carrey, Renée Zellweger

1999

PG-13

19.98

No. 12

ERIN BROCKOVICH

Universal Studios Home Video

Julia Roberts

1999

PG-13

19.98

No. 13

THE VIRGIN SUICIDES

Polygram Home Video

Kristin Dunst, James Woods

1999

PG-13

19.98

No. 14

THE 6TH DAY

Columbia TriStar Home Video

Antonio Banderas

1999

PG-13

19.98

No. 15

BLAIR WITCH 2: BOOK OF SHADOWS

Artisan Home Entertainment

Jeffrey Donovan, Eric Lacham

1999

R

19.98

No. 16

COYOTE UGLY

Touchstone Home Video

Drew Barrymore

1999

R

19.98

No. 17

WONDER BOYS

Paramount Home Video

Michael Douglas, Cameron Crowe

1999

PG-13

19.98

No. 18

THE CREW

Touchstone Home Video

Patrick Swayze

1999

PG-13

19.98

No. 19

BLESS THE CHILD

Paramount Home Video

Kim Basinger

1999

PG-13

19.98

No. 20

WOMAN ON TOP

FoxVideo

Prestige Grace

1999

PG-13

19.98

Top Video Rental

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

April 7, 2001

No. 1

MEET THE PARENTS

Universal Studios Home Video

Ben Stiller, Robert De Niro

2000

PG-13

22.98

No. 2

ALMOST FAMOUS

DreamWorks Home Entertainment

Drew Barrymore, Kate Hudson

1999

R

19.98

No. 3

WHAT LIES BENEATH

Universal Studios Home Video

John Travolta, Robin Wright Penn

1999

R

19.98

No. 4

THE WATCHER

Universal Studios Home Video

Rene Russo

1999

R

19.98

No. 5

BRING IT ON

Universal Studios Home Video

Kirsten Dunst

1999

R

19.98

No. 6

DR. T. AND THE WOMEN

Arlene Home Entertainment

Richard Gere

1999

R

19.98

No. 7

GLADIATOR

DreamWorks Home Entertainment

Russell Crowe

2000

R

19.98

No. 8

GET CARTER

Warner Home Video

Sydney Stolze

2000

R

19.98

No. 9

THE CONTENDER

DreamWorks Home Entertainment

Alfonso Cuaron

2000

R

19.98

No. 10

THE ORIGINAL KINGS OF COMEDY

Paramount Home Video

Steve Harvey, D.L. Hughley

1999

PG-13

19.98

No. 11

ME, MYSELF & IRENE

FoxVideo

Jim Carrey, Renée Zellweger

1999

PG-13

19.98

No. 12

ERIN BROCKOVICH

Universal Studios Home Video

Julia Roberts

1999

PG-13

19.98

No. 13

THE VIRGIN SUICIDES

Polygram Home Video

Kristin Dunst, James Woods

1999

PG-13

19.98

No. 14

THE 6TH DAY

Columbia TriStar Home Video

Antonio Banderas

1999

PG-13

19.98

No. 15

BLAIR WITCH 2: BOOK OF SHADOWS

Artisan Home Entertainment

Jeffrey Donovan, Eric Lacham

1999

R

19.98

No. 16

COYOTE UGLY

Touchstone Home Video

Drew Barrymore

1999

R

19.98

No. 17

WONDER BOYS

Paramount Home Video

Michael Douglas, Cameron Crowe

1999

PG-13

19.98

No. 18

THE CREW

Touchstone Home Video

Patrick Swayze

1999

PG-13

19.98

No. 19

BLESS THE CHILD

Paramount Home Video

Kim Basinger

1999

PG-13

19.98

No. 20

WOMAN ON TOP

FoxVideo

Prestige Grace

1999

PG-13

19.98
resists about one-third of overall home entertainment business. She noted that her company’s research has shown that electronics chains are increasing their DVD product offerings at a much faster rate than mass merchants.

“At certain retailers, DVDs is equaling VHS, but at mass merchants that is not the case,” Wheeler said. “Consumers are buying catalog titles on VHS and that remains very strong, and people are still buying children’s titles on VHS.”

VHS sales have also been fueled by a steady pricing decline that has put many older titles under $10.

While many industry observers had predicted that younger consumers would flock to DVD with the introduction of PlayStation2, it can play DVD movies in addition to games, Wheeler said that prediction has not panned out.

“By far, the market is that most PlayStation homes already are DVD homes, so we haven’t seen that much of a sales increase,” Wheeler said.

BEST OF BOTH WORLDS

DVD releases are increasingly popular with suppliers, because they offer the best of both worlds. They are already in the consumer’s home, and they have also become a hot rental property, bringing in additional revenue.

The number of VHS titles released direct to sell-through by suppliers, meanwhile, is declining. Previously, any film that earned more than $100 million at the box office would likely be released direct to sell-through on VHS. Now, many VHS titles are initially being released for rental.

DOWNLOADS DUE IN AUSTRALIA

(Continued from page 70)

other E-tailers in digital form), and Singapore-based digital rights management services company MERCURIX.

BMG and FMR are together making 1,000 titles available for downloading, ranging from $1.99 Australian ($1) to $3.99 Australian ($1.98), using a system by InterTrust Technologies. EMI is in opting to use Windows Media Technology, putting up 120 albums and singles for download, ranging from $2.50 Australian ($1.25) per track to $30 Australian ($14.55) for a full album. When EMI drops the price, that might turn a profit is not a consideration at this point. Tim Prescott, managing director of BMG, says, “The most important thing for us to work with our customers and consumers to create a process whereby we can provide a user-friendly digital distribution of music that also protects the right holders and, of course, the publishers and record companies. The potential is immense if we get the business model right.”

Says Shaun-James, chairman/CEO of Warner Music Australia, “If we’re going to invest money, then there’s the belief that it will grow our business, and it will take us into markets we don’t operate in at the moment or operate in to a very small degree.”

Wagner, who like most labels uses downloads to service media and develop business-to-business (B2B) models to better service retailers, expects its next step to drive its business. Moves into synchronization of licensing and developing initiatives for retailers to increase their online usage—will happen this year, James says.

In mid-March, James widened director of new media John Simon’s responsibilities in the Southeast Asia region to oversee Webcasting licensing, web development, B2B initiatives, business-to-consumer initiatives, and development of the region’s new-media policies.

FMR chairman Roger Grierson has taken over responsibility for parent company NewsCorpMusic’s global digital agenda (BillboardBulletin, March 22). This, he says, is to “ensure our repertoire is front and center on sites ranging from licensemusic.com—a B2B professional licensing service—to the Liquid Audioworld network and reach across with Napster and MP3.com.

Grierson adds, “There are many other digital music uses now, from music vending machines to new forms of commerce.

EMI Music managing director Tony Harlow says he prefers to work “through the channels provided by our traditional partners in brick-and-mortar retail, as they have developed online shopping, and through newly emerged online businesses.”

According to Denis Handlin, chairman/CEO of Sony Music Entertainment Australia, “We have plans in this field in preparation, but these are still strategic.”

Peter Bond, president of Universal Music Australia, says, “The Internet is a whole new world of opportunity but is also one where a lot of business is still being done through traditional methods.”

We are currently working both the promotional and B2B angles in Australia and see these as important development areas.”

Melbourne-based indie label Shady Records reports that its 6-month-old fulfillment company, which sells CDs, DVDs, and E-tailers and offers a one-stop solution to traditional brick-and-mortar outlets, shows strong growth. Its GM, Brian Wade, says, “This new subsidiary process, despite the size of the online community, I expect to see more E-tailers come in as the Australian market grows.”

Most labels are waiting for the outcome of negotiations between ARIA and AMCos about the appropriate royalty rate that is applicable to digital downloads. Says AMCos chief executive Derek Wills, “We believe [digital usage] is not covered in the traditional statutory mechanical license. ARIA argues that it is and that the statutory mechanical rate applies. AMCos argues it is a new commercial paradigm and therefore the old rules don’t necessarily apply.”

For example, outside of family titles, only Universal Studio Home Entertainment’s Meet the Parents and Warner Home Video’s Miss Congeniality were released direct to sell-through on VHS this first quarter.

The trend actually began last fall when hit titles, including Gladiator, American Pie, and Runaway Bride, which would have been considered sure bets for VHS sell-through releases, were released as rental titles.

Columbia TriStar also decided to release the summer hit Charlie’s Angels as a VHS rental and will repeat the strategy for the Academy Award-winning Cruising Tiger, Hidden Dragon. The movie, which is the highest-selling DVD of all time, will be released on VHS and DVD June 5.

“There’s less direct to sell-through because DVD is giving us that appeal on every theatrical release,” said Wheeler. While conference attendees celebrated the success of the DVD format, Cambridge’s Kelly warned that certain overcapacity issues should be examined.

In 2000, replicators produced 284 million DVD units. This year, replicators will make 588 million units, Cambridge estimates, and next year 500 million DVDs will be produced.

But the firm estimates that 365 million DVD units will be purchased at retail this year.

Kelly says that an additional 15 million-20 million units will be sold through mail-order clubs, 15 million will be shipped overseas to the so-called “gray market,” and a remaining 45 million units will be kept as general inventory with little product not reaching retail, Kelly cautioned that other factors should also be considered before ramping up any further.

“The slow demand for DVD Audio and DVD-ROM, increased licensing fees, and lower profit margins are some serious issues facing replicators, in spite of the growth of the DVD movie format,” he said.
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amazing musical moment," Goldsmith recalls. "From there, I felt like that intersection of spiritual music—blue转移 need not be explored further." He approached Chelew, who had teamed the Blind Boys with Bonnie Raitt on the 1991 Richard Thompson tribute album Beat the Retreat.

Goldsmith says, "I thought he had a good sense of how to make the Blind Boys accessible to an adult-altar audience. Chelew, whose first producing credit was John Hiatt's acclaimed 1987 album Bring the Family, sought to introduce a sound of Southern gothic mystery that he felt was lacking in the Blind Boys' previous albums. He envisioned a record that could unite them with Delta blues and the real scary gospel background—that ghostly aura that original gospel had. My mission was to bring the sound of the Blind Boys up to the current moment by going back into their past."

But the Blind Boys were skeptical of the old-fashioned recording techniques Chelew wanted to use.

"He wanted to go back and get an old kind of stuff we used to do—get everybody behind one mic," says Thompson, the Blind Boys' charismatic front man. "P below prefers to record with more 'modern' techniques like recording each voice on a separate track. "I told them, 'Your way is not the way to do it, but I'll try it.'"

Chelew was amused that the singers were "trying to update their sound—to the '70s." He recalls that during the recording session, which took place in Los Angeles over four days in March 2000, "Clarence would phone me every day at 7 a.m. and say, 'Could you sell a record right now that has a drum machine on it? You know, a drum machine never makes a mistake.'"

The Blind Boys have been singing Spirit of the Century numbers like "Nobody's Fault But Mine," "Good Religion," and "Motherless Child" since the '40s. They also interpret four songs with a gospel slant by high-profile rock'n'roll writers: Waits' "Jesus Gonna Be Here," from his album Bone Machine, and "Way Down in the Hole," from his Frank's Wild Years; Harper's "Give Me a Home," from Fight for Your Mind; and perhaps most notably, the Rolling Stones' "Just Wanna See His Face," from their 1972 classic Exile on Main Street.

Some of the contemporary material made the singers suspicious. "They wanted to know the reason for every song," Chelew says. "I'd say, 'Because it's fun.'"

They feel the restraint Chelew put on them is "one of the most rewarding approaches. It's a challenge, a test. They didn't want to be horrible, but I think they were used to doing things the way they were used to doing things. They were used to thinking of their records as finished products. They were used to thinking they could do it without me."

Chelew has been a producer for over a dozen albums with the Blind Boys and other acts. He grew up in New Orleans and has recorded with over 200 artists, including Tom Waits, B.B. King, Bonnie Raitt, Zucchero, and the Blind Boys of Alabama. He has received four Grammy nominations for his work with these artists. Chelew is also a member of the Louisiana Music Hall of Fame and the New Orleans Jazz & Heritage Festival Hall of Honor.

Chelew adds, "I think the first thing that happens is a sense of energy and passion and purity and feeling and emotion. That's the thing that drives me."

When it comes to having friends who are up high in the pop music world, the Blind Boys of Alabama are particularly blessed—which may help the gospel singers' cross-over dreams come true.

Peter Gabriel is releasing the Blind Boys' new album, Spirit of the Century, on their Real World label (see story, page 11). This is the first time in their career that the band has been involved in a major label project. Gabriel has high expectations for the album and wants to ensure that the band is given the proper support.

Chelew adds, "It's a dream come true. We've been working on this project for a long time, and it's finally happening. I'm excited to see what happens next."

When asked about the album's success, Chelew responds, "I don't know. I just hope it does well. But I'm happy that we got the opportunity to work with such a great artist like Peter Gabriel."

Chelew has worked with many other notable artists throughout his career, including B.B. King, Bonnie Raitt, Tom Waits, Zucchero, and The Rolling Stones. He has also produced albums for The Force, Digable Planets, and Sade. Chelew has received numerous awards and accolades for his work, including a Grammy nomination and a New Orleans Jazz & Heritage Festival Hall of Honor induction.

Chelew adds, "I'm just happy to be able to work with such talented people. It's a dream come true."
U.K.’s DMG To Launch Sydney Station
New Outlet To Challenge Market-Leading Austereo Network

BY CHRISTIE ELIEZER

SYDNEY—Things are heating up in Australia's radio land, as the British-owned rock and pop DMG network plans to launch its first station in this city by the end of June. DMG will challenge the market-leading Austereo network, which is geared up for its battle by seeking a massive influx of funding from the Australian private-investment markets.

Even as construction workers move the station into its new offices while wearing black T-shirts with "It's coming on ..." emblazoned across their chests, DMG continues to be secretive about the format of its new, still unnamed Sydney station at 96.9 FM. Although insiders expect the station to target 18- to 39-year-olds with pop or rock, the secrecy over the details has helped build interest in the new station.

The battle between DMG and Austereo has a personal component as well. DMG is headed by Paul Thompson, a 38-year veteran of the local radio business, who founded Austereo in 1980. Thompson left Austereo in 1994 after it was bought by a rival leisure and entertainment group, Village Roadshow. With DMG's Sydney launch, Thompson will now head up Austereo's newest rival.

Thompson has hired U.S. radio consultant Larry Bruce of Paradigm Media as the new station's GM and Dean Bright as media director. Bright has spent up to 30 stations in Europe, Australia, and New Zealand—as PD. Austereo isn’t the only company closely watching DMG's moves. Sydney marketing consultant Jack Farrer is currently dominated by Austereo, Australian Radio Network (ARN)—which is owned by APN News & Media—and U.S.-based Clear Channel.

Austereo’s popdance station 2DAY headed the last ratings with A.C. Nielsen (Aug. 13, 2000, to Nov. 4) with 28% of the market. Hard rock Triple M had 17.4%. ARN's soft rock Mix had 13.9%, and its classic gold ZWS had 12.4%.

Austereo and ARN have put all the management and air-first approach on air with straightforward contracts to prevent poaching by the upstart—and for good reason, says media analyst Louise Robinson. "DMG could make life uncomfortable for all music stations in the next two to three years. It would be a greater issue for Austereo than other networks."

READYING FOR BATTLE

Austereo acknowledges that DMG could be an economic threat. It has forecast that earnings will rise to only $91.8 million Australian ($51.4 million) in 2002 on sales of $266.3 million Australian ($150.7 million). Its earnings before interest and taxes in 2002 are expected to fall to 34.5% from 34.8%. But parent Village Roadshow maintains that it can take up the slack from its overseas radio operations and outdoor signage operations.

This is not the first battle between the two radio companies. Late last year in a Sydney courtroom, DMG initiated legal action against Austereo and other parties, alleging that a series of hoax letters attempting to discredit DMG constitute misleading and deceptive conduct. Court proceedings have not yet begun.

The real battle will begin, however, when DMG's Sydney station begins competing for listeners as well as a piece of the city's radio advertising revenue. Austereo claims that its share of Sydney's unduplicated audience is 45.4%. ARN says that its stations dominate the 30-59 demographic.

Says one record company managing director, "DMG has a closer format than that is different. If it goes the easy route for the mainstream, to pick up a quick audience, advertisers won't be impressed. That's already a crowded market. If it's too niche, like classical or jazz, the audience will be low but high quality." SEEKING MORE MONEY

Faced with a deep-pocketed challenger, Austereo is filling its arsenal with cash that could be used for a new competitor. Village Roadshow executives insist that the funds will be used to set up digital technology in its stations and continue its overseas expansion. Austereo operates five stations in Malaysia, recently bought 10% of a U.K. regional radio group, and has a conditional agreement to buy 75% of a radio license in Greece. The prospectus, however, reveals that overseas operations contributed only four-tenths of its revenue last year.

Most analysts see DMG's move in Sydney as a cash-up for the upcoming metropolitan launch of DMG Radio. DMG, co-owned by the British media companies Daily Mail and General Trust and GWR Group, entered the Australian market in 1996. It was initially confined to purchasing 57 regional stations because of the unavailability of new metropolitan radio licenses.

Last May, when the first new commercial FM license in 20 years went on the auction block in Sydney, DMG paid $266.3 million Australian ($150.7 million) for it. At the time, it was considered a high price. Austereo executive chairman Peter Warby called it "an adrenalin-inducing" and "unworkable," given that the Sydney radio market is only worth $167 million Australian ($104.7 million).

DMG's aggressive stance continued in December, when it trumped two competitors—EG Radio and Second Generation—by paying $70 million Australian ($44.8 million) for a new license in Melbourne, which is Australia's second-biggest radio market. A launch date for the Melbourne station has not been set.

AUSTRALIAN LISTENING UP

The launch of new stations in Sydney and Melbourne comes at a good time for broadcasters and listeners alike. A recent report by the ratings company A.C. Nielsen says that Australians spent nearly 90 additional minutes listening to the radio in January and February 2001, compared with the previous year. According to Nielsen, the average person spent 19 hours and 29 minutes per week tuning in, a 4% increase over 2000.

The biggest jump occurred in the young demographic. In the 19-24 age group, weekly listening grew an additional two hours and 49 minutes on average. The 25-34 class was not far behind, with listening growing by two hours and 47 minutes, compared with last summer.

Nielsen says that commercial stations garnered 69% of listeners, while the publicly owned Australian Broadcast Corp. received 22%.

INFINITY LAUNCHES GROUP CONTESTS. If you can't beat them, join them, was apparently Infinity's mantra. With the start of the new ratings period, the No. 2 radio group in the U.S. has launched a nationwide contest among many of its stations similar to that employed by No. 1 group Clear Channel. Infinity's new collective contest—which offers listeners the chance to win $10,000 each hour between 8 a.m. and 8 p.m. on Thursdays and $1,000 every hour on other weekdays—hasn't gone unnoticed by competitors. Just as Clear Channel was attacked when it ran similar nationwide contests over the past year, Infinity has now come under fire from competitors. Country WKNJ Portland, Ore., is airing two produced promos slamming the competition's use of these contests, calling them "national marketing scams" that are "more than a little misleading." The entry reads, in part, "With over 15 million people playing, odds of winning are less than being hit by lightning or a meteor from outer space."

ROANEKE PD threatens ARTIST boycott. Country WSLR Roanoke, Va., is bashing of former crosstown WYHDJ WJL music director Robyn James. James offed his listeners off a country station in the market and in Nashville. WYFD PD Chris O'Kelley of Nashville label executives threatening a boycott if any of their artists placed WSLR to welcome James on-air. One of the artists threatened that if he were aired on WSLR, there would be no airplay play with WYJD on any (label) artist.

URBAN SITE goes SURFING. SurferNetwork.com and BroadcastUrban.com have formed a strategic alliance. Under the deal, SurferNetwork will invest capital, hardware, streaming services, and its ad-insertion technology in BroadcastUrban, in return for a minority stake in the company. Several major-market stations are already streaming with BroadcastUrban, including WBSN New York, KJHL Los Angeles, WHEB Chicago, and WHUR Washington, D.C. Broadcasting veteran Dwight Ellis says that such alliances make sense. "Online radio listening is on the rise, and hip-hop and other urban music genres are among the most-listened-to formats on the Web," he says.

DOES HAIR gets longer. United Stations Radio Networks has picked up the '80s retro rock series House of Hair, hosted by former Twisted Sister vocalist Dee Snider. The weekly show, which airs on 90 stations in the U.S., was dropped in February by Premiere Radio Networks. Snider also hosts mornings on WMRQ Hartford, Conn.

NOTED. The Federal Communications Commission (FCC) has handed 314.0 KQRO Los Angeles a $2,000 indecency fine. A listener complained that the station aired the unedited version of Consolidat- ed's "You Suck," but station lawyers argued that since a transcript or recording of the song was not supplied, the DJ may have played the "clean" edit. Although the FCC didn't agree, it fined the station the bare minimum. The case dated back to March 1997. ... Digital Latin America has selected DMX Music as its exclusive content provider. DMX, which distributes music via cable and satellite TV, will launch its Latin American presence with a 30-channel lineup and may expand to as many as 60 channels ... Westwood One will simulcast HBO's upcoming Bruce Springsteen & the E Street Band concert, which was taped last summer at New York's Madison Square Garden.

Reporting by Angela King in Nashville and Frank Scafe in New York.
Canadian Broadcasters

See Internet’s Potential

BY KAREN BLISS

TORONTO—Traditional radio broadcasters in Canada don’t view the Internet as a threat. In fact, most of them are joining the world of Webcasting themselves.

Almost without exception, the major broadcasters have developed companion Web sites for their stations that are streaming audio content. The service serves primarily promotional purposes, since online advertising hasn’t been able to generate significant revenue to date.

Getting on the Internet has led some traditional broadcasters into partnerships with online firms. In 1996, Standard Radio president Gary Slaight looked at joining forces with an early Internet radio broadcaster. Instead, Standard became an investor in Vancouver-based GlobalMedia—which later sold its streaming to SurferNetwork.com in January (Billboard, Feb. 17). Slaight continued talks with some and Newfoundland Capital Corp. Ltd.’s Newsnet broadcast, which owns 20% of the company. Last year, Standard bought a 20% stake in Newsnet.

“I got involved because we might as well be doing it ourselves. We have someone else to do it for us,” Slaight explains. “If we use our listeners are going to get used to listening to Internet radio, I’d rather they go to one of our stations, instead of somewhere else.”

The partnership also benefits online operators. Internet president/CEO Ted Boyd says that there are numerous advantages to teaming up with traditional radio broadcasters, for which online producers can provide radio stations.

“It gives investors a sense that we are not just a dotcom company,” Boyd says. “We are a media company, with relationships that extend to the traditional world.”

Another big piece is that we will have access to the terrestrial distribution network of the partners,” Boyd says. “That’s not to say that it will be free, but that offers us opportunities to use their distribution networks to build our brand and to complement what they’re doing through their programming and traditional broadcasts.”

Boyd says that content sharing may be considered down the road.

WHO PAYS TO PLAY

Even with these alliances, though, differences remain. One of the major issues in Canada regarding the support of online audio streaming by the record companies and artist-rights groups is the lack of a tariff to ensure the stations are paying for the right to reproduce and play music. Unlike the U.S., Canada has no blanket license covering the Internet. “It’s up to every Internet radio station to go to each of the record companies and have a negotiation for the rights for their repertoire,” says Susan Abramovitch, managing partner of Stolar Harmon LLP in Toronto. The Canadian Musical Reproduction Rights Agency Ltd. (CMRRA) is applying for a second tariff with the Canadian Copyright Board for traditional radio stations that stream audio on Web sites.

“Do I think they should pay? I have a hundred percent yes,” CMRRA president David Slaight says. “They are (Continued on next page)
In 1998, three members of the then-unrealized group Tantric experienced both the highest and lowest lows of their careers. Guitarist Todd Whitener, bassist Jesse Vest, and drummer Matt Taull were members of Days of the New, a band that quickly earned a platinum album and then, just as quickly, broke apart.

But unlike the “awful phase” in “life,” the three musicians regrouped as Tantric with lead singer Hugo Ferreira. A deal with Maverick soon followed, and now the group’s debut single, “Breakdown,” is No. 12 on this issue’s Modern Rock Tracks chart.

Whitener says that song was written at a time when “we were trying to figure out what we were going to do with ourselves. We had come to a point of self-realization. In life, everybody gets shit on by the law or their family. You’ve got to keep your head high and roll with the punches. We were sitting there one night, and then all of a sudden we had lyrics and a song.”

This idea of turning negatives into positives was applied throughout Tantric’s self-titled album, though Whitener says that this was done unconsciously. “We didn’t know what the shit was going to be until we were done,” he says. “It was a therapeutic release. We see that it took on this kind of theme. Instead of sitting there being pissed, we got it out in the music instead.”

One band’s music blends unusual vocal harmonies, hard guitar riffs, and musical experimentation. “We definitely wanted something interesting-sounding,” Whitener says. “When we went into the studio, we had 40-50 guitar riffs, and sits up set. Our producer, Toby Wright, was definitely a big help vocally. We wanted it to be that when you sit down to listen to it, it would musically capture your ear.”

BILLBOARD® 1 APRIL 2001

**Mainstream Rock Tracks**

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**Modern Rock Tracks**

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MTV, VH1 Ban Madonna’s Video, But Other Networks Still Air It

**CAUSING A COMMOTION:** Madonna has done it again. She’s created a stir for one of her videos by getting it banned, most notably by MTV and VH1. But not every national network thinks the video is too offensive for TV.

Madonna first used this publicity stunt in 1980 for her sexually provocative “Justify My Love” video, which was banned by MTV. However, the clip was then quickly put on sale via home video, and it became a best-seller.

This time, Madonna’s “controversial” video is for “What It Feels Like for a Girl,” which MTV and VH1 declined to add to their playlists in the U.S. because of its violent content. Despite the ban, both networks gave the videoclip a “teaser,” uncensored airing March 20 as part of their nightly news segment.

According to Madonna’s label, Maverick—Warner Records, MTV, and VH1 had the exclusive U.S. rights to premiere the video.

The video—directed by Madonna’s husband, Guy Ritchie—shows the singer in a crime spree that includes armed robbery, a hit-and-run car crash, and assault. The video’s final scene shows Madonna crashing her car. Whether or not anyone dies as a result of the crash is open to interpretation.

Perhaps indicating the changing standards for what’s appropriate for TV, some networks have opted not to follow MTV’s or VH1’s ban and have decided that the “What It Feels Like for a Girl” video is acceptable enough to air several times uncensored.

MuchMusic USA, for example, has added the uncensored “Girl” video to its playlist and is playing it throughout the day and night without an advisory warning (Billboard Bulletin, March 23).

MuchMusic USA VP of programming Norm Schoenhof says of the video, “It’s no more or less violent than what kids see on TV every day. We’re not offended by the video, and we’re treating it just like any other Standard VP. With all due respect to MTV, just because MTV isn’t playing it doesn’t mean we can’t. Our viewers are smart enough to see other similar videos. With all due respect to MTV, just because MTV isn’t playing it doesn’t mean we can’t. Our viewers are smart enough to see other similar videos.

In Canada, MuchMusic and MuchMoreMusic premiered the video March 20 as part of a late-night special. The networks said that due to popular demand from viewers, the video was added to their playlists. However, the Canadian networks are playing the video only after 9 p.m., accompanied by an advisory warning.

In the U.S., the Oxygen network aired the entire video as part of its Daily R趣味 music series in an episode that has been reportedly several times during the day and nighttime.

An Oxygen spokeswoman says that the network decided to have multiple, uncensored airings of the video because “our audience demographic is that of a younger, 18- to 49-year-olds is much more MTV’s demographic.”

The video is also currently available at America Online (AOL), which is owned by Warner Communications, parent AOL Time Warner. HBO, another AOM Time Warner company, shows music videos as part of its cable network HBO’s programming block.

Although HBO has no stranger to race, uncensored programming, an HBO spokesman says, “I can’t say that HBO will not air a less violent version of new Madonna video, but we have no plans to air it at this time.”

From a musical standpoint, the video doesn’t do justice to the song—it exaggerates by leaving out much of its original musical flow and lyrics. In the video, the song is essentially background music. The video’s content too volatile for most advertiser-supported TV networks? Yes. Was the video shocking by Madonna-con- troversy standards or was it just a typical action/thriller film standard? No. Was this a situation in which the video didn’t live up to the hype? Absolutely.

**THIS & THAT:** AOL Time Warner is reportedly considering plans to launch a music video network. The new network, which sources say would be called AOL Music, could debut as early as next year. AOL Time Warner declined to comment.

MuchMusic USA has moved. The new address is 250 Jericho Quadrangle, Third Floor, Jericho, N.Y. 11753.

MCA Records has promoted Stuart Radford to director of music video and broadcast media. Radford succeeds previously associate director of music video.

Music video director Chris Rogers has emerged his own production company, Nashville-based Studio Productions, which maintains its name. Rogers is a full partner in the company and has been named VP of business development.
amendment that took away artists' future ability to reclaim their licenses to their copyright material.

Conyers was first elected in 1964, at the height of the civil rights movement. From Michigan's first (now 14th) district—which includes his hometown of Detroit—on a platform of Jobs, Justice, and Peace. That focus has continued for his 36 years of service on Capitol Hill.

Conyers' approval rating from liberal groups monitoring votes on education, crime prevention, housing, labor, handgun control, and civil rights issues regularly scores between the 90th percentile and the 99th percentile. He was re-elected last year in an uncontested election.

The veteran lawmaker is the only member of Congress whose office features a stand-up bass resting in a corner as well as jazz concert posters and a 2-inch-by-3-inch Herman Leonard photograph of Billie Holiday on its walls.

It was Conyers who shepherded passage of legislation that designated jazz a “national American treasure,” along with the bill that created and funded the Smithsonian Institution’s comprehensive jazz studies program—including the now-reopened Smithsonian Jazz Masterworks Orchestra.

The discussion took place in his office just hours before the National Academy of Recording Arts and Sciences (NARAS) presented Conyers with one of the group’s first Jazz Heroes Awards for his tireless work in “improving the environment for the creative communities.”

In the ’50s, way before Motown, Detroit was already a factory town—not just for cars but for a whole generation of modern jazz players from city who went on to New York and stardom. Vibraphonist Milt Jackson, guitarist Kenny Burrell, and vocalist Della Reese.

And [multi-reed virtuoso] Yusef Lateef, [pianist] Barry Harris, all the Jones brothers—[trombonist] Elvin Jones, [pianist] Hank Jones, and [trumpeter] Thad, who were from Pontiac [Mich.]. And it goes on; [trumpeter] Donald Byrd, [pianist]first wife of John Coltrane) Alice Coltrane, even [trumpeter] Howard McGhee, who went to Cass Technical High School in Detroit, even before I knew about them. Then there was Rudy Rutherford, who was a clarinet player and who also recorded on baritone and alto sax and won a Down Beat Magazine Poll award many years ago when I was in high school. I used to walk down the street and hear him practing.

Then there’s Terry Gilkyson, the vibraphonist who was the white guy who played baritone—Pepper... Pepper Adams! Man, as far as I’m concerned, he played the best baritone sax of all. And he lived down the street at the Bluebird Inn, where they’d come play after shows at the Paradise Theatre. All the local guys would be there, like Miles Davis or [saxophonist] Bill Evans or [trumpeter] Lee Morgan, who would show up and we’d go into the lateness of the night.

How about the jazz players of today vs. the bop pioneers

that changed the music so fundamentally?

It’s like the civil-rights movement—we had so much action, so much progress, that it can’t be recreated. And in bebop, at its inception, there was so much ferment going on, so much genuine creativity, that it’s not reproducible. Up until recently, I was saying, “Hey man, where are all these new lions?” But now I understand: We were going through a period and it really boils down to life or death, and nobody had to remind any one about the abnormally short life of many jazz musicians and probably musicians in general. So we’ve got to deal with that.

Then, of course, there’s getting musicians to be able to recognize some profits from their recordings. It’s fundamental. We recognize the songwriters; we recognize the publishers; we recognize the record companies. But the performers themselves are just beginning to appear on the radar screen.

How are you going to be looking at California’s seven-year statute, which prevents artists from being locked into long-term contracts?

I’m going to be looking at it more closely, because there is laying out right in front of me.

What if we had federal regulations that were patterned after California’s law? I think it would be a good thing. And maybe a good jumping-off place to get other things. And then we have to get the unions built up again...

Now, in addition to the unions, there’s NARAS coming to town to represent artists and the coalition of other unions that showed up for the first time at the work-for-hire hearing.

Right. Well, all of these groups have goals that aren’t diametrically opposed to each other, and we [artists’ advocates] need to be developing as best we can in some way or another, and to be concerned with these things. All of these are avenues, and we really have to begin to look at the Congress for what other interest groups—artistic groups, you know—have to start looking toward, and I think more and more musicians are becoming attuned to that fact.

It seems to me, they’re more musicians who were so apolitical that they couldn’t even think in those terms for their own best interest. And I think now, musicians have come up more tuned in to what’s fair and what other segments of the industry are doing and how they safeguard and protect their financial interests. And, listen, [artists and their advocates] are not doing anything. And so I think there’s a rethinking that we could help foster that.

As a matter of fact, I’ve got a jazz workshop coming up in September with the Congress and I’m bringing this for discussion, and we and may try to get some people who can come in and talk to us about different ways we can do this, and I may look at some legislative opportunities, such as taking the California seven-year statute and extending health-care benefits to musicians.

Any thoughts about the post-Napster atmosphere of free downloading?

I’m going it a lot of analysis, but I think there’s a gradual trend toward increasing the understanding of much of the public that this music is not free, that you can’t buy and load other people’s works of art and expect, unlike any other area, that it’s perfectly OK because you’re not hurting anybody. And when you get several million people doing it, of course, you just cross the line into heavy commerce.

So I think the new technology presents some challenges. There’s people out there much more than Napster that are going to be much more difficult to contain and rein in.

I don’t think hanging the Napster thing is going to help. It may make you feel good, stomping on the ground under which their caskets rest, but that hasn’t got anything to do with music. For instance, there are guys [creating non-centralized file sharing] that don’t have ownership, you don’t know who to get, and you don’t get present to control.

So we’re in a cultural education mode, and we’re getting young people to realize that this isn’t free music. That’s music that paid a lot of dues to put together. We’re not going to just throw it at you and say, “it’s perfectly OK in a real nice innocent way to pick up and enjoy,” when somebody in truth is paying for it and somebody is not paid for it.

So it’s other issues that have not yet really arrived yet are going to be pretty difficult things, and we’ll be talking about all of that during —our work is cut out for us.

And the more we can get through our work and others who are talking with and involving members of Congress—they’re beginning to get their hats on straight so that they can think through these issues, with a little more fairness toward the performers and creators of the music.

You’ve been concerned about artist-royalty issues. Any new plans?

Well, you know, there’s this thing about tracing royalties to the secondary-distribution market. Because a lot of times, these [record companies merge, and your music can show up in Japan, and you don’t have any idea how that happened—you or your business associates], and you’re looking at it a lot more than likely. So we’ve got to improve the system that allows for this to be transparent, as opposed to somebody telling you, “I don’t know what company went out of business 40 years ago, so don’t ask me. You know.” And [the artist] guy says to himself, “Well,jeez, somebody over there [at the label] said that my recordings would remain...” [Shrugs].

What should be done?

I think hanging [of which companies own which] recordings, where companies go; I mean, just having a line so that somebody can follow it—where these companies merged this year and were bought out by that company and that year, then two others bought in at this time. So that data is there. And [the artist] guy says to himself, “Ah, yeah, I see what happened; I see where my albums went!”

2001’S HEADLINING TOURS LOOKING UP

(Continued from page 6)

that when we miss the bar, even if it’s somebody, people sitting in a negative way. This is still one of the biggest bands in the world.”

Warren says that when the new single and album are released in June, ticket sales should get a boost. “[N Sync manager] Johnny Wright is a great manager, and he totally under- stands the dynamics of the show, the promoter, and fans,” says Warren. “The guys are in the studio grilling out this album. When the record comes, the whole flow of digital promotion will open. I see another summer with ‘N Sync dominating.”

Warren speculates that any ticket slowdown can be attributed partially to radio’s nervousness about what we’re having to do, to start looking toward, and I think more and more musicians are becoming attuned to that fact.

It seems to me, they’re more musicians who were so apolitical that they couldn’t even think in those terms for their own best interest. And I think now, musicians have come up more tuned in to what’s fair and what other segments of the industry are doing and how...
Those being laid off, sources say, are being offered four weeks' pay for every year they were with the company.

Part of the overall WMG headcount reduction will come through the creation of a company-wide back room, which will incorporate human resource, finance, legal, and IT functions. One member of the team was quoted as saying that the various labels and publishing companies use different royalty computer software systems.

In the U.S., among those cut at Warner Bros, sources say, are Korn, Lil' Kim, Trick Daddy, Def Jam, Slash, Wagner, senior VP of sales, advertising, and merchandising; Michael Linehan, Reprise VP of album rock promotion; Danielle Taylor, VP/associate general counsel; and Alan Brown, VP of tour marketing and artist development. Among the departments affected are international, black music, promotion, business affairs, and Warner Bros. Nashville. In total, the label is expected to be reduced by as many as 100 people.

At WEAs, about 40 people were laid off. Another 40 opted for the early-retirement package, but the company expected to see some more people, bringing the downsizing total to about 55. This leaves WEAs total field count at about 220, including 110 field reps. The company also laid off the catalog staff, down from about 275 it had previously, sources say.

The reorganization began in Europe, where Warner has national consolidated its classical holdings in London by combining Teldec Classics and Eato Disques into a new division, with a loss of about 30 jobs (Billboard, March 31).

Also, WMG has bought out Qwest and is said to be in discussions to acquire the stake in Giant Records that Sony owns.

The cutback was necessitated because of a corporate mandate to look for savings due to the AFl's current problems. The executives also point out that staffing levels haven't kept pace with the erosion of market share at WMG, and that will change after the reorganization.

Warner has fallen far from the 1980s, when it was the envy of the business. The company, in the U.S., at the end of 1994, was third in both total and share of SoundScan—WEA tallied a 25.1% total album market share; the following year, it was 23.2%, followed by 21.7% in 1996. By 1998, it had lost its share sale dramatically to 15.6% at the end of 2000. This year, as of March 25, total album market share is down another 4.7%.

The company's market share decline is ascribed to an apparent withdrawal from the rap genre, as well as an inattentive turn to the international market. In 1994 and 1995, executive infighting and legal problems resulted in the departures of Bob Morgado, Doug Morris, Mo Ostin, Bob Krausnow, Michael Fuchs, and 13 other senior managers. The company has never recovered from the executive exodus, industry observers contend.

“Some of the top people who worked at WMG point to such artists as Lil’ Kim and Trick Daddy to insist that it didn’t bend to mid-1990s’ shareholder demands and pressure from activists to withdraw from the rap market, its 5.5% market share in rap last year was far below that of any of the majors. Moreover, rap music has been a growing force since the second half of the 1990s, increasing from 9.5% of all U.S. album sales in 1997 to 13.4% last year, according to SoundScan.

Elektra and Atlantic were expected to begin their layoffs this week, which, sources say, would be lighter than at Warner Bros. Press reports that EMI would downsize by 55 people—with 20 employees laid off and 15 retiring—were said to be exaggerated. Sources suggest that most of the Elektra and Atlantic cuts were elimination of open positions and that the retirement total is about half the quoted figure.

At Atlantic, sources said about 16 employees took the buyout and another 20 were expected to be laid off this week. Moreover, the remainder of the cutback at Atlantic was expected to be a shift of many of its backroom employees to the new corporate department.

In a press statement, similar to the agreement, WMG chairman/CEO Roger Ames said: “We deeply regret that some of our employees will be leaving as a result of this restructuring; however, it is clear that we must take necessary action to realign our businesses to address the changing marketplace. This restructuring is not simply about organized around four regions, each is about changing the way we do business. With an unparalleled artist roster, a world-class executive team, and an ability to maximize numerous opportunities as an AOL Time Warner company, our goal is to transform Warner Music Group into the pre-eminent music content company of the 21st century.”

As for the WE restructuring, in a letter to employees Ames said it is to create “a new model that will become more marketing-oriented.” These changes will ultimately enable WEA to react faster to customer demand and work closer with our labels and market artists more effectively."

—ROGER AMES, WARNER MUSIC GROUP

MOCK & ROLL ROLLAT LATEST LABEL DEBUT

(Continued from page 1)

in Venezuela, Direct TV, and AOL Latin America. Telefónica de España owns, among others, Internet portal Terra.com and Spain's Channel 3. Lideres was created by former Emi executive Rodolfo Rodríguez three years after he sold that label to Polygram in 1995. Rodríguez also owns Big songs, a major concert promoter in Venezuela, and Disco Center, a record store chain in that country.

Lideres is geared to Rodriguez, Mock & Roll will be affiliated with Lideres—with all Lideres resources at its disposal—and Villanueva will run the show and provide talent. “This business is about names,” explains Rodriguez, who says he’s providing Mock & Roll with “unconditional” support. “I think it’s fair that an experienced and successful manager can use his own experience. We believe enormously in management.”

Villanueva says he negotiated Lideres with the idea of creating a new label after leaving BMG last year. He named the company Mock & Roll to try out the concept in Venezuela, and in a second move, moved to Spain to project in its native Panama—started shopping a demo of new material. He accepted the offer from Mock & Roll in large part due to his longstanding association with Villanueva, which goes back to his days as a BMG U.S. Latino executive.

“IT’s a well-planned album,” says El General of his upcoming release, titled El General Is Back. “I record some 60 songs, and these are my 12 best.”

The tracks, he says, retain his trademark sound, but there are also mixes of rock with reggae, hip-hop, and some Latin-flavored music, and house with accordion.

As for Mock & Roll, despite interest from other labels, El General is looking only at the Spanish market. “It’s a solid company. It has offices in Colombia, Venezuela, Spain [among others] which are important markets,” he says. The Cisneros Group and Telefónica are very strong. And . . . I feel confident. I feel supported.”

TO REVERSE DECLINE, WMG RESTRUCTURES, DOWNSIZES

(Continued from page 1)
Henley To Testify At Hearing On Artists’ Rights

BY BILL HOLLAND
WASHINGTON, D.C.—Don Henley, co-founder of the Recording Artists Coalition, on Tuesday called an informal hearing at the Senate Judiciary Committee hearing Tuesday (S) called by chairman Orrin G. Hatch, R-Utah, to study the problems faced by the music industry and the role of the online music-site entrepreneurs in the post-Napster environment.

“There has never been so much concern for artists by the heads of these record companies,” Henley says. “I want to ask the senators to make sure that artists are represented at these hearings on the important issues. We have concerns about fair use; we have concerns about possible compulsory licensing. We want to make sure that the majors don’t control the market so much that there won’t be independent Internet distribution, and we have views on [California’s seven-year statute].”

In other Capitol Hill copyright news, Rep. F.James Sensenbrenner(J-R-Wis., the new chairman of the House Judiciary Committee, told reporters at a House Digital Media Assn. in informal remarks at a March 28 panel held here that he may hold a hearing on how to protect Digital Copyright owners, and he says he may be anti-competitive. In response to a reporter’s question, the chairman said, “SOUNDS like an antitrust violation to me. That’s going to have to be looked into.

RIAA spokeswoman Amy Weiss says, “SOUNDExchange has an antitrust exemption under the Copyright Act, and that falls under a statutory provision with the Copyright Office rather than a consent decree.”

Sensenbrenner, the author of 1998 legislation that carved out an exemption for the sound-recording shops from paying background music royalties to performing rights societies, also lashed out at ASCAP and BMI at the event, saying that the government rules under which they operate, which mandate that the organizations must make licenses (Continued on page 118)

Warner Plans European Expansion

(Continued from page 8)

growth is France, a company that, by his own admission, “has not been performing for the past seven or eight years.” But the other Warner Music companies it is not acceptable to have only a 9% market share in a country like France.”

One of the appeals I am trying to make is that we are stronger in France. But that’s not the point. The French operations are a priority because they were not performing well in the past, says Albertini. That’s why we are going to have a new profile.

Another way to disclose our market-share target in France, but sources say that reaching 14%-15% in a couple of years is on his agenda.

An earlier step in the rejuvenation of the French company was the appointment of Caccia a year ago of Philippe Desindes, who took the job as its vice president.

Albertini concedes that he needed to strengthen the French management team by letting Desindes concentrate on his forte—artist development and marketing—while having a solid executive to foster development, logistics, and strategy, namely, Blanc.

“Blanc, who worked for 12 years at PolyGram France, has developed all the qualities of a good music manager,” Albertini says. “The two previously worked together when Albertini ran PolyGram France.”

A French music publisher who has worked with both men believes “something has changed since Desindes took over a year ago. Some of the Music is now on deals you would have never seen them before. The company is much more alive, and Desindes is a very good manager of attraction for artists and managers. If Desindes and Blanc manage to work together, it can really deliver.”

Amid all the activity in Europe, Albertini says, “The key is to strengthen the French market share, which has been below 5% for the last several years. We are now solidly working on it.”

The four French labels recorded 29 albums in the five-year period 1994-1998, and Albertini says, “We are working on the current and future projects, and we will make them successful.”

Slater Joins Capitol From Warner

Slater, who was formally named president March 27, replaces Roy Lott, who assumed the interim presidency of Capitol in June 1998. Lott returns to his position as deputy president, EMI Recorded Music, North America, where he will continue to work closely with Michael C. Love, the company’s chairman.

“Slater is an exceptional executive who has done remarkable things over the last several years,” says Atkins. “He has the experience and the vision to help us turn the business around.”

In March 2000, Lott was named president of Capitol, a position he held until February 2002.

Under Lott’s leadership, Capitol has returned to profitability, increased its market share, and significantly reduced its debt.

Slater will oversee all aspects of Capitol’s business, including marketing, sales, and creative services.

Slater will have responsibility for all aspects of Capitol’s business, including marketing, sales, and creative services.

Slater is the fourth president in the company’s history, and he joins Capitol from Warner Music Group, where he served as executive vice president and chief operating officer.

Slater was previously president of Warner Bros. Records, a position he held from 1999 to 2002.

Before joining Warner Bros., Slater was president of Capitol Records, a position he held from 1995 to 1999.

Slater’s role at Capitol will be to continue the turnaround that began under Lott’s leadership, while maintaining the company’s focus on developing new talent and expanding its music library.

Slater will report directly to Albertini, who is stepping down as president of Warner Music Group.

The appointment of Slater is a significant step in the company’s efforts to strengthen its position in the music industry.

Slater has a strong track record of success at Warner Music Group, where he played a key role in the development of artists such as John Mayer, Maroon 5, and Daftpunk.

His leadership at Capitol will allow him to continue building on this success and make a significant contribution to the company’s future.

Capitol is a major player in the music industry, with a diverse roster of artists that includes popular acts such as John Mayer, Maroon 5, and Daftpunk.

Slater’s appointment is a testament to the company’s commitment to excellence and innovation.

His leadership will help to ensure that Capitol remains a leader in the music industry for years to come.
Hot 100 Spotlight

by Silvio Pietroluongo

BACK AT ONE: Crazy Town reclaims the No. 1 spot on The Billboard Hot 100 with "Butterfly" (Columbia), after a one-week hiatus, thanks to gains in both airplay and sales. This delay delays Janet’s likely ascent to the top with "All for You" (Virgin) by one week. Street-date violation sales of 7,000 units are not enough to propel "All" past "Butterfly," but a full week of sales should undoubtedly move the title to No. 1 next issue.

Meanwhile, two New York metropolitan acts make big moves on the Hot 100 with their first chart entries. New York native Olivia makes a jump seen on the Hot 100 (see Chart Beat, page 114), climbing 98-68 with "Rumour" (Cl). "Musicians" debut at No. 2 on Hot 100 Singles Sales with 52,000 units sold. Wycof Jean protégé and New Jersey-based act City High climb 84-38 on the Hot 100 with "What Would You Do?" (Booga Basement/Interscope). "Doo" is the Greatest Gainer/Sales winner and the No. 3 song on the sales chart, up 79% for a total of 50,000 units sold.

THE DEBATE CONTINUES: The top 10 of last issue’s Hot 100 proved a picture-perfect snapshot of how the three variables that make up the chart—sales, airplay, and online sales—interact. As in last week’s chart positions, Shaggy featuring Rayvon’s "Angel" (MCA) becomes the second song to reach No. 1 solely on airplay points. Yet, besides its BRS-measured audience total of 166 listeners, it needed the additional radio points from the station playlist report to overtake Crazy Town’s "Butterfly" for the top spot. Meanwhile, at No. 3 on this week’s chart, Eden’s Crush made a spectacular debut with "Get Over Yourself" (London-Sire), a single that derailed 94% of its points from sales. It was the kind of top 10 that the IRS of both the "too much emphasis on airplay" and "too much emphasis on sales" critics that we receive from our chart followers.

Throughout the history of the Hot 100, careful examination has gone into creating a formula that properly balances sales and airplay in order to arrive at a representative ranking of the top songs in the country. This became even more challenging when Billboard decided to allow airplay-only singles to enter the Hot 100 in response to the record labels’ resistance to release retail singles for a great deal of their hits. The resulting cry from singles advocates was that by allowing radio-only singles to chart, Billboard had made it more convenient for the labels to release airplay-only singles. And, although Shaggy’s/"Angel" started out as a second single to make it to No. 1 on the chart without a single in the nearly 25 years of the current format, the thought that not only can a label receive exposure on the chart but also new singles is true in some cases. The only single that sold more than 75,000 units with little to no airplay should not be released above a big airplay-only track with 75,000 listeners. There is no question that singles sales have declined. Billboards Market Watch (page 114) shows that singles sales for 2001 are more than 48% below last year’s record-low pace. Consumers have become weaned off singles for myriad reasons, including lack of available product, the Internet, and multi-hit compilations like the "Now" series. Is the fact that a single can sell 15,000 units a week in the retail climate of a few years ago a gauge of its success? Yes and no. When a song still in its infancy at radio like "Get Over Yourself," the jury is still out. We have heard, witnessed, and will keep our eye on the chart’s behavior and will adjust accordingly.
<table>
<thead>
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<th>THE BILLBOARD 200</th>
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The table above lists the top-selling albums compiled from a national sampling of retail, mass merchant, and Internet sales reports collected, compiled, and provided by SoundScan.®

APRIL 7, 2001

<table>
<thead>
<tr>
<th>WEEKS ON CHART</th>
<th>LAST WEEK</th>
<th>PARENT LABEL</th>
<th>PARENT ALBUM</th>
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<tbody>
<tr>
<td>55</td>
<td>48</td>
<td>WEA/BMG</td>
<td>THE FAMILY VALUES TOUR 1999</td>
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<td>56</td>
<td>45</td>
<td>WEA/BMG</td>
<td>THE EXPERIENCE</td>
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<tr>
<td>57</td>
<td>24</td>
<td>200,000</td>
<td>ME AND YOU</td>
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<tr>
<td>58</td>
<td>22</td>
<td>200,000</td>
<td>SONGS FOR THE SOUL</td>
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<tr>
<td>59</td>
<td>20</td>
<td>200,000</td>
<td>THE STORM IS OVER</td>
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<td>60</td>
<td>18</td>
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<td>61</td>
<td>16</td>
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<td>NEW MUSIC NEW MOVES</td>
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<td>62</td>
<td>14</td>
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<td>THE EXPERIENCE</td>
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<td>63</td>
<td>12</td>
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<td>10</td>
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<td>68</td>
<td>2</td>
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The Billboard 200 is a chart that ranks the top-performing albums in the United States. It is based on sales data from participating retailers and digital sales. The chart is published weekly and represents the most popular albums across all genres.
<table>
<thead>
<tr>
<th>No.</th>
<th>Date</th>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Peak Position</th>
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<tbody>
<tr>
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<td>1999</td>
<td>1</td>
<td>Various Artists</td>
<td>Brand New Day</td>
<td>Warner Bros</td>
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<tr>
<td>2</td>
<td>2000</td>
<td>1</td>
<td>Faith Hill</td>
<td>Down To Earth</td>
<td>Capitol</td>
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<td>3</td>
<td>2001</td>
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<td>Eminem</td>
<td>The Marshall Mathers LP</td>
<td>Interscope</td>
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<td>4</td>
<td>2002</td>
<td>1</td>
<td>Mary Mary</td>
<td>Born To Sing</td>
<td>Columbia</td>
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<td>5</td>
<td>2003</td>
<td>1</td>
<td>Mary J. Blige</td>
<td>The Breakthrough</td>
<td>Arista</td>
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<td>6</td>
<td>2004</td>
<td>1</td>
<td>Faith Hill</td>
<td>Again</td>
<td>Arista</td>
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<td>B.C.R.</td>
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<td>2006</td>
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<td>Jay-Z</td>
<td>A Beautiful Day</td>
<td>Roc Nation</td>
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<td>9</td>
<td>2007</td>
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<td>Graduation</td>
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<td>I Am...Sasha</td>
<td>JAY-Z Records</td>
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<td>2009</td>
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<td>Rihanna</td>
<td>Rated R</td>
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<td>2010</td>
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<td>Drake</td>
<td>Take Care</td>
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<td>13</td>
<td>2011</td>
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<td>Justin Bieber</td>
<td>Believe</td>
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<td>Taylor Swift</td>
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<td>2013</td>
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<td>Ariana Grande</td>
<td>My Everything</td>
<td>Republic</td>
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<td>2014</td>
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<td>Fetty Wap</td>
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<td>The Weeknd</td>
<td>Beauty &amp; The Beast</td>
<td>Republic</td>
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<td>Kendrick Lamar</td>
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<td>In My Feelings</td>
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<td>Cardi B</td>
<td>Invasion</td>
<td>Atlantic Records</td>
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<td>Megan Thee Stallion</td>
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<td>Atlantic Records</td>
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<td>1</td>
<td>Drake</td>
<td>Certified</td>
<td>Def Jam</td>
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<td>23</td>
<td>2021</td>
<td>1</td>
<td>Kanye West</td>
<td>Donda</td>
<td>Def Jam</td>
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</table>

**NOTE**: This list is based on data from Billboard magazine.
and Robinson, "I just felt that this was a great place to put this [music] out. Given all the topsy-turvy-ness of mergers and [labels] closing, this seems like the one place where I think I am going through a real creative period right now, and I really have a lot of confidence in those guys.

“Those guys really seemed to know what they are doing, including getting the music out of the market as well as those guys do, and that market is incredibly important to me because it's home.

"It's more about finding a business partnership than it is [finding] a record deal at this point in my career," Foster says. "I may have a small audience, but they are an audience that respects and supports artists, and they come places to try to find those damn records, so that's when you need a business partner rather than a [major label]."

A PREVIOUS LIFE
Duotone briefly came to life last year when John Robinson and Jillian Herrington and Robinson and Gaylord Entertainment. But with the departure of Gaylord president of creative content Tim Dubois last September, the joint venture was dissolved, and Herrington and Robinson decided to take back their business plan and go it alone.

Robinson says the label's mission is "to develop a platform for artists or groups that have been underutilized from a major-label perspective," and thanks with a big lunch expense, the label will contract out such functions as promotion and publicity but will do sales and marketing in-house. Southwest Wholesale will handle distribution.

Herrington says that with the model the label has developed, which includes very little overhead, both artists and label contributed money by selling as few as 20,000 units. But Robinson adds, "we're not in the business to play the lottery. We're very career-oriented artists and we want to get into the know what kinds of artists we're looking for."

DIVERSE MUSIC
Parent Duotone Music Group incorporates three imprints. Duotone Records will focus on rock, pop, and soul music, Duotone Nashville will focus on "left-of-center and traditional country" music, Robinson says. DTR will be an imprint reserved for special projects.

The label has numerous releases planned for this year; about half will be albums and half will be reissues of out-of-print catalog material from the past.

The first release on the Duotone Records imprint will be Sister 7 Live, recorded at La Zona Rosa in Austin, Texas. That album, due May 1, is a double live recording of a popular Austin band, newly signed to Arista Austin.

Next up on Duotone Records is a live collaboration from the Foster and Fosters. Foster and Fosters Ready for the Big Show?, due May 15. The album, recorded over two nights at the Continental Club in Austin, includes five new songs and acoustic versions of his hits.

Among the first releases on the Duotone Nashville imprint is Lauderdale's new studio album, The Other Sessions, due June 12. It includes songs he's co-written with several prominent writers, including Harlan Howard, Melba Montgomery, and Leslie Satcher. Lauderdale says of the album, "I feel like it definitely represents some of the realism of traditional country music."

The first release on DTR will be Haggard Dance: A Hillbilly Tribute to AC/DC, due April 21. Robinson describes it as a "great bluegrass record" featuring prominent studio musicians covering AC/DC songs. Another project will be worked to classic rock radio stations.

Another unusual project is Middle Sister, a spoken word album by a Nashville woman who uses the stage name Mintons. Robinson describes it as a "bluegrass spoken-word piece of poetry celebrating the culture of Southern roots music. The speaker speaks and sings on one of the album's tracks. That project will be out May 1 on the Duotone Nashville imprint.

Lauderdale says he already has another album ready to go on Duotone after The Other Sessions. He describes the second project as "more of an urban bluegrass" kind of record than the more traditional country sounds of The Other Sessions.

Foster says he's already talking to the Duotone partners about following up Are You Ready For the Big Show? with a studio album "very soon."

OPENING DOORS
Herrington says the recent success of the group's self-titled debut, Where Are Thou? soundtrack, the VPR Records' Mark McGuinn single "Mrs. Steven Rudy," and all the Texas country hits of C&W Duotone Records, is the biggest selling. "We work for Cory Morrow, who is selling strongly for well for the success of Duotone. "The doors are opening up to things that don't fit the traditional way of doing things," says DTR.

In terms of getting the word out about the music, Robinson says, "Radio is an important variable to our formula, but not the only variable." Others will include, for example, an extensive reliance on grass roots marketing. Robinson previously was director of artist development at Arista Austin and formerly operated Dalmar-based Robinson Wood Management, whose client roster included Vertical Horizon and Sister 7. Herrington spent eight years with BMG, known to me to get out of the music business before becoming head of sales at Arista Texas, which become Arista Austin.

Herrington and Robinson also take on side marketing projects outside of Duotone. They handle marketing for the Cowboy Jingles in the U.S. and Canada and also handled the sales for Bush's 1991 album, which rules before becoming head of sales at Arista Texas, which become Arista Austin.

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Duotone UP: The Hot Shot Debut on both The Billboard 200 and Top R&B/Hip-Hop Albums belongs to 112. The quartet snags No. 1 on the latter list and comes within 7,000 units of ruling the big chart, as its new Vol. III (182,000 units) settles behind Shaggy, now in its sixth non-consecutive week at No. 1 (189,000 units). Considering that numerals constitute the name of the act and its latest album, it only makes sense to gauge 112’s success by the chart at the number one spot.

If this column included an anecdote about Sesame Street, I’d be tempted to say it was brought to you by the number two.” Based on first-day sales, chart watchers speculated this title would open with 200,000 units and No. 1 may be in the cards for 112. Meanwhile, Billboard can boast that its second and third album each managed to move more than double the first-week sales of its predecessor: The group’s self-titled debut set trotted in with 27,000 units in 1996, while its sophomore album opened at 56,000 units. The color of soulful music is indeed green this week, as each of 10 highest bows on The Billboard 200 hail from the R&B/Hip-Hop hit list. Following 112’s lead on the big chart: Trick Daddy (No. 4, 117,000 units), Dave B. (No. 5, 90,000 units), the Excit Soundsquad (No. 8, 51,000 units), the soundtrack to The Brothers (No. 32), Bone Thugs-N-Harmony family members L-Burna (No. 49) and Bizzy Bone (No. 44), the Beatnuts (No. 51), Lionel Richie (No. 62), and Yoanda Adams (No. 63). The entries represent career-high America has seen for Tricks Daddy and Bone, whose previous chart mates were Nos. 26 and 31, respectively. It’s also the best-ever Billboard 200 start in Adams’ career; previously, her highest entry rank had been No. 112.

WATCH WHAT HAPPENS: The home video releases of Remember the Titans and Almost Famous have the expected effect on each film’s soundtrack. With a 500% increase, the former re-enters The Billboard 200 at No. 77; there were only three weeks during the album’s initial run when the album was not at No. 1. While the album charted for 17 weeks, it boasts the Pacesetter trophy with its 49.5% spike as it hurls 121-100 . . . The Late Late Show With Craig Kilborn guest Nelly Furtado bulleted with a 12% gain (53-49), but only some of that gain can be attributed to the 7.1 appearance. “I’m Like A Bird,” her album has shown gains in all but two of its 14 weeks on the chart. . . . This week’s Top Contemporary Christian chart reflects the move of the Gospel Centric and R-B labels’ Christian market distribution from Word to Provident Music Group. However, despite the move, we will continue to be listed as distributing label on Top Gospel Albums and other charts, as—for the time being—anyway, it remains the labels’ seller in the general market.

DUALTONE SETS DUAL GOALS: PROFITABLE BUT ARTIST-FRIENDLY
(Continued from page 1)

HENLEY TO TESTIFY
(Continued from page 106)
es available for their music, are out- dated and unfair.

"The majors' legal department has basically given them a free pass on this," said Senenhoven, "and I don't think that's right. I don't think a 90-year-old consent decree should govern music licensing in the digital age."

ASCAP Washington lobbyist Ben Fahlman expressed surprise. "We met with Mr. Senenhoven Tuesday [March 20], and this subject never came up. The battle over music licensing has been over for some time now. The slate is clean, and we made that clear to him. We are looking forward to working with him on copyright matters."

BMI executives were out of the country and unavailable for comment. A BMI spokesperson told RMN that BMI's new CEO operates under a completely different consent decree. Senenhoven has not yet announced his agenda for copyright issues for this session of Congress (Billboard, March 17).

Henley says he will be joined at the Tuesday (8) Senate hearing by the group's legal advisor, and Noah Stone, director of Artists Against Piracy. "We're working together on this, but our organizations have not merged," says Henley.

No witness list has been released by the committee, but Billboard has learned that the lawmakers are specifically push- ing to have company executives on the panel and not their Washington, D.C., lobbyists. According to several sources, among the other panels to be invited are Napster president Hank Barley, as well as the president of the largest record company chief, and a top official of a music Internet company.

The Napster Web site says that "many members of the Napster community" will attend the hearing and visit with their Congressmen afterward.

Assistance in preparing this story was provided by Brooks Bolick of The Hollywood Reporter.
TIM McGRAW CROONS AN AMERICANANA TUNE ON CURB
(Continued from page 1)

McGraw wraps his affecting country-boy vocals around a stellar collection of songs on Set This Circus Down. A highlight is Bruce Robinson’s “Angry Andy.” Though it’s the story of a marriage on the rocks that features vocals by Hill. She discovered the song and wanted it for her album, but her label beat her to the punch, so McGraw endorses. “We did it live on the tour, sitting in old chairs with just little spotlights on us. The whole stage was black, and just acoustic guitar. We thought it was kind of cool, since we’ve never done a song in that direction.”

Set This Circus Down also features the reflective first single, “Grown Men Don’t Cry.” currently at No. 11 on Billboard’s Hot Country Singles & Tracks chart after just three weeks; that album, which is 98 percent sold, also debuted Billboard’s “Fol-luride”; the uptempo “Unbroken,” which McGraw describes as having “some meat to it;” and “Angel Boy,” a Danny Robins-penned ode to redemption and hope.


“I felt it made a real Americana kind of record, something that felt grass roots, with a lot of different kinds of music, which is what I grew up listening to,” McGraw says. “I feel anything that cuts truck, but when I sing, it’s going to be country. I’m a [Bruce] Springsteen fan, a Little River Band fan, a Merle Haggard fan, a George Jones fan, a Waylon Jennings fan. I just wanted to make a record that was me and my influences.”

McGraw made it no secret that he would release his new album during last year’s fourth quarter. Instead, Curb released a greatest-hits package. He openly voiced his disappointment in the lack of new songs last year’s "I Love Awards," charging Curb with “money being the bottom line instead of artistic integrity” (Billboard, Oct. 14, 2000). Although the awards were McGraw’s de- but “Things Change” from the new album. Despite never being a single, “Things Change,” which was recorded by some radio stations from the before the single was released by other stations, went to No. 32 on the singles chart while his official single, “My Next Thirty Years,” was winging its way to No. 1, where it remained for five weeks.

“My Next Thirty Years” actually wasn’t one of my favorite records, McGraw says, probably wouldn’t have picked that as a single. But, oh well, “it’s a good thing most people don’t listen to me.”

McGraw doesn’t see the recent friction with Curb affecting Set This Circus Down. “Our priorities aren’t the same,” he says. “I’ll do my job, and they’ll do their job, and we’ll get along just fine. We’ve always sold our records and got them played. So as long as they continue to do that, we’ll be fine.”

HATS OFF
As promotional photos for the new album surface, there will be a noticeable difference: For the first time, McGraw has posed for publicity photos without a hat. “I’m 33 now,” says the father of Maggie, 3, and Gracie, 2.

“Our priorities aren’t the same. But I’ll do my job, and Curb will do their job, and we’ll all go down the merry highway.”

— TIM MCGRAW

“When I first got my record deal, I was 23, and when you’re losing your hair at 23, it’s a lot bigger deal than when you are 32. Now it doesn’t matter to me anymore. I liked having the hat on so I could hide behind it. It’s a crutch, I guess.

Fans will get a further inside look at McGraw’s life during an upcoming A&E Biography, slated to air in May. McGraw, who is booked by Rod Essig at Creative Artists Agency, will be taking his new music to the streets via an upcoming tour with BNA artist Kenny Chesney (his partner in the now-defunct Flipsyde) and independent artist 40 B性能encent, for which both artists were arrested in Buffalo, N.Y., last year.

McGraw recently renewed his deal for the fourth year with tour sponsor Bui Light and will be seen in a new commercial for the beer. Siman says Buit Light will provide point-of-sale materials for the new release and will support the tour with radio advertising.

McGraw will also participate in a June release of America and Taylor Guitars, Siman says. The contest winner gets to be a resident on McGraw’s tour.

Curb Records’ director of marketing, Tperf Perry Smith, says the label plans three phases to the campaign—release, street week, and a third phase that will kick in around McGraw’s May 22 concert in New York, which is the father of the last year’s June by the National Fatherhood Initiative.)

CDnow and Amazon.com have been pre-selling the album. According to Tperf, the label is securing listening posts and prime positioning at retail to gear up for the street date.

The Amarillo, Texas-based, 140-outlet Hastings chain is looking forward to McGraw’s new album “doing very well for us,” music buyer Robert Stoltz, senior music buyer for Hastings, said. “It’s just very happy with his level of sales.”

Jeff Stoltz, senior music buyer for the Torrance, Calif.-based Wherehouse chain, agrees. “It’s what we need right now in retail to get the people inside our stores,” he says. “It’s been a real thin year in retail across the board, especially in the country world, and this is by far the biggest release so far this year.”

Taylor attributes McGraw’s success to “exposure,” noting that “his music’s made to Faith Hill’s doesn’t fit, plus he’s got great radio airplay, and he has a pretty rebel fan base.”

To alert that fan base, Curb plans a heavy promotion, as well as an aggressive ad campaign encompassing radio, TV, and print. “We obviously want to cover our own base, but we’re reaching out to the others,” Tperf says. “So we’re trying to reach out to those folks that may be familiar with Tim McGraw’s name but may haven’t taken the step to experience the music.”

The title Set This Circus Down suggests certain promotional avenues, according to Curb’s plan on taking the show on the road. “We’re actually trying to stay away from the circus theme,” he says. “The primary message behind Set This Circus Down is to make a more and more about the magic and the hustle and bustle of life and taking a minute to reflect on it.”

RIAA ASKS COURT TO INSTRUCT NAPSTER TO IMPROVE FILTERING
(Continued from page 6)

While the court has the option of appointing a technical advisor to Napster to enforce the injunction, Fraenkel says that may not be nec- essary since Napster is capable of filtering more significantly without a third-party technical expert.

Napster CEO Hank Barry says he welcomes a court-appointed technology expert and will work with any technology that fits the param- eters of the injunction.

If Patel concurs with the RIAA, streaming of one song that fits until it complies. The RIAA, however, says it will not seek a fine. “It’s impossible to put a fine on compliance, and it is enjoining the situation,” Fraenkel says.

Under terms of the March 5 injunc- tion, for each copyrighted song, Napster is liable to pay the RIAA the name of the artist, title of the track, and file name on the system, as well as provide verification of ownership. Napster then has three business days to remove the song and is required to police its system. Napster claims in its response to the court that the RIAA has not properly submitted file names and other information needed to block the file-sharing.

In its report, the RIAA says it has submitted nearly 10,000 titles for filtered-by-work rights by artist name, album name, and song name, as well as 8,901,315 file names corres- ponding to 326,072 different titles that are not available on Napster. The RIAA has also delivered 77 names of pre-release recordings, according to the report. Napster has also blocked more than 275,000 unique songs and more than 1.6 million different file names since March 5, but Fraenkel says Napster’s claim is “irrelevant,” since new copyrighted material is put on the service every day. In addition, the RIAA report points out that Napster uses its bulletin boards to discuss ways to circumvent the filtering process.

Barry countered many of these accusations in his response, stating that it is not enjoin- ing whether the RIAA had searched the system after the inclusion of the GraceNote database. Nap- ster included the database, which searches for variations of more than 40,000 song titles and 10,000 artist names, March 23. “Effective block- ing is an ongoing and iterative process, which we take very seriously,” Barry said.

Although Barry says Napster is complying with the injunction, the company continues to battle to have the injunction reviewed. On March 26, Napster filed a request for a hearing before all 25 active judges of the U.S. Circuit Court of Appeals to review an opinion delivered Feb. 12 by a three-judge panel that narrowed the terms of Patel’s original injunction. The RIAA has filed an opposition brief.

BUSINESS GOES ON
While the courtroom, Napster continues to struggle with Web sites devoted to assisting unsigned artists.

In a deal with Tom’s, Napster will feature the company’s TC Home recording and mixing software. The Associated Press reported that Tom’s software is $250 to $500 a year, but consumers can test it through various trial offers. Tom’s, which recently laid off 20 staff from its headquarters in Culver City, Calif., is featured in a section called Napster’s Web site.

In a similar deal, Star Polish is fea- tured in Napster’s new Advisor area, which allows musicians can create and make their own MP3 files that can be shared on Napster. Neither Star Polish nor Tom has equity stakes in their agreements with the music company.

In addition, Palm Pictures has chosen Napster to debut its new indie act Skindrive. A remix of the during Napster’s first single, “Tsunamist,” is available on the site, and consumers will also be able to enter a contest to win a free TV. The contest is conducted by college radio station that has Napster as its main sponsors.

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Latin Music Conference To Showcase Top Latin Talent

Billboard has announced an exciting showcase line-up for its 2001 Latin Music Conference. The conference, presented by Heineken and in association with HBO Latino, will be held April 21-24 at the Eden Roc Hotel in Miami Beach. The conference, which has been an important launching pad for some of today’s hottest Latin performers including Marc Anthony, Jon Secada, Selena, and Shakira, will showcase talent from top Latin labels, including Warner Music Latin America, Sony Discos, Prestige Recordings, RMM, and Latinamusic.com.

To maximize exposure for the artists, HBO Latino has signed on as the “In Association Sponsor” for the conference and awards show. HBO Latino will conduct “behind the scenes” interviews at the event and provide red-carpet coverage of the awards show on April 26.

Venezuelan superstar Ricardo Montaner will kick off the Warner Music Latin America showcase in the grand ballroom of the Eden Roc. Montaner’s 10th release, “Sano Repetido,” reaffirms his standing as a leading singer-songwriter on the Latin music scene. Other Warner performers include Colombian sensation Carolina Lao and musical innovator Bacilos.

Latin Guide Offers Promo Opportunity

Businesses wishing to promote their services in Billboard’s 2002 International Latin Music Buyer’s Guide, the most comprehensive guide to the Latin music industry, have until June 20 to reserve their space. The most accurate reference source available on the Latin music market place, the International Latin Music Buyer’s Guide features business-to-business contacts in 19 countries, including updated listings of wholesalers and distributors, music publishers, managers and agents, songwriters and composers, clubs, and radio stations. In addition, the guide includes extensive listings of industry service providers such as CD and tape duplicators, studios, mastering facilities, and more.

With the Latin music industry continuing to grow at an unprecedented pace, advertising in this definitive resource guide has become more essential than ever. These ads help promote companies to thousands of key Latin music industry professionals who repeatedly consult the Guide. For further information, contact Jeff Serrette at 800-225-7254 or jserrette@billboard.com.

Visit our Web site at www.billboard.com
E-mail: shell@billboard.com

‘Angel’ Chips Away At Record Books

There’s a Fallen “Angel” on The Billboard Hot 100, as the RCA single by Shaggy featuring Rayvon (taps) No. 3, and “Butterfly” by Crazy Town (Columbia) claims the No. 1 spot. That makes “Angel” the second chart-topper of 2001 to have a lone week at the summit, following “Ms. Jackson” (LaFace/Arista) by OutKast.

One person who probably doesn’t mind that “Angel” only reigned for seven days is songwriter Chip Taylor, who wrote the original “Angel of the Morning.” That lone week was good enough to push the younger brother of actor Jon Voight into the chart history books. Shaggy’s lead single, “Angel,” first went to No. 1 as a songwriter with the Traggers’ “Wild Thing” in 1966. With 54 years and eight months between “Wild Thing” and “Angel,” Taylor has the longest span of No. 1 hits of any songwriter in the rock era.

This new record eclipses the previous longest span of 31 years, eight months, and three weeks, held jointly by Luigi Creatore, Hugo Ferrer, and George David Weiss. The trio wrote “The Lion Sleeps Tonight,” a No. 1 for the Tokens in December 1961, and “Can't Help Falling in Love,” a No. 1 for UB40 in July 1993.

The ‘BIZOUNCE’ BOUNCE: The new Clive Davis label, J Records, continues to make noise on the Hot 100. The imprint’s second commercial release, “Bizeounce” by OutKast, debuts at No. 2 on Hot 100 Singles Sales. The label’s first commercial single, “Liquid Dreams” by O-Town, entered the sales chart at No. 1.

Olivia’s sales performance fuels a huge leap on the Hot 100, where “Bizeounce” rockets 80-18. The 68-point move is the biggest jump on this chart since Tim McGraw’s “Please Remember Me” made a 69-place move, 94-25, two years ago this issue.

Three Is Two: While 112 couldn’t unseat Shaggy to collect its first No. 1 album on The Billboard 200, the group shouldn’t be too unhappy. Part III (Bad Boy/Arista) opens at No. 2, making it not only the set’s highest-charting album but its first to reach the top 10.


Part III is the highest-charting Bad Boy album since December 1999, when the posthumous Born Again by the Notorious B.I.G. debuted at No. 1.

‘All’ the Way: Janet collects her 14th top two title on the Hot 100, as “All For You” (Virgin) inches up the chart 3-2. Since she first went to No. 1 with “When I Think of You” in October 1986, Janet has had nine No. 1 hits and five others that went to No. 2.

If you want to bet money on Jackson going to No. 1, feel free. She hasn’t had a song stop in second place in almost seven years. Her last runner-up was “Any Time, Any Place?” and “On and On” in June 1994.

“All For You” would be Virgin’s first No. 1 since Aaliyah reigned with the album track “Try Again” on the Blackground/Virgin logo. To find the last No. 1 on Virgin proper, one would have to reach back to Janet’s own “Together Again” in January 1998.

MARKET WATCH
A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

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<th>YEAR</th>
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YEAR-TO-DATE SALES BY ALBUM FORMAT

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OVERALL UNIT SALES THIS WEEK

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SINGLES UNIT SALES THIS WEEK

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TOTAL YEAR-TO-DATE CASSETTE SALES BY STORE TYPE

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<tr>
<td>NONTRADITIONAL</td>
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CHANGE

| CHAIN | 36.5% |
| INDEPENDENT | 36.5% |
| MASS MERCHANT | 36.5% |
| NONTRADITIONAL | 12.0% |

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan.
Gen Y will spend a whopping $140 billion this year — just on themselves. If you want your share of this market, there is one event you can’t afford to miss: What Kids Want. The conference is designed for top-level executives in brand marketing, media, advertising and the entertainment and music communities all over the world. It will feature a wide range of innovative marketing and sales strategies for selling to kids ages 12 to 18.

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Illustration by Schambler.com
VH1'S ARTIST OF THE MONTH FOR MAY

STEVIE NICKS

TROUBLE IN SHANGRI-LA

the new album from one of music's most celebrated voices.
featuring "EVERY DAY" and "PLANETS OF THE UNIVERSE"
IN STORES MAY 1ST

SEE STEVIE NICKS ON
THE TODAY SHOW
THE BLOCKBUSTER AWARDS APRIL 11TH
THE LATE SHOW WITH DAVID LETTERMAN MAY 1ST
THE ROSIE O'DONNELL SHOW MAY 4TH
AND ON HER 2001 WORLD TOUR